

Serdar ALIÇ

**M.A. Thesis in English Language and
Literature**

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**CONSTRUCTING REALISM: THE
DOPPELGAENGER MOTIF IN PHILIP ROTH'S
*OPERATION SHYLOCK***

Thesis submitted to the
Institute of Social Sciences
in partial fulfillment of the requirements
for the degree of
Master of Arts
in
English Language and Literature

by
Serdar ALIÇ

Fatih University

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To my family and friends

APPROVAL PAGE

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Thesis Date : June 2011

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Arts.

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This is to certify that I have read this thesis and that in my opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts.

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AUTHOR DECLARATIONS

1. The material included in this thesis has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.

2. The advanced study in the English Language and Literature graduate program of which this thesis is part has consisted of:

i) English literature as well as American literature, a comparative approach to world literatures, and examination of several literary theories as well as critical approaches has contributed to this thesis in an effective way.

ii) The thesis is composed of main sources: novel, novella and novel extracts, and secondary sources, particularly scholarly articles from a variety of journals and theoretical books.

3. This thesis is composed of the main sources including several books by the major authors discussed in comparison; and the secondary sources including scholarly articles from academic journals as well as newspaper articles, and theoretical books on the history and a redefinition of womanhood within the feminist theory. The thesis style guides of Turkish universities and international universities as well as many relevant books published by university presses on this subject.

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June, 2011

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ABSTRACT

Constructing Realism: The Doppelganger Motif in Philip Roth's *Operation Shylock*

Why people care about the problem of realism and authenticity is one of the starting points of my thesis. People have been asking questions to shape their environment according to their benefits. After reading a great deal of fictions, I realized that there is only one question underneath all other possible questions. Furthermore, from gothic to modern, from ancient to recent, there is a huge gap that is parallel to the need of constructing the questions of realism by using “double” figure. At that point of my research, doppelganger motif became a helpful auxiliary to understand how to construct realism and solve the unforeseen consequences of the questions surrounding realism. Among the fictions I read I chose Philip Roth's *Operation Shylock* to apply my thesis and to construct realism. Before I start examining the text in depth, I read many articles and extracts on realism and doppelganger motif. After finishing the theoretical background of the research, I used it as a frame to comprehend the text. This relation is not only one-sided but it is also two-sided, that means it goes from theory to text and from text to theory. As a result of these readings and studies, I found out that doppelganger, having a double personality, has a significant role in understanding realism and the differences between gothic realism and modern realism. In conclusion, I can confidently say that, at the end of this thesis, I (will) have displayed a different and remarkable approach to understand realism in the mirror of *Operation Shylock*.

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ÖZET

Gerçekçilik ve özgünlük sorununa insanların dikkatlerini neden yönelttikleri bu tezin başlangıç noktalarından biridir. İnsanların kendi yararları doğrultusunda sorular sorarak çevrelerini şekillendirmişlerdir. Birçok romanı okuduktan sonra fark ettim ki diğer tüm olası sorunların ötesinde insan zihnini meşgul eden tek bir soru var. Ayrıca, gotik ile modern, antik ile şu anki durum, "çift" figürü(doppelganger) ile gerçekçiliğin sorular sorma ihtiyacına paralel bir uçurum var. Araştırmamın bu noktasında, doppelganger motifi gerçekçilik inşa etmek ve gerçekçiliği çevreleyen soruların beklenmedik sonuçlarını nasıl çözülmesi gerektiği gerçekçiliği anlamaya yardımcı oldu. Romanlar arasından Philip Roth Operasyon Shylock eserini seçtim ve gerçekçiliğin yeniden inşası tezimi onun üzerinde oluşturdum. Derinlemesine metni incelemeye başlamadan önce, birçok makale ve gerçekçilik ve doppelganger motif ile ilgili makale okudum. Araştırmanın teorisi bittikten sonra, metin bu teoriyi anlamak için bir çerçeve olarak kullanılmıştır. Metin ve teori arasındaki ilişki aslında tek yönlü değil metnin teoriye katkıları da düşünüldüğünde çift yönlü olarak ele alındı. Bu okumalar ve araştırmalar sonucunda, bir çift kişiliğe sahip metin vasıtasıyla, bu doppelganger motifinin gerçekçilik ve gotik gerçekçilik ve modern gerçekçilik arasındaki farkın anlaşılmasında önemli bir role sahip olduğu ortaya çıktı. Sonuç olarak, Operasyon Shylock'un yeni gerçekçilik ve doppelganger motifin yeni gerçekçiliğin farklı bir yorumunun anlaşılması için kullanılabileceği ortaya konulmuştur.

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INTRODUCTION

Philip Roth is one of the most illustrious men of letters in American Literature, well-known for his hilarious, intricate novels. Although most of his novels are bestsellers, in Turkey he is still best-known as “the author of the *Portnoy’s Complaint*.” He has won all four of America’s leading literary prizes – for four different books.¹ His works mainly delineate a highly serious discussion of man’s tenuous place in an increasingly hostile world through the lens of a human’s playful autobiographical nature. He is also known as a “fake biography writer” (Amidon 1). The similarities between his autobiography and depictions of real life experiences in his novels make his readers feel like they are reading about his personal life. Moreover, his family and his scandalous experiences as a writer are also matters of interest for his readers. In one of his novels, *The Ghost Writer* (1979), he created a character named Nathan Zuckerman; this character is also a writer in the book. Roth tries to take advantage of this character to conceal his own biography, his real life as an author (Amidon 1). Roth used this character to convince his readers that the events in his fiction are not similar to the events he is experiencing in his real life. In the light of his works and his literary past, one can say that, Roth likes to discuss the weightiest of topics such as identity, faith and culture in terms of his autobiography. The characters, especially the protagonists, are his playthings to play with the factual and fictitious (Amidon 2). This play enables him to experiment on the previous notions of the doppelgaenger. He unveils his attitudes towards real life in his writing by using characters that stand even for himself. Unlike what he does in the

Zuckerman series, Roth admits that *Operation Shylock* is a confession. This work could also fall under the genre of biography, but what he does here is distinctive. Unusually, he employs two Philip Roths, one the protagonist and the other the antagonist. In this duality of one identity, he does not only compare and contrast the “duality” of characters but also he questions the possibility of “multiple” similarities and differences. Furthermore, during his pursuit of uncovering the real in *Operation Shylock*, with the help of characters he questions and plays with the dualism of identity. This thesis discusses how Philip Roth manages shaping the identities of the main characters, the protagonist and the antagonist, by questioning realism in terms of the doppelgänger motif and how these characters serve him to unveil a new way of understanding the doppelgänger motif from the stand point of new realism.

Philip Roth is male. He is American. He is Jewish. He is embodied in his character Nathan Zuckerman. He is each of his characters. He is married and is divorced. He is his mother’s son.² He is prolific. He is mortal and immortal. He lives in his books, and he lives in his real life as an author. He likes kidding and playing with the reader, teetering on the edge of pornography and forcing limits of facts. He enjoys the company of his closest friends, “Sheer Playfulness and Deadly Seriousness.”³ From most of his readers’ point of view, Philip Roth does not restrain himself in the boundary of the characters in one such as Jewish-American or devoted Jew-Pornography writer. In one of his interviews he gave to Danish journalist Martin Krasnik for Guardian on being a Jewish-American he answers a question as:

-But you are seen as an American-Jewish writer. Does that mean anything to you?

-It's not a question that interests me. I know exactly what it means to be Jewish, and it's really not interesting. I'm an American...America is first and foremost...it's my language. Identity labels have nothing to do with how anyone actually experiences life...I don't accept that I write Jewish American fiction. I don't buy that nonsense about black literature or feminist literature. Those are labels made up to strengthen some political agenda (Krasnik 1).

Roth defies the labels with which some people define him politically. He denies dualities such as black or white, democrat or republican, Jewish or American. His point of view is obviously situated somewhere far from where only "doubles" are foregrounded. In addition to this, *Operation Shylock* is where he presents an alternative for this double motif in a straightforward manner. In his previous works, designing the forestage with Zuckerman helped him to play with double or doubles, but in this book, *Operation Shylock*, he reconstructs realism by employing the doppelgaenger motif.

Philip Roth's published works are usually classified in six different categories which are; Zuckerman novels, Roth novels, Kepesh novels, memoirs, collections and other novels. *Operation Shylock* is his twentieth work and this is numbered amongst the other three Roth novels, *Deception: A Novel* (1990), *Operation Shylock : A Confession* (1993) and *The Plot Against America* (2004). They are named Roth-books since the narrator is called Philip Roth. As mentioned above, Roth is against the dual labeling and tries "to dig a hole and shine his flashlight into the hole" (Roth qtd in Amidon 2). Readers can absolutely decipher from his fiction that he is playing with the characters through the doppelgaenger motif but he has a further aim to reach

as an author: taking the real person and the reality of the character into consideration in multiple perspectives, not just in doubles. In spite of the fact that he is in pursuit of revealing multiplicity, in *Operation Shylock*, Philip Roth, the author, uses doppelgaenger, a gothic motif of double personality, which he reconstructs and reshapes into a new form. Similarly, new realistic fiction reconstructs and reshapes certain distinctive features of realistic fiction such as including psychological reflections and metaphysical elements. Therefore, the protagonist and the antagonist in *Operation Shylock* serve as model characters of new realistic literature.

CHAPTER I

THEORY AND GROUNDWORK

REALISM AND NEW REALISM IN LITERATURE

As mentioned in the introduction, Philip Roth's *Operation Shylock* will be read according to the definitions of new realism. In this thesis I will argue that the novel repeats already established characteristics of realistic fiction, while introducing some new features normally employed in gothic and postmodern fiction such as the doppelgaenger motif.

This paper includes the definitions and brief information about postmodernism and realism before embarking on the definition of new realism. The first reason for this inclusion is that, when a literary movement is the topic in a text or a discussion, it is inevitable to mention other historically neighboring movements. To understand and shape the scope of new realism in literature, it is essential to ascertain and perceive the implications of modernism and postmodernism. Although most modern critics have discussed the borders of postmodern literature, they have never come up with a well accepted conclusion. Likewise, it is difficult to reveal a clear definition or scope of new realism. In spite of this fact, the differences between realism and new realism and the differences between post-modernism and new realism are going to be presented in these lines, so there will be a chance to figure out what new realism's position is in between and in relation to these neighboring movements.

The second reason for including these definitions in this paper is that realism and postmodernism are two movements that contribute a great deal to the definition of new realism. As Fluck expresses, these two have had a major influence on the formation of new realism (qtd in Versluys 67). Actually, what Fluck refers to is not Realism in general, but the traditional realistic novel in the 19th century. However, it is common sense that most readers will direct their attention to 19th century literature when realism is mentioned. Therefore, the new realism definition is “not just a naïve conservative backlash to postmodern daring and innovation, but a new type of writing with its own potential to our cultural situation” (Fluck qtd in Versluys 67). Emphasizing the differences and similarities between new realism and 19th realism, new realism and postmodernism will help and contribute the definition of new realism.

I.I 19th Century Realism in Literature and Its Contributions to New Realism

First of all, realism has always been a debatable issue since it was first brought to the literature. It had a great influence on 19th century when it started to exist as a reaction to sentimentalism and romanticism. The introduction of realism to the literary world and the basic difference between realism and sentimentalism, as it is suggested by Kenneth Warren, is that “the redemption of the individual lay within the social world,” but in sentimental fiction, “the redemption of the social world lay with the individual” (qtd in Chase 248). This distinction gives the reader an introducing way to define realism by using romanticism. Moreover, besides realism was born as an objection to romance, it replaced the vague background of romance with distinct, specified settings. It has been used in literature to diversify the truth.

The Concise Oxford Dictionary of Literary Terms defines realism in literature as “a mode of writing that gives the impression of recording or ‘reflecting’ faithfully an actual way of life” (Baldick 184). More explicitly realism is

a literary method based on detailed accuracy of description as it is in verisimilitude and to a more general attitude that rejects idealization, escapism, and other extravagant qualities of romance in favor of recognizing soberly the actual problems of life. Modern criticism frequently insists that realism is not a direct or simple reproduction of reality (a ‘slice of life’) but a system of conventions producing a lifelike illusion of some ‘real’ world outside the text, by processes of selection, exclusion, description, and manners of addressing the reader. In its methods and attitudes, realism may be found as an element in many kinds of writing prior to the 19th century (e.g. in Chaucer or Defoe, in their different ways); but as a dominant literary trend it is associated chiefly with the 19th century novel of middle or lower class life, in which the problems of ordinary people in unremarkable circumstances are rendered with close attention to the details of physical setting and to the complexities of social life (Baldick 184).

Thus realism is the attempt to deal with the real world without the veil of romanticism. Herewith, in opposition to idealization and romantic subjectivity in literature, realism is an attempt to wipe away those qualities that were prevalent in the romantic era. As an element in literature, realism, in its methods and attitudes, could be said to start with the works of such authors as Geoffrey Chaucer and Daniel Defoe (Baldick 184).

Furthermore, one of the well known realistic writers in American literature Richard Chase gives a list of some crucial characteristics of traditional realism in the American novel. Firstly, he expresses “realism echoes reality closely and in comprehensive detail” (Chase 246). Even at the expense of a well-made plot, there must be a selective presentation of reality with an emphasis on verisimilitude. And also characters are more important than action and plot while the subjects are mostly complex ethical choices. Characters appear in “their real complex dispositions: they have explicable relations” (Chase 246) with their surroundings, nature, other people, their social class and their own past. Characters in 19th realism, resembling real people, also, live in a place that could be real and the conflicts or problems they experience could occur in real life.

On the other hand, events in traditionally realist novels are usually plausible, and author avoids dramatic and sensational elements. There are no extreme and unrealistic events happening. The events are similar to the events any reader can encounter in his or her life. Moreover, language in a novel is “not poetic or heightened but vernacular” (Chase 246) and the tone can be comic, satiric or matter-of-fact. The words are easy to understand and there are not many metaphors to make the plot confusing.

In addition to Chase’s well drawn picture of traditional realistic fiction characteristics, literary realism continued to exist in many different forms: magic realism, new realism, gothic realism or pseudo-realism. As an author writing on realism and literature, Lebovitz notes that “it is apparent that some literary forms may be more faithful to the truth than others; but we are well aware that genuine

realism is nonexistent in literature. In fact, it is a contradiction in terms, and what we call realism is often the pretension to realism, the pseudo-realism, which characterizes all literature to some extent (358).

In spite of this wide variety of forms in itself, realism has always been the surface in which real life experiences were significant. Since power of experience has been one of the serious sources of authorization for realism, it has never lost its crucial place in literature. Fluck points out that realism- by claiming to depict reality as it really is, “not only refers to the criterion of a shared experience, but, by doing so, also promises to provide a more truthful and relevant version of that experience than other forms of literature (qtd in Versluys 71). It is true that readers are attracted to read this truthful and relevant version of experience in literary texts. They mostly prefer the texts that they can easily believe in and find themselves in the plots of these texts. This also helps the realist author to renew the reader’s interest and curiosity. Because there is always a promise of representation that is never fulfilled, this curiosity will never die. From traditional realism to new realism the significance of experience and its power have not diminished but intensified. Fluck explains the importance of experience as:

In the classical American realism of the 19th century, experience is crucial because it validates observations and corrects fantasies. Experience connects the individual with a world underlying laws are thus revealed. It is experience that eventually tells characters such as Silas Lapham, Huck Finn, or Isabel Archer, often in programmatic contrast to their cultural training, what is right

or wrong, true or false. Experience can therefore also become the main source for determining, what is important and representative (qtd in Versluys77).

