PRESERVING AND BREAKING THE CANON:
ENGLISH MUSIC **BY PETER ACKROYD**
AS A POSTMODERN BILDUNGSROMAN

Aysun BULUNUZ

Yüksek Lisans Tezi
İngiliz Dili ve Edebiyatı Anabilim Dalı
Danışman: Doç. Dr. Petru GOLBAN

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ÖZET

Bu çalışma, postmodern bağlamda Peter Ackroyd'un ses getiren *English Music* romanının tematik ve anlatısal çeşitliliğini ortaya koyar. Çalışmanın amacı, romanın İngiliz kanonunun değerlerini ve edebi yapılarını korumasının ve İngiliz kültürünün kült yazarları, eserleri, resim ve müzik sanatçılarına göndermeler yapmasının yanında, aynı zamanda postmodern bir roman olma özelliğini taşıdığını göstermektir. 1992'de yayımlanan ve yazarın altıncı kitabı olan *English Music* diğer birçok biyografik eserinde ve romanlarında olduğu gibi genel olarak Londra ve İngiliz kültürüne odaklanır. Kitapta olay örgüsü ana karakterin başından geçenlerin anlatıldığı 19 bölümden oluşur. Tek sayılı bölümlerde karakterimiz Timothy'nin 1920'li yıllara denk gelen çocukluğundan başlanır ve yaşlılığına kadar olan hayatı anlatılır. Çift sayılı bölümlerinde ise ana karakter kendini İngiliz kültürüne ait roman, resim, şiir ve bestelerin içinde bulur. Kişinin kişisel gelişimini, olgunluğa erişimini, kendi kişiliğini ve hayatın anlamını arayışını çeşitli maceralar içinde ortaya koyan tek sayılı bölümler eski bir roman geleneği olan Bildungsroman geleneğinin yapısal özelliklerini korurken; karakterin çeşitli şekillerde hülyalara daldığı çift sayılı bölümler magical realism, metafiction ve intertextuality gibi postmodern özellikler taşır. Bildungsroman formunda oluşturulan tek sayılı bölümlerde aynı zamanda karakterimizin doğa üstü yetenekleri ve bunlar sayesinde babasıyla yaptığı gösterilerde insanlara yardım etmesi ve onların zihinlerini okuyabilmesi anlatılır. Bu da romanda, Bildungsromanın gerçekçi unsurlarına ek olarak, postmodern magical realism türünün de baskın olduğunu gösterir ve bu anlatım tekniğiyle kanonik yapı tekrar bozulmuş olur. Böylelikle yazar romanın temelindeki kanonik yapıda değişiklik yapmış olur. Çift sayılı bölümlerdeki rüyalar ise, bahsedilen yapısal postmodern yaklaşımlarının yanında, İngiliz kültüründe gerçekte var olan önemli yazarlar, onların yarattığı karakterler, ressam ve bestecilerin karaktere eşlik ettiği serüvenleri anlatır. Adeta İngiliz kanonunun bir temsili gibidir.

Anahtar kelimeler: Peter Ackroyd, *English Music*, Bildungsroman, Kanon, Magical Realism, Postmodernizm

ABSTRACT

This study investigates thematic and narrative diversity of British novelist Peter Ackroyd's acclaimed novel *English Music*. The aim of the study is to denote that the novel preserves the values and literary forms of English canon and makes the allusions to cult writers, works, paintings and music artists; at the same time that it has the characteristics of being a postmodern novel. Published in 1992 the sixth book of the novelist, *English Music* focuses on London and English culture in general as in his many of biographical and fictional works. The plot comprises of 19 chapters and in the odd numbered chapters written in a realistic manner, the story starts from the childhood of the protagonist Timothy in 1920s and till his old ages. In the even numbered chapters, on the other hand, the main character finds himself in a variety of novels, paintings and poems belonging to English culture. Narrating individual's evolution to maturity, his search for his identity and the meaning of life within many adventures, the odd numbered chapters preserve the classical features of Bildungsroman tradition; whereas the even numbered chapters in which the character daydreaming have the postmodern perspectives such as magical realism, metafiction and intertextuality. The odd numbered chapters, in the form of Bildungsroman genre, also narrates the character's having the supernatural power to cure people and to be able to read their minds mysteriously in the shows where he helps his spiritualist and healer father. It indicates that magical realism is another dominant genre in those chapters in addition to realistic elements of Bildungsroman and through these narrative techniques the canonic structure has been broken again. In this way, the author has innovated in the canonic structure on the basis of the novel. The dream visions in the even numbered chapters, besides mentioned structural postmodern approaches, narrate the episodes in which real significant authors, and the characters they created, as well as painters and composers from the history of British culture all accompanying the main character Timothy. In fact, all these episodes are like a representation of English canon.

Key words: Peter Ackroyd, *English Music*, Bildungsroman, Canon, Magical Realism, Postmodernism

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INTRODUCTION

Peter Ackroyd, born in 1949 in London, is known as a postmodernist novelist, biographer, broadcaster and poet as well as a critic. Being such a versatile person makes him win many prizes. He uses his intellectualism and imagination so skilfully that he manages to write polyvalent stories in an enjoyable manner. Whether he writes fiction or a non-fiction his main concern presumably is London. Ackroyd explains this situation in an interview as: "London has always provided the landscape for my imagination. It becomes a character - a living being - within each of my books." From this starting point he extends his works under the scope of English culture. He often does this through depicting writers and artists of London such as Charles Dickens, William Blake, Thomas More, John Milton or T.S Eliot who show up as either fictional characters or biographical subjects in his books.

On his fictions as well as in the biographical works, he fills the book with the real facts from a great variety of documents, real people, places, cities, buildings existed in olden days of London. Even though main task of his fictions might be to please the readers' expectations, he aims to teach English culture as well. In an interview with Susana Onega, Ackroyd explains that he simultaneously prepares his material and writes his fictional and non-fictional books and that for him these two processes blend together. (1996: 212).

In his multi-layered stories, he blends the boundaries between the past and the present together with fact and fiction. His works are very fruitful to be studied in terms of dual narrative and intertextuality. This intertextuality does not mean rewriting the same story by another pen but it is completely creating a new perspective by the author's imaginative intellectualism. With his first novel, *The Great Fire of London* written in 1982, he reconstructs Charles Dickens' *Little Dorrit*. Another example to examine his success in retelling his predecessors is Ackroyd's 2008 novel *The Casebook of Victor Frankenstein* by which he reconstructs Mary Shelley's *Frankenstein.*

Ackroyd's another novel, *English Music,* which is the main concern of this study, is one of the best examples to the books used intertextuality. With a very simple definition, intertextuality means that text refers to other texts rather than external reality. It is what Ackroyd uses to appeal readers who are particularly interested in the cult novels of English literature. *English Music* is both quite original and a sort of continuation of the phenomenal works. The novelist reverences towards his predecessor authors and the characters they created, as well as artists and composers. From the process of the preparation for the biography of Dickens, Susana Onega in her "Metafiction and Myth in the novels of Peter Ackroyd" detects Ackroyd's inclination to use intertextuality as:

> This haunting London of 1820 and 1830's, focused from the fearful and bewildered perspectives of Dickens's forlorn and orphaned children fascinates Ackroyd to such a point the he will try to recreate it in his next novel, *English Music* (1992), a novel that may be said to culminate Ackroyd's ever-increasing obsession with his Victorian predecessor.(1999: 93)

Being Ackroyd's sixth novel, *English Music* is a Bildungsroman published in 1992, it comprises of nineteen chapters which are narrated from different perspectives in odd numbered chapters and even numbered chapters. In the odd numbered chapters, the story starts from the childhood of the protagonist Timothy and continues till his old ages. Those chapters mostly embody realistic elements with the aspects of Bildungsroman tradition. The novel, thanks to the even numbered chapters, makes reference to canonical text of English literature and culture. In the second chapter, Alice from *Alice's Adventures in Wonderland* and Christian from *The Pilgrim's Progress*, in the fourth chapter, Pip, Miss Havisham and Estella from *Great Expectations*, in the sixth one Sherlock Holmes and in the eighth Gulliver and Robinson Crouse all accompany to our hero, Timothy. The rest of the even numbered chapters again comprise of full of artistic elements, especially from painters and composers also poets such as William Byrd, William Hogarth, Richard Wilson and William Blake. In the final chapter, T.S Eliot's *The Waste Land* is the place where our hero Timothy wandering.

English Music is a book using material from a great variety of English artists in a nationalistic approach by rejecting intercultural contacts. Briefly stated, Peter Ackroyd creates a marginal work by retelling the canonical works. *English Music* is a book where English culture praised and boosted by retelling different books and artistic works. There is a subjective interpretation of masterpieces of English culture. He implies that all great artworks live forever. Ackroyd shows that text can be timeless if it is created by canon. By fictionalizing the great characters of English literature such as Pip, Alice, and Christian and others, the novelist makes Timothy gain knowledge of his own culture.

Peter Ackroyd, by the help of the technique of intertextuality, gives the impression to prove that T.S Eliot is absolutely right in his "Tradition and the Individual Talent". Eliot submits, "No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists." (1919: 72). Ackroyd also shows that he is a defender of English canon. He corroborates the same idea in *English Music* by calling it as *English Music*, he implies English culture and tradition at all and one of the characters from the book says:

> We are all detectives, looking for the pattern…It is perfectly clear to me that English music rarely changes. The instruments may alter and the form may vary, but the spirit seems always to remain the same. The spirit survives (Ackroyd, 1992:128).

After the brief information about the novelist and *English Music*, the introductory part will be continued by another section in which the idea of canon in English literature with the general characteristics of Bildungsroman, its historical development are to be discussed. The second chapter gives the elements and stages of Bildungsroman that accord with *English Music* as a Bildungsroman and the characteristics of the book which reflects the principles of the form. The aim of the third chapter is to show how Ackroyd preserves the canon especially in the even numbered chapters with the allusions the canonical works of English culture. However, in the subsequent section, to clarify the way that the novelist breaks the

canon, the characteristics of magical realism genre and the other postmodernist approaches to novel genre seen in *English Music* are to be rendered. In addition, in the next subchapter related to that last chapter which is also just before the Conclusion part the book is discussed in terms of metafictional dimensions it has had, which all shows how he breaks the canon.

CHAPTER ONE

THE IDEA OF CANON AND BILDUNGSROMAN TRADITION

IN ENGLISH LITERATURE

1.1. The idea of canon in English literature

"Canon", originally an ancient Greek word, has two meanings. It is firstly known as a "measuring rod", later as a "list". The process of "canon's gaining its meaning to the modern times from these two different meanings is explained by Trevor Ross, (1998) in his *The Making of the English Literary Canon: From The Middle Ages to the Late Eighteenth Century* as:

> From the first is derived the idea of a standard that can be applied as a law or principle. From the second comes the concept of canonization, the Catholic practice of admitting someone to the list of saints. Modern critics often assume that only the oldest definition, a canon as rule, is relevant to considerations of literary canonicity... Yet, in its fourth-century usage, "canon" designated a catalogue of authors and not a rule or measure. It may therefore be useful to consider literary canons as lists as much as standards of excellence. (1998: 23)

First the term 'canon' is appeared with a religious meaning in the notion of 'law' but later it gained the meaning of an authoritative list of approved books with idea of 'list'. Canon, in literary world specifically, is also defined as "the set of authors and literary texts that has been passed down from age to age, generation to generation, with a stamp of approval – with a reputation for being 'great'" (6) by Lizbeth Goodman. One of the widely accepted definitions for canon in modern times is by Harold Bloom who accepted as an authority in this subject in literary world in his widely acclaimed book *The Western Canon*. He renders:

> The Canon, a word religious in its origins, has become a choice among texts struggling with one another for survival, whether you interpret the choice as

being made by dominant social groups, institutions of education, traditions of criticism, or, as I do, by late-coming authors who feel themselves chosen by particular ancestral figures. (1994: 20)

Later he adds, "In our context and from our perspective, the Western Canon is a kind of survivor's list." (1994: 38) While Bloom asserts the existence of a canon of literary works (for instance, Shakespeare) , postmodernists talk about an archive.

Another definition by Trevor Ross emphasizes the importance of canon as; "Canons are similarly the products and signs of literate cultures, texts of texts in effect, and they are often advanced by authors eager to call attention to their profession." (1998: 23)

The idea of canon, in general, is arisen from the question of 'what is art?' From that point, literary or any artistic works are accepted as art only if it could be compared to the works in the canon. The formation of the canon is traditionally related to quality, the selection of the ones that are considered the best. On the other hand, the selected ones are determined according to whether they represents any periods, trends or genres which have a place in national history. The term "Western Canon" comprises of any artistic works which are accepted by Westerns scholars as the most significant in forming Western culture.

From that idea it is inevitable to see the idea of canon as nationalist in fact. Historically, canon making goes back to the times when authorship begins. As mentioned earlier, it was firstly based upon religious issues. The discussion on the question of 'how are the canons formed?' is a long-dated issue, particularly in England since at least 1960s it is criticized as being conservative and staying focused on only male white artists. However, Bloom distracts such an idea from our brains and says; "One breaks into the canon only by aesthetic strength, which is constituted primarily of an amalgam: mastery of figurative language, originality, cognitive power, knowledge, exuberance of diction." (1994: 29) Bloom is actually interested in the ways by which a writer turns away from the authoritative works of a tradition in order to clear his or her own imaginative way. In order to achieve

originality, a strong writer is supposed to misread his predecessors otherwise he will be silenced by the: Joyce after Dickens after Coleridge after Blake after Milton after Shakespeare, etc., where the Bible is the prototype of all books, religious and secular. In short, mastery figurative language, originality, cognitive power and knowledge are all exuberance of the diction of canon writers.

However, with the development of postmodern –isms, the criticisms towards totalitarian form of canonical idea have increased, naturally the number of ideas that advocating unitary and pluralism have increased, too. Politic and social agendas criticise the idea of canon, post modernist critical theorists, Marxists, feminists that are called as "The School of Resentment" by Bloom, are always against that classic liberal principles of canon. Actually, they say there is an intense predominance of masculinity; generally minorities are neglected in these canon lists, for instance female or black writers. Another criticised point is that for literary works belonging to Old English or Medieval period, it is not so hard to be a part of the canon because the number of artistic works produces at those times was limited. However, for literary world of modern times, canon-making or taking a part in the canon is not something that could be easily succeed.

In spite of the rejections of post modern theorists, there are some other theorists who finds canon useful and as a guide for developing literary world. Among them, T.S Eliot comes first, and Harold Bloom later. Both regard the literary relationship of authors as the father-son relationship. The authors accepted in canon are the fathers of today's writers. The newly writers are supposed to accept tradition and try to construct their artistic works upon it. Bloom touches upon this subject in his each book. In *The Anatomy of Influence: Literature as a Way of Life* (2011), he expresses, "To be influenced is to be taught, and a young writer reads to seek instruction, even as Milton read Shakespeare, or Crane Whitman, or Merrill Yeats."

Eliot and Bloom thinks that the more the son appraises the father, the more s/he is accepted as competent in the field. T.S Eliot's theory of the significance of tradition is parallel with Bloom's "anxiety of influence" which is about misreading

the former authors. Bloom, in his book *The Anxiety of Influence: A Theory of Poetry,* summarizes as every single poet progresses by misreading his predecessor. Tradition provides the relation to the past, in other words, that means carrying over the influence. Bloom in his book named *The Western Canon* says; "There can be no strong, canonical writing without the process of literary influence, a process vexing to undergo and difficult to understand." (1994: 8) Canon already emerged from that idea of authors and poets' impression or giving inspirations each other, in short, the inspiration is starting point for canon idea besides praising the others.

In *The Western Canon* he submits a frame of the western canon through the chapters foregrounding the major players. As mentioned above influence is the key word of the book and anxiety and strangeness are indicators. He defends that originality of past writers confuses and creates anxiety for succeeding writers.

According to Bloom, reading for mere pleasure is a waste of time, and it is a remorse into which postmodern times have fallen. He awakens us and objects the postmodern critics who defend liberal and multicultural idea of literature. Bloom labels the bests that have been written in western literature while Ackroyd uses intertextual allusions to the bests that has been written, said, painted and composed in English culture. He also emphasizes upon the idea of that the canon is so important that if it spirited away our age would descent into the Theocratic Age which is a frightening truth for Ackroyd too.

In other words, both Bloom and Ackroyd submits a set of idiosyncratic ideas that are seen generally delightful and sometimes very wise. Bloom is the voice of Western culture and Ackroyd is the voice of English culture.

In conclusion, Bloom emphasises originality as *sine qua non* of art against postmodernist intertextuality. He is interested in the ways in which a writer turns away from the authoritative works of a tradition in order to clear his or her own imaginative way. A writer's misreading brings him originality, if he can't achieve this misreading and dependently the originality, he is obliged to lose his existence. On the one hand, Ackroyd preserves the canon. On the other hand, he is not reputed

to be original in fact; he is a writer who can't be thought separate from intertextuality.

Canon is a complete anti-postmodernist idea, because in literature the canon of an author refers to his or her authentic writings, and the canon of English literature, for instance, refers to those works that are held to be authoritative, whereas postmodernism rejects both authenticity and authority. Bloom, in a romantic way, affirms a strong "I" and values imagination which individualizes the writer in his or her subjective engagement with art (see Schelling's view of imagination unconsciously creating the real world and consciously creating the ideal world of art – also, Coleridge's Primary and Secondary Imagination) – but postmodernists affirm that human subject has no substance. Bloom considers works of art to be relationships of psychic force – but postmodernists see them as texts. Bloom claims that in writing, strong writers swerve from earlier works and thus affirm their "I" – postmodernists, like Blanchot, affirm that in writing, you lose your "I".

1.2. The term and definition of Bildungsroman

Bildungsroman is a tradition first seen in German literature in 18th century and later becomes popular in England with Victorian literature. Bildungsroman as a "term was not in common usage until late in the 19th century, and the genre itself became popular in Germany among the romantic writers and in England by the time of early Victorians"(Golban, 2003: 110). Also known as 'novel of formation', it is a literary genre narrating the story of a protagonist from his childhood to adulthood by presenting his physical development, psychological and mental maturation. In German studies, Bildungsroman is defined in various ways since 1906 and also has a few variants like, The *Entwicklungsroman,* the *Erziehungsroman* and the *Künstlerroman*. Needless to say, these categorizes have differences from Bildungsroman, but they captures it somehow. The *Entwicklungsroman* is about the development process of a young man in general,

and the *Erziehungsroman* tells the training and education in the youth*,* the *Künstlerroman* is about the youth and growth of an artist.

Bildungsroman, as the most valuable contribution of German literature became an indispensable part of international literary world. The word "Bildungsroman" has been borrowed from Germany, "*Bildung*" for formation or becoming and "*roman"* for novel, but it has become a widely used term throughout the world. Some of English Critics advocate using of the term 'Bildungsroman' while others such as Moretti and Hirsch prefer to use 'novel of formation' on the grounds that is a more universal term which will be easily translated into the other languages: "I have chosen a neutral term, free of prior critical associations, to describe it. I prefer "novel of formation" to its many possible synonyms."(Hirsch: 1979: 297) However, it is more feasible to accept Bildungsroman since its usage is more common.

The term "Bildungsroman" was first introduced to literature by German philosopher and sociologist Wilhelm Dilthey (1833-1941). Therefore, the dominant definition used to be that presented by Wilhelm Dilthey in *Poetry and Experience* (*Das Erlebnis und die Dichtung*, first published 1906), which states that Bildungsromans:

> ...all portray a young man of their time: how he enters life in a happy state of naiveté seeking kindred souls, finds friendship and love, how he comes into conflict with the hard realities of the world, how he grows to maturity through diverse life experiences, finds himself, and attains certainty about his purpose in the world. (1996: 98)

As well as the term, there is not also a precise definition of the genre, moreover there are numerous different definitions of Bildungsroman but it can be explained by acquainting the reader with typical features of a Bildungsroman. As Golban did in his *The Victorian Bildungsroman*:

> Most of the limes a long, extended narrative, this form of fiction recounts the childhood, emphasizes the youth and young adulthood of a highly sensitive character who attempts to learn the essence of

living, to discover the meaning and pattern of the world, acquiring the "art of living" and a philosophy of life. (2003: 9)

In her *Wilhelm Meister and His English Kinsmen* Susanne Howe define the genre as;

The adolescent hero of the typical 'apprentice' novel sets out on his way through the world, meets with reverses usually due to his own temperament, falls in with various guides and counsellors, makes many false starts in choosing his friends, his wife, and his life work, and finally adjusts himself in some way to the demands of his time and environment by finding a sphere of action in which he may work effectively. (1930: 4)

From the definitions above it can be drawn that Bildungsroman is a kind of autobiographical fiction. The physical and psychological formation of a young boy is shown elaborately. Later, he leaves his hometown and finds himself in the middle of a chaotic setting of a large city. His educational life starts and later he finds a job and faces up to difficulties of social life besides love affairs. In the end, as expectedly he accommodates to communal living or urban lifestyles. The main thematic perspective in a Bildungsroman is the formation of personality which consisting of all the steps like growing, learning, being a social being, getting financial success, and accomplishing himself.

There are many other brief definitions used by critics, such as "the novel of youth, the novel of education, of apprenticeship, of adolescence, of initiation, even the life-novel", where education can be understood "as a growing up and gradual self-discovery in the school-without-walls that is experience" and youth can imply "not so much a state of being as a process of movement and adjustment from childhood to early maturity" (Buckley, 1974: vii-viii).

There are also many disagreements on its general features. However, the point that the critics form a consensus is that Goethe's *Wilhelm Meister Lehrjahre* is the foundling work of the genre and source of inspirations for later writers of Bildungsroman. This type of novel, in a narrow sense, preparing the way for Goethe's novels is the phenomenon of German Enlightenment. German soil idea is

education of human race. The genre is already said to be a result of German ideal of bourgeois learning and personal development. In order to access the characteristics of Bildungsroman, one should look at *Wilhelm Meister Lehrjahre* in detail, as Hirsch stated:

> The characteristics of the Bildungsroman are derived from Goethe's *Wilhelm Meister* and the eighteenth century notion of *Bildung*, that of an inner determined self-development based on a specific *Bildungsidee*: all aspects of the self are formed so as to fulfill one preconceived goal. (1979: 294)

Bildung means "becoming or formation of a human personality" as Golban gives a definition which holds the thematic elements of Bildungsroman in it, in his essay named "Tailoring the Bildungsroman within a Philosophical Treatise: Sartur Resartus and the Origins of the Novel of Formation":

> a type of biographical/autobiographical fiction (or a biographical/autobiographical type of fiction) which renders the process of growth, maturation and eventual formation of a character in his/her both biological and intellectual development usually from childhood till early maturity based on individual aptitudes and motivations as well as on inter-human determinism and social relationship. (2013: 66)

1.3. The establishment of Bildungsroman as a Literary Tradition in English Literature

After trying to define what Bildungsroman is and expressing the literary characteristics of it, it is necessary to look back its historical development and establishment as a literary tradition. In order to better understand the historical development of it, the establishment of the system diachronically should be perceived as:

> first elements in Antiquity; French and English romances; Spanish picaresque novel of Renaissance and its continuation in the 17th century European literary background; assimilation of the picaresque tradition in the 18th century French fiction; first elements of the novel of formation in

English literature of the 18th century; and the consolidation of the literary
tradition of Bildungsroman in German literature with Goethe's **Wilhelm
Meisters Lehrjahre** (1794-96), as the prototype of the form. (Golban,
2003:16)

Since literary genres develop out of other genres and literary movements
and trends and of course from innovative and imaginative writers with the effect of
literary epochs, they shape up, alter and sometimes disappear. The thematic
elements of Bildungsroman such as character formation, journey, love and
adventure go back ancient times, in fact in ancient epics are founded upon such
quest.

As it is, Bildungsroman as a genre dates back to the Antiquity which
makes a significant contribution to the further development of Bildungsroman in
the sense of narrative techniques and thematic elements. Later, in mediaeval
literature, European- especially French and English- romances might be good
examples of the works using the same thematic elements. As Golban renders:

Romances also influenced the development of the novel in that they suggest
–leaving apart their elements of fantasy, improbability, extravagance and
naiveté- aspects of narrative of love, adventure, the marvellous and the
mythic, the travel and the quest, the test of life and initiation, even the
everyday, the social and domestic.(2003:31)

But the main difference between those old patterns and novel genre is
emergence of realistic elements and eliminating miraculous elements, which gives
birth to Spanish picaresque novel. As Golban stated:

In the process of development of the Bildungsroman from Antiquity
until its consolidation as a literary tradition in the 18th century with
Goethe's **Wilhelm Meisters Lehrjahre**, the most important role was
played by the picaresque mode of writing. (2003:20)

Picaresque tradition emerged in the 16th century Spain has many common
characteristics with Bildungsroman:

The picaresque novel influenced the fiction writing of centuries to come. It uses elements reminiscent of the novel in Antiquity, but also reveals some new aspects of the third-person strategies in terms of his process of development and evolution and thus provides, in both content and form, new steps in the artistic consolidation of the literary pattern of Bildungsroman. (Golban, 2003: 32)

That is, deviated from Antiquity, the character is no longer regarded as "static" (32). Therefore, these genres differentiate in terms of the formation process of protagonist. Both in picaresque novel and Bildungsroman, character is in a quest, but there are just physical and social developments in picaresque. However, the psychic improvement of the protagonist is the main concern of the Bildungsroman.

Later in the 17th century, with the translation of the main Spanish picaresque novels which stands for novels of adventure, travel and ordeal into French, German and English, Bildungsroman gained momentum to strengthen as a literary tradition. In short, it owes its literary significant to the mutual stages with picaresque like childhood- youth and maturation.

Bakhtin in his "The Bildungsroman and Its Significance in the History of Realism (Toward a Historical Typology of the Novel)" investigates the novel genre and formulates its subcategories by analysing and classifying according to the content. While he is founding historical typology of novel, he categorizes it, according to how "the image of main hero" is constructed (1996: 11). Therefore, it is easy to say the type of novel shapes according to the type or the development of hero/ heroization. The article simply shows the process of gaining realistic features of novels, that is, as the realistic elements multiply, the form of novel comes closer to Bildungsroman. Realism is on the basis of the idea that individual experience is given with social background based on the principle of Hegel's determinism. Taking the individual and putting him in a social background unlike *Robinson Cruose*, individual can adapt life, social determinism is inevitable. Novel should depict a substitute for the total life of the epoch like a panoramic picture or a concretization and visual clarification and a portrayal of society. As Bakhtin renders; "The large epic form (the large epic), including the novel as well, should

provide an integrated picture of world and life, it should reflect the entire world and all of life."(1996: 43)

Bakhtin also gives special importance to the Bildungsroman among other realistic novels by mooting the idea of existing three main themes that are time, space and the image of man, especially in the process of "man's essential becoming" in the novel and adding; "It's necessary, first of all, to single out specifically the aspect of man's essential becoming. The vast majority novels (and subcategories of novel) know only the image of ready-made hero."(1996: 20) The most remarkable features of a Bildungsroman are both having a dynamic hero and changing in the hero himself, becoming or formation. In short, it's "the novel of human emergence." (1996: 21) In Bildungsroman, specifically; the image of man is in the process of becoming in the novel as in the examples like Rousseau's *Emilie*, Goethe's *Wilhelm Meister* or Dickens' *David Copperfield*.

There are also many possible synonyms- homonyms for this type of novel. Bakhtin compares them to better clarify the exact meaning of the term. Towards the end of the essay, Bakhtin concludes that Bildungsroman is differed from other subgenres like "travel novel", "the novel of ordeal", and "the biographical (autobiographical) novel" because its most important part is "testing the hero". Also Golban puts in a good word to explain the difference of "the novel of travel from Bildungsroman";

> The formation and even a clearly conceived development of a protagonist do not belong to this kind of novel, for he does not change as a human being while wandering, even if his condition- in terms of welfare, for example or social position- may change. (2003: 24)

Bakhtin also claims that among those genres, the Bildungsroman and the biographical novel are the ones achieve to reach these days.

> The novel of ordeal, having reached its peak in the baroque period, lost its purity in the eighteenth and nineteenth centuries. But the type of novel that is constructed on the idea of testing a hero continues to exist, complicated, of

course, by all that has been created by the biographical novel and the *Bildungsroman*. (1996: 16)

With the Rise of the English Novel, in the 18th century, writers became "entirely conscious that what they were writing was something totally new and completely different from the romance."(38) That new thing was called as "realism" by some critics, that term contains the concepts like the real and familiar conditions with the real life situations within itself. In other words, in this century, the picaresque novel tradition was still prevalent, though some thematic and narrative principles of Bildungsroman which is in the process of consolidation go about with it. And then, Romanticism, which has anti-Neoclassic ideas and gives special importance to childhood myth, gave a way to the consolidation of Bildungsroman. Romantic poets, especially Blake and Wordsworth take the human life as a two phased process and human psyche as a two-sided phenomenon. Both good and evil sides of human beings and the process from childhood to adulthood are the main focuses of their masterpieces like *Songs of Innocence and of Experience* and *The Prelude*. It is those initiatives that bring about the development Bildungsroman tradition in English literature:

> his [Wordsworth's] best literary production centres on the development and workings of his own mind, the complexity of his personality, with pregnant autobiographical allusions, rendering the principles governing the formation of individuality - especially as in The Prelude - which is actually the major concern of later, Victorian Bildungsromane. (Golban, 2003: 59)

During English Romantic period, the image of childhood takes an important place in English literature, and the obvious interest of Romantic writers towards the formation and growth of human personality also thematically generates the basis for Victorian Bildungsromans.