While experience helped what is to represent and what is important, in a realist text it also provided the lasting alacrity. In realist text from 19th century realism to new realism(neo realism) experience has always been one of the most important distinctions.

With this inheritance from 19th century realism, new realism has also used the advantage of having modernism and postmodernism after this tradition in order to have a scope and definition. Most of the fundamental elements that form 19th century realism are kept in new realism frame but there is also modernism and postmodernism influence on it.

I.II Postmodernism and Its Contributions to New Realism

On the other hand, the twentieth century witnessed a close connection between the movements of modernism, post-modernism and realism, where distinctions blurred. After the nineteenth century literary movements, modernism and post-modernism lived their golden eras in the twentieth century. Especially after World War II, literature was influenced by the social and political events of the postwar years. Both modernism and post-modernism have always been confused with new realistic movement despite their distinct places in literature. Postmodernism as a new movement in literature came alive especially in the early 1960s. Bradbury expresses that postmodernism grew out of “complex relationship between the crisis heritage of modernism (...) and on insistent concern with the horror of crisis of recent real

history” (qtd in Versluys 15). Ongoing lifetime experiences were put out of the themes of postmodernism by the authors. Postmodernist authors did not want to repeat the crisis that modernism lived. They led themselves into safer areas. Bradbury also disagrees with the idea that the literary and artistic history of the twentieth century could be written in only two large strokes: modernism and postmodernism. He says; “this (undervaluing) is what appears in the more convenient histories of literature” (qtd in Versluys 12) and he rejects it because it misleads and abbreviates what is intended to be written. He acknowledges that there was a sustaining and powerful history of realism throughout the century in the line of novel. This history of realism also includes various disputes about its veracity, its philosophical possibility, and its relevance. Bradbury adds “virtually no work that asserts itself as antithetical to realism contains it as a primary constituent, and most of the major movements that have been regarded as essentially anti-realist have argued that they are in effect a form of realism...(qtd in Versluys 16).

This assertion was also an objection to the acceptance of postmodernism as the major movement in the twentieth century. Bradbury stresses that postmodernism is not far away from realism, and eventually, the works of postmodernism and the works of other major movements in the mid century were influenced by realism. Here he draws a literary universe of the twentieth century that could contain multiple movements but this universe does not include realism.

In contrast to these assertions, some commentators have announced the demise of postmodernism. For instance, Tom Wolfe, in one of his articles, created a great stir by asserting that he was not satisfied with the novel’s position in postmodernism. To

him, novel “betrays its historical mission” (Wolfe qtd in Versluys 8) and does itself a great disservice. He thinks that novel in postmodernist movement determinedly focuses on “linguistic joyfulness and pyrotechnics” (Wolfe qtd in Versluys 8). Wolfe also supposes that the implicit contract between author and reader is broken intentionally in the postmodern novel. Social reality is ignored by raising repeated questions about the “meaning of meaning” and about related philosophical problems. Instead, Wolfe wants to write prose and return to the social reality. He declares a war on all forms of postmodernist novels such as; “Absurdist Novels”, “Novels of Radical Disjunction and Puppet Master Novels” (Wolfe qtd in Versluys 8). Hence, Wolfe harbinger the birth of new realism after postmodernist movement. He unveils the necessity of the return to realism in terms of renewing and re-commenting on it.

In addition to this fact, realism in twentieth century literature assumed the new form and new understanding of new realism with all the characteristics mentioned above. It has become the medium of new voices in its new form (Shechner qtd in Versluys 32). As a new voice of realism, new realistic fiction, -to quote David Lodge- “assumes a meaningful connection between the individual and the common phenomenal world” (Lodge qtd in Versluys 12). It discusses the specific and concrete circumstances “with directness detractors of the genre call naive, but which has its advantages in terms of transparency and economy of means” (Lodge qtd in Versluys 12). Humanity has to be mentioned in these circumstances inevitably.

New realistic fiction appears not completely different from the realistic fiction but it differs with more emphasized human characteristics and other new heritage of postmodernism. In this time of new realism’s act of appearing in history of literature,

American realism and new voices that represent new realism can be counted as examples. Shechner believes that in the last decade of the twentieth century American realism started flowering in some particular names. In spite of the fact that there could be several factors that affect these over determined changes, he states only one obvious reason as that “realism was always there and always has its practitioners and defenders” (qtd in Versluys 32). So, he sees the rise of new realism as the revelation of the already existent at the backstage. To him, several names including Philip Roth, John Updike, Saul Bellow, William Styron and Walker Percy have been major forces on the new realistic stage for four decades. They are the representatives of the era of realism in American literature.

Furthermore, by comparing and contrasting new realism to post modernism Novikov expresses where new realism stands. He also reveals the weak points that he thinks postmodernism has:

The new realism is, of course, not a new phenomenon. It continues the tradition of all preceding varieties of realism, beginning with socialist realism and ending with magical realism. One would like to think that it has also absorbed the hard-earned experience of postmodernism, though without excessive fascination for the formal structures of abstract meanings, which lead off into the desert, away from living, colorful, juicy, painful, unpredictable life (66)

On the other hand, there have always been comments that are against the understanding of new realism in literature and for the traditional way of realism instead. Since Balzac, one of the first well-known representatives of realism in

literature, the concern of realism has been extending the limits of subject-matter relationship. As one of the methods to provide this, in recent years, the term “New Realism” has been suggested to treat formerly taboo subjects. According to many critics, realism is found equal to this new realism, for example, Elizabeth Segel, in one of her articles, focuses on the transformation of realism into new realism and draws it a universe that is mostly related to the unpleasant side of life. This transformation stems from the anxiety of making the literature more “striking” (Segel 1). What makes it striking is that the realistic understanding of fiction was dealing not only with the faithful description of human’s factual world, but also with unpleasant subjects. But this is also evaluated as a misapprehension because this understanding of realism (new realism) is not adequate to employ the previous traditional features of realism: using details with careful observation and skillful accumulation. Finally, new realism becomes a debatable genre that is argued in terms of lack of vivid settings and complex characters (Segel 1).

I.III New Realism

The quest for genuine realism in literature is never-ending, and has frequently led authors to revisit the concept. As a result of this questioning, a new and contemporary point of view has arisen in philosophy and literature, namely “new realism.” This most recent strand of realism came into being in the early twentieth century. At first the term was used to refer to a movement in the art world, but later it was extended to philosophy and then literature. In order to understand the place of new realism within the wider scope of realism in literature, various definitions of new realism will be examined.

An understanding of post-modernism is essential in any attempt to define new realism. The first difference is “semantic levels and generic modes” (Fluck qtd in Versluys 69). Postmodernist writers have been willing to discuss and form “a literature designed to liberate” (69). They have played with the semantic features while they let words oscillate between numerous cutting edges. However, realism – and now new realism – has a view of concentrating on this type of semantic play “by insisting on the need of life-likeness and verisimilitude in representation – both of which imply that there can be, in principle, only one correct version of reality” (69). So new realism becomes the literature that utilizes what it inherits from postmodernism while it is still bounded by traditional realistic characteristics. Philip Roth in *Operation Shylock* gives numerous examples of this constituent of new realistic fiction. At the beginning of the novel, he begins with introducing the plot and announces his main characters. His protagonist Philip Roth finds himself delusional amid his hallucinations. Withstanding unreal imaginary perceptions, he explains them with ease and luminosity by using facts; one reason for this collapse in his psychology should be the medicine “Halcion” or his inner thoughts.

But much of the time I didn't believe it was Halcion that had done me in. Despite the speed with which I recovered my mental, then my emotional equilibrium and looked to be ordering daily life as competently as I ever had before, I privately remained half-convinced that, though the drug perhaps intensified my collapse, it was I who had made the worst happen, after having been derailed by nothing more cataclysmic than a botched knee operation and a siege of protracted

physical pain; half-convinced that I owed my transformation –my deformation—not to any pharmaceutical agent but to something concealed, obscured, masked, suppressed, or maybe simply uncreated in me until I was fifty-four but as much me and mine as my prose style, my childhood, or my intestines(..)(Roth 27)

As it is seen in this excerpt, semantic levels are attached firmly to the realistic reasons and both the medicine “halcyon” and the inner thought and mental confusion he is in are rooted into realistic modes.

Besides the impact of post-modernism on new realism, new realism has been influenced by realism. Realism itself has been a system of rhetorical strategies by which it has claimed a special authority in literature. Also new realism simply mirrors reality while offering a new version of it, a version that contains certain assumptions about the nature of the real and knowledge of the real. As experimental world changes, these assumptions change. Literary history has consequently witnessed different realisms with their own changing forms and functions, (Fluck qtd in Versluys 67). One of these changing forms is new realism which inherited a lot from traditional realism and was influenced by postmodernism. For instance, there is a distinction between the role of the author in postmodernism and the role of author in new realism. The new realist author does not only need to have the skill to write an effective and attractive fiction, but also he is to construct a “fictional universe” to create the so-called “reality effect.” In this fictional universe all the strictures of the experiential world must be applied. To quote Versluys;

“Verisimilitude” and “Plausibility” are self-imposed markers which make the language game more difficult but also more exciting. Within the contours of an ordinary world the author (of the new realistic fiction) has to implant something extraordinary, avoiding thinness of texture (30).

In addition to real life experience depicted in a text, new realist writer should also add unusual – but still plausible – components to have a new realistic text. In that way it will be different from postmodernist writing and it will claim its own territory. The state of appearing to be trustworthy and appearance of truth are challenging elements to employ in literature but they make it more exciting. However, what Versluys offers also expands the original contours of reality and adds some uncommon elements into the structure of the literary text. In *Operation Shylock* Roth does this as if he is following all these rules and employs them into text ardently. At the beginning of the book he creates the idea that the protagonist Philip Roth has the same characteristics with Philip Roth, the real author who is out of the book. He gives certain details to the readers that they can easily confirm by reading his biography. Not only is his author identity stated in these “ordinary world of the author implementations” in the story but also his detailed pictured physical appearance takes place in this fiction.

...when we were sitting opposite each other did I notice that he was dressed identically to me: not similarly, *identically*. Same washed-out button-down, open-neck Oxford blue shirt, same well-worn tan V-neck cashmere sweater, same cuffless khaki trousers, same grey Brooks Brothers herringbone sports jacket threadbare at the elbows –

a perfect replica of the colorless uniform that I had long ago devised to simplify life's sartorial problem and that I had probably recycled not even ten times since I'd been penniless freshman instructor at the University of Chicago in the mid-fifties. (Roth 76)

Roth tries to give the sense of "verisimilitude" and "plausibility" by using his own life out of the book. He uses the double character to ascertain that the protagonist is identically him. He is still in the ordinary and usual side of writing but while giving the antagonist, the other Philip Roth, the impostor he "implants something extraordinary" to extend the limits of writing.

On the other hand, there are also similarities between post-modernism, realism and new realism that will be helpful to understand new realism. For instance; Novikov expresses that the separation of literature into realism-modernism and new realism- post modernism is "provisional". He believes that modernism and postmodernism should be considered within realism. He mentions the wide broadness of realism by giving examples. In those examples new realism emerges as the representation of the life around regular people that offers "inexhaustible possibilities for verbal flights" and "a spiritual balancing act" as it is in realism. He also notes that new realism doesn't bring a totally new point of view to the literature: rather, it has imbibed the experience post modernism has gained arduously was imbibed by new realism. New realism has reshaped post-modernist experience by neglecting extreme enchantment for the formal structures of abstract meanings. These abstract meanings are those which lead the reader into a desert but not a

colorful, juicy, painful, unpredictable life. New realism brings this colourful life into literature (Novikov 66).

Moreover, one of the descriptive features of new realism is its characters who are taken from ordinary life but are pictured with their inner and outer lives. As a result of having the inheritance of nineteenth century realism, new realism focuses on mental and emotional conditions of characters and their reflection on their lives. In order to expand the texture in literary works, new realist authors “became the masters at psychological characterization, detailed descriptions of everyday life in realistic settings, and dialogue,” (“New Realism: Introduction”) which also includes casual conversations. To quote Green, when “the enormous popularity of memoirs during the 1990s” is taken “as evidence of a new realism, this realism appears as the “one typified by the (re)discovery of the inner life of ordinary people and the “extraordinary beauty in the unpromisingly ordinary qualities to be found abundantly” (26). Novikov also expresses that new realism is related to man’s life, death and other important “doohickeys” but it mostly emphasizes on astuteness of real life. (Novikov 66). Connecting this to *Operation Shylock*, Harold Bloom aptly notes, "What fascinates about Operation Shylock is the degree of the author's experimentation in shifting the boundaries between his life and his work"(516). These real life reflections in fiction and their presentation could be considered as the examples of new realism.

By speaking of new realism, Bowron expresses that new realism can be placed around early nineties and gives Fuller, Hamlin Garland, Harold Frederic and Stephen Crane as the representatives of this appearance of new realism. He also underlines

the date of this advent since it is also related to the social events occurring in American society and American thinking about the relation of man to his environment. New realism appeared as a response to changes in the social and moral conditions. It was not only a literary principle but also “the period that pushed realism, stumbling, across the threshold of naturalism.”(Bowron 254) Furthermore, starting from post-world war period, new conflicts in social and economical life have been effective in literature. In the meantime new realist writers “endeavored to represent contemporary culture and people from all walks of life” (“[New] Realism: Introduction”) accurately, thereby working on themes of socioeconomic conflict by contrasting the living conditions of the poor and upper-classes. Therefore, contemporary socioeconomic truths and experiences have been mirrored in the works of new realist authors. The objective perspective that represents the factual elements of the living world has been one of the essential ingredients of new realist novels. While taking life as the essence of literary works, they also concentrated on all aspects of life. Novikov defines new realism’s intrinsic characteristics as:

a deep-felt attention to life, to all that is bright and dark in it; an enamored admiration of it; a fearless ease with it; an extreme and sometimes hyperextreme sincerity, the heavy burden of baring the soul, because only then will the bloody movements of the soul become interesting; empathy, pity, pain, sometimes through negation, but still with a final goal of eliciting the best feelings; a diversity of methods, forms, dances, wry faces, and bodily movements; an absence of any fixation on simple description; an equal fear of

glitzy elegance as of insincerity, and of overt crudeness as of ineptitude. Joy.
Pain. Life.(67)

New realism imposes not only the positive sides and joys of life into literature, but it also employs various negative concepts of real life with detailed descriptions. This way of depicting reality in fiction strengthens the impact of new realism in literature for the reader. Philip Roth in *Operation Shylock* gives myriad examples of this way of depicting reality. He is a Jew and most of his characters are related to the issues around being a Jew and some other issues concerning Israel. Starting from past he takes most of the anguishes the Jew experienced and creates a realistic background for his story.

Philip Roth, where was God between 1939 and 1945? I'm sure He was at the Creation. I'm sure He was at Mount Sinai with Moses. My problem is where He was between 1939 and 1945. That was a dereliction of duty for which even He, especially He, cannot ever be forgiven. (Roth 206)

By reminding the readers of the Holocaust, Roth establishes his story on several negative concepts in Jewish history. These concepts are all based on facts. The deaths, the pain they had experienced between the years 1939 and 1945 is real. Roth puts these to use so as to create a new realistic fiction.