As a very important type of 19th century fiction in English literature, Bildungsroman is a subgenre of Victorian novel. The liaison of Goethe's novel with the emergence of Bildungsroman in English literature is summed up in Golban's book as:

> Goethe's novel (published between 1794 and 1796 as a reworking of **Wilhelm Meisters theatalische Sendung**, begun and abandoned some years earlier) marked the consolidation of the Bildungsroman as a literary tradition in the late 18th century and became the most familiar model for 19th century Victorian writers of Bildungsromane. (2003: 44)

In Victorian Age which is a great age of fiction, dominant genre is prose fiction and dominant type of it is realistic novel. The most emphasized matter is the fact that the tradition of character formation precedes the realism tradition. As Golban explains it in his article called "The Quest for Insight and a Congenial Philosophy in Lieu of Materialistic Comfort: Marius the Epicurean as an Alternative to the Victorian Realist Novel of Formation":

> Finally, in a realistic novel, the representation of the relationship between individual and society excludes supernatural and idealistic elements, meaning that the milieu and human existence should be true to life and reflect semblance to reality. (2012: 222)

English realism mostly concerning with ethical issues gives a panoramic representation of society with the semblance of reality but main concern is not province but protagonist. Many of the Victorian novelists, especially Dickens or Bronte sisters attach particular importance to characterization, in company with the individual's inner existence and spiritual development with psychological issues and human consciousness. However, in his book Golban also renders the difference between the Victorian prose fiction and Bildungsroman:

> the Victorian novelist is concerned with character, the amount of character development varying according to the type of the novel, yet I may point out that in Bildungsroman the author concerned with both portrayal of the character and the plot, for this type of novel usually concentrates on the hero's adventures and incidents happening in his life against a complex social background along with the presentation of his general growth and development. (2003:105)

In British Literature, the type emerged as a literary genre with *Sartur Resartus* by Thomas Carlyle in the Victorian Period, especially among the realists.

Golban, in his "Tailoring the Bildungsroman within a Philosophical Treatise: Sartor Resartus and the Origins of the English Novel of Formation" summaries the reason behind it as;

> "The reason behind the fact that Thackeray, Dickens, Charlotte Brontë, George Eliot and others use the pattern for their novels of character formation is that the fictional model of the Bildungsroman, consisting of the literary treatment of the process of development and formation of a character in relation to society, offers the necessary extension and complexity to the realistic literary concern with individual experience and social background, a concern which is framed within a large-scale diachronic model of human existence." (2013: 62)

After the 19th century positivism and realistic art that based on some trends like Symbolism, Aestheticism and later avant-garde, there became a new fluctuation in the features of modernist Bildungsroman. The term, modern generally means "the great wave of innovation and transformation which affected all the arts in Europe and America in the years immediately before the First World War and which seemed at the time to embody the essence of twentieth century newness." (Bergonzi, 1994: xi)

Modernism is directly related to -isms like Aestheticism, Futurism, Expressionism and Dadaism which show up as a reaction to conventional and conservative trends of previous century. Especially with the development in the psychology, philosophy and sociology, people started to wonder the difference between the truth and reality. Special Theory of Relativity and General Principles of Relativity by Einstein, The Interpretation of Dreams in 1899 and The Psychopathology of Everyday Life in 1904 by Freud all have a vital effect upon the twentieth century literature. The effects of those psychologists are explained by Golban as:

> In the case of literary discourse, namely fiction, they produced remarkable changes in form and content, to mention the shift of consensus between author and reader (for instance the narrative strategies of juxtaposition and multiple point of view would challenge the reader to re-establish a coherence

of meaning from fragmentary forms); the rejection of realistic conventions and the adoption of complex and difficult new structural and thematic organizing principles; the rejection of chronological linear development of the narrative and the consideration of character as ultimate literary concern, especially his psychological motivation, through, say, the tracing of the flow of character's thoughts in the stream of consciousness technique, or through the substitution of a logical exposition of thoughts with collages of fragmentary images and complex allusions; the expression of a sense of urban cultural dislocation, along with an awareness of new anthropological and psychological theories (such as those of Freud and Jung). (2003: 217)

Modernism was against the traditional realistic idea which basically depends on the older literary traditions including social determinism with the objective of being instructive. Modernist idea grasps the reality quite different from Victorian realism. Modernists accept the reality as something only what human mind foresees, which is completely related to psychology and abstract manifestations of it. As an alternative to social concern, modernism focuses on human mind that is more complex. As a result of all these changes and developments both in science and art, there became an ambiguity atmosphere, which manifests itself diversely in the world literature. In the first half of 20th century English literature, the Experimental Novel, which brings new perspectives concerning both subject matter and narrative techniques, arose. There was a twofold writing style, first as a continuation of the traditional techniques and subject matter and the second as an experimental mode of writing, which includes also the experimental novel. Therefore, Bildungsroman, which seen as a realistic type, is included in the first group. In the twentieth century literature, it is to be viewed in a double perspective as traditional and experimental with examples of Herbert George Wells' *Tono-Bungay* (1909), David Herbert Lawrence's *Sons and Lovers* (1913) and James Joyce's *A Portrait of the Artist as a Young Man* (1916). A 20th century Bildungsroman is a kind of novel which in some extent inevitably innovative. In the narration techniques, each of the authors above tried a different way though thematically they adopt similar styles with traditional Victorian Bildungsroman.

On a general level, critics of the past decade have increasingly begun to recognize the Victorian literature has similarities with the work of the first third of the 20th century, that modern literature, say of Joyce, Eliot, Woolf, and that no great divide separates Victorian and modern artists. (Golban, 2003: 143)

Golban gives explicit examples to that kind of novels as:

As a Bildungsroman, Wells' novel follows the evolution of George Poderevo, its hero-narrator. It seems that the major influences are Dickens' *David Copperfield* and *Great Expectations*, along with Meredith's *The ordeal of Richard Feverel*, and indeed there is no real interpretative effort needed to apprehend the narrative and thematic similitude in matters of characterization and event representation (Uncle Teddy resembles Wilkins Micawber, Beatrice Normandy bears similitde with Estella, the house Bladesover is reminiscent of Raynham Abbey, and so on). (2003: 215)

Lawrence's *Sons and Lovers* discloses certain textual elements that render its fictional system unique, as well as certain intertextual perspectives that reveal its alliance to the general Bildngsroman fictional system, on the one hand, and to the experimental fiction of the first half of the 20th century, perhaps the most important offspring of English modernism, on the other. (2003: 218)

As a Bildungsroman, *A portrait of the Artist as a Young Man* touches on the main thematic elements of the Bildungsroman, although its traditional narrative organization appears to be denied by the author. (2003:225)

Although such similarities can be found in Modernism, Bildungsroman is a considerably traditional genre for postmodernism since postmodernism rejects modernism. *The Postmodern Condition* (1979) written by Lyotard gives the most famous definition of Postmodernism. For him postmodernism in general comprises of incredulity disbelief to metanarratives such as rationalism, idealism, and modernism. There are three antis in Postmodernism, anti foundationalism, anti essentialism and anti realism, that is, there is no foundation, no essential and no truth. Reality doesn't exist; it's replaced by hyper reality. Therefore,

postmodernism that rejecting reality cannot approve the realist style of Bildungsroman genre. The alteration or reshaping of Bildungsromans in Post modern period is necessarily to be explained since the book of concern is a very good example of the genre. There cannot be mentioned about on pure reality. What has been added to the familiar tradition of Bildungsroman or what has been changed or removed is already the subject matter of the subsequent chapters.

In conclusion, as Engel renders, the term Bildungsroman, though originally means novel of formation, development of a character as a social being, has been used in numerous novels. First appeared in a traditional form in which the aim was to show "the image of man in the process of becoming." Later, with the rise of feminist and historicist studies, the genre was reshaped and after the beginning of 1995, it was impressed by the popularization of colonial and post-colonial studies. As Mark Stein has submitted that modernist Bildungsroman "has dual function: it is about the formation of the protagonist as well as the transformation of British society and cultural institutions." Some studies shows novel of formation became novel of transformation. Differently from traditional novel of formation which figures the prescriptivism of societies or nations, the post-modernist novel of transformation depicts how protagonist changes in and through society and vice versa. The form and the process remained exactly the same, but the difference has occurred in time. According to major events of epoch, the development process or the education of the protagonist has been diversified. Therefore, the genre has reshaped with the side meanings that the authors put it on according to period.

CHAPTER TWO

PETER ACKROYD'S NOVEL *ENGLISH MUSIC* AS A BILDUNGSROMAN

The aim of this study is not of course to explain how Bildungsroman as a genre emerged or gained its present form, but it is aimed particularly to examine Peter Ackroyd's *English Music* as a Post-modern Bildungsroman.

As one of the unique examples of Postmodern Bildungsroman, *English Music* both preserves and breaks the canon, that is, it preserves the literary tradition of the Bildungsroman which has become part of an accepted literary canon and widely taught in schools, and also breaks that traditional narration of this kind, by adding or eliminating something or completely reconstructing and deconstructing the type. In addition to preserve the elements of literary system of Bildungsroman, it also separated from other Bildungsroman examples in the history of British Literature, since it is an innovated one, it is the reception but at the level of original production.

Ackroyd as a critic and novelist has a particular interest in the history and culture of England, especially London. He touches upon much of English culture in this novel through giving references to the writers and artists of London such as Charles Dickens, William Blake, William Hogarth or T.S Eliot who show up as both fictional characters and biographical subjects. Thus, he aims to both internalizing the English culture himself, and to teach it to the readers. While re-fictionalizing the great characters of English literature such as Pip, Alice, and Christian and others, he shows readers how he gained the knowledge of his own culture, by putting himself into Timothy's shoes or vice versa. After reading this novel, reader gets the feeling that it is a book written to complete Ackroyd's his own self and his nationalist idea as he influentially defends the cult works of English art meanwhile completing the physical and mental development of the protagonist, which is also a characteristic of Victorian Bildungsroman as Golban explained in his *The Victorian Bildngsroman*:

Most relevant, the very essence of the Victorian Bildungsroman, its hidden meaning, is thus the presentation of the process of formation of personality as the expression of the writer's unconscious need for achieving the wholeness of his own self, his own attaining of a greater consciousness process being conceived within the framework of a fictional system. (2003: 135)

In fact, Ackroyd's novel, *English Music* is quite autobiographical at the same time, "...most of the English Bildungsromane, as novels dealing with the development of a young person, usually from childhood to maturity, are strongly autobiographical" (2003:135). To set an example, as Dickens' novel, *Great Expectations,* Pip's love to Estella who finds him unattractive, is actually a reflection of Dickens' feelings towards a young actress, Ellen Lawless Ternan. As in the case of Dickens, there are a few mutual features between author's real life and Timothy's. He is a motherless child, an orphan, like Timothy, who was born also in London. He graduated from English Literature, which is a dream of Timothy in the book. That is another noteworthy point that comes from the first emergence Victorian Bildungsroman:

I think that the reader (a critic or non-trained receiver of the literary message) of the autobiographical novel, i.e. the Bildungsroman, like that of autobiography, may easily find any degrees of identification between the writer and his fictitious character. He should be well informed about the real circumstances of the writer's life (for example his biography, letters, memories) and should be able to treat analytically and penetrate through contextual analysis the narrative material. (Golban, 2003: 139)

As Susana Onega says, in her *Metafiction and Myth in the Novels of Peter Ackroyd*, *English Music* is a book written both under the influence of both Dickensian Bildungsroman characters and Ackroyd's own childhood:

Tim Harcombe, a child who shares important biographical traits in common not only with Dickensian children such as David Copperfield, Oliver Twist, or Pip in Great Expectations, but also Dickens, as well as with the child Peter Ackroyd himself was." (1999:99)

As in the case of that type of Buildungsromans (especially the Victorian Buildungsroman from Charles Dickens to Brontë sisters), in *English Music* the main character, Timothy Harcombe is a man on a quest. He struggles to understand both his father and from that point his whole cultural inheritance. The story is narrated as a kind of intellectual puzzle-game in which the area of search is a dark, sophisticated and sometimes bottomless world. While odd numbered chapters are narrated in a realistic chronicle of Timothy's journey(except for some mystical episodes and consciously literary parallels), the even numbered chapters are constituted upon English cultural inheritance, continuation of tradition, and the harmonies of 'English Music' which is defined as "not only music itself but also as English history, English literature and English painting"(21) in the book in addition to mysterious journey of Timothy with visionary characters from this collective memory. Peter Ackroyd is a novelist succeeded in using the opportunity provided by English-language to utilize the semblance of the words of 'history' and 'mystery' and blur the boundaries between them.

In terms of form, *English Music* reveals two levels of thematic discourse, one in even numbered chapters, and the other in odd numbered chapters. It's these odd numbered ones that denote an actual Bildungsroman context, Timothy, the main character, expresses his ideas, his relationships with others, in short his life through his own voice in the odd numbered chapters. However, in the even numbered chapters his illusions or hallucinations are narrated through the voice of an omniscient narrator. That third person narrator is also Tim himself. In those chapters, there are simultaneous influences of various canonical works belonging English culture as well. Unlike any other Bildungsromans which are generally accepted as realistic fiction, in *English Music*, the main concern is not to give a moral lesson, or the character is not examined or tested all the time. In fact, the only lesson or advice to be given is to teach the importance or the divinity of English Culture in order to find his way in life, to know his past, to own the values of inheritance.

On the narrative level, Ackroyd's novel is clearly written in the Bildungsroman tradition, and most of its elements are related to novel of formation

pattern. The odd numbered chapters of novel is told by the first person narrator of Timothy who lives with his widowed father Clement in 1920s London after the death of his mother, therefore the character and narrator is the same person through the recalling the old memories. The plot itself demonstrates the characteristics of the Bildungsroman. Timothy's personal growth and spiritual and moral development are simultaneously narrated from his age of nine till his old ages. That is a general form could be seen in any Bildungsromans, as Golban states:

> The complexity of events renders a moral action of the narrative where the events, actions and different situations precipitate the development, evolution and change of the hero. In this respect, I emphasize the relationship between the inward and the outward, between the hero's spiritual components and external circumstances. (2003:112)

The father and son (a half-orphaned child) are working together as faith healers in a theatre in the centre of London. However, his grandparents are not satisfied with his acting in his father's shows and want him to move to their village. After starting to live with them for a while in a farm house in his dead mother's room, Tim runs away by the help of the friends of his father and him but he is returned by the officers. He finishes school in the village, moves back to London, finds his father in a miserable situation and starts to work with him as his accountant and assistant. Therefore, the father, Clement Harcombe catches his old resplendent days. By the way, Timothy experiences a kind of flirting with his father's old mistress which is not quite important. After their job collapses in London, Clement joins to a circus as a magician and Tim starts to work in an art gallery. By the way, Timothy experiences a kind of flirting with his father's old mistress which is not so much important. In the last encountering of Tim with his father, by using their occult powers, they heal Tim's crippled friend Edward but this last paranormal activity causes the death of Clement Harcombe in a circus tent. Later, Tim inherits his father's career in the circus where, as a clown, he performs magic tricks. After he takes the news of his grandparents' death prognosticatively, he turns back to the village, inherits their house and properties and starts to live there peacefully.

After this very brief summary of the book, throughout which the realistic elements of Bildungsroman are emphasized, one can easily detect the characteristics of the Bildungsroman which is a tradition first seen in German literature in 18th century and later becomes popular in England with Victorian literature. As it is stated in the previous chapter, also known as 'novel of formation', Bildungsroman is a literary genre narrating the story of a protagonist from his childhood to adulthood by presenting his physical development, psychological and mental maturation. As in the example of Timothy, the reader witnesses his life form his age of nine to about 80s with his physical and mental growth and psychological nausea from his own voice. That is accepted as a technique, as rendered by Golban:

> Through this technique, which may be labelled 'moral retrospect', the character is the narrator situated at the end of the narrative process, more mature, able to remember, 'to judge and interpret his own activities in the light of his later, greater wisdom'(Lawrence, 1985:210). (2003:113)

In the Bildungsroman traidition, the story begins with his departure from his ordinary environment caused by a certain reason. It is also seen in Timothy's story. Although he lives in his "ordinary" environment in London, his grandfather takes him to rural life where he starts to school and completes his education. During this departure, the hero, as in any Bildungsroman, encounters with variety of individuals that go along with him or lead him in his choices and decisions. Timothy here faces the reality of her mother's past which never told him by his father and how he became late to be a school boy. He also takes up with crippled Edward.

The events that Timothy experiences are told in a chronological order, the narrative of him is "a linear movement of a cause-and-effect determinism" (Golban, 2003: 116) which is another significant feature of Bildungsroman technique. Every event told in the odd numbered chapters is linked to each other and form the plot of the realistic parts in the novel.

As mentioned in the previous chapters, the main element that distinguishes Bildungsroman from picaresque novel or any other types of novel is the narrator's telling and scrutinizing the psychological development of the hero. In *English Music*, the author is very successful to show the growth of Timothy. The odd numbered chapters provide both a chronicle of Timothy's life during finding his way and spiritual episodes and self-conscious literary allusions. Throughout the book, author also gives some monologues and synchronization, the odd numbered chapters' realistic events with the even numbered chapter's dream visions and rhapsodies explicitly demonstrates Timothy's psyche and feelings by the help of a third person narrator.

In many aspects, *English Music* verifies that it is a good example Bildungsroman. There is a male protagonist – according to general characteristics of Bildungsroman, he is supposed to be an orphan- though he is not a complete orphan because he has a father, his being separated from the father and his mother's being dead that's why Tim's living with his grandparents makes him a half-orphan. In addition, although the relationship between him and his father is predicated on love, they have some problematic affairs inside, which fit to entailment of Bildungsroman. Throughout his rural life, as mentioned before, Timothy gradually conducts a spiritual and physical formation which finally leads him to the successful end of his self-education.

Here, the important point is to be emphasized is this formation is not accomplished through the support he takes from his grandparents and the only close friend of him or the environment. Every person in his small world one way or another might contribute to his formation but the most important ones are the artists, authors and their visionary characters that accompany him during his lucid dreams. Thus, he begins to understand his place in the society and in addition to getting to know his identity as an English man. That might be the feature that separates *English Music* from other Bildungsromans, as well.

In any Bildungsromans, the narrative framework shows the formation of personality and the process of growth takes a hundreds of pages, so it is needed to

be careful about choosing among the best memories, "for the narrative has to cover a period of time that would eventually disclose the individual evolution, as in Wordsworth, through three biological stages- childhood, youth and early maturity." (Golban: 2003: 117) *English Music* is a novel of formation, readers can see the process of the growth of a young person biologically and morally, however, differently from the traditional Bildungsroman with a social concern, Ackroyd reveals a person's perpetual development with his relation to his own cultural inheritance. The individual accomplishment is not rendered as a fruitful triumph of protagonist. Tim "is unable to fit in the environment; instead, he pursues sensation, perception and insight as an ideal in itself" (1992: 229)

2.1. Elements and Stages

There are three stages in every human being's life. These stages are elaborately processed in all Bildungsromans; "childhood corresponds to spring, romance; youth to summer, comedy, manhood to autumn, tragedy; decrepitude to winter, irony." (Golban: 2003:243) This form is nearly the same in *English Music*. However, these first two stages are intermingled, which is referring to spring or which is referring to summer is hard to decide. On the basis of generally accepted rules of Bildungsroman, the common elements of Bildungsroman with *English Music* are going to be discussed and compared with *English Music* in the forthcoming chapters stage by stage.

2.1.1. Early childhood, Nature, Countryside

2.1.1.1. There is an orphaned (or fatherless) child who lives in a village or countryside

The most part of story is about Tim's childhood. As earlier realistic authors like Dickens and Eliot would do, Ackroyd lays special emphasis on the process of maturation and the first important step of that process is the childhood through which cognitive, affective and later artistic skills are founded. Buckley in his *Season of youth: the Bildungsroman from Dickens to Golding* says the child is "an entity in himself responsive to experiences that might alter the entire direction of his growing mind and eventually influence for better or for worse his whole maturity" (1974:19)

As mentioned briefly above, our child Timothy is orphaned as many Bildungsroman characters like Pip, Heathcliff, David, Jane, Pen, Jude but he is not a peevish fatherless child; on the contrary, he is a sensitive motherless child. Normally having no parental figure can provide either freedom or danger, which might be one of the most essential step for the identity achievement. Especially boys have strong bonds to their mothers, as they see mothers as their guardian angels and guides (see the Oedipus complex). However, for Timothy, the mother

figure was only a source or reason for sorrow. He even feels guilty because of his mother's death and says "Her name was Cecilia…I discovered, much later, that she had died while giving birth to me; his silence was a way defending me against some knowledge of myself." (1992: 49). That is also seen a necessary step for character formation in Bildungsromans in general:

> The earliest moment of the child's psychic activity is thus a synthesis of death and life, that death is necessary to life, and life emerges out of death; and an apprehension of these elements as one of life's dichotomies, along with others: feeling and thought, good and evil, truth and falsehood, human and non-human, and so on. The hero in evolution will eventually deal with the negative energy formed at the beginning of his developmental process through the connection established between inner and external circumstances, use and absorb it, or, when the completeness and success of formation is desired, repudiate it. (Golban, 2003:127)

However, Clement Harcombe takes the mother's place, that is; Timothy has a strong father figure with whom he is bond at heart. He is a motherless child with a strong father figure. The father can overcome any kind of housework that is supposed to be done by mother at home. He takes all the responsible of the son from birth. That is really a self-abnegating behaviour. Here Timothy's grandparents with whom he raised up can be accepted as the parental figure, too.

2.1.1.2. Exposure to parental conflict, especially with father

Ackroyd again reconstructs general pattern of Bildungsroman because in *English Music* there is not any patriarchal father or parental figure. Unlike other Bildungsromans, Tim is not in a conflict with his parents at the beginning. The relationship between father and Tim is harmonious and based on respect. He helps his father in his healing job on the stage, he is happy with that collaboration. He mentions these performances as "It was, in truth, a ceremony. A ritual" with "too many expectant faces." (1992: 3)

However, on the background reader learns afterwards that father exploits Tim's supernatural abilities to attract spectators. The conflict that first appears is

between Tim's father and grandfather. To be able to take his grandson, grandfather threats and warns Clement Harcombe. First, the father rejects grandfather's desire, he disregards this problem. The reason for threatening, of course, is that the father exploits Tim and his supernatural power. Father is accused of employing a nine-aged boy. He was seen as "'unfit father', incapable of taking care of his only son" by "the Board of Guardians for Hackney and, more particularly, to the LCC education department."(1992: 153-155) With the increasing threats of the grandfather William Sinclair because of illegality of father's action, Clement Harcombe acknowledges giving his son. Now he has to persuade Tim by saying "You see, Timothy, you need a proper life. Not stuck here in this… this wasteland. One day you'll grow up to be a rich and famous man. I know that. But only if you get away from here. Only if you begin again." (1992: 154) Since Tim also doesn't want to leave his father, he dislikes the grandfather first, though in time he gets used to him and his grandmother.

Unlike in other Bildungsromans, in which father figure is a compeller or pusher, here the protagonist really feels sorry to be separated from his father and as soon as he finds a way to go back London, he escapes. Normally, the protagonist sees "moving away from home" as an escape or elusion. However, Tim never wants to leave his home and father. He always tries to find ways to go back his father.

2.1.1.3.   Child leaves home to start a new life in a larger city

In traditional Bildungsromans, there are four types of chronotope, 'the chronotope of home', 'the chronotope of roadway', 'the chronotope of the city' and 'the existential chronotope'. (Golban, 2003: 242)

The home is generally the countryside, roadway refers to a determined journey to experience the city life, the city refers to a larger society which is generally London in English Bildungsromans. In *English Music*, the novelist deconstructs that structure. Timothy, the protagonist's life starts in a city, in London, later he is taken by his grandfather to the rural, which is not a voluntary

movement, later he attempts to go back larger city and succeeds, but his life ends up in the rural again:

> the chronotope of roadway determines the hero's departure from home and family circle – itself a chronotope – and brings him to the city, which becomes another chronotope, or to another chronotope of home, all of the reifying the existential chronotope." (Golban, 2003: 242)

Normally, the departure emerges as a result of a grief, mourning, losing the parents and consecutively the conflict with grandparents or other older relatives surrounding child. Therefore, child wants to escape both because of the external stimuli and his internal desire to move to rousing atmosphere of urban life. Therefore, the character becomes free of that chaotic environment in many Bildungsromans as explained by Golban as:

> Thus the relative static and finite space of the original home is replaced by the more dynamic and, hypothetically speaking, infinite spatial reality of a larger society, especially the public life of the city, to which the character has to accommodate himself. (2003: 122)

Here, the novelist reconstructs the traditional linearity of journey. In the best Bildungsroman examples of English literature, the characters such as Pip, Jude or David enter the city life (generally London). Tim doesn't move to a larger city, he already lives in London. Tim leaves home (London) but not to enter a larger society, on the contrary to enter the humble life of his grandparents. This separation, besides being an outward alienation of the character, is "as well as his inner division between two antithetical realities, which William Blake labelled 'innocence' (of childhood) and 'experience' (of the adult world)." (Golban, 2003:127) He goes to his mother's hometown, to a provincial town called Wiltshire. He expresses his first impressions as; "I had never left the city before and those narrow streets were so truly my home that, when I first saw fields and hills, I was invaded by a great fear." (1992: 102) Generally in other Bildungromans, hero fears because of the magnificence of the larger city he has just arrived. The reason for fear of Timothy is a bit different from that traditional ones. He only fears of

being separated from his father and feeling lonely. The death of Tim's mother doesn't affect his departure directly, but implicitly; his grandfather has a great effect on his leaving from father. He is enforced that journey. He is taken by his grandfather, he passes his teenage years there and finds and forms his personality there. While his father trying to explain him that he is probably going to country with the grandfather, William Sinclair; Tim feels everything and says "I could sense my young life drifting away in a direction I could not foresee." (1992:96)He doesn't want to leave his father, his home, London. He repeats them many times by saying "I don't want to leave here." and "I don't want to go." (1992:100)

When grandfather came to take him, he was aware it is like a turning point for him; "it was raining and, when the first drop of water fell upon my wrist, I realized that my life was about to change forever." (1992: 101)

Like many other Bildungsromans, Tim actually finds his freedom in this departure. The chronotope of home (London) converts into a life-prison. For instance, "Jane Eyre is imprisoned in the Red Room; or Pip's sister imprisons him in her household"(Golban, 2003:128), Timothy is imprisoned by his father full of other suffering people in "Harcombe Circle", or other spectators in the theatre. He is not like other peers, he is just between home and theatre, always with his father, without any friends, toys, school or anything that child loves to do. Golban says; "Indeed, the separation of the child from his parents means a move towards a greater understanding, a greater consciousness than that previously available at home or family circle." (2003:131) After being taken to the village, Tim also finds something from himself in this humble life though he missed his father a lot and he later in his old ages does that resolution: "My identity had been established around my father's presence and I could not envisage any life without him, yet I was curiously at ease in this house." (1992: 106).

2.1.2. Childhood, Educational Life, Surviving in A Larger Society

2.1.2.1. After early childhood, next step is education of formative process; passing through institutionalized education and/or self education

In traditional realist Buildungsromans; there are two kinds of education As Golban states;

> (1) self-education, which consists of two other components, namely the hero's own readings and the learning in the school without walls, which is his actual experience of life; and (2) formal education, which in turn includes at least three kinds, namely the knowledge acquired through institutionalized training (learning through the work of the mind), apprenticeship (schooling for a specific profession through the work of the body), and upper-class education (directed towards no specific occupation). (2013: 69)

Timothy's self-education starts through individual reading. It is actually provided by father at home who already believes that English culture is the only valuable thing to learn through canonical works. The father "has taken on the task of educating" Tim and they "discussed what he used to call 'English music', by which he meant not only music itself but also English history, English literature and English painting." (1992: 21) Although Tim doesn't go to any school in London, he is educated by his father, in the direction of his father's fantasy. The quotation below is like a summary of the book or the core of the educational life of the protagonist;

> With him one subject always led to another and he would break off from a discussion of William Byrd or Henry Purcell in order to tell me about Tennyson and Browning; he would turn from the work of Samuel Johnson to the painting of Thomas Gainsborough, from pavans and galliards to odes and sonnets, from London of Daniel Defoe to the London of Charles Dickens. And in my imagination, as he talked, all these things comprised one world which I believed to be still living – even in this small room where we sat. (1992: 21)

Throughout the book there is a conflict between institutional school and self-education to learn and master your own cultural heritage. Thus, an important part of Tim's early education represents the acquisition of cultural values of English culture especially literature through the tales that his father read him and called "English Music." It was really a happy but random learning experience for him; "In truth I had no special knowledge, and whatever information I possessed came directly from my father...He was a patient and assiduous teacher for, if he remained constant to anything in his life, it was to my education...A page of English history. A page of science. A page of Shakespeare." (1992: 49-50) After each book he reads or is read, he enters an imaginary magical universe. Tim is like an escapist. Tim moves from reality to unreality while passing from odd numbered chapter to even numbered ones. Thanks to these perusal sessions, the protagonist, however, was not exactly aware of that is not enough for his formative process until he goes and starts a real-formal school in Wiltshire.

The second one, 'formal education' starts later in the village, which also provides him socializing with others. Actually, unlike in other Bildungsromans, he doesn't have reasons to hate or not to like school because of cruelty of the teacher or any other reasons, but it wasn't a pleasure for him, either. While he gets great pleasure from those days when educated by his father, Tim doesn't mention of his professional school day as joyful or lyrical. Since, he was comparing it with his happily magical learning experiences with his father. Like in other Bildungsromans, the protagonist sees that the institutionalized education is inadequate, especially when he compares this education with the sacred education provided by father. He thinks it is completely useless, teachers offer only a mechanic teaching. Tim interprets his school as a "typical education in an English grammar School- the learning by heart, the set essays, the examinations, all contributed to the idea that knowledge was simply information to be acquired and then discarded as quickly as possible" (1992: 193).