From another point of view, the question of why literature needed a new version of realism while there are already other realisms such as magic realism or pseudo realism is inevitable. Actually, at first, this form of realism is noticeably different from the other versions of realism because it is in keeping with the realist tradition. It

does not appear but reemerges by reminding the importance of realistic representation. Fluck takes this question and answer one step further and explains them in detail:

The question remains why there should be a need for realistic representation at all, if this realism moves in the direction of postmodern literature and on occasion, already shows such notable affinities to it that one may be tempted to speak of a postmodern realism? Basically, I can see two reasons. For one, a realistic mode offers especially effective ways for continuously recharging the linguistic surface which is the basis for postmodern aesthetics. Drawing on the reality effect may be especially effective, on the other hand, because it helps to introduce material with strong semantic and emotional resonance into the interplay between the promise of meaning and its constant deferral and therefore reenergizes aesthetic experience (Qtd in Versluys 83).

These two reasons, Fluck argues, can be considered as the reasons of existence of new realism. Reasons present new realism as a combination of semantic and emotional elements with a linguistic surface. New realism takes the advantage of refreshing characteristics of realistic mode and verisimilitude which it inherited from traditional realism. And it includes the powerful linguistic and semantic surfaces which it acquired from postmodernism.

To conclude the background information of realism and new realism, the modern critics' point of view should also be taken into consideration. To modern critics, realism (new realism) is not a direct or simple procreation of real life: it is a system of agreeing on presenting lifelike illusions of the real world outside the text. The

process applied in this procedure is selecting the ones needed, leaving out the ones not needed, describing and addressing the reader (Baldick qtd in Ellis 72). This was an attempt to re-comment and redefine realism by displacing the realist emphasis on external reality. In spite of this fact, it is believed that “realism survived as a major current within twentieth century fiction, sometimes under the label of neo-realism” (Galullo 5). It is a realism that does not only claim to know the real, but also wants to come to terms with the fact that it is nevertheless there in a shapeless or ever changing shape. This kind of realism reveals a cultural situation whose complexity and variety can no longer be represented by any single text or mode of writing, “only by a set of relations within a growing plurality of cultural styles and modes of writing” (Fluck qtd in Versluys 79). A discussion of the new realism will always contribute to an understanding of the plurality of choices we currently have. The way Philip Roth treats new realism and the doppelganger motif in *Operation Shylock* provides examples of such plurality of choices.

CHAPTER II

DOPPELGÄNGER MOTIF IN LITERATURE

The English word *doppelgaenger* is in origin a loan word from the German *Doppelgänger*, a compound of *doppel* ‘double’ and *Gänger* ‘goer’, and is defined by the *Oxford English Dictionary Online* as “the apparition of a living person; a double, a wraith.”(286) The close similarity of the German and English word components has meant that a meaning of simultaneous happening, going or existence has inhered to the word, which is evidenced by the fact that the word has at times been rendered into English simply as *double-ganger* (*OED Online*). Nowadays it is common for the umlaut on the letter *a* (*ä*) to be dropped in English spelling, signifying that the word has become truly Anglicized.⁴

As a literary motif, it arose within German romanticism and became a canonical theme in Gothic literature. The author attributed with coining the term *doppelgaenger* is the German Romantic novelist Jean Paul (1763—1825) who first used the word in his 1796 novel *Flower, Fruit and Thorn Pieces; or, the Married Life, Death and Wedding of Siebenkäs* (popularly referred to as *Siebenkäs*). Following Jean Paul, E.T.A. Hoffmann and Edgar Alan Poe exemplified the primary narratives of this motif and theme of the *Doppelgaenger* (Vardoulakis 6). *Doppelgaenger* has always been a motif related to character and various definitions made by different authors commonly including this character based theme. For instance, Vardoulakis notes that:

Doppelgaenger characters tend to be associated with evil and the demonic; thus one can infer that the Doppelgaenger presents a notion of the subject / subjectivity that is defective, disjunct, split, threatening, and spectral. With the rise of psychoanalysis, such epithets are taken to indicate a tendency toward a sense of failure or loss in the self. Thereafter, the Doppelgaenger has been commonly viewed as an aberration, the stencil of a symptomatology of the self (6).

By claiming that doppelgaenger was born of a missing spectral need of subjectivity, he is stating that the doppelgaenger is inherently to do with character. Hence, the doppelgaenger motif reveals of the missing and defective parts of a character, viewed as an aberration.

Other definitions of doppelgaenger expand the scope of the motif. The doppelgaenger can also be defined as “a technique in literature that is employed to duplicate a character usually in the form of an alter ego” (Gale 145). In other words, the doppelgaenger is a character device used to divide a character into two distinct, usually opposite, personalities. This use of the motif is “widespread in nineteenth- and twentieth-century literature, and indicates a growing awareness among authors that the “self” is really a composite of many “selves” (Gale 145). The most well-known example of this use of the motif is Robert Louis Stevenson’s *Dr. Jekyll and Mr. Hyde*, 1886. This short story is concerned with the internal struggle between good and evil. The other prominent examples are Edgar Allan Poe’s “William Wilson” (1839), Joseph Conrad’s “The Secret Sharer” (1909) and Oscar Wilde’s “The Picture of Dorian Gray” (1890), all of which concern characters haunted by the image of a double.

The *Encyclopædia Britannica* states that the doppelgaenger originated “in German folklore” and that it is:

a wraith or apparition of a living person, as distinguished from a ghost. The concept of the existence of a spirit double, an exact but usually invisible replica of every man, bird, or beast, is an ancient and widespread belief. To meet one’s double is a sign that one’s death is imminent. The doppelgaenger became a popular symbol of horror literature, and the theme took on considerable complexity. (321)

Examples that fit this description are Fyodor Dostoyevsky’s 1846 novella *Двойник Петербургская поэма* (*The Double: A Petersburg Poem*), and E.T.A. Hoffmann’s two volume novel *Die Elixire des Teufels* (*The Devil’s Elixir*), published in 1815–16. In Dostoyevsky’s *The Double*, the protagonist, “a poor clerk” named Golyadkin, “driven to madness by poverty and unrequited love, beholds his own wraith, which succeeds in everything at which Golyadkin has failed. Finally the wraith succeeds in disposing of his original” (*Britannica*).

As a literary motif in *The Double* and *The Devil’s Elixir*, the doppelgaenger is a type of impostor in the form of an exact duplicate of someone. Moreover, the doppelgaenger incorporates a close relationship between realism and fantasy. Andrew J. Webber has examined the position of the doppelgaenger in nineteenth century German literature in detail:

[The doppelgaenger] analyses the dismantling of the idea of the transcendental subject by assembling a series of individual literary case-studies into a case-book of subjectivity in crisis. The Doppelgaenger acts here as a particularly strenuous test case for the reliability of subjective identity in

the literature of the period. It represents the subject as more or less pathologically divided between reality and fantasy in cases of what Hoffmann diagnoses as 'Chronischer Dualismus' ('chronic dualism' (H 5 311)). As such the figure can be seen to gauge the shifting relations between realist and fantastic tendencies in writing spanning the ages of Classicism, Romanticism, Realism, Naturalism, and Modernism (6).

The relationship between fantasy and reality, between fact and fiction, are essential parts of the doppelgaenger motif. In writing, the doppelgaenger becomes one of the intermediators between realistic and fantastic worlds. Webber, in his introduction to his book about doppelgaenger motif, not only clarifies the relationship between fact and fiction in terms of the doppelgaenger theme but also outlines the characteristic principles of the doppelgaenger.

First of all, doppelgaenger texts have the characteristic of visuality in which a self-seeing subject beholds its other self as another, as a visual object. Or, alternatively this subject is beheld as object by its other self. Webber says, "From the start, it seems that the subject may not so much have as actually be the Doppelgaenger by seeing itself. This visual double-bind provides the model for the general divisive objectification of the subject as it is in the case of the Doppelgaenger" (3). Furthermore, the speech of the double is generally situated in the doppelgaenger texts. Doppelgaenger operates divisively on language. "It echoes, reiterates, distorts, parodies, dictates, impedes, and dumbfounds the subjective faculty of free speech" (Webber 3). From the stand point of performance and performative characteristics of identity, the Doppelgaenger is an ingrained actor of identity, moreover it can be said that it stands for the performative character of the

subject. Individuality is deserted and, the other self executes all performances of identity.

The double also causes a double-bind between perceptive and sensual knowledge while receiving and commenting on the ideas of identity. Therefore there will be a sexual agency that has both positive and negative feelings because at cognition neither vision nor language will be equal. The doppelgaenger never stops presenting the alternative perceptions as “voyeurism and innuendo” (Webber 4) to the subject while it is looking for a visual and discursive sense of self.

The other characteristic principle of the doppelgaenger motif includes sexuality and knowledge. There is always a power-play between ego and alter-ego and in this theme it keeps switching from the self to the Doppelgaenger and is never mastered by one of them alone. The Doppelgaenger stories that take place in various fictions are taken into consideration about the issues as “tutelage, surrogacy, and subalternation” (Webber 4). Moreover; another principle is about acting as a figure of displacement. The doppelgaenger appears either characteristically or temporarily out of place to displace its host. For example, German Jew who was the victim and witness of the Holocaust is a displaced identity for a characteristically displaced doppelgaenger. For the temporary displacement, the doppelgaenger’s appearance in a different place at a wrong time could be given as an example. These displacements become a problem for temporal schemes of narrative development and literary history.

Returning and repetition are one of the principles of the doppelganger motif and the doppelgaenger obsessively returns “within its host texts and intertextuality from

one to the other” (Webber 4). Doppelgaenger repeats both the performances of the host and its previous performances. It doubles its texts by repeating and returning in the structure of the text. This return and repeat function is also named as “unheimlich” or in the Freudian sense the “uncanny” (Webber 4).

On the other hand, the gender that represents both the host and the visitor of the identity in a doppelgaenger motif is indisputably male. Rarely, some female figures could be encountered in some various sample texts but they are also typically “objectification of a polarized male subject” (Webber 5). By bestowing the property to the male gender, the figure undermines gender as the most needed framing and essential idea of identity.

Finally, the doppelgaenger is characteristically produced in a broken home. It is usually the result of “improper functioning in the well-structured family romance” (Webber 5). This reveals that home is the original site of the “unheimlich”.

There were heroes of drama, fiction and poetry before the doppelgaenger, but the presence of doppelganger motif brought a distinctive understanding for the autonomy of the subject. The doppelgaenger motif pushed the character doubled and the identity of this character through their limits and so it marked them out seriously related. The subject has always been the role of being constructed by another and for another. This identical reflection of the original may assure and double the subjective autonomy or it may divide one into two parts and it may even put an end to the identity it shares. Webber expresses this as:

The Doppelgaenger always appears as an interloper, an unwanted guest, out of place in the texts it visits. This is already the case even as it appears to be at home in the Gothic scenery of Romantic fictions, and a fortiori when the spook is accommodated more or less uncomfortably into the domestic world of nineteenth-century realism. It represents the abiding interdependence of real and fantasy worlds, by rendering them impossibly co-present at the site of the Doppelgaenger encounter. Indeed, it may be seen to derive its power from the subliminal connivance of the apparently abused host subject or community (Webber 8).

To be an interloper and an unwanted ghost of a host subject makes the doppelgaenger stronger because it becomes a representation of fact and fictitious interdependence. Since the Gothic settings of Romantic fictions, the doppelgaenger has been defined by this undomesticated and unfamiliar side of literature. Moreover, the Doppelgaenger has served as “a test case for the conflicts that are assumed as dialectically complicated between realism and fantasy world” (Webber 8). The reason was that, in doppelgaenger, the essential character is a reflection, a specter, a wraith or the other of a real character. So the distinction between phantasm and reality was not obvious. The process in the doppelgaenger becomes duplicating the reality with the unreal.

As a result, the duplication in the doppelgaenger unveils a lack within the “real self.” The subjective specter is both a threat and a support for the objective claims of realism. “The realist project can be said to rely upon a repressible fantastic, a source of profound insecurity against which to gauge and assert its security; the two are

dialectically interdependent” (Webber 9). So, the doppelgaenger motif and realism are interdependent, too. When the fiction has a story related to the real and the unreal, doppelgaenger and realism (also new realism) becomes the necessary terms to employ in order to understand it better. In terms of characterization and identity in fiction, doppelgaenger is not utterly different from realism. However, realism as a dominant literary movement has reflections and influences on numerous motives in literature and one of these motives is the doppelgaenger motif.

Finally, in the light of all this information, the protagonist and the antagonist in Philip Roth’s *Operation Shylock* will be discussed as how well they fulfill the characteristics of the doppelgaenger motif and the qualities of realistic characters. To clarify the events in the book, a brief summary of the plot of the book will first be mentioned.

A NEW COMMENT ON REALISM THROUGH THE DOPPELGANGER MOTIF IN OPERATION SHYLOCK

By taking Shostak's comments on Roth's *Operation Shylock*, it can be said that *Operation Shylock* brings a completely new perspective for postmodern fiction or using double in a text is not the first in postmodern fiction. However, Roth also has a new way of saying this in terms of new realism and the doppelganger motif. Shostak expresses this as; "Roth's self-referential strategy is hardly new among postmodern fictions, nor is the double a new device, the conjunction of the two yields a particularly rich meditation on the discursive construction of subjectivity (729). Furthermore, *Operation Shylock* provides a multitude of assertions and events that exemplify the realistic fiction. The protagonist of the novel is also the narrator of the novel and the antagonist is the "double" of the narrator. Philip Roth employs new realistic elements through the doppelgaenger motif in the text. The second part of this dissertation will examine Philip Roth's stance in relation not only to realism but how the novel exemplifies a new realism by way of employing the doppelgaenger motif.

CHAPTER III

THE PROTAGONIST'S POINT of VIEW

III. I Doppelgaenger and Realism in Regards to the Protagonist

Already the title of the book displays a distinction between fact and fiction. The title of the book is *Operation Shylock* , *A Confession*, and the word confession creates the illusion of being read as a claim. In fact, if one reads a confession or a diary, one expects to find real events in the text. The “confession” in the title urges the reader to ask the question “Whose confession is this?”(Royal 163). To read a fiction as a confession by its author is always open to dispute. Actually, this confession also belongs to the written fiction by the author. But Philip Roth uses this ambiguity to strengthen the reality inside the book. Royal expresses that readers find it most intriguing “to separate the living author Philip Roth from the fictional ‘Roth’ (...)” (163). This is to employ reader’s curiosity to create a more realistic atmosphere. Moreover, in the preface of the novel, again at the very beginning, some allegations reveal the certitude of the fictional world that will be created inside:

I’ve drawn *Operation Shylock* from notebook journals. The book is as accurate an account as I am able to give of actual occurrences that I lived through during my middle fifties and that culminated, early in 1988, in my agreeing to undertake an intelligence service, the Mossad. The commentary on the Demjanjuk case reflects accurately and candidly what I was thinking in

1988,(...) the Jerusalem Supreme Court, whose sessions I attended and describe here (13).

This acknowledgement puts an air of certainty to the fictional world of the novel although it creates a realistic atmosphere from the beginning with the title. In addition, most readers will know Philip Roth was in his mid fifties in 1988 even before they start reading the novel. Unlike his earlier works in which Roth introduced other writers merely to shed light on his texts, themes, and structures, in *Operation Shylock* “he deconstructs his own text” (Kramer 66) for the reader. Besides the title and the preface parts of the book, the epilogue and note to the reader parts serve the same aim: they try to reinforce the perception of reality in the book. In the “Epilogue” the narrator asserts that he was asked to leave out classified information about his meeting with the Mossad agent, and, therefore, he declares to the reader that:

I have elected to delete my final chapter, twelve thousand words describing the people I convened with in Athens, the circumstances that brought us together, and subsequent expedition, to a second European capital, that developed out of that educational Athens weekend. Of this entire book, whose completed manuscript Smilesburger had asked to inspect, only the contents of chapter 11 ‘Operation Shylock ’ was deemed by him, (...) (357).