The only lesson he entertained was music. He expresses his feelings towards music class and teacher as:

There was one saving grace in my life, however. I became interested in music...Mr. Armitage had a particular passion for early English music; many of our lessons were spent discussing the works of Tallis, Byrd, Dowland, Purcell and others...But Mr Armitage's greatest reverence was for William Byrd, whom he described as 'the father of English music'. (1992: 193- 195)

Education is a lifelong process. The other part of his education might be the time he started to work in Art Gallery as a night watchman. Where he starts to live in London and not only the literary world but also astonishing paintings of English culture are protected by him, and he finds chance to be inside of them and interiorized them by looking at them for hours.

2.1.2.2. Now the protagonist gets in contact with other people

In this stage, child has been grown up and is in a search for finding himself in society by establishing social relationships and varying the experience of life. Before coming to Wiltshire, he was in the small world of just himself and his father. He explains how little social interaction he had as; "I knew very little about the lives of other people, of other children, because I had always been brought up by my father." (1992: 48) Although he lives in a big city, he doesn't know the life. He has no coeval friends; the only social relations of father and son are with 'Harcombe Circle' including Margaret Collins, Matthew Lucas, Jasper Burden, Gloria Patterson and Stanley Clay who are in "the Circle comprising all the acquaintances that had over the years become attached to him." (1992: 51) Harcombe Circle had some weird sessions, literally speaking, literal and bioenergetics behaviours by which they believe to relieve their souls. Circle, I mean, the group argues together but Clement Harcombe is always the person who arrives at 'some kind of resolution'. The group members already hold in high esteem toward Clement and believe in him from the bottom of their heart.

As mentioned in the previous chapter, Tim had an education at home by the guidance of his father, he already discovers the power of books; literature, art

and culture until he starts to school officially, he already has some concerns. However, in the learning process, he was completely alone with his father, no social interactions, no knowledge sharing with others. Now in Wiltshire he has to join to a social environment and that worries him a lot: "I don't particularly want to go to school…In fact I was afraid, not of school itself but of the children whom I would have to meet there; I knew no one of my own age, and the idea of doing so filled me with horror."(1992: 107)

However, his fears didn't come true. In his formal education experience he found himself in a social environment where he made new friends as well. On the first days of school the only problematic thing about his education is his feeling of alienation and frustration; he feels as if among strangers, he feels surrounded by humble and rude boys of rural region. Soon he was nicknamed 'Cockney' because of his London origins. Timothy's spirit was already so much full of the culture and the history of London that could not be a better nickname for him. By the way, 'Cockney' is an intentionally chosen word by the author, which deducted from one of his lectures as Susana Onega confirms;

> In a lecture entitled "London Luminaries and Cockney Visisonaries" (1993a), Ackroyd explained that the phrase "Cockney visionary was meant to express a particular London sensibility, "a living inheritance that has everything to do with the spirit of place and with the nature of the city." (1999: 4)

In order to endear himself to his schoolmates and increase his popularity, Tim lies about himself, his family, and all his past in London. He boosts his earlier life and lies about his father's job; he even says that his mother is an opera singer:

> I lied about myself and about my past in order to acquire more popularity still. My father was a famous war hero and my mother was still alive: she was a famous opera singer. I was terrified that my grandfather might one day meet one of my classmates and discover all the lies I had been telling." (1992: 185)

Although he unwillingly starts to school in the village, later he becomes a successful student, he educates himself socially and intellectually. For the first time in his life, he makes friends at the same age with him. However, his only real friend was his disabled friend, Edward. Tim tells the moment they met Edward as; "I saw a boy of my own age lurching down the corridor; his right shoulder and right arm were bent backward, as if held by an invisible string, and he limped badly on his left leg." (1992: 181) The thing that made them so close is that both feel out of a thing, that's why, Timothy is spiritually deficient or heavy and Edward is physically deficient, which made them closer. They have a strong empathy: "Many of the other boys took part in what seemed like elaborate games; I did not care to join in, and Edward could not do so, and in a sense we were forced into each other's company." (1992: 181)

2.1.3. Youth: The transition to a Higher Education, Employment, Intellectual Development

2.1.3.1. The character wants to get a higher educational level, later searches for a job and social interactions, while transforming from boyhood to adulthood, he searches for purpose of life

Now, the character has to experience one more testing. After finishing the school, a more important trial arising from love, money and the city emerges. That is also a must in every Bildungsromans; "Like in a Renaissance conduct book, some of the recurrent themes in Victorian Bildungsromane are thus the making of a gentleman, professional achievement, and a stable place in the social hierarchy."(Golban: 2003: 131)

Timothy is now in his youth and in his seventeenth year and he is anxious about his future:

> my immediate future was so vague that I had been afraid to impose any
> definite pattern upon it…my schooldays were over, I no longer belonged here.
> I had always been a stranger and, if I stayed, I would become a stranger to
> myself as well." (1992: 225)

In one of their dialogues with Edward, he shows his intent to have a good job and improve himself. Tim doesn't want to maintain his life in this provincial, because he feels free and old enough to go back London, and he did.

After school, he has firstly worked with his father again. In his decision, the miserable condition of his father became an effective factor. The father again started to take the advantages of becoming together.

Tim is not so much ambitious and successful about his education or vocation, though many other Bildungsroman characters give a special importance to financial and accommodation issues, especially Pip, Pen, David or Jude who experienced a financial difficulty in any period of their lives. Tim is not so much passionate, he has some desires, but he doesn't struggle for it.

This stage in which the protagonist is supposed to accomplish himself might be accepted as the first step to real life. Although it is aimed to reach a higher level educationally, philosophically, socially and financially, for Timothy it is a complete failure, as he himself tells:

> I had really done nothing except live in my father's shadow; as for my future
> plans, well, I had none... I was ashamed of my life and, I suppose, I was
> ashamed of my father...The future looks so dark, dad, and I can't see anything
> ahead of me. (1992: 292-294)

2.1.4. Friendship and Sentimental Experience and Entanglement

2.1.4.1. The character is supposed to make friends and deal with love trial

Generally, the protagonist of a Bildungsroman finds himself in two different love affairs; one of them is usually humiliating the other one is elevating. But the character has to deal with this chaos. That is another inevitable feature of the genre. As Golban states; "the protagonist of Victorian Bildungsromane, like the traditional hero of romance and folklore, must resist the trial by love." (2003: 132)

Tim is in a stage which is dominated by love but a tricky love. The trial is that he falls in love with his father ex-girlfriend, she is so playful, and at first he wants to resist her. However, he has also a sexual desire towards her. It isn't a sentimental love but a sensual desire. He has no other love affair apart from the sexual desires he feels for the woman whom his father loved before, and he confesses it as: "I was now of an age when I thought of sex continually; yet I was scared by the very idea of it...the more angry she made me, the more attractive she became... I was astounded and thrilled by her kiss." (1992: 273-277)

He is so confused about his feelings that he cannot name his feelings: "I was always pushed to some extremity of feeling; I was no longer in control of my moods and, at such a time, I became a stranger to myself." (1992: 282)

To complete the character formation as a whole, it is an inevitable situation in many Bildungsromans. Golban explains it as:

> The intrusion of evil becomes a necessary device in the process of formation and thwarts the character's actual attempt to experience the wholeness of the process of development through the revival of the good past, which may eventually allow for the psychological change- hence the completeness of formation. (2003:113)

This event is narrated in 13th chapter of the book with its painful consequences. It is a complete failure and not so much meaningful; apart from a

few kisses they have no real relationship or love. He is on an age when he starts to question what the love is, how he should feel. The woman is also the woman whom Tim told his school friends as his mother, even he introduces her to Edward when she and his father came to see him in Wiltshire. He interprets it as; "And was this what love meant, then? To become a child again?" (1992: 283).Consequently, he fails in his love affair, as well. This ambivalence was like a result of Oedipus complex. He was still trying to deal with the insufficiency of growing up as a motherless child. In his youth/ manhood, that feeling reached to a peak and later resolved with this event.

2.1.5. Suffering, Sorrow, Escapism, Rebelliousness and Pursuit

2.1.5.1. The moments of psychological hurt and pain, Epiphanies and Escape

The suffering and epiphanies are intertwined and accepted as a *sine qua non* in the character formation both in real life and in Bildungsromans. Golban in his essay explains it as:

> In a novel of formation, the protagonist in his early adulthood would fall and rise, accept and deny, degrade and improve throughout a hectic change of the inside as to eventually reshape the spiritual and intellectual dimensions of his personality. During the final steps of maturation, the protagonist experiences epiphanies that lead to the change of his personality resulting in his final initiation and formation. The successful formation – the desired end of every Bildungsroman – implies the hero reassessing his whole experience of life and assuming the right code of values and behaviour on both inner and external levels of existence. (2013: 76)

Generally, the sorrows of Timothy come from his father's actions. Although in his childhood when he was unaware of what was going on around himself, he admired at his father, in the youth father became a gambler and a

burden to Timothy. Clement Harcombe is a father makes his son unhappy one way or another. As the father and son resemble each other so much, Timothy sees his future in his father's misery, which causes a sorrow in his psyche.

His dream was to study literature at the university. As a matter of fact, he could never effectuate his dreams: "So I never did study English literature after all. There is no humiliation worse than the consciousness of a wasted life." (1992: 326) From these situations, he deduces, like a summary of his childhood and his whole life:

> I only understood one thing about myself and that was my self – there was always the same essential identity preserved beneath changing circumstances and changing moods. And somehow I understood, also, that the idea of the world I grasped as a child was the one which I still possessed; it would always be for me a place of phantoms, pervaded by my father's presence. (1992: 327)

The epiphanies are the moments in which all contradiction or confusion solved. The final step shows that in general, the hero becomes in his early adulthood and experiences epiphany. The moment of epiphany for Tim might be the moment he learnt his father's spiritual capabilities and how they are nourished from Timothy and also the reality behind his parents' past. He also learns that he himself is the one who heals people in theatre not the father, from his father confessions which provide a resolution:

> Don't you see, Timothy, it never really was me. It was you. You had the power... You were the one who healed them...It was the son who helped the father... I was afraid for you. Afraid of what might become of you...So uncertain. So confusing. That's why I was willing to send you back to your grandparents. I wanted you to lead a normal childhood… I was trying to protect you... That was the worst thing of all. We had to live, I suppose. We had to survive. But it was your power, and I knew I was abusing it. So I stopped it. And you went down to Wiltshire" (1992: 345)

Those epiphanies result in the final formation of the protagonist, which might lead him to an escape later. Mentioned earlier chapters, during his informal education, Timothy is permanently under the influence of canonical works he learnt, at the end of each book or any chapters of it, he finds himself in an imaginary magical universe full of with the characters or scenes from the book he read. One can say, Tim is an escapist, since he remains between reality and unreality while passing from odd numbered chapter to even numbered ones.

On the other hand, by some critics, Timothy is seen as an escapist who escapes from the influence of English tradition and his inheritance as he stops reading books through the end of the book. In fact, I don't agree, that was not an escape. He quitted reading just because he had completely internalized the inheritance of English culture.

In fact, his real escape might be the moment when his father dies; he undertakes his father's job in the circus as a clown and always travels with that circus, without any interaction with the real life. He lives in a visionary setting of life until the death of his grandparents.

2.1.6. Re-evaluating the social norms and tradition, Final Initiation and the Success of Formation – Inheritance

2.1.6.1 Conventionality, success of formation

Tim is not an ordinary person. His capabilities are spiritual, which makes him a man without a real profession. He falls into the ordeal by society about a professional career; questioning the socially imposed moral value, he has such questions in mind; what is right and what is wrong for him and for society? What is he supposed to do after all? He seesaws between his future dream for helping father and having a professional career in the direction of his education. That is an adversity process of his life, just as many other moments throughout the book. Having such a questioning attitude is not feature seen in any Victorian Bildungsroman. The protagonists of earlier Bildungsromans do what they are

supposed to do. But Tim don't get his head round that. The only thing that he concerns is to become closer to his cultural spirit of Englishness. Therefore, in his vocation in the gallery, he accomplishes a working philosophy of existence. His first formal profession provides him directly becoming in art, and he works there for three years. Money or wealth is not important issues for him, the only thing he cares the occupational satisfaction.

> Within a month, after being interviewed and deemed reliable, I found myself working as a night guard in the gallery…; it was my first job, if I discount all the time I had spent assisting my father, and I approached it with as much enthusiasm as if I had embarked upon a successful and highly paid career. (1992: 298-299)

2.1.6.2. Final initiation, spiritual and physical character formation

Like many Bildungsromans, the process of spiritual transformation is a life-long and challenging process.

In the whole book, there is a dual narrative, as mentioned. In the odd numbered chapters, reader sees the physical journey or physical formation of Tim but in even numbered chapters, spiritual journey is seen as well.

The even numbered chapters that contain spiritual journey are the chapters of allusions. Among all the cultural and canonical works of English culture, Tim is here and there, sometimes in a labyrinth of a painting or he wanders with Pip (of *Great Expectations*) in his adventures, he is a fellow of any recognized character of English literature, from novel to novel, from poetry to painting, thus, from event to event he wanders.

As well as the realistic elements, Tim's supernatural, spiritual dream visions are other elements for his completing the character formation. Timothy is a character who always sees the supremacy of the spiritual over the physical. Tim's

visions, dreams take him to the world of spirits of the main characters of major English novels. Through them, the hero acquires an incredible knowledge of English culture. Highly intellectual exercise of Tim resulted in the changes of inner man as in many other Bildungsromans:

> The success of formation of a complete character depends on a proper correlation between inner life and exterior circumstances, the ego inside and the externals of behaviour, yet sometimes the aspect of a stable social position or wealth is of no prevailing importance (as in *Jane Eyre*) or it is taken for granted (as in *Wuthering Heights* or *The Ordeal of Richard Feverel*).(Golban, 2003: 134)

2.1.6.3. Inheritance

There is a general controversy about the ending of a Bildungsroman, for a novelist, it is hard to arrive at a natural and logical end. Some expect a positive happily ending, while others defend that there is not such a rule for Bildungsroman. Even it is not a rule, there is a common trend to finish book with a harmonious end. The protagonist at the end of his life makes a self assessment as in many Bildungsromans. As Golban explained it purely;

> The process of maturation they are passing through is long, arduous and gradual, consisting of repeated clashes between the protagonist's needs and desires and the views and judgments imposed by an unbending social order. Eventually, the spirit and values of the social order become manifest in the protagonist, who is then accommodated into society. The novel ends with an assessment by the protagonist of himself and his new place in that society. (2003:111)

As it is, *English Music* has been finished with an idyllic end. Timothy inherits his father's job as a magician in a circus; he later gets the inheritance from his grandparents and puts down his roots to Wiltshire: "They left you everything?' I nodded. 'Now that's what I call an inheritance." (1992: 398)

Tim accepts the concept of inheritance as something transmitted. When he inherited his father's job in the circus, the father tells him that "You're part of the

family no... Not that you ever really left it."(372) Tim gets confused and asks himself;

> But how far did the line stretch back, and what was my position upon it? What had I inherited from all of these people, from previous fathers and sons? What was the nature of inheritance? Perhaps it was simply the passage of time itself, that "guiding hand" my father loved to invoke. At this point I was certain only of one thing: as soon as my father had asked me to join his work, I knew that I had no alternative but to accept. (1992: 372)

In the last encountering with father, Clement and Tim Harcombe heals crippled Edward Campion, at the cost of Clement's life. Tim experiences an epiphany about their supernatural healing power at that time, "the power belonged to neither of us separately, but resided in the very fact of inheritance itself" (378). This interpretation by Tim is vital in terms of the essence of the novel that Peter Ackroyd tries to transmit reader and the reason behind the father's teachings through the novel. The supernatural power that they have innately was something they inherited from their predecessors.

However, unlike other Bildungsromans, the concept of inheritance in *English Music* is not only a pecuniary inheritance; it is in fact an intangible inheritance. Inheritance is a word reader encountered a lot of times in this book. The book, as a whole, narrates the story of Timothy Harcombe who tries to discover his father and accordingly his cultural inheritance. "Heritage and inheritance are privileged terms in the novel, forming an explicit engagement with the idea of familial and cultural bequests." (Trimm: 2011: 251)

According to Ryan S. Trimm, in his "Rhythm Nation: Pastiche and Spectral Heritage in *English Music*", the novel is seen so limited to national heritage that it has a narrow concept:

> ...*English Music* constructs a limited view of national heritage as organic cultural possession, an inheritance ethnically restrictive. However, through the novel's presentation of heritage as both pastiche and haunting, the transmission of legacy proves to be an open process, one that articulates and

reworks the past. As a result, heritage functions as conservation of an ethnic cultural inheritance even while its means of transmission betray an open-ended dissemination. (2011:249)

In fact inheritance and tradition are already intertwined words. As in his essay titled "Radical Democracy (1989)," Chantal Mouffe "envisions tradition, in terms borrowed from Ludwig Wittgenstein, as "the set of language games that make up a given community"(40).On the thematic level the novel comprises of those concepts, especially in the even numbered chapters. Tim's visions are composed of parts of artistic works from music, painting and literature and all these works belong to very special writers of Clement Harcombe's library or, to be more precise, they belong to special artists of Ackroyd's national canon. It can easily be said that the aim of writing such a novel is to appraise Englishness, English cultural inheritance, so the character dreams it, learns it, feels it and finally internalizes it. The idea is praised by John Peck in his "The Novels of Peter Ackroyd" as:

> But it is also the case in English Music that the interpolated chapters are a celebration of English cultural inheritance, of cultural continuity, of, in fact, the harmonies of 'English music'. And why not, we might well ask? How nice to read a novel that becomes a positive celebration of what art has achieved, produced by England's leading literary biographer, who, because of his trade, has an understandable debt to, and loyalty to, his nation's literary inheritance.(1994: 451)

However, there are counter-views towards the idea that tradition is conveyed by inheritance. T.S Eliot in his *Tradition and Individual Talent;* "Tradition is a matter of much wider significance. It cannot be inherited, and if you want it you must obtain by great labour."(37) That is the idea which both advocates Tim's inheritance and confronts it. What Peter Ackroyd himself does is exactly same as T.S Eliot says, however the character that he created completely internalizes it without any great effort, he dreams it even the book that he doesn't hear before, later he wakes up by being internalized it. As it is, at the very end of the story, Tim reaches his English origins, by completing his journey during which he both inherited his father's job in the circus and later he inherited his parent's

house in Wiltshire and the most importantly he inherits all the cultural values of Englishness. His physical and spiritual journey has been completed.

CHAPTER THREE

ENGLIS MUSIC PRESERVING THE "CANON" – REPRESENTATION OF

NATIONAL "CANON"

If the main relevance is to find pleasure whilst reading *English Music*, reader will certainly appreciate this book due to its full of adventures with the ups and downs of Tim's life as well as the dream parts which creates a thriller effect. Above all, if reader wants to read the book to learn the history of British art and review it from different perspectives with a critical eye, it is a great source to find irreplaceable artists and a great reconstruction of their best-known works. In other words, it is a book to learn the cultural values and the canon of British besides enjoying the time. The novelist advocates his assertion from the beginning. He emphasizes that the only well-informed readers could understand his trial and enjoys this book:

> The scholarly reader will soon realize that I have appropriated passages from Thomas Browne, Thomas Malory, William Hogarth, Thomas Morlet, Lewis Carroll, Samuel Johnson, Daniel Defeo and many other Englis writers; the alert reader will understand why I have done so.(1992)

Edward T. Wheeler summarizes this situation by saying; "The book is compulsive: every reference work on my shelves was open in allusion hunting." (1993:25)

At first view, Ackroyd's nationalist agenda with his defence of the mystified tradition takes after current champions of the Western canon, specifically Harold Bloom. *English Music* is a book that represents a canon, but not as Bloom's Western Canon, furthers a national canon of England. Before trying to render the canonical works Ackroyd used in his books, it is better to explain what the canon is, especially from Bloom's and T.S Eliot's perspectives and match these figures with *English Music*. As stated in Jeffrey Roessner's article "God Save the Canon: Tradition and the British Subject in Peter Ackroyd's English Music"*:*

Ultimately, however, the novel may be most interesting as part of a brand of intellectual conservatism that runs from T.S. Eliot through Harold Bloom. Stressing the overwhelming authority of tradition, *English Music* celebrates a timeless national spirit reflected in British art and literature, and mystifies this spirit by presenting it as an irrational and ungovernable force working throughout history. (1998: 104)

In his well-known book *THE WESTERN CANON* in which Bloom gives a "historical sequence begins with Dante and concludes with Samuel Beckett", Bloom terminologically explains the Canon as:

a word religious in its origins, has become a choice among texts struggling with one another for survival, whether you interpret the choice as being made by dominant social groups, institutions of education, traditions of criticism, or, as I do, by late-coming authors who feel themselves chosen by particular ancestral figures. (1994: 20)

In order to break into the canon, Bloom emphasizes the importance of "aesthetic strength, which is constituted primarily of an amalgam: mastery of figurative language, originality, cognitive power, knowledge, exuberance of diction". (1994: 29) Bloom designates the canonical works on which he studies according to the strength and originality of them:

With most of these twenty-six writers, I have tried to confront greatness directly: to ask what makes the author and the works canonical. The answer, more often than not, has turned out to be strangeness, a mode of originality that either cannot be assimilated, or that so assimilates us that we cease to see it as strange. (1994: 3)

As the matter is "a mode of originality", Bloom puts Shakespeare to the centre of the canon and always mentions Shakespeare somehow throughout the book:

Writing it is, most certainly: Shakespeare is the Canon. He sets the standard and the limits of literature…There is no substitute for Shakespeare, not even in the handful of dramatists, ancient or modern, who can be read and played

with him or against him…Shakespeare centres the Western Canon because he changes cognition by changing the representation of cognition..(1994:50-53, 283)

Bloom's canonical idea is almost what Ackroyd tries to show in his book with the allusions to the cult artistic works. As Bloom states in *The Western Canon*; "There can be no strong, canonical writing without the process of literary influence, a process vexing to undergo and difficult to understand." (1994: 8) He shows how he influences from his predecessors since in the novel "allegory is at work everywhere".

The inspiration or starting point for canon idea is to praise the others. Canon already emerged from that idea of authors and poets impression or giving inspirations each other. Ackroyd, while writing this novel, could not escape from the effect of his national canon. Ackroyd's canon is a permanent and everlasting canon which passes from father to son and composes of English artists and writers "living for ever in the state of eternity called Albion" (1992: 358).

Bloom as a critic and Ackroyd as an author, both collect a canon of classic works through adopting a post-structuralist approach. They, though seen conservatives; Bloom emphasizes originality while Ackroyd takes hold of intertextuality to add value their jobs. As Roosner explicitly states in his essay:

Like Ackroyd's use of intertextuality and his critique of the humanist subject, Bloom employs post-structuralist tactics as he promotes an agenda that is conservative in the most literal sense: for him, preserving a body of classic work is a transcendent activity that surpasses all ideological considerations. (1998: 120)

In *English Music*, Peter Ackroyd tries to focus on preserving the best of his own nation's cultural heritage. That is also what traditional arguments are in favour of. However, while keeping the heritage and using the intertextuality, Ackroyd proves the quality of his work and praises the canonic works of English literature by adding them something new, reconstructing them and make them authentic, even "in the sense of strangeness." Correspondingly, Harold Bloom says "I have

argued throughout this book that originality, in the sense of strangeness, is the quality that, more than any other makes a work canonical. (*The Western Canon*, 1994: 336)

One can easily say that Ackroyd's book, *English Music* is a concrete example of Bloom's theory. That is all to say, Bloom has preferred to write a theoretical book in order to show the importance of cult works of Western culture. However, Ackroyd has preferred to express his compliments to canonic writers of English culture by writing a fiction. Nevertheless, there are some certain differences between Bloom's canon and Ackroyd's canon. Although Bloom explains that "The defense of the Western Canon is in no way a defence of the West or a nationalist enterprise" (40) and includes all cult artists, female or male, to his scope, Ackroyd generates his canon from only white male English artists. In other words, there is a difference in Bloom's canon and Ackroyd's in terms of the exclusion or inclusion of female artists. While Bloom leastwise ranking them in his canon and also praising them- particularly Sappho and Emily Dickinson- whenever possible, Akroyd doesn't make any reference to them at all. However, from a different point of view by Susana Onega explains the situation in "Metafiction and Myth in the Novels of Peter Ackroyd" as:

> Certainly, Ackroyd's definition of canon ignores important ideological questions, such as the validity of the concept itself. However, what is important for our purposes is the realization that Ackroyd's concept of English music is necessarily made up of the styles and voices of his own strong predecessors and that it therefore has the shape of Peter Ackroyd's imagination. (1999: 112)

Bloom propounds his canon as neutral, though it is called as Western Canon; it is no way a defence of West or any nations, while Ackroyd is seen as quite nationalist. As expressed by Ryan S. Trimm in "Rhythm Nation: Pastiche and Spectral Heritage in English Music":

> *English Music* seems to fit all too easily into this nostalgic cultural longing as it carefully restricts its plot to the 1920s and 30s and constructs a

catalogue of allusions smacking of a conservative canon, a list of must-read classics conveniently petering out in the late nineteenth century. (2011: 251)

Bloom stresses the importance to have "originality" in order to maintain for years and ages and he insists on "individiuation" which means moving away his precursors and become idiosyncratic. In contrast to Bloom's insistence on originality, Ackroyd renders the inevitable influence of English tradition, for him instead of being original, being an inheritor is better: "the tradition Ackroyd comes from is exclusively Anglo-Saxon, and the author refuses to attach the label "pastmodernist" to his work, preferring to describe himself as the inheritor of a very innately English sensibility. (Onega: 1996: 218)"

Roosner clarifies the difference between them in one degree:

Ackroyd at once dramatizes Eliot's spatialized model of literary inheritance and aligns himself with recent defenders of the Western canon. While Ackroyd is more explicitly nationalist than Harold Bloom, the difference between the two is finally one of degree and not kind, for *English Music* illuminates how the celebration of an allegedly transcendent tradition works to support a conservative cultural agenda: reacting to the perceived threat of an increasingly diverse, multi-cultural society, Ackroyd spatializes British literary tradition in an attempt to recuperate the cultural legacy of the white English male. (1998: 105)

There is also a paragraph in which Roosner reifies Bloom's difference from others. This paragraph summarizes how the book is both preserving and breaking the canon by both canonizing the English art by opposing to post-modernist multi-culturalism and submitting to be a post-modernist novelist through using post-modern elements:

Defining a subject position that his characters cannot escape, Ackroyd promotes a particular conservative vision of English art and English identity. He attempts to recenter his concept of Englishness by linking it to a mystical force working through artistic history. In so doing, Ackroyd aligns himself with conservative cultural critics, from T.S. Eliot to Harold Bloom, who attempt to define and champion a canon of literature. Like Bloom, Ackroyd

adapts Eliot's spatialized concept of literary history in order to conserve a tradition he believes is being assailed by the drive toward diversity and multi-culturalism. While Ackroyd does distinguish himself from Eliot and Bloom by advancing an unabashedly nationalist agenda, *English Music* reveals how an allegedly transcendent tradition works to uphold a conservative ideology. In this way, the novel attests to the true plurality of this postmodern moment: here, even the white English male must argue for the legitimacy of his vision of identity, and a tradition formerly thought to be dominant must be presented as marginalized in an attempt to shore up its authority.(1998: 122-123)

Ackroyd marginalizes his work in order to prove its legitimacy in postmodern world. This marginality is succeeded through reconstructing and intertextuality.

When it comes to T.S Eliot's essay "Tradition and Individual Talent", he adjudicates that there is a wrong judgement on canon that the least resemblance is the most praiseworthy: "We dwell with satisfaction upon the poet's difference from his predecessors, especially his immediate predecessors; we endeavour to find something that can be isolated in order to be enjoyed." There is a perception that as if an isolated feature needen to be endeavoured: "Whereas if we approach a poet without this prejudice we shall often find that not only the best, but the most individual parts of his work may be those in which the dead poets, his ancestors, assert their immortality most vigorously." (1919: 36) And that's what exactly that Peter Ackroyd does in *English Music,* as Susana Onega summarizes;

> the contamination of Ackroyd's style by that of Dickens is a recurrent feature observable in his earlier poetry and fiction, the result of an overall endeavor to confer a mythical or transcendental dimension to his writings by means of the absorption of the voices and the styles of his strong predecessors. (1999: 95)

As the core of the essay "Tradition and The Individual Talent", T.S Eliot gives a perfect blend of Ackroyd's and Bloom's ideas. The one who reads it and

then Ackroyd's *English Music* has the feeling that Ackroyd probably wrote this book completely under the influence of Eliot.