The use of “I” in the quotation blurs the distinction between the author and the narrator. The first person narration makes the reader feel as if ten chapters in the book are part of the real confessions written by the real author; it feels like this situation has changed after these ten chapters, and now the author Philip Roth, not

the narrator Philip Roth, speaks directly to the reader. However, the epilogue could easily be the eleventh chapter of the book. It can be considered as part of the fiction that only reinforces the fictitious nature of the book.

This realistic characterization and realistic tone of the narrator that surrounds the novel at the beginning and at the end are further strengthened by a “note to the reader” page. In this page the narrator writes a note to the reader that explains this story is fiction:

This book is a work of fiction. The formal conversational exchange with Aharon Appelfeld quoted in chapters 3 and 4 first appeared in *The New York Times* on March 11, 1988; the verbatim minutes of the January 27, 1988, morning session of the trial of John Demjanjuk in Jerusalem District Court provided the courtroom exchanges quoted in chapter 9. Otherwise the names, characters, places, and incidents either are products of the author’s imagination or are used fictitiously. Any resemblance to actual events or locales or persons, living or dead, is entirely coincidental. This confession is false (399).

The entire story is left to the imagination of the reader, but there is also confusion about the reference to the “author” again. Again, “Is this Philip Roth talking in the book, narrating the story is a character of the book or is he the real Philip Roth who is living outside the book as a regular person and who wrote *Operation Shylock* ?” (Royal 154). This is another deliberate employment of doubt for the reader to make him believe in the world the fiction creates. Furthermore, Royal also expresses that “The reader does not know whether the term confession refers to the novel’s subtitle

or to the “Note to the Reader” at the book’s close” (154). In both cases what the real author aims to create in his reader’s mind by employing reality becomes accomplished.

Apart from these, there are other elements in the first pages of the novel aiming to convince the reader that the story of the book is fact not fiction. The story starts as “I learned about the other Philip Roth in January 1988, a few days after New Year, when my cousin Apter telephoned me in New York to say that Israeli radio had reported that I was in Jerusalem attending the trial of John Demjanjuk, the man alleged to be the Ivan the terrible of Treblinka”(17). This assertion provides an introduction to the summary of the events in the following pages of the novel. Also, the names Philip Roth the real uses here are real names. John Demjanjuk is a man accused of being Ivan the terrible not only in the book but also in the real life⁵. Next, the name the author mentions in the first page, Aharon Appelfeld is also a real name of a well-known Israeli author and a friend of author Philip Roth. These references support the sense of reality at the very beginning of the novel and create a realistic background for the rest of the events.

After the reader is given a short summary of the events on the first page, it is known that there will be someone else who duplicates the narrator. The narrator tells how surprised he was for the idea of having a doppelgaenger and his first reaction to the idea of having one identical copy of himself is as follows:

I spent all that evening wondering what to do about Aharon’s confirmation of Apter’s news. Finally, having convinced myself during a largely sleepless night that some fluky series of errors had resulted in a mix-up of identities

that it was in my best interest to disregard, I got out of bed early the next morning and, before I had even washed my face, telephoned suite 511 of Jerusalem's King David Hotel (19).

His first reaction to the possibility of having someone using his name is just denying the possibility of truth by calling it a "fluky series of errors" and a "mix-up of identities" (20). This is because he tends to disregard this event at first. He does not want to cope with the consequences of having a "double" but when he checks on the phone, he realizes that there is no way to disregard this reality.

After Philip Roth the protagonist realizes that there is someone on the other end of the phone that responds to him, he has no way of denying his doppelgaenger. However, to explain this voice as the embodiment of someone he still looks for other explanations. First explanation is his minor knee surgery and the pain this surgery caused. This pain causes disintegration in his mind.

My mind began to disintegrate. The word DISINTEGRATION seemed itself to be the matter out of which my brain was constituted, and it began spontaneously coming apart. The fourteen letters, big, chunky, irregularly sized components of my brain, elaborately intertwined, tore jaggedly, loose from one another, sometimes a fragment of a letter at a time, but usually in painfully unpronounceable nonsyllabic segments of two or three, their edges roughly serrated. This mental coming apart was as distinctly physical a reality as a tooth being pulled, and the agony of it was excruciating (20).

Even though these explanations are given to be a consequence of the pain from this minor surgery and his disintegration seems to stem from this physical effect, these physical pains can be interpreted as the pain before the birth of the doppelgaenger. As it was mentioned in the theory part above, doppelgaenger could be stated in a novel as an alter ego of a character. The brain creates the psychological environment that lets alter ego exist. So this surgery pain might have triggered the confusions, and the disintegration can be the signals of the upcoming doppelgaenger concern.

In addition to the disintegration caused by the pain, self-abandonment plays an important role at the birth of the doppelgaenger. Philip Roth the protagonist's pain increases after the surgery and even takes him to the verge of suicide. In his mental breakdown he starts to question where he stands and what he does. He finds himself changed, transformed, and somehow metamorphosed after his downfall. He feels depressed and he expresses that his appearance, his behaviors and his approach to the things surrounding him have all changed. In this self-abandonment and psychological deterioration, he even questions his existence as:

“Where’s Philip?” I said hollowly to Claire while I stood gripping her hand at the edge of the pool. For summers on end I had swum regularly in this pool for thirty minutes at the end of each day; now I was fearful of even putting in a toe, overwhelmed by the pretty, summery surface of those thousands of gallons of water in which I was sure to be sucked under for good. “Where is Philip?” I asked aloud “Where did he go?” I was not speaking histrionically. I asked because I wanted to know (22).

This narrative does not only dramatize the situation he is in but also lays bare his condition when he first encounters the new problem of having a duplicate of himself. Due to his psychologically demolished conscious, he casts doubt on the possibility of the other and regards it as a “hallucination” (24) in his mind. The reason for these mental disturbances is attributed to the medicine “Halcion” (24) and its adverse effects on human psychology. Once, he finds out the list that describes the effects of Halcion on patients as “depersonalization” (25) and “derealization” (25) he feels he has found out a reasonable way to render the double, the other Philip. He assumes, when he quits taking this medicine, this “doubleness” in his mind will disappear.

However, the protagonist’s own reality is also part of the occurrence of this double in his life. The reason for having his double can still be about him and his mind. Halcion and the pain after the surgery are not the only responsible agents of his ambiguity in this “double” event. Halcion influences and damages his psychology, but after he stops taking it; his own mind keeps performing the effects of Halcion. He admits that it was not only Halcion but also himself that produced these hallucinations. He has himself in it. It was “him” who had made the worst happen. He explains this in a detailed way as follows:

Despite the speed with which I recovered my mental, then my emotional equilibrium and looked to be ordering daily life as competently as I ever had before, I privately remained half-convinced that, though the drug perhaps intensified my collapse, it was I who had made the worst happen, after having been derailed by nothing more cataclysmic than a botched knee operation and a siege of protracted physical pain; half-convinced that I owed my

transformation – my deformation - not to any pharmaceutical agent but to something concealed in me until I was fifty-four but as much me and mine as my prose style, my childhood, or my intestines; half-convinced that whatever else I might imagine myself to be, I was that too and, if the circumstances were trying enough, I could be again, a shamefully dependent, meaninglessly deviant, transparently pitiable, brazenly defective that, deranged as opposed to incisive, diabolical as opposed to reliable, without introspection, without serenity, without any of the ordinary boldness that makes life feel like such a great thing - a frenzied, maniacal, repulsive, anguished, odious, hallucinatory *that* whose existence is one long tremor (27).

As a result of this consciousness, he needs to define the situation in which he is surrounded. He calls “the other Philip”(27) an “impostor” (27) and defines this term as “one who passes himself off as someone else” (27) On the other hand, after he is not satisfied with two possible reasons of having a double, Halcion and his mind, he finds out another possible reason; literature. He tries to explain the entity of his impostor by looking back into his previous characters from different the books he has written. He accuses Zuckerman, Kepesh, Tarnopol, Portnoy, all of them, “for mockingly breaking free of his literature and reconstituting a facsimile of him⁶” (33). The personification of these literary characters can be considered as forcing the limits of reality, too. They are in fiction and they are not real. However, here they serve the questioning of reality again. Moreover, by eliminating the two previous possibilities, Philip Roth the narrator describes his situation as “...if it’s not Halcion and it’s no dream, then it’s got to be literature—as though there cannot be a life-

without ten thousand times unimaginable than the life-within”(34). That is, it is always possible to experience unimaginable, incredible events in life outside literature. Fruman also emphasizes the debate of fact and fiction which Roth tries to create in *Operation Shylock*. He expresses that:

Now, Roth intentionally blurs the line between fact and fiction in the novel, and some initial reviewers of the book exhausted a good deal of page space promoting their own spin on the conundrum. To my mind, however, passages such as the one above suggest the relative fruitlessness of the "fact or fiction" debate (648).

So again he removes the curtain separating the differences between fact and fiction by accepting the fictitious characters are real but also by keeping them still blurred. The possibility of the existence of the other Philip Roth is equal to the possibility of these unreal characters in real life. So the escape to literature becomes another unsatisfying solution for him.

At this point there is also a possibility to read doppelgaenger and realism together in terms of new realism. The use of double figure in the fiction in the mean context displays another example of employing new realism. Even though doppelgaenger has been known as a gothic motif and mostly employed in gothic literature, here Philip Roth enlarges its use for creating the ambiguity and confusion related to reality for his reader. In new realism, as it was mentioned in definitions above, the plot of the fiction could be extended or enlarged to get fitted into more sophisticated and complex descriptions (Chase 246). The reader’s perception of this reality equals how well Roth achieves his aim. By being devoted to characteristics of realism and by

enlarging the boundaries he succeeds in creating the image and story he intends in his readers mind. Halkin explains this as:

Let us imagine for a moment a dedicated Flaubertian reader pondering the passage in *Operation Shylock* in which the author describes suffering a severe mental breakdown caused by the sleeping pill Halcion, and writes of being helped through the crisis by a friend from Boston whose name, like Aharon Appelfeld's, is that of a real person. Does our reader (...)reread it several times with exquisite attention, consider it in the light of the book as a whole, and come to a literary conclusion? No, he goes to the Boston phone book, looks up Philip Roth's friend, and calls to ask whether Roth had a Halcion reaction and what its symptoms were (Halkin 47).

In the light of these, Philip Roth the author uses his own real world as a background to the story. Even if it is known that fiction cannot be read through the author's life, Roth adds numerous details that give the sense that the events in the book are real.

Accordingly, not finding a satisfying solution leads the protagonist thinking about another conflict in terms of doubleness. Before all other consequences of "having a double", he has the problem of letting him go too far or not letting him do anything more. "Letting him go too far" means not participating or not involving in the play "the other" organized. This also means waiting for the other one to end this process as he started it. However, the other choice is participating and impeding him. By refusing the role the other one decided him to play; he can play his own game. He expresses this dilemma as:

“Do something before he goes too far!” and is loudly seconded by Powerless Fear. Meanwhile, poised and balanced, Reason, the exalted voice of Reason, counsels, “You have everything on your side, he has nothing on his. Try eradicating him overnight, before he has fully revealed exactly what he’s intent on doing, and he’ll only elude you to pop up elsewhere and start this stuff all over again. Let him go too far. There is no more cunning way to shut him down. He can only be defeated” (36).

As a result of this decision, he telephones the King David Hotel to talk to his impostor on the phone again. This time he is prepared and ready to speak to him in another fake condition. To talk to him he improvises a fake name “Pierre Roget” (40). He introduces himself to the impostor as a journalist who wants to conduct a phone interview. In this interview he tries to realize who he is and what his purpose could be. In this interaction, as Webber expresses, the doppelgaenger serves text by the speech.

Not only does the Doppelgaenger create a visually compulsive scandal, but it operates divisively on language. Just as it exposes the problematic double-glazing of the ‘window on the soul’, so it confounds this other key agency of the transcendental subject. It echoes, reiterates, distorts, parodies, dictates, impedes, and dumbfounds the subjective faculty of free speech” (Webber 6).

Here in this phone conversation of the original self, the narrator and the double, verbal language plays a significant role. This is the first interaction between the two. For the protagonist, it is the first time he realizes how similar a physical characteristic of theirs is. This similarity is their voice. In the performative part of

speech Philip Roth the narrator sees his double at the very same point as he stands. Even if he has the voice as the only evidence to compare himself with the other, he figures that the impostor imitates him. He realizes that the impostor sounds the same way he sounds on the phone. However he does not give up looking for differences as follows:

Did he sound anything like me? I would have thought that my voice could far more easily pass for someone like Sollers speaking English than his could pass for mine. For one thing, he had much more Jersey in his speech than I'd ever had, though whether because it came naturally to him or because he mistakenly thought it would make the impersonation more convincing (41).

While speaking on the phone, Philip Roth the narrator pays attention not only to the ideas but also to the similarities that he can find between each other. As he finds out more similarities, he cannot make sense of it and tries to label this doppelgaenger as someone with psychological problems who pretends to be him.

Besides this dilemma, Philip Roth the protagonist and the narrator prefers the choice that he will not let the other Philip Roth ruin his life by imitating him; he will not let him to use his name and popularity. This is also the reason why the whole story of the novel is narrated by Philip Roth the protagonist. To convince himself to choose this option, he explains to Aharon his author colleague the difficult situation he has endured as “But, Aharon, what am I to do? It's too ridiculous to take seriously and too serious to be ridiculous” (55). He tells how he tried to cope with the misery of his breakdown, his drowning in the tiny creation of himself. He says he begins again experiencing this “desubjectification” in Jerusalem but this time not because of

the pill but because of the other self being his. “Instead there is this me to obsess me day and night - the me who’s not me encamped boldly in Jewish Jerusalem while I go underground with the Arabs” (55). This is the first point when he decides on changing the aim of his travel to Jerusalem. Even if this visit has been planned for interviewing with Aharon Appelfeld the well known Jewish author, even if Philip Roth the narrator says “this visit is not for searching the other Philip Roth” (56), from this moment on, the aim of his visit changes and his visit becomes the real story of investigating the other.

In this visit, he inevitably meets with his impostor face to face. In this first encounter in chapter 3 “we”, they both have distinct reactions to each other. “I can’t speak; (...) it’s you. You came!”(68) are the first sentences of the impostor who reveals his astonishment. It seems as if he has succeeded in bringing the original Philip Roth to Jerusalem as part of an overall scheme. On the other hand, the narrator Philip expresses his feelings as, “But the one who couldn’t speak was I. I was breathless, (...) I suppose until that moment I’d never wholeheartedly believed in his existence” (70). In spite of the previous interactions, the protagonist announces he has never seriously taken him into consideration. That’s why this is as shocking for him as it is for the impostor. The phone call and the similar voice on the phone, the news from Apter and Aharon and the newspapers that have written about the other Philip Roth were not as realistic as this person, standing and crying from joy and relief of seeing him:

Seeing him materialize voluminously in space, measurable as a costumer in a clothing shop, palpable as a prizefighter up in the ring, was as frightening as

seeing a vaporous ghost—and simultaneously electrifying, as though after immersion in that torrential storm, I'd been doused, for good measure, like a cartoon-strip character, full in the face with an anti-hallucinogenic bucket of cold water (70).