> ...; not only of the pastness of the past, but of its presence; the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order. This historical sense, which is a sense of the timeless as well as of the temporal and of the timeless and of the temporal together, is what makes a writer more acutely conscious of his place in time, of his own contemporaneity. (1919: 37)

Ackroyd set up the plot of the story upon the idea that past is always here and there. One should attach the past to the present and vice versa. As it is explained by Eliot below, Ackroyd is among one of the authors who could learn and internalize the past, the past of his nation and cultural values:

> Whoever has approved this idea of order, of the form of European, of English literature will not find it preposterous that the past should be altered by the present as much as the present is directed by the past. And the poet who is aware of this will be aware of great difficulties and responsibilities...What is to be insisted upon is that the poet must develop or procure the consciousness of the past and that he should continue to develop this consciousness throughout his career." (1919:38-39)

English Music poses the past to emphasize the vitalism of it. Especially, Ackroyd does that because he wants to accomplish his nationalist ideal of English art as sublime, which is collateral to Eliot's idea of past: "And he is not likely to know what is to be done unless he lives in what is not merely the present, but the present moment of the past, unless he is conscious, not of what is dead, but of what is already living." (1919: 42)

In addition, in order to put across by his allusions and quotations to the authors from Chaucer to Charles Dickens, from William Byrd to William Hogarth and to T.S Eliot, Ackroyd succeeds what Eliot insists upon for an author's or poet's

being supposed to do: "The business of the poet is not to find new emotions, but to use the ordinary ones and, in working them up into poetry, to express feelings which are not in actual emotions at all."(42). Ackroyd doesn't mention about a completely new thing and in a completely different style, either. He wrote his book in a traditional genre of English novel so called Bildungsroman in an exact national environment with the allusions to the English Canon except for some irremissibly post-modern techniques. Susana Onega explains it as:

> *English Music* is Ackroyd's most visionary novel and the one in which he tries to recreate the voices and styles of all the English writers in his own version of the English canon, joining them in a joyous unison he calls English music, capable of expressing the essence of "true" Cockney visionary sensibility. (1999: 99)

As mentioned before, the concepts like "past", "tradition" and "inheritance" are interwoven in the novel. In Ackroyd's novel, "English Music" refers to a wide- ranging meaning, it encompasses the history, literature, painting, in short, Englishness as a whole. The characters have an invisible power that might be power of past and spirits. The novelist uses the examples of English art in the even numbered chapters: "These grand works of English culture reflect an eternal, unchanging spirit of Albion: repeatedly, Tim asserts that while the surface of things change, an essential Englishness remains" (Roosner, 1998: 113). Ackroyd clearly advocates the idea of that surface changes but the core of Englishness remains same. "This tradition represents the presence or persistent influence of the master works of British culture. As he listens to his father's lessons, he imagines that "…all those things comprised one world which I believed to be still living"(1998: 21).

Eventually, Ackroyd propounds a spatialized vision of tradition which is also seen in T.S. Eliot's "Tradition and the Individual Talent." Again, however, as Eliot's idea of canon, unlike Bloom, Ackroyd doesn't take a common Western culture or heritage. He is more nationalist and only emphasis on Englishness and

also he excludes female and post-colonial writers, just white English males exist in his canon. As well as being nationalist or even racialist it is a masculinist book:

> The writers Ackroyd appropriates—Mallory, Defoe, Blake, Dickens—do not reflect the mind of Europe, but the mind of England. Ackroyd thus adapts Eliot's concept of tradition to support a conservative nationalism. Constructing a canon of mas ter works that essentially excludes women and post-colonial writers, the novel celebrates the artistic legacy of the white English male. (Roosner, 1998:116)

Ackroyd emphasizes on the transcendence of his own culture, not referring to all culture over the world. Ackroyd rejects the multiculturalism or globalization of culture. Tim sees himself when looking at his father and sees the past of his nation when being caught up in old artistic works of England. The message Ackroyd trying to give is that human beings should belong to somewhere, not to do so, they are nobody at all. Apart from the main character Timothy, the whole novel depicts all the characters in the frame of English culture. So the course of their lives is determined by reflecting an undying spiritual essence which is defined as English music. This essence is also seen as a reflection of the static English character. Throughout the book, Ackroyd advocates a typical vision of British identity. In sum, *English Music* demonstrates the irresistible authority of English tradition. Ackroyd also chooses a traditional genre of English literature though it emerges in Germany. However, he innovates that traditional-national content and style through adding postmodernist elements.

English Music owes its presence to the imitation of the previous ones. It is an original response or evidence to protect and maintain the purity of Englishness against the decay of English culture after World War 2. Onega describes Ackroyd summarily as:

> *Notes for a New Culture* helps us situate Ackroyd within the anti-realist, cosmopolitan, and experimental poetic trend that was emerging at the University of Cambridge while he was there as a student, as a reaction against humanism in general and against the Movement in particular, the mainstream British trend of the 1950s and 1960s which quickly came to

represent the aims and attitudes of the new post-Second World War, Welfare State generation. (1999: 8)

CHAPTER FOUR

ENGLISH MUSIC BREAKING THE CANON – INNOVATION

English Music is a Bildungsroman but not a completely traditional realistic one. It carries many features of a Bildungsroman but weakens or neglects the most important feature of it because it cannot achieve to be a complete realistic one. The dream visions, gothic elements suspend it from realism. As Roosner stated; "*English Music* thus forces the reconsideration of the supposedly inherent link between a postmodern interrogation of traditional forms of representation and a celebration of cultural diversity." (104)

Ackroyd's this novel should be accepted as both traditional and a very innovative one. Before explaining the reasons behind this truth, it is necessary to explain how the authors are separated as innovative and traditional. As Golban states in his "The Quest for Insight and a Congenial Philosophy in Lieu of Materialistic Comfort: Marius the Epicurean as an Alternative to the Victorian Realist Novel of Formation":

> Authors are also differentiated by being referred to as "traditional", when they conform to the established literary conventions, or as "innovative", when they reject the normative and prescriptive tradition…, innovation represents a line of development having its origins in the Renaissance which continued in the Baroque, was suppressed by the classical tradition but revived by Romanticism, was developed by late-nineteenth-century avant-garde trends and diversified by twentieth century modernism and postmodernism. Tradition is a developmental line having its origins in the ancient period which, revived in the Renaissance, changed, developed and was institutionalised in the seventeenth- and eighteenth-century neoclassicism, was rejected and replaced by Romanticism, but became present again on the literary scene as nineteenth century realism, and continued and was diversified by the twentieth-century writers of social and realistic concern. (2012: 219)

We can easily say that innovation and tradition are intermingled in Ackroyd's novel. However, as a postmodern Bildungsroman, or an anti-realistic Bildungsroman, the innovative features are more preponderated. As the appendices or the alternatives to Ackroyd's realism, postmodernist trends including magical realism, metanarrative, metafiction, intertextuality, pastiche, carnivalesque are incorporated with *English Music*. Although the "innovated" sides of the novel cannot be defined clearly, many critics insist on that there is something new in this novel. For instance, Micheal Levenson, in his "*Tradition and the National Talent (1993)*" the name of which reminds us T.S Eliot's well-known essay, summarizes as; "Ackroyd is up to something else now, something that forces us not only to revise our view of his career, but also to think harder about the commonplaces of postmodernism."(30)

In spite of the predominance of the Bildungsroman thematic elements almost exclusively in the odd numbered chapters of the novel, which is evaluated in the previous chapter, *English Music* is not a complete Bildungsroman from the beginning to the end. Ackroyd has tried a new experimental style, has reconstructed the frame of Bildungsroman. In addition, "To British reader, it can seem odd to see the experimentation of foreign fiction combining with familiar landscapes and familiar literary history."(John Peck, 1994:442)

It is a traditional novel because -like other Bildungsromans- there is a clear narration of the growth of a kid, and main theme is personal formation, particularly with some moments of dream visions of spiritual journey but this ends in acquainting with Englishness, strong admiration to his own nature, at last by learning his roots, past or inheritance, Timothy finds himself. In British literature there are always alternatives to realism and realistic fiction, which doesn't correspond with the social determinism or moral lesson. It is an innovative novel because unlike any Bildungsromans, there is no so much relationship of individual to society or cause and effect determinism, but too much cultural education and supernatural power of him which arouses along with the works of English Culture.

In the forthcoming chapters, what is newly added to novel and innovated features of the novel are going to be discussed at all points.

4.1. The Evaluation of *English Music* As A Magical Realism Novel

Admittedly, *English Music* is constituted upon the Bildungsroman tradition as explained in the previous chapter in detail. However, such polyvalent novels can be fitted to various genre types as well, since the scope of the work is too wide. In the odd and even numbered chapters separately there is a peculiar double existence. As it is summarily stated in Edward T. Wheeler's essay, "This is really two books, a first-person narrative by one Timothy Harcombe, and a third-person account of Timothy's "dreams.""(1993:25) While discussing the characteristics as a Buildingsroman, we have emphasized on realistic elements in the odd numbered chapters. In addition to that realistic setting, there are also some hints and a touch of magic or something mystical.

Magical realism, born in the 20ᵗʰ century, is to be analyzed in post modern context. Ackroyd uses post modern techniques but takes a step further and forms his work by also preserving traditional techniques. That mixture is fundamental part of his work and none of these features can be analyzed separately. In addition to realistic features, the author raises readers' awareness of fictiveness of the book by emphasising on fantasy and imagination and using extremely rich and figurative language in the form of metaphors and similes. Furthermore, pastiche and fragmentation are also the devices used in his fictional works to provide originality.

To start with a simple definition of magical realism: it is a style of writing in which the supernatural is presented as ordinary real things and usual things as supernatural or extraordinary. This definition was first conceived by German art critic Franz Roh in 1925. No wonder, the novel, *One Hundred Years of Solitude* (1967) by Gabriel García Márquez, is a very well-known postmodern novel throughout which magical realism is predominant– where imaginary things

are blended with reality. *One Hundred Years of Solitude* is the first book in order to analyze magical realism. Although this unique genre belongs to Latin American literature, the techniques of it are expanded all over the world literature. Needless to say, in this journey, genre is reconstructed by getting some new diversions in each national literature it called at. In English literature, the most celebrated magical realist writers are Angela Carter and Salman Rushdie. There are common characteristics and opposite direction of those writers who adopt this genre in different regions. As Susana Onega summarized in her "Metafiction And Myth in The Novels of Peter Ackroyd":

> García Márquez's *Cien Años de Soledad* (1967) may be seen as one of the first historiographic metafictions in which fantasy, myth, and archetype are consistently used as a richer alternative to realistic rationalism for the means of recovering a people's lost identity, while Borges's collection *Ficciones* (1944), with its archetypal labyrinths, magical mirrors of paper and ink, and Babel towers of printed matter, clearly foreshadows the metafictional and fantasy elements in the writings of novelists such as John Fowles, Jeanette Winterson, and Peter Ackroyd. (1999: 4)

As literature is already imaginative writing, a magical realist novel is the top to push the limits of imagination. The content is usually presented as both in a normal and in surrealistic manner since as the title indicates, magic and real are intermingled there. For that reason, the themes and subjects, in magic realism, are often fictitious, somewhat exotic and fantastic, with respect to the imagination, with a distinctive dream-like quality.

For the evaluation of *English Music* as a magical realist novel in the postmodern context, this chapter will provide a great many of features that indicate the connection between the book and magical realism tradition. Now, I will present certain characteristics and principles of magical realism novel, which share similarities with *English Music*:

- Magical realism novels depict the real world of fictional characters, but the reality of those fictional characters is a bit different from real people. The

author succeeds that binary narration through the fantastic elements in such a realistic manner that readers convince the authencity of this magical life.

- Magical realist writers narrate the usual things as supernatural and the supernatural as usual.

- There is a spiralling narration instead of traditional linear narration.

- Time is a complex issue and a bit different from our perception, reader loses between present and past. The history is there in every moment (via flashbacks), future is narrated as if it has already happened.

- There is always hint for olden doctrines and moral values. This results in a respect for local faith.

- The influence oral tradition such as fables, myths, omens and legends is incontrovertibly there.

- Magical realists aim to combine the opponents, so the common themes are life and death, freedom and slavery, urban and rural life. Other themes are family histories, relationships, totalitarian regimes, carnivals.

All of these features above are what Ackroyd uses in his novel in virtuosity. Especially the chapter in which it is narrated that Timothy and his father work as magicians, even faith healers, and the author uses imaginary elements within real situations. In their performances, the father calls upon the son to the stage generally to help one of the stricken members from audiences. Tim is able to sense the spectres hovering above individuals in the crowd. The novel locates the spectres of the past in the afflicted ones. The father and Timothy have a capacity to heal people, help them to connect with their past or dead relatives; sometimes they can even cure one's palsy. However, novelist never transmits these extraordinary things as supernatural, he narrates them as the characters' professions which they perform to maintain their lives as ordinary as being a teacher or doctor. That is the point where reader blurs the boundaries between the real and magic. Reader is shocked and is calmed at the same time. Reader is not allowed to be shocked but he/she just keeps reading.

The story begins in the old ages of the main character returning the Chemical Theatre in London where his childhood passed. Then, he starts to narrate his story from childhood to adulthood. At the end of the story, he arrives at the point where he starts. In short, time is represented as circular rather than linear, which is another characteristic of magical realism. Apart from the parts which has a linear narration like a Bildungsroman, in the transitions from the odds to even numbered chapters there is a spiralling narration. In addition, in his dream-visions, he and reader sometimes lose time and space perception because when the omniscient narrator directly addresses reader, giving the impression that it is a voice from the future or past, to make readers understand the significance of certain events and increase impact upon them. That is to say, in the dream vision chapter, the character loses the contact with his real life, he is not the person who is responsible for his own movements, he drifts into a state of emptiness because henceforth he is a third-person character in the literary works of Dickens, Defoe, and Blake and so on. Therefore, Tim's actions are conducted by miraculous artistic force incarnated in English art. He discovers "a world dominated by the dead, by spirits of the past" (Ackroyd, 1992: 8). This quotation is like a confession of him that he involves a negotiation with the spirits and spectres of the past.

The compliments to the strangeness constitute the inevitable part of the book. Timothy, in every single chapter, expresses how human beings stirred the past and the present as well as the fact and the imaginary: "There are no haunted houses … Only haunted people … Haunted by the past, by their own past or that of others. Haunted by everything" (1992: 60). Timothy involves in a negotiation with the spirits and spectres of the past. Both his and the father's career involve merchandise in such mystical forces. He supports this idea and connects it again to his national ideal by adding:

> " And in my imagination … all these things comprised one world which I believed to be still living. It was a presence around both of us, no less significant than the phantom images which I sometimes glimpsed in the old hall" (Ackroyd, 1992: 21).

4.1.1. Pastiche within Magical Realism

Pastiche actually comes from Greek word *cento* which refers to poems attained accumulation of different verses of various poets of history. Literary pastiche is first seen in French literature though it has ancient Greek roots. Discussing traditional French pedagogical techniques for mastering reading and composition in a foreign language, Gerard Genette notes that "pastiche … would be an exercise in theme [translation into a foreign language]. Ideally, it would consist of taking a text written in familiar style in order to translate it into a 'foreign' style: i.e., a more distant one" (1997: 81). And he also wants to draw attention to the difference between parody and pastiche and says:

> unlike parody—which operates by diverting the letter of the text to another purpose, and therefore makes a point of sticking to the letter as closely as possible—the pastiche, whose function is to imitate the letter, prides itself upon paying it the least possible literal allegiance. It can never condescend to direct quotations or borrowings (1997: 78).