The word ghost he uses in this text is similar to the “specter” and “wraith” figures of the doppelgaenger motif. It was explained above that doppelgaenger is also defined as “a wraith or apparition of a living person, as distinguished from a ghost” (Royal 154). Roth the real author uses this “ghost” theme either to emphasize the protagonist’s astonishment or to give a clue about not actually seeing him as a real person. In addition to that, using a metaphor of a cartoon character in a serious text could be explained as the humorous side of the author. As Royal says “The frame of *Operation Shylock* comically challenges what the reader is led to expect about the boundaries of fiction and reality (154). In The real author Philip Roth’s struggle to play with the fact and fiction comical elements play a great role. This humorous sense contributes the fiction in the way that it makes the text look more acceptable and enjoyable and, on the other hand, the serious job; forcing the boundaries of fact and fiction, is shaded from its concrete seriousness. This case lets the real author Philip Roth expresses his ideas about real and unreal in terms of this humor.

In this first face to face conversation they have the protagonist asks questions about his own anxiety. He wants to learn what the impostor’s game is. He stresses the displacement that the impostor does by using his name. The impostor does not accept this displacement. “-You exploit the physical resemblance, (...) by telling people that you are the writer, the author of my books,” (69) says the narrator and the

answer of the other Philip is “I don’t have to tell them anything. They take me for the author of those books right off. It happens all the time” (69). In this part of the conversation the impostor does not deny that he displaces him and uses his name to displace him as the original Philip Roth saw in the newspaper. As a result, this accomplishes another principle of doppelgaenger about acting as a figure of displacement. As it is mentioned before, doppelgaenger appears either characteristically or temporarily out of place to displace its host (Webber 1). In these displacements the doppelgaenger acts as the original one and mostly leaves the original in more troublesome situations.

Also, in this very first interaction between the original and the posing one, the narrator tries to describe this identical twin of himself as a reflection of his grievance and his displeasure. He sees his past and his oldest wounds embodied before his eyes.

I sank back into the chair behind me, and there in the hotel lobby, clammy and shivering under the rain-soaked clothes, I listened as he recalled every affront that had ever appeared in print, every assault that had ever been made on my writing and me-(...) It was as though the genie of grievance had escaped the bottle in which a writer’s resentments are pickled and preserved and had manifested itself in humanish form, spawned by the inbreeding of my overly licked oldest wounds and mockingly duplicating the man I am (74).

He sees how their appearances resemble each other. While they are sitting opposite to each other Philip Roth the narrator realizes that his double’s dress choice is exactly the same as his. “(...) I notice that he was dressed identically to me: not

similarly, identically” (76). As a result of all this evidence, he declares that the supposition of the other as his double is no more a figment of imagination. “I reminded myself then that the escape hatch of the “dream” was no longer available to me (77). The dream explanation as an alternative ceases to exist because he has a face to face talk with his impostor. He is wide awake while talking to him he blots out “the dream” idea. “What is being manufactured here is not a dream, however alarmingly I may sense myself a speck of being embodying nothing but its own speckness...” (78).

Meanwhile, Philip Roth the narrator tries to define the impostor and the impostor’s movements by using the terms “a stupid prank”, “an escapade of some crazy kind”, “a marvelous hoax”, “con artist”, “crackpot”, “substituting self”, “alter ego”, “writer’s medium”, “an aesthetic outrage” (103 - 107). He asks Aharon in one of his conversations “what is he?” (107). The question can be taken to have more than a literal meaning: it reveals the “doublebind” Roth is entrapped in because of the existence of a double. This double plays a performative role in displacement and he cannot infer what he is actually. He continues paraphrasing the dilemma he is in “He gives off none aura of a real person, none of the coherence of a real person. Or even the incoherence of a real person” (107) and he interprets his double’s incoherent position as “absolutely spurious” (108), spreading an aura of an imitation of someone else. To Roth the narrator, that makes his double’s identity incoherent.

Thus, Roth the protagonist tries to make the other’s identity more coherent for himself. He needs to name the other. Thinking of the other as a double merely gives him the power of being the ruler one, he wants to get rid of this “interlocutor

namelessness” (115). Here there is an obvious reference to the doppelgaenger motif. What he emphasizes in this sentence is that if he avoids naming him, letting him go in his anonymity, this will give him the power of destructive status as it is in Dostoyevsky’s novel. Naming the other as an impostor does not give him any solace.

Name him! Yes, name him now! Because aptly naming him is knowing him for what he is and isn’t, exorcising and possessing him all at once. Name him! Who is this preposterous proxy? Nothing like namelessness to make a mystery of nothing. Name him! If I alone am Philip Roth, he is who? (115).

As a result of this irresistible urge to name the other and to negate the power of ambiguity and the destructive side of duplicity, Roth the protagonist names his other as “Moishe Pipik” (115). Although this name has a special meaning from the protagonist’s childhood and has a story about his family in a particular sense, it also has a more general meaning. Naming someone “Moishe Pipik” serves as an indefinable part of conscious. Roth the protagonist tells Moishe Pipik, in a general sense, represents “teasing proximity” (115) that have something to tell everybody. People want to figure out what Moishe Pipik for but nobody can. Instead of reasonable answers, this name can be defined with only the words; “the delightful playword itself, the sonic prankishness of the two syllabic pops and the closing click encasing those peepingly meekish, unobtrusively shlemielish twin vowels” (116).

Royal interprets the name “Pipik” as an absurd name. He says, “To rid himself of dread, he (Roth the protagonist) tries to reduce the impostor to absurdity by calling him Moishe Pipik” and he explains that this name is a “derogatory, joking, nonsense name” and its translation from Yiddish is Moses Bellybutton the folklore fall guy...

(156). On the other hand, Safer comments that Pipik, as a phony Roth, shows an uncanny physical resemblance to the fictional author. And as a result of this she brings if he really exists or he is a figment of Philip's conscience into question (40). Before he names the other as Pipik, he protests against describing his impostor at the King David Hotel as his double, he protests against using psychological and literary explanations of "the other," and he insists that he has nothing to do with himself (Royal 155). In spite of all these protests, he finally names him. This naming also means describing him as the double of his identity.

Pipik the name in general sense has a Jewish folkloric characteristic as Royal explained above. In terms of doppelgaenger motif in both general and specific definitions of the name Pipik are similar to doppelgaenger characteristics, providing an adequate example for the "displacement" principle Pipik is concerned with. Philip Roth the narrator takes the name Pipik further by defining it in terms of being Jew and non-Jew, and he defines Moishe Pipik as the stereotype for Jews like Paul Bunyan of Non-Jews⁷ (117). After all these definitions and explanations, he accepts that Pipik as a name best fits his double and from that point on he uses this name to talk about his double in the novel.

Apart from the name "Pipik", when the discussion comes to Pipik's character there are some other reasons that can lead the reader to grab the meaning of using a Jewish originated name. By reading this character, the antagonist, from psychological point of view Shostak concludes as Pipik and the narrator Philip Roth's relationship stands in the book as a metaphor for Jewishness. She says: Philip's ambivalence toward Pipik points to one of the novel's fundamental questions.

Roth imagines his counterself as terminally ill, which suggests both the fear of self-annihilation and a symbolic displacement of the desire to murder the self Philip hates. Terminal illness also stands as a metaphor for assimilation, the death of the Jewish self (738).

Once he opens the doubleness in his Jewish identity and Jewish self, Roth the narrator takes it further by connecting it to being the opposer and being the opposed as a Jew. He follows:

My second Jewish courtroom in two days. Jewish Judges. Jewish laws. Jewish flags. And non-Jewish defendants. Courtrooms such as Jews had envisioned in their fantasies for many hundreds of years, answering longings even more imaginable than those for an army or state. One day we will determine justice! Well the day had arrived amazingly enough and here we were, determining it.

The unidealized realization of another hope-filled human dream (141).

In these definitions of Jewish identity he witnesses two distinct Jews. One represents the Jew who had dreamed about being the ruler in a courtroom to correct wrongs and to provide justice. The other represents the Jew who has already gained this ruling position and determines non-Jewish people's lives. But as it is in *doppelgänger* motif they are the same Jew, indeed. They are the Jews of the twentieth century. They have the same Jewish heritage. They are in different courtrooms but they share the same time and same identities. They are two parts of a whole Jewish identity. Starting from these Jews and Jewish identity Philip Roth the real author carries this double identity issue into Zionism and Diasporism:

Look, I know people call Diasporism a revolutionary idea, but it's not a revolution that I'm proposing, it's a retroversion, a turning back, the very thing Zionism itself once was. You go back to the crossing point and cross back the other way. Zionism went back too far, that's what went wrong with Zionism. Zionism went back to the crossing point of the dispersion— Diasporism goes back to the crossing point of Zionism (158).

Zionism and Diasporism are defined as opposite movements at the beginning of the novel by Pipik, the other Philip Roth, but the definition makes no big distinction between the two. They seem as if they are the movements that require one another to be defined and realized. This could be read as the doppelgaenger of these two movements. Diasporism as Zionism's Doppelgaenger defines itself by using Zionism's very same terminology and background. Both of them are revolutionary ideas that support a turning back to relieve Jewish people from their inevitable end. However, the speaker in this quotation is not Pipik but Philip Roth the narrator. He is talking to Anna (His friend George Ziad's wife). He has usurped the identity of Pipik, his usurper, who usurped his identity (156). He decides to play his role as the other listeners want to hear, especially Anna. He replaces his double. He completes the transformation and displacement of doppelgaenger. He becomes his double proving that his double is indeed his doppelgaenger.

As it was mentioned before as there are doubles in a Jewish identity, time is also a tool that could help to employ the duplicity in one character. Pipik's present appearance could be the original Philip's past. The differences between them can be removed or time could be removed to reveal the obvious similarities. As an example

of this, before they meet for the second time in the story, Philip Roth the narrator finds the other one on his bed sleeping and finds time to investigate his face in detail to find an answer to the question who is this man if he is there.

And what I saw, as I stepped closer, so shocked me that I had all I could do not to turn and run full speed for help. His face was the face I remembered seeing in the mirror during the months when I was breaking down. His glasses were off, and I saw in his eyes my own eyes at their most fearful, back when I could think of little other than how to kill myself. He wore on his face what had so terrified Claire (his wife S.A.): my look of perpetual grief (179).

He finds himself lying on his own bed but the difference is the time. So the time sense in his understanding also shapes his doppelgaenger. His shocking reaction is merely because their appearances are identical and because he remembers his painful past.

Another characteristic principle of doppelgaenger is that it is produced in a broken home. It is usually the result of improper functioning in the well-structured family romance (Webber 5). The narrator brings this into focus while he is talking to Jinx about Pipik:

-And who is he? Tell me who he is.

-Another fucked-up Jewish boy. The fucked-up shiksa's fucked-up Jewish boyfriend, a wild, hysterical animal, that's who he is. That's who I am. That's who we are. Everything's about his mother.

-Not really.

-His mother didn't love him enough. (..)

-Tell me about his mother.

-She used to lock him out of the house. On the landing outside their apartment. He was all of five years old. "You don't live here anymore." That's what she would tell him. "You are not our little boy. You belong to somebody else" (235).

By explaining his mother's attitude towards Pipik, Jinx exposes the doppelgaenger in Pipik's character. The past that seems to belong to Pipik could be the narrator's past and this possibility shows us that the doppelgaenger is Pipik, and Pipik's sorrowful childhood is in fact his. His mother did not love him, and he grew up in a broken home. The mother is oppressing her son and father is not there at all. This represents dysfunction in the family romance that could breed doppelgaenger. But here, Pipik's past as Jinx tells can be read as a well-drawn example of a doppelgaenger characteristic which is about having suitable conditions at home.

It is always possible to experience unimaginable, incredible events in life outside the fiction. Again Philip Roth the real author removes the curtain from the real by distinguishing differences between fact and fiction. He also employs unimaginable subjects in fiction. The possibility of the existence of the other Philip Roth is equal to the possibility of Philip Roth the narrator's existence in real. So the escape to literature is an excuse or a satisfying solution for him. Even if it seems it is an escape from reality, it is also within the realm of plausibility in realism.

In addition to previous explanations which were explained above in definitions of realism, sometimes plausibility turns into implausibility in the novel. To illustrate, while the narrator summarizing the events happened to him, Roth the narrator expresses the implausibility of his disorientation. He confesses that he loses control over the other (242). Roth the narrator accepts his impostor as his doppelgaenger and this tells the reader that Roth the real author enlarges the borders of reality.

In realistic fiction characters are more important than action and plot while the subjects are mostly complicated ethical choices. That best fits with the characteristics of the protagonist in this novel. Besides, interior and psychological reflections in the protagonist's identity are often repeated situations in the book. His soliloquies can be regarded the examples of realism in terms of its variant forms, interior and psychological realism⁸ (273).

To put realism into the way in which new realism stands, in the character of the protagonist, the anxiety of making the fiction more "striking" (Segel 1) could be seen obviously. Some of the essential topics of new realistic fiction are some taboo, and unpleasant subjects. Philip Roth the real author employs best fitting examples of taboo subjects which were mentioned as the well-known topics of new realistic fiction above in his protagonist's character. For example, in the protagonist's conversation with Pipik he wants Pipik to surrender to reality. While talking to Pipik he realizes something unusual with Pipik. Because there are more taboos in sexual issues and they are regarded as unpleasant issues (Segel 1), this new discovery of the narrator can be read as employment of a taboo subject for most of the readers.

I could only dumbly gape at the sight of nothing less than the highly entertaining Aristophanic erection that Pipik had produced, as though it were a rabbit, from his fly, an oversized pole right out of Lystrata that, to my further astonishment, he proceeded to crank in a rotary motion, to position, with one hand cupped over the knobby doll-like head, as if he were moving the floor shift on a prewar car, Then he was lunging with it across the bed. There's reality. Like a rock! (205).

In this example, Philip Roth the real author uses one of the striking subjects, pornography and this is “an example of employing formerly taboo subjects” in realistic fiction (Başol 23). He describes Pipik's implant in details in a striking tone and this can be considered as a new realistic element in terms of using sexual taboos in new realistic fiction.

In spite of the fact that the reader knows, as Nabokov says, “It is childish to study (or read) a work of fiction in order to gain information about a country or about a second class or about the author” (316), Philip Roth the real author leaves his reader stuck in the point of having two things that can mean the real. Fiction is always there but employing this duplicity in the character of the narrator and the protagonist makes it complicated as it is in new realism. To clarify how the doppelgaenger expanded the reflections of new realism in this novel, the doppelgaenger as a motif should be examined in the portrait of characters and especially in that of the protagonist.

As Roth the narrator realizes the similarities between his double and himself, he tries to find another way to explain himself this is the absurdity of the other one the

impostor. He never gets involved with the doubling event. He assumes himself as the victim of an absurd deception. As he indicates above, although, their ideas are similar and this makes him believe that the conversation is absurd; he cannot realize what he is up to. In another page, the doppelgaenger motif shows up as one of the soliloquies of the narrator Philip Roth. At the beginning he starts at the very opposite side of having a double and all of his ideas. After meeting and talking to him he finds him in some ways reasonable and somehow he reluctantly surrenders to the doubleness by assuming the other's role. Towards the end of the story all these tendencies and confusions in his mind leaves him to the point of ambiguity. Actually throughout the story, once the protagonist has someone else, Pipik, as his double, and once the protagonist finds himself while pretending to be his double, Pipik. This ambiguity is also a result of double-bind:

I'll never again know what's really going on or whether my thoughts are nonsense or not; everything I can't immediately understand will have for me a bizarre significance and, even if I have no idea where he is and never hear tell of him again, so long as he goes about, as he does, giving my life its shallowest meaning. I'll never be free of exaggerated thoughts or these insufferable sieges of confusion (306).

Philip Roth the narrator does not know where his impostor Pipik is since his last disappearance. He admits his existence taught him something about himself and also softened his sharp thoughts. The frames of confusion when he has a double are the ideas and performances that lead him to new ones. He realizes he could see himself objectively by following the other, his double. This description of "mental chaos"

(306) is closely connected to the “dilemma” and “objectivity” characteristic principles of doppelgaenger.

I'll never again know what's really going on or whether my thoughts are nonsense or not; everything I can't immediately understand will have for me a bizarre significance and, even if I have no idea where he is and never hear tell of him again, (...)I'll never be free of exaggerated thoughts or free of them. Even worse than never being free of him. I'll never again be free of myself; and nobody can know any better than I do that this is a punishment without limits. Pipik will follow me all the days of my life, and I will dwell in the house of Ambiguity forever (307).

On the other hand, his enslavement is having experiences in his mind with Pipik. Pipik makes him look deep inside himself and lets him question himself. As a double character independent from him or dependent on him as an alter ego he served his mind to practice on different topics. At the end he concluded in an inevitable way of thinking. This is also another principle of doppelgaenger according to which the doppelgaenger is an “ingrained actor of identity” (Webber 5). Moreover, it can be said that the double stands for the performative character of the subject.

In the tenth chapter of the novel, Roth the narrator has a very long conversation with Pipik and in this conversation he pretends to be talking to Pipik. “Forcibly placed in an empty schoolroom, at a fever pitch of paranoia, and suspecting Pipik as the author of his abduction, he hopes to appease his absent keeper”(Shostak 731). In this conversation he expresses his guilt that's why he surrenders and admits all the accusations Pipik probably directs to him. He leaves all previous issues between

them behind. He says he has never been Pipik's enemy. He has had no chance for not being provoked by the sense of having a double, pretending to be him. Pipik is not also the responsible. He is not the one who takes Pipik in all these troubles. He can't be saddled with calling him to Jerusalem and replace him. He speaks in this tune but there is no answer. Again he continues in the compromising tune and admits that he has not treated Pipik with respect. He has been "rude, caustic, dismissive and contemptuous" to him. He also confesses that he has wrongly assumed Pipik as the antagonist all the time:

I was rude and caustic. I was dismissive and contemptuous. I was furious and threatening from the moment I saw you and, even before that there is room for improvement I admit. Next time I will try harder to see your side of things before I take aim and fire. "Stop breathing, think," instead of "Ready, aim, fire" – I'm trying hard to learn". Perhaps I was too antagonistic—perhaps (317).

But this approach disturbs himself, too. It becomes apparent when he says "I started kowtowing and kissing your ass" (317). Moreover, his listener Pipik's silence leads the narrator to think that Pipik is angry with him because of the money, the million dollar bucks he has lost. This is the amount of the money written on a check that Smilesburger gives him but he has lost it on his trip to Ramallah with his friend George Ziad. After he realizes this money issue can be the reason of Pipik's silence, he tries to negotiate by offering him money:

That's a lot of money. Never mind that you extorted it by passing yourself off as me. Maybe you're right and that's not my business. (...) Though

that's not my crime either, is it? My crime is that it was I posing as you rather than you posing as me who extorted the money under false pretenses – by pretending to be you, I took what was not mine. In your eyes this amounts to grand larceny. You make the deal, I reap the harvest (318).

Roth the narrator tries to use the money also to compensate for his crimes and to get rid of the position he is in now. Actually the one who can accuse him about this money is just Pipik not anybody else. However, Philip Roth the protagonist is the one who feels guilty. This is also a result of his dilemma. He pretends to be him but loses the money. Now he accepts he has done it. And he is ready to make up for his mistake in any conditions.

I got caught in the crossfire of the fight being fought here, and that's when your check disappeared. We'll get you another one. I'll help you get it. I'll do everything I can in your behalf. Isn't that what you've been asking from the start? My cooperation? Well, you've got it. This does it. I'm on your side. We'll get you your million bucks back (318).

Philip Roth the narrator waits for Pipik to speak, but nobody speaks again. He keeps apologizing but he still thinks that Pipik knows all the words he has said or will say. He keeps oscillating between two options. This confusion results doublebind in his mind. In this ambiguity he thinks Pipik is nowhere but in his mind.

At the end of this long conversation, because his despair reaches a climax, Philip Roth the narrator admits everything he could be accused of. He admits he was “sardonic, unfeeling and chastened” (320) towards him and continues; “It was not

right to exalt myself and denigrate you by addressing you as I have. I should have called you by your name as you called me by mine. And from now on I will. I will. I am Philip Roth and you are Philip Roth, I am like you and you are like me, in name and not only in name... (320). "The ambiguous irony is, of course, that Pipik doesn't answer. Either he retains in the power of his silence the right to assert his identity with/difference from Philip, or he never existed at all; either he absconds with Philip's identity, or he is a *deus absconditus* (Shostak 731). However, what actually Philip Roth the real author is trying to do here is giving another way of looking to reader in order to understand doppelgaenger motif in text and moreover to extend the usual descriptions of doppelgaenger. By naming his double as Philip Roth, the narrator thinks that this name will give his double his final aim, but this is not entirely true. One of the characteristics of doppelgaenger motif is performative side of double in text. Here when the protagonist accepts his double's names as same as his, he also accepts his double can perform as same as he does.

While this duality can cause conflicts in performance, as it is described in doppelgaenger's definition above, this duality can let the original self, the narrator, look at the events more objectively outside his point of view. Besides, announcing the very same name can also be read as the acceptance of the other one as part of himself. If they share the very same name, if they share the similar ideas, they can be the same person at all. He decides on a ceasefire by killing Moishe Pipik and he agrees with his double on the first issue they couldn't agree. The process of the antagonist from Moishe Pipik to Philip Roth seems his double's achievement against the narrator.

Afterwards, two Philip Roths and two different persons in one name Philip Roth can be read in a new way of understanding the doppelgaenger motif. Philip Roth the author not only employs the classical characteristic principles of doppelgaenger but also enlarges it by employing some new points of view from the protagonist's looking angle. "Multiple selves had been on my mind for months now, beginning with my Halcion breakdown and fomented anew by the appearance of Moishe Pipik" (152). So Roth enlarges the double that the existence of his other brings his mind into multiple. He asks questions to understand himself better. He tries to understand and shape his ideas from the beginning of the novel to the end. As the answers of these questions he finds out not only Pipik but also he realizes the answers and reasons for his confusions are multiple. What doppelgaenger does is to open his mind to multiplicity and help him understand the multiplicity of identities. He starts thinking of his friend George Ziad after he realizes this multiplicity.

Maybe what it all came down to was that an academic, scholarly disposition had been overtaken but the mad rage to make history and that, his temperamental unfitness, rather than the urgency of a bad conscience, accounted for all this disjointedness I saw, the over excitability, the maniacal loquacity, the intellectual duplicity, the deficiencies of judgment, the agitprop rhetoric – for the fact that amiable, subtle, endearing George Ziad had been turned completely inside out (152).

All these "maybes" are the possibilities opened by the doppelgaenger motif. All this multiplicity is evoked by the first doubleness. As a result he thinks Pipik can be only

one of his doubles in his mind. So, this can be regarded as a new construction and comment on the doppelgaenger motif.

However, Philip Roth writes another new way of understanding and commenting doppelgaenger in this novel. Although he employs doppelgaenger into his modern fiction, he reconstructs some parts of this gothic figure. First of all, he defines doppelgaenger in the book in his character Supposnik's speech as follows:

To the audiences of the world Shylock is the embodiment of the Jew in the way that Uncle Sam embodies for them the spirit of the United States. Only, in Shylock's case, there is an overwhelming Shakespearean reality, a terrifying Shakespearean aliveness that your pasteboard Uncle Sam cannot begin to possess. I studied those three words by which the savage, repellent, and villainous Jew, deformed by hatred and revenge, entered as our doppelgänger into the consciousness of the enlightened West (274).

He defines it in terms of having the Jewish identity in America as an American citizen living far from Israel. He starts with the Shakespearean play *The Merchant of Venice* and stresses the three words; "three thousand ducats," Shylock utters in his first appearance on the scene. He thinks these three words have been their destiny for a long time. When Jewish identity is at world stage, doppelgaenger is always present with this identity in multiple varieties. Philip Roth the real author opens a new possibility of how to employ the doppelgaenger in Jewish identity. His character Supposnik says double identity has belonged to Jews for many years and Jews use to live with it but as a bookish shopkeeper he lives with this acceptance and all the other people Jews and non-Jews also live with it (275). But Supposnik is against a

“Shylockless Venice” and “Shylockless world” (276). Shylock used to represent the hatred directed to the Jews, but Roth the protagonist says it is enough to be oppressed as Jews.

On the other hand, Shylock as the name of all Jews is also a new way of employing multiplicity instead of duality. Philip Roth the author emphasizes that a world can exist with Shylock, without Shylock, or with different Shylocks. Shylock’s words “three thousand ducats” could be interpreted in many different ways. The reader doesn’t have to get stuck on the duality of doppelgaenger. In one sense Supposnik’s speech supports the idea of Zionism and it can be read as the narrator’s escape from his Jewish author role. The character Supposnik’s speech helps Philip Roth the author open a door for various possibilities in addition to duality. Philip Roth the author composes the possibility of being a Jew of Zionism, the possibility of being a Jew of Diasporism by the help of his protagonist and antagonist in his fiction. Also, while standing in the very middle of all these possible labels, even if he is a known as a Jewish author, he puts himself out of these possible labels by using literature.

Moreover, as Bloom expresses, Philip Roth the real writer is still engaged with his Jewish identity in his writing in terms of the service of theology. In this self-contradictory manner he is still loyal to Jewish standard tradition. He says:

Roth paradoxically is still engaged in moral prophecy; he continues to be outraged by the outrageous—in societies, others and himself. There is in him nothing of West’s Gnostic preference for the posture of the Satanic editor, (...). Roth’s negative exuberance is not in the service of negative theology,

but intimates instead a nostalgia for the morality once engendered by the Jewish normative tradition (524).

At the end of the book Philip Roth the real author unveils his understanding of doppelgaenger and how he has found out new ways of employing it. He makes his protagonist ask questions to figure out the reasons for not conceiving the other as friend rather than enemy in terms of being a Jew. Doppelgaenger always poses a radical question to what is perceived as normality, outward appearance or reality and answers of these questions are usually two different choices. However, here Philip Roth the author displays more than two possible answers to these questions. He asks why Jews could not be one people and why they should be opposites of each other as it is in doppelgaenger. And he finds the answer in not only being a Jew in a society but also being a Jew as an individual:

Because the divisiveness is not just between Jew and Jew—it is within the individual Jew. Is there a more manifold personality in all the world? I don't say divided. Divided is nothing. Even the goyim are divided. But inside every Jew there is a mob of Jews. The good Jew, the bad Jew. The new Jew, the old Jew. The lover of Jews, the hater of Jews. The friend of the goy, the enemy of the goy. The arrogant Jew, the wounded Jew. The pious Jew, the rascal Jew. The coarse Jew, the gentle Jew. The defiant Jew, the appraising Jew. The Jewish Jew, the de-Jewed Jew (334).

What he personalizes in the character of the Jew is the double of an identity but more than this double possibility he enlarges it to multiplicity. The idea of being aware of this doubleness can be the step that takes one into the understanding of these multiple

characteristics in one. As a result, this is one of the examples that Philip Roth the writer gives in his protagonist's point of view in order to find out a new understanding of doppelgaenger motif.

CHAPTER IV

THE ANTAGONIST'S POINT of VIEW

IV.I Doppelgaenger and Realism from the Perspective of the Antagonist

Since the protagonist, the narrator Philip, is a character who has a double, which is invaded by some other identity, he can only reflect the doppelgaenger motif and realistic elements from a subject's perspective that is posed and imitated. Moishe Pipik, on the other hand, is the alter ego of the protagonist, who embodies the doppelgaenger's characteristic elements. Therefore, a close reading of the antagonist, Moishe Pipik's attitudes and ideas can enlarge understanding of how Philip Roth builds his new point of view on realism and how he employs the doppelgaenger motif.

First of all, it should be reviewed that the antagonist appears in different pages of the text in the names of "Pipik", "Impostor", "The Double" and "The other". At a first glance, Pipik the antagonist seems just as the living embodiment of Roth's imagination. As a character it has hallucinatory and surrealistic image, but nevertheless it is still strongly attached to the author's consciousness. This character also symbolizes "the irreverent and sometimes frenzied expression of his (Roth the real author's) Jewishness" (Dorsky 93). It is also obvious that Roth the real author creates this character, like so many of the arguments in *Operation Shylock*, to push beyond the boundaries of plausibility. To compare the antagonist Pipik with the characters in *The Counterlife* –another fiction by Roth- he "allows Roth to raise the

issue of normalcy versus embattlement, cultural accomplishment versus military might, Diaspora neurosis versus homeland health (Dorsky 93).

There is no clear understanding of what really takes place in the book because “as far as the story line is concerned, imagination, illusion, and actuality merge to leave the reader with an uncanny sense of ‘déjà vu’”(Safer 40). The reader cannot be sure of the true identities of many characters. The most obvious example of this is Pipik, the antagonist. The first dilemma about Pipik’s existence is if he is psychologically and mentally sick or not.

Is he mentally so damaged that he truly believes that my history is his, is he some psychotic? Some amnesiac? Who isn’t pretending at all? If every word he speaks he means, if the only person pretending here is me....But whether that made things better or worse I couldn’t begin to know. Nor, when next I found myself arguing could I determine whether an outburst of sincerity from me made this conversation any more or less absurd, either (Roth 43).

In this interior monologue, the narrator questions himself as if he were addressing someone else in the very same room. This monologue is the clue for him to find out what is exactly happening about himself and his double. He asks himself questions about his double first, but actually this double, only by being his listener inside him, recasts the questions. The absurdity of talking to this double is critically emphasized in this quotation. This also contributes “the reader amusing side of the novel” (Safer 39) interpretation of Safer, positively. On the other hand, because the narrator is both the protagonist and the antagonist, the reader gets all the information about the antagonist through the “self-conscious” narrator’s point of view (Safer 39).

Firstly, when it is considered from the realistic perspective, the doppelgaenger as a motif could not actually stand in the universe. But according to psychological definitions, and also new realistic approach from the real and postmodern perspectives, it can be made to fit a matter of realistic concept. At this point, it can be considered as a figment of the protagonist's consciousness (Safer 40). Nonetheless, the narrator stresses his fictitious identity in the book, which proves that his actions or ideas are plausible and have realistic value. "It sounds me like a farcical scenario out of one of your books—Poles weeping with joy at the feet of the Jews! And you tell me you are not writing fiction these days?"(46). Here the narrator is pretending to be a French journalist in a telephone interview with the doppelgaenger. He expresses that he finds doppelgaenger's ideas comical and funny, but he is indeed being influenced by the plausibility of these fictitious ideas. In one of the following chapters (I am Pipik!) of the novel he replaces Pipik and defends these ideas against other characters such as George Ziad's wife who don't tend to believe them.

On the other hand this ambiguity in the speech of the antagonist can also be read as Roth's ability on playing with "counterselves". There is no obvious and unique truth but there are questions. This lack of clarity also reveals an undisguised Philip Roth in terms of self projection. Kauvar explains this as:

Operation Shylock contains the premise that indeterminacy guides subjectivity: it is the "novel that perhaps most clearly plays variations on the idea of counterselves. . . in both form and the device of psychological projection, made even more crucial by Roth's decision to make the counterself an overt self-protection, an (allegedly) undisguised Philip Roth"

(92). The device for that is Philip's double, Pipik, who comprises all of Philip's diverse and rivalrous selves and who has had to have an implant to replace his diseased member, the circumcised member that Marks the Jewish "essentialist identity" (99) (733).

So, fact and fiction are fused in the doppelgaenger that the antagonist flawlessly represents. Doublebind that the protagonist experiences here against his impostor, the antagonist seems equal to the doublebind in the former definitions of doppelgaenger motif. The speech of the impostor also includes some realistic elements, to illustrate; Herzl as the real founder of Israel, taken from the real world and are employed in a realistic and reasonable way that they give a strong reinforcement to impostor's ideas.

In his day Herzl too was accused of being a satirist and of making an elaborate joke when he proposed the establishment of a Jewish state. Many deprecated his plan as a hilarious fantasy, an outlandish fiction, and called him crazy as well. But my conversation with Lech Walesa was not outlandish fiction. The contact I have made with President Ceașescu, through the chief of rabbi of Romania, is no hilarious fantasy. These are the first steps toward bringing about a new Jewish reality based on principles of historical justice (46).

Herzl is known as the founder of both Zionism and Israel, and by comparing himself to Herzl, the antagonist creates a realistic atmosphere to support his unrealistic Diaspora idea. Here in this speech the protagonist also defines himself through his ideas by using the labels such as "a satirist, a joke maker, a crazy who has hilarious

fantasies, outlandish fiction” (46). All these definitions are references to nonexistence of the other Philip Roth in a plausible way. They refer the non-existent characteristic of doppelgaenger motif, too. In doppelgaenger, the double should not be a real one but he can be someone in the original self’s mind. Doppelgaenger can be a ghost, a specter or a wraith (Webber 5). So here while the narrator defines himself he gives a clue that the double can be read as his creation from his fantasies.

On the other hand, in the following pages of the novel the antagonist needs more evidence to prove that he is the double of the protagonist.⁹ This time he uses the theories of Jung and Freud to support his reasons to exist. He talks about the possibilities that they can be both real and unexplainable.

Maybe the trouble is that you haven’t read enough Jung. Maybe it comes down to nothing more than that. You’re a Freudian, I’m a Jungian. Read Jung. He’ll help you. I began to study him when I first had to deal with you. He explained for me parallelisms that unexplainable. You have the Freudian belief in the sovereign power of causality. Causeless events don’t exist in your universe. To you things that aren’t thinkable in intellectual terms aren’t worth thinking about (79).

This paragraph and references in it could easily be an exemplification of the fifth characteristic principle of the doppelgaenger theme in that there is always a power-play between ego and alter-ego and in this theme it keeps exchanging from the self to the Doppelgaenger and is never mastered by one of them alone. The Doppelgaenger stories that take place in various fictions are accepted as the issues as they are; “tutelage, surrogacy, and subalternation” (Webber 9). In *Operation Shylock* , Pipik

claims that there are two distinct ideas and points of view for understanding the unexplainable, the unexplainable being a causeless parallelism between the protagonist's identity and existence and antagonist's identity and existence. He reveals the reason for this event by giving examples from two psychologists, Freud and Jung. Kouvar explains it as:

(...) in the text of the confession, Roth's double invokes Carl Jung, postulating his view of the psyche over against that of Sigmund Freud, with whom Roth allies himself. The two psychologists' clashing theories of subjectivity reverberate in *Operation Shylock*. Moïshe Pipik attributes to Jung an explanation for the acausal existence of two Philip Roths. They constitute "a case of synchronicity" a phenomenon consisting of two factors: "An unconscious image comes into consciousness either directly (i.e., literally) or indirectly (symbolized or suggested) in the form of a dream, idea, or premonition (Kouvar 435).

Kouvar takes the narrator Philip Roth as another object in his interpretation and makes a biographical reading with respect to these two psychologists' theories. According to Kouvar, the protagonist allies himself with Freud but the antagonist is on the side of Jung (435). If this situation is read as the double in one mind, the book can be an example of consciousness. A phenomenon consisting of two factors is a best fitting definition for the *doppelgänger* motif in which two parts of consciousness move together mentally and physically. Sometimes this physicality is represented in fiction by ghosts or wraiths. Presenting the antagonist in the form of a dream or idea can be regarded as a metaphysical form of *doppelgänger*. Here

Moishe Pipik the antagonist is pictured as the shadow of the protagonist not only with his existence but also with his ideas and thoughts.

However the doppelgaenger motif can also explain the duality of the ego and the alter ego. In this case, Pipik represents narrator protagonist Philip Roth's alter ego. They have equal conditions for thinking and none of them is the master of this power play. Their conflict resembles that between ego and alter ego. Furthermore, in their second conversation the antagonist Pipik claims that he has been in the protagonist's head. "I have been inside your head for so long now and yet not until this moment have I understood what a writer is all about: you guys think it's all make believe" (200). These lines could obviously be interpreted as an alter-ego ego dialogue. Two different lines of thought intermingle in one mind. What Philip Roth the real writer does is create this ambiguity by using these doubles. Pipik's make-believe refers to fiction, and Pipik emphasizes that writers must think that the world is fiction for them. What leads one to have a double in mind is the sense of double-bind.

The balance of power in narration shifts half way in the story. The authority, or the power of identity, shifts from the protagonist to the antagonist. The basic reason for this shift is the change the protagonist undergoes. In the chapter "I am Pipik" he starts pretending to be Pipik. At the end of this chapter he realizes he has stolen his antagonist's role and become someone, Pipik, whose ideas and even existence he didn't use to approve. According to Royal at the heart of the *Operation Shylock* lies "the protagonist's fear of losing power to Moishe Pipik, who devilishly destroys Philip's healthier self" (156). Royal's interpretation can be adapted to the doppelgaenger point of view too. The power shift is taken as the characteristic

principle of replacement in doppelgaenger motif. It can be seen that Philip Roth, the narrator and the protagonist steals the antagonist's game and reverses his hoax. From the alter-ego ego relationship point of view the replacement principle could be evaluated as the clash of two different thoughts in one's mind and the power fight of ideas in the brain.

In the narration of *Operation Shylock* there is also another way of reading the antagonist's role. This is because the author sets up doubles not only within the novel but also from outside the novel. Only by separating the living author Philip Roth from the fictional Philip Roth can readers realize that the antagonist's stance differs from the two (Royal 163). Actually, there are some similarities between these three characters and one of these is being a "Jew". The antagonist repeats his ideas of being a Jew and serving Jews again and again throughout the novel:

I took your achievement as my own; if you like, all right, I stole your books. But for what purpose? Once again the Jewish people are at a terrible crossroad. Because of Israel. Because of Israel and the way that Israel endangers us all. Forget the law and listen, please, to what I have to say. The majority of Jews don't choose Israel. Its existence only confuses everyone, Jews and gentiles alike. I repeat: Israel only endangers everyone (81).

These are the problems concerning the theory of "Diasporism" which he has created. Here again the antagonist Roth says his only purpose is saving Jews from the possibility of a second holocaust. Here he admits all the accusations the protagonist has directed towards him but implies all these can be ignored for his great aim. This "Jew" issue does not only participate in the story from the antagonist's point of view

but also from those of the real author and the protagonist. Dorsky reads *Operation Shylock* as it expresses these different characters and he discusses Pipik is the embodiment of real Philip Roth's ideas for Jews and Israel.

Pipik overlooks, or rather discounts, the fact that Jewish security in these countries would be continually threatened by the intractability of European anti-Semitism. Pipik is a living embodiment of Roth's imagination—hallucinatory and surrealistic to be sure, but nevertheless anchored in the author's consciousness—the irreverent and sometimes frenzied expression of his Jewishness, and while his idea is, like so many of the arguments in this book, pushed beyond the bounds of plausibility... (93).

The antagonist Roth claims that author Philip Roth is caught between two cutting edges about the Jewish problem. By using the character Pipik he confesses his ideas to the solution of Israel issue for Jews. These ideas are, to Dorsky, imaginative and implausible. This means the antagonist character does not only manifest the doppelgaenger motif but also makes the plot unrealistic. Similarly, Royal tags the attitudes of the antagonist ridiculous and comic. He argues; "Pipik's notion of joyous welcome for the Jewish is of course, ridiculous; it is the opposite of what the reader envisions would really happen" (157). There is no plausibility of Diasporism for Royal and Dorsky. However it is worth mentioning that this is also a reflection of using doppelgaenger motif in a fiction that can be regarded as a realistic fiction. To create a sense of reality the author creates the double of the antagonist after equipping him with contradicting ideas compared to his protagonist. This extends the verisimilitude but this is also inside the borders of realism. Such an extension of

limits of plausibility remains within the realm of realism. In fact, people in general, and Jews in particular, can easily generate ideas as a result of their sufferings. Ideas do not have to sound practical at first look; they may still form a coherent theory. Therefore whether it may sound ridiculous or comic while employing the doppelgaenger motif in *Operation Shylock*, Roth extends the boundaries of the terms realism and doppelgaenger.

In contrast to Dorsky's statement above, Robert Alter suggests that Roth "construes the double not as the embodiment of a hidden self, but rather as that other kind of doubling, much less threatening, which is the re-invention of the self for the purpose of a fiction" (qtd in Parrish 580). Eventually, Roth the real author personifies Pipik as a threat to his identity because, "for Roth, the act of making fiction always threatens and transforms identity" (580). By insisting on *Operation Shylock* is an authentic narrative of a true story, Roth the real author finds a way of "raising the critical and authorial stakes as well as making the cultural identity issues" (580). In this way, text seems more "real" and just by making the reader imagine the "true" consequences of events in the book, Roth consummates what new realism necessitates.

The antagonist's ideas for Diasporism also become a source of inspiration to serve the protagonist's willingness. At the end of the novel Smilesburger expresses the importance of Protagonist's change from Pipik's point of view to his point of view. He represents another cutting edge of being a Jew (Dorsky 93). Smilesburger functions as the conservative and ideal Jew who is always with his nation. Dorsky writes that with these features Smilesburger is a well drawn father figure for Philip

Roth the author.¹⁰ Smilesburger also replaces the antagonist as a secondary antagonist in this comparison. He becomes the one who reminds the narrator Philip Roth his responsibilities as a Jew. In contrast to Pipik, he serves “Zionism and Israel as a Mossad Agent” (345). He contrasts everything Pipik has. Pipik has Diasporism and this is more imaginative than serving Israel and Mossad to keep Israelis safe. Pipik uses some other man’s name but Smilesburger uses an appointed name for him. Pipik is not content at the end of the story but Smilesburger reaches his objectives, and therefore those of the Mossad’s intelligence operation. As two antagonist alternatives, Smilesburger and Pipik may represent two variations of the author’s ideas on Jews and their future. Pipik’s differences from Smilesburger give the author a chance to use the doppelgaenger to expand the boundaries of the real. The existence of Pipik can be denied altogether. There is always a chance to lose this antagonist or remove it intentionally from the story. Pipik looks like a ghost and all the ideas connected to his existence are blurred. Roth the real author, by employing the doppelgaenger in his antagonist’s identity makes Diasporism an arguable issue he can utterly deny because the doppelgaenger character is a “ghost”, a “nobody”.

Moreover, towards the end of the novel, the narrator draws an antagonist figure in his soliloquies. This time he questions the antagonist after he disappears. He sees Pipik two times through all the pages of *Operation Shylock* . They have two different conversations. All the rest written about Pipik are the thoughts flying in the narrator’s mind. From this separation on, he tries to define what “distinguishable” and “indistinguishable” means.

And what, anything, is there of consequence about the antagonist who has conceived it? What in his self-presentation warrants is consideration as a figure of depth or dimension? (...)The chicanery, the anguish, the nurse, the creepy pride in being “indistinguishable” –all of it adding up to someone trying to be real without any idea of how to go about it, someone who knows neither how to be fictitious---and persuasively pass himself off as someone he is not—nor how to actualize himself in life as he is (389).

The narrator and the protagonist Roth thinks about how Pipik comes up with all the fake events he has never lived. Actually this is also an example of double consciousness. He feels sorry for Pipik while being angry with him at the same time. He continues what else he will not be able to do. This assumption becomes the end of Pipik’s play. When he disappears, all the games he played finishes:

He can no more portray himself as a whole, harmonies character or establish himself as a perplexing, indecipherable puzzle or even simply exist as an unpredictable satiric force than he can generate a plot of sequential integrity that an adult reader can contemplate seriously. His being an antagonist, his being altogether, is wholly dependent on the writer, from whom he parasitically pirates what meager selfhood he is able to make even faintly credible (245).

Here when the protagonist says all the events or appearances of Pipik are inherently connected to the narrator, Roth reveals that Pipik’s life is in fact connected to the writer’s life. Pipik’s inability to have an action or movement without the presence of his original is also one of the principles of the doppelgaenger motif. Pipik cannot

have an action without his original. If his original lets him live, he lives and performs. He repeats his original but if original, the narrator Philip Roth doesn't let him to do this, he cannot do this.

As a result, Pipik, as the double of narrator Philip Roth, the fake Philip Roth or impostor, represents doppelgaenger. He functions as the psychological reflection of the narrator's ideas. He also helps the author enlarge facts. He also has some taboo subjects in his character to expand the real. These can be considered as the subjects of new realism¹¹. Kammanitz comments on him that Pipik is just the unacceptable part of the narrator's identity:

Commentary on double, or the "Delusional Misidentification Syndrome Involving the Self" taken from case studies of primarily psychotic persons, show the following: the double usually is a protection of a person's own unacceptable desires; the double is seen by no one other than this person; and the person usually becomes more paranoid as the double acts out his/her unconscious desires (qtd in Royal 177).

These unconscious desires are all the ideas Pipik represents and all the actions he performs. Actually Pipik interacts with no one but the narrator in the entire book. Thus, no one else sees him. In this sense Pipik character fits the portrait that Kammanitz has drawn. But this is not the only result. Royal says that "The double also can be seen as a manifestation of the author's ability to rejuvenate himself through fictional character" (163). So again by taking three Philip Roth's; Philip Roth the real author, Philip Roth the narrator and Philip Roth the impostor into consideration, Royal expresses the contribution of the doppelgaenger motif to writer

Philip Roth's authorship. However, this is not the only reason or result for employing doppelgänger motif in *Operation Shylock*. Actually there is not only one conclusion that the real author wants the reader to draw from the text, a fact revealed in the antagonist's aim:

Pipik is not the product of Zionism. Pipik is not even the product of Diasporism. Pipik is the product of perhaps the most powerful of all the senseless influences on human affairs and that is *Pipikism*, the antitragic force that inconsequentializes everything— farcicalizes everything, trivializes everything, superficializes everything---our suffering as Jews not excluded (389).

Pipik is not simply the opposite character of the secondary antagonist Smilesburger, nor is he the only echo of the new solution to the Israeli's problem. By employing the name Moishe Pipik and the term Pipikism, the writer reveals his point of view about other events. There is still another way to read these sentences as the attitudes of Smilesburgers to Pipiks. Smilesburgers are serious and devoted to the system that creates them. But Pipiks like playing over the boundaries and expanding them. The title of the book is a reference to Shakespeare's *The Merchant of Venice* and the Jewish character Shylock. Shylock and Smilesburger have a lot in common, but Pipik has nothing in common with Shylock. Shylock represents the racist representation of the Jews throughout history. This image is closely related to money and authority. Smilesburger pops up in the novel with a million dollar check. As Shylock says "Three Thousand ducats" (345) in his first appearance in the stage Smilesburger says "one million dollar check" (347) when he first appears in the

novel. But Pipik says he is not interested in the money but in what he can do with this money: realizing his Diasporism ideas.

The writer utilizes the antagonist Philip Roth as a representation of his wide and creative imagination. He expresses his ideas in terms of the plausibility of doppelgaenger. Not only by forcing the borders of real and putting forward something new in realism, but also by employing doppelgaenger in a new understanding, Philip Roth the writer expresses his ideas about being a Jew and questions the reverberations of being a Jew. Hence, doppelgaenger motif serves him as a traditional but rejuvenated tool for extending new horizons in realistic fiction.

CONCLUSION

At the end of the novel, the overall effect of *Operation Shylock* is that of a “fragmental, kaleidoscopic, dreamlike account of ‘facts,’ sensations, and impressions, told by a character whose very nature remains highly conjectural” (Safer 40). *Operation Shylock* deals with real events, such as Zionism, Israel and the Jewish problem, already familiar to the reader but tells these in a dreamlike manner. As Royal expresses the writer takes the reader to a journey in between serious events and feasible walls. “Underneath its playful surface the novel addresses the shifting nature of the existential self with total seriousness” (164). By taking author Philip Roth’s point of view into consideration, it can be inferred that the novel can also be regarded as a satire. Its subject and plot which include being part of a Mossad intelligence operation serve the idea of resisting against radical anti-Semitism. One of the possible aims for the author may also be fighting against anti-Semitism by using satire, comical elements, doppelgaenger and the double identity that Jewishness employs. Philip Roth defines satire as “Satire is moral outrage transformed into comic art” (qtd in The Harvard Crimson) and in his fiction he employs this comic art to battle with anti-Semitist ideas. He may mean that all the ideas surrounding Diasporism that Pipik, his antagonist defends can only be the ideas of someone who does not exist normally. He uses the irony of Pipik’s non-existence as all anti-Semitist ideas are false and unrealistic. So, his satire in employment of double and doppelgaenger motif in his novel *Operation Shylock* becomes a comic art and his ideas concerning Jews and Jewish identity become satiric as they represent a moral outrage.

On the other hand, It has been disputed that Philip Roth's *Operation Shylock* and some other fictions embellish the belief that "the test of novelists' worth is the degree to which they can challenge their own beliefs and expose them to destruction" (Milard 86). In addition to this *Operation Shylock* has been the practicing area in which Roth the real author has composed a new understanding for the terms realism and doppelgaenger. While representing these two in the book, he uses all the previous background of these two terms but he enlarges them. The understanding of how they stated in the novel can be evaluated by checking the characteristics of the realism and doppelgaenger motif one by one. As mentioned above in the theory part, there are some basic characteristics of a realistic fiction according to Chase and they have reverberations in *Operation Shylock* as follows.

Chase expresses how characters and realistic elements in realistic fiction should be dealt with as; "The selective presentation of reality can be seen, in the emphasized verisimilitude, the regular lives of characters" (Chase 246). In *Operation Shylock* Roth depicts the closeness to reality by way of characters. His characters echo reality closely and in comprehensive way. They have no extraordinary features. (The exception is the antagonist as the doppelgaenger. "The existence of doppelgaenger doesn't echo reality directly in comprehensive detail" (Webber 5) but if it is taken into account from its psychological existence it still can be evaluated as an emphasis on verisimilitude. But as it was explained in the principles of realism, characters have significant role in realistic fiction. And due to the fact that doppelgaenger can be considered as a separate character or a character within the other's mind, it stresses the importance of reality.)

Additionally, by comparing characters to action and the plot of fiction Chase tells how characters are important in realistic fiction as; “In a realistic fiction characters are more important than action and plot” (Chase 247). In *Operation Shylock* the plot and all the action is based on the characters and their relationships between each other. The subject is a compound of ethical choices of being a Jew in between two different types as it is mostly seen in realistic fictions. Author reveals this complex choice and lets his narrator, protagonist choose one.

As characters appear in their real complex dispositions and they have explicable relations with their surroundings, nature, other people, protagonist and antagonist have complex dispositions (Chase 247). Sometimes the reader cannot name the interactions as relationships (because there is also an option that the antagonist can be protagonist’s alter ego and all other interactions related to him can be considered as discussions in one mind.) So that, from the relationships’ complexity point this novel can be a realistic fiction.

The main event in the novel is protagonist has a double and he realizes that he is used by Mossad. These can be evaluated as extra events but they are still in the boundaries of plausibility. There are not too dramatic and sentimental elements in the book. The events and changes in the setting of the events are plausible and can be run into in real life. This fits best with the “plausible events and characters’ lives similar to real lives” (Chase 248) characteristic of realistic fiction.

Language in the novel is not poetic but it has a really challenging phrase (Chase 248). The words are perfectly chosen and there are words from Yiddish for example;

shiksa, goyim, nebbish, yarmulke... The tone they give is sometimes comic and satirical. This gives the book more than it is always in good literature.

In addition, objectivity in presenting the work is important, but in operation subjectivity and objectivity is engaged (Chase 248). From the writer's point of view it is objective because he depicts all the possible alternatives but from characters' point of view they have the dilemma between being the object or the subject. But as from realism to new realism authorial comments and intrusions are diminishing, this novel can be a good example of the new realistic fiction. Because, the author is mostly included in readings. Additionally, "interior and psychological realism are the variant forms of realism" (Chase 247) and this psychological reality have been created in terms of doppelgaenger in this novel.

Characters in the book, resembling real people, live in a place that could be real and the conflicts or problems they experience could occur in real life (Chase 249). The narrator lives in a place that can be real and also his travels are plausible. He can completely be read as the verisimilitude of the real author Philip Roth according to his visits and the places he lives.

At the end, this novel has the utmost distinction from sentimental works because it serves the redemption of the individual and claims that it takes place within the social world. The works regarded as sentimental and romantic include individual stories of characters that have strong emotional bonds (Chase 251). However, in *Operation Shylock* the characters the protagonist and the antagonist have both some specialties individually and they need society to realize their identities. They are part of Jewish society as characters and ideas they have.

Besides all these realistic fiction characteristics, Philip Roth the real author expands the boundaries of realism towards a new realism and has some elements that can be unusual for regular realistic fictions. In addition to the small details like Pipik's penile implant and the sexual intercourse between Philip Roth the protagonist and Wanda Jane, who is also named as Jinx Posseski, Pipik's girlfriend, the essential and the most significant new realistic element is employing a traditional motif, the doppelgaenger motif, into a new realistic fiction. Doppelgaenger occurs in the story of the novel with most of its characteristic principles.

First of all, doppelgaenger texts have the characteristic of visuality in which the self-seeing subject beholds its other self as another, as visual object. Here the protagonist sees the antagonist as his other, double. At the beginning he tells the other one, Pipik as someone outside his existence. As if there is someone who is living somewhere on earth as his other. When he sees him after the trial he attended for the first time in a hotel's lobby he visualizes his double for the first time. And as a result this "visual double-bind provides the model for the general divisive objectification of the subject in the case of the Doppelgaenger" (Webber 4).

As it was mentioned above, while evaluating the realism in the novel, the language of the novel operates divisively on language. The speech and speaking are situated in the text between antagonist and protagonist two times. In these speeches doppelgaenger, antagonist influences the subjective faculty of the protagonist's free speech (Webber 4).

The doppelgaenger is obvious from the point of its performative existence. The antagonist Philip Roth declares himself as if he is the original Philip Roth and

performs as he does. He accepts all the presumptions and generates new ideas and tries to raise money to serve his ideology, that of the Diasporas. This is the type of performance that will best fit the doppelgaenger performative role. Moreover, his ideas behind this performance are quite similar or –can be said- same with the original Philip Roth’s ideas. Once the original Philip Roth, protagonist, confesses that if he were his double, these ideas, related to be a Diasporism supporter, would be the same with the ones he has in his mind (34).

Philip Roth the antagonist and the double, while receiving and commenting on his ideas, cause a double-bind between perceptive and sensual knowledge (Kouvar 434). They, the antagonist and the protagonist, have the same background as they are both Jews and they have the same ideas because they share the same ideas that they believe in. But in performance they have the dilemma. Actually this dilemma just belongs to Philip Roth the real author but here in the text they, the protagonist and the antagonist, doppelgaenger, represent the two opposite sides of this double-bind. Especially in terms of being Jew and serving Jewishness is the distinction point for both in terms of perception and sensual knowledge.

Fifth characteristic principle of the doppelgaenger theme includes sexuality and knowledge. There is always a power-play between ego and alter-ego and in this theme it keeps exchanging from the self to the Doppelgaenger and is never mastered by one of them alone. In *Operation Shylock* this situation is different from this explanation because there is a master for this relationship. This master is the narrator, the original of the doppelgaenger. Pipik has been read as the alter ego of the original Philip Roth, protagonist but this doesn’t make Pipik the one who has the control over

his ideas by himself. Actually, the narrator or the other Philip Roth shapes his existence and ideas. As a result, the relationship between original and impostor Philip Roth, can be read as the examples to the “subalternation and tutelage” (Webber 4) of doppelgaenger.

The other principle is about acting as a figure of displacement. The doppelgaenger appears either characteristically or temporarily out of place to displace its host. For example, Pipik replaces Philip Roth in Jerusalem and attends the Trial of Demjanjuk in the name of Philip Roth. Furthermore, he gives interviews by replacing him and using his ideas and name. On the other hand, Philip Roth, the narrator and the protagonist, replaces Pipik’s thoughts and behaves as Pipik in the chapter “I am Pipik”.

Return and repetition are the seventh principle as the doppelgaenger obsessively returns “within its host texts and intertextuality from one to the other” (Webber 5). The doppelgaenger both repeats the performances of the host and also its previous performances. It doubles its texts by repeating and returning in the structure of the text. This *unheimlich* or uncanny is obvious in antagonist’s and Protagonist’s characters. Pipik, as the doppelgaenger, repeats everything that original Philip Roth wants to say in their first interaction, in the phone interview part of the story. Moreover, while they are speaking face to face Pipik repeats lots of details from original Philip Roth’s past and makes him surprised.

The gender that represents both the host and the visitor of the identity in a doppelgaenger motif is indisputably male. Definitely while doppelgaenger appears in

most texts, here in *Operation Shylock* it is still male. So the gender and gender differences are not a part of having a double and its host.

The doppelgaenger is characteristically produced in a broken home. And as Philip Roth, the narrator expresses that the double's reasons for impersonating him is because of his father. While he was talking to Jinx he expresses that Pipik is not the one who is responsible with all the events surrounding impersonating him but the reason is his father who had beaten him when he was just a kid (234-235). So that, this part serves the principle which explains doppelgaenger as; it is usually the result of improper functioning in the well-structured family romance. (Webber 5)

As a result, seeing the story in this light also helps to distinguish *Operation Shylock: A Confession* from Roth's other fiction about "doubles," and other fictions on "doubles" in American literature. *Operation Shylock* is his only fiction in which the protagonist, Philip Roth, is troubled by another Philip Roth who looks like him and this is one of the greatest challenges Roth handles. By appreciating this challenge of Roth, Oster contributes the conclusion of doppelganger and new realism in this fiction as:

To analyze *Operation's* doubling and identities would carry this discussion beyond its scope; certainly the book deserves treatment in its own right. Still, a distinction needs to be made. A major difference is that *Operation* takes doubling and identity confusion as a subject. Freud quotes Ernst Jentsch on the principle of uncertainty that operates in the uncanny, the necessity of leaving the reader in uncertainty "and to do it *in such a way that his attention is not directly focused upon his uncertainty*, so that he may not be urged to go

into the matter and clear it up immediately, since that . . . would quickly dissipate the peculiar emotional effect of the thing.” Roth *does* focus our attention directly upon our uncertainty, and, yes, the emotional effect of the mysterious double is dissipated. (Oster 51)

In conclusion it can be said that, there is certain proof that *Operation Shylock* can be read an example of both Realistic fiction and Doppelgaenger Motif. Moreover, it also has some new comments on realism in terms of using doppelgaenger term in a realistic fiction and employing gothic motif to a modern fiction. Besides, doppelgaenger has also a new understanding that it serves realistic fiction and it is extended in its meaning from double to more. Not only guising in doubles becomes the subject of doppelgaenger after Roth’s text. Doppelgaenger’s borders are enlarged to including more than double in itself, and maybe multiple selves in one identity.

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NOTES

¹ Philip Roth's *Goodbye, Columbus* and *Sabbath's Theater* have won the National Book Award. *Patrimony* and *Counterlife* have won National Book Critics Circle awards. He has also won three PEN/Faulkner Awards (*Operation Shylock*, *The Human Stain*, and *Everyman*) and a Pulitzer Prize for Fiction for his 1997 novel, *American Pastoral*. In 2001, *The Human Stain* was awarded the United Kingdom's WH Smith Literary Award for the best book of the year. In 2002, he was awarded the National Book Foundation's Award for Distinguished Contribution to American Letters. Literary critic Harold Bloom has named him as one of the four major American novelists still at work, along with Thomas Pynchon, Don DeLillo, and Cormac McCarthy. In May 2006, he was given the PEN/Nabokov Award, and in 2007 the first PEN/Saul Bellow Award—both for lifetime achievement (LitLovers, "Everyman").

² In a New York Times Paper Cuts dated September 24, 2007, Dwight Garner writes in his well-known article about Philip Roth like this: 'Philip Roth is His Mother's Son.' Also, in Roth's *The Facts*, he tells of his close relationship with his mother and explains that he had been named for his mother's father, Philip (22).

³ This motto of Philip Roth can be found in his official web page underneath his photograph. <http://orgs.tamu-commerce.edu/rothsoc/>

⁴ This fully anglicised spelling will be followed through this thesis.

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- ⁵ This trial is factual, occurring in those years mentioned in the novel (“Demjanjuk Trial”).
- ⁶ These names, Zuckerman, Kepesh, Tarnopol and Portnoy, are the protagonists of his previous novels.
- ⁷ Paul Bunyan is one of the best known folk heroes known as the famous lumberjack in American Folklore. He is particularly popular in the states of Michigan, Wisconsin, and Minnesota.
- ⁸ The name of the chapter including this information is “Who I am.”
- ⁹ This claim is also a debatable verb for his performance but if it is taken from the point of doppelgaenger it can be named as a claim to survive.
- ¹⁰ “Smilesburger who functions as a “fantastic” father figure for him, is a magnified super ego intent on reminding him of his responsibilities to the Jewish people” (Dorsky 94).
- ¹¹ As Philip Roth’s double he has a sexual implant (penis). If we take him just a psychological reflection of original Philip Roth’s thoughts this implant and the protagonists’ approach to it becomes crucial. This is like bravado for everything in the borders of real. By using this he both adds more artificial and comical elements (like his Diasporism idea) and also more extended area for realism in terms of pornography.