Pastiche is actually a neutral practice than parody which includes satiric pulse, laughter and it also has an odd language with full of irony. Genette's idea upon pastiche is explained by Trimm as:

> Genette similarly understands stylistic repetition as depending on some signal or warning constituting a "pastiche contract [: : :] this is a text where x imitates y" (86). Pastiche then depends on a self-conscious appropriation and reception of cultural capital. If the reader is not in possession of the necessary cultural capital, has not read the book referenced, then clues or signals will not be deciphered, the imitation will only seem an odd passage or one pointing to some unknown, and the pastiche contract fails to take effect. (2011: 261)

This quotation directly reminds the warning of Ackroyd at the very beginning of the book, by which he awakens "the alert reader".

> The scholarly reader will soon realize that I have appropriated passages from Thomas Browne, Thomas Malory, William Hogarth, Thomas Morlet, Lewis

> Carroll, Samuel Johnson, Daniel Defeo and many other Englis writers; the
> alert reader will understand why I have done so.(1992)

Pastiche is surely a distinctive feature of *English Music*; it repeatedly draws attention to reconstruction of canonical works. In the dream sections, there is always the domination of pastiche technique as in each of them at least one cult text or artistic work from English art often draws attention. Furthermore, Ackroyd calls that pastiche as a type of "mediumship" by sacralising the historical patterns of London oral communication or London writing. Each of even-numbered chapters of the novel consists of one of the cult classics of English culture. All these works, of course, are used to canonize them. As such, *English Music* is served as a pastiche for the English literary canon. The intense presence of pastiche shows the embodiment of infinite truth in English canon. Tim's livings are supposed to be accepted as pastiche of sacred power, copying the national soul which is found in English canon. In fact, those elements of pastiche, though it is one of the key features of postmodern magical realism, can also be seen as a proof of Ackroyd's promoting the canon, praising his predecessors in parallel with his national nationalist idea.

4.1.2. The Concept of Carnivalesque

Generally, as mentioned many times in this study, Ackroyd's literary works such as novels or biographies are often mixture of different modes as well as forms. He does this probably in order to produce the effect of "stylistic heteroglossia and recursive structure," typical of carnivalised literature. In the novel, *English Music*, the novelist uses sometimes comic and serious elements together which demonstrate his carnivalesque understanding of fiction. Marta Komsta summarizes it as:

> What Gibson and Wolfreys call "ludic destabilization" (9) is therefore an
> indication of Ackroyd's serio-comic mode, in which the comic element
> "breaks down boundaries between forms [and] plays with the identities for

which it has no respect [;] its playful laughter is not produced in the same manner each and every time, and yet it produces its effects constantly" (15). In effect, even the most disruptive of Ackroyd's texts reveal the profoundly carnivalesque paradigm based on the dialogue between the postmodernist vision of the city-text and the metaphysical allure of the Eternal City. (2015: 15)

Histor

ically, comic literature was developed in medieval literature and dates back to Christian Antiquity. Many kinds of genres and forms such as parody and semipaordy were enhanced. However, the effect of carnival spirit was overpowering. The most well known writer using carnival laughter and bringing it to the world literature was Rabelais. Mikhail Bakhtin already derived his celebrated concept of the carnivalesque from the world of Rabelais.

Bakhtin supports the idea that modernization of the humorous literature would be a wrong approach because it is inherited from medieval folk culture. Accordingly, Ackroyd doesn't try to modernize his work via carnivalesque elements. He just tries to lift the effectiveness of magical dimensions of his works.

There is a normal real life setting of Timothy and also there is supernaturalist atmosphere of Chemical Theatre where the father and son carry out mediumistic performances. They claim to communicate with the spirits and the dead and as scope of the carnivalesque is inescapably linked to the presence of others.

At the end of his life, father starting a career in a circus and later Timothy's inheriting this job are or simply by being connected to carnivalesque tradition.

4.1.3. Metafictional dimensions

As a dimension of magical realism, metafiction is highly employed by Ackroyd throughout *English Music*. Metafictionality of the novel is also stated by Trimm as;

> These dreams, vivid episodes Timothy lapses into after some sort of fainting fit in the realist narrative, allow Harcombe to step into the fused texts of his education, interacting with cultural figures real and fictional. The mode of these dreams is surreal and metafictional, a marked contrast to the realistic narrative of development. (2011: 252)

In the postmodern context, metafictional writings both examine basic structures of narrative fiction and explore the possible fictionality of the world outside the literary text. Postmodernism creates a question in postmodernist minds. Does it really language that we dominate or are we dominated by language? From that point, a metafiction writer who is quite aware of that dilemma draws that inference: Representing the real world in a fiction is not possible at all. As generally accepted, we, human beings, are the slaves of the language. The only thing to do is actually to represent the discourses of that world. Metafiction, with a simple definition, means a fiction about a fiction instead of real world. Although it seems like a postmodern term, in fact, it is as old as novel genre. The first examples coming to mind could be *Don Quixote* by Miguel de Cervantes and in British Literature by Henry Fielding, *The History of Tom Jones, a Foundling*. Metafiction is simply a statement that expresses the idea of that to create a fiction and give explanation about how to write a fiction. Hence even *The Canterbury Tales* by Chaucer could be an example of that type of fiction. The best contemporary examples are *The Name of the Rose* by Umberto Eco, *The French Lieutenant's Woman* by John Fowles and of course our work piece *English Music*. In its broadest explanation, according to the definition by Patricia Waugh; "Metafiction is a term given to fictional writing which self-consciously and systematically draws attention to its status as an artifact in order to pose questions about the relationship between fiction and reality" (2013: 2).

Summarily, to understand what metafiction is, one should simply answer those questions: Is it a story within a story? Is there a self-aware narrator? Is there a character that searches for his/her own story? The answer for these questions all after reading *English Music* is "yes".

When we compare the basic characteristics of metafictional writings and *English Music*, we see many common structures. First, I want to pose some prominent ones which are also closely related to magical realism genre:

- Making use of intertextual references and parody(in *English Music*, it appears as pastiche), making allusions.

- Writing a story which is about a story of an imaginary world.

- Creation of biographies of imaginary writers.

- Rewriting the stories of the writers of the past by adding imaginary tools or increasing those elements.

- Making reader aware of that he/she is reading fiction without becoming wholly absorbed in it.

As mentioned in the previous chapter in detail, *English Music* is apparently dominated by the tradition of magical realism genre, which blurs the boundaries between reality and fantasy and the novelist accordingly uses the "metafictive devices" to make the reality and fiction apparent to reader. Trimm also states the situation as:

> the novel seems to articulate a surprisingly insular and narrowly defined cultural nationality. And yet, at the same time, English Music is compulsively allusive and metafictional, an open textuality seemingly at odds with this closed cultural jingoism. (2011: 251)

The relationship between the author/book and the old writers or styles, genres, subject matters of old books informs the reader on the metafictional features. Many examples given previous chapters prove the metafictional

dimensions the book has. The effect of Dickens or Blake upon Peter Ackroyd's fiction, author's constant allusions to other Bildungsromans, "Ackroyd's irrepressible tendency to assume the style and rhetoric of a nineteenth-century omniscient narrator"(Onega, 1999: 94), Tim's walking together with the characters of English literature especially in even-numbered chapters are all to be accepted as metafictional elements. Ackroyd tends to rewrite the stories of the writers, and to add some new imaginary tools. That is another way for him to preserve his nationalist canon. While reading the book, especially the "alert reader" understands he/she is reading a fiction within another fiction. Lots of interextual references with the help of pastiche technique shows how Ackroyd is a master at using metafiction. Roessner also approaches the book as an example of historiographic fiction:

> In adopting writing styles and characters from an array of English writers such as Defoe, Blake, and Dickens, Ackroyd presents a thoroughly textualized historical referent— a defining characteristic of postmodern historiographic fiction, according to Linda Hutcheon's seminal study *The Poetics of Postmodernism.* (1998: 105)

His constant endeavour in order to construct multiple relations between the past and the present causes critics to think Ackroyd as a writer using historiographic metafiction, a term first appeared by Linda Hutcheon : "in an ironic and problematic way […] acknowledges that history is not the transparent record of any sure 'truth'" (129).

However, while writing the novel, Ackroyd doesn't aim to write a historiographic metafiction, it is not the concern of our studies, either. This novel is the history of Englishness. It is more like inside writing. Prolonging the pattern of collective memory of English culture shows the creativity of the novelist who combining cultural values within his fiction and also relating the intertextual allusions with the metaphysical dimensions in the even numbered chapters.

The metafictional form of the novel challenges readers because of the contradictory union of intertextual elements of British literary values and the metaphysical dimensions of striving for superiority.

Using the postmodern features such as magical realism, metafiction, the novelist breaks the canonical form of being a traditional Bildungsroman but at the same time those postmodern tools give a chance to him to make more allusions to English canon and correspondingly, to preserve the values of his national canon.

Another dominant feature of the novel is making use of references, which is a sign for metafiction, too. In the former chapters it is mentioned many times about the allusions Ackroyd uses. Dickensian characters (especially from *Great Expectations*) or reconstructing Dickensian plots doesn't slip past the notice of reader. Even our protagonist's name Tim reminds us "Pip" in *Great Expectations*. Timothy is called as Tim in *English Music*, just as Dickens's famous character Pip for Philip. Another allusion to *Great Expectations* appears in his love trial after returning to London. After childhood has finished, he comes across his father vindictive and sneaky ex-mistress, a sexual stimulation happens towards her, Gloria who reminds reader Estella in *Great Expectations*. Furthermore, Tim's only love affair is a short fling with Gloria throughout in his life, which brings our minds that Tim. That is also a referent to the novelist's own life; like author Peter Ackroyd, Tim might actually be homosexual.

After visiting Tim and his grandparents in the village, Clement Harcombe makes a reference to Dickens world-famous book and says, "Great Expectations for you Tim. In the years ahead." (1992:65) In spite of so many conspicuous common points, Ackroyd deconstructs Pip's life in Tim's situation. .He couldn't enter university or study literature. Tim has never accomplished his great expectations of life.

Although, with so many references, Ackroyd shows how he cares his national canon and the supremacy of the past generations, stylistically he falls under the influence of postmodern forms. Admitted as one of the pioneers of postmodernist metafictional writers, Peter Ackroyd skilfully captures reader's attention to the fictionality of history which is already a postmodernist idea. There is a suspicion about the veracity of historiography, in other words, there is incredulity on history writing. With that priority Ackroyd constantly blends the

reality of history and fictionality of the text in his novels. In his interviews or articles, Ackroyd has always told the formation of his fictions as those come out of the elaborate historical research that he puts into the nonfiction. Additionally, *English Music* as a whole book is endowed with the metafictional techniques by Peter Ackroyd, it is mixture of fiction, metafiction and nonfiction. Alison Lurie in his "Hanging out with Hogarth" restates the dominance of metafiction in *English Music* as:

> On its highest level, "English **Music**" is a meta fiction, a novel about the novel in which at times the real world becomes an image of the creative process. Not only do Timothy's waking life and his dreams echo back and forth between each other; both also become metaphors for the work of the novelist. Mr. Ackroyd's vision of Crusoe's island is "in the shape of a man's hand with each finger stretching out upon the sea. The waters themselves were of the darkest blue, resembling good writing ink, as if the hand itself were only in need of a quill to compose its own history. (1992: 1)

Metafiction and intertextuality are really intertwined concepts. *English Music* is a book that successfully combines those concepts. The novel, as mentioned in the earlier chapters, involves two disparate parts: a realistic story about the life of protagonist during the 1920s and a group of visions containing confrontation with a great variety of literary and historical figures in dream sections. Susana Onega interprets that dual narrative as:

> it can be said that the narrative structure of the novel metafictionally reflects both the general opposition mesmerism/rationalism characteristic of the Victorian worldview, and the dual (physical and spiritual) structure of Carl Jung's description of the ego's individuation process, or, in literary and mythical terms, of the stages in the archetypal hero's quest for maturation, symbolized, for example, by the double- loop arrangement of the major arcana of the Tarot. (1999: 102)

Intertextuality is an inevitable tool with metafiction. Principally, metafiction does not try to transfer the real world to reader. Together with intertextuality as mentioned in magical realism part there is a strong emphasis on

pastiche by which the texts belonging to the past are boosted, which is another proof of metafictional figures.

Narrated in alternating chapters, Tim's early life and psychic streams serve to recall royalty and nobility of English culture. Especially in the dream visions part there are intense intertextual networks. "There is thus a self within the self, a past within the present and different temporal and spatial realities" as well as visions. (Golban: 2003:131) However it is not easy to say, the only purpose of the novelist is to write a metafictional book, his primary purpose is to create a novel in order to show how he is deeply bound up with his national roots, his acceptance of poststructualists' being sceptical of historiography. Del Ivan Janik in his *No End of History: Evidence from the Contemporary English Novel* summarizes the situation as:

> the son of a circus magician possesses strange healing powers that seem to derive from his ability to transport himself in dream into "actual" experiences of historical events and literary episodes. It would be simplistic, however, to overemphasize the metafictional aspects of Ackroyd's work. Brian Finney has correctly observed that Ackroyd "shares the poststructuralists' distrust of history as something recoverable" (257) but that very distrust leads him to return again and again to explore the range of possible connections between past and present. (1995: 171)

CONCLUSION

In Peter Ackroyd's books exemplified as fiction or biographical, there have been many stimuli which break both conventional styles and general characteristics of post modern novels. In other words, it enriches traditional style by adding post modern dimensions to it. His extreme passion towards the English canon, which is sometimes seen as conservative and reactionary, is a significant vehicle to generate his works. In his biographical works, he conveys his passion directly by the aim of teaching the greatest sides of the greatest artists of English art. However, in *English Music* which is the main concern of this study, the question is how he preserves and breaks the postmodern perspective and also the tradition of Bildungsroman, while trying to keep the values and the precepts his national canon. Jeffrey Roessner preludes his article named *God Save the Canon: Tradition and the British Subject in Peter Ackroyd's English Music* (1998) as: "The most striking feature of Peter Ackroyd's novel *English Music* (1992) is the incongruity between its postmodern narrative tactics and the conservative ideal of British identity it celebrates."(104) In short, the novel preserves the traditional Bildungsroman form and the values of English canon and it also breaks the traditional Bildungsroman form because it has the characteristics of a postmodern novel.

English Music, one of the best examples of Ackroyd's fictions, harbours various types of narrative and structural dimensions. This multi-styled novel might be a result of Ackroyd's concern about declining of English culture. It is a repository of English culture which purveys multifarious artists from English poetry, novel, painting and compositions. From Defoe to T.S Eliot, from William Byrd to Richard Wilson, the *sine qua non* artists of English history are the characters who appear in the book both in fact-based life or dreams of Timothy. There is a hint of teaching or praising those masterpieces.

Throughout the novel, Timothy, the main character, is in a constant search for his own identity, his relationship with his father and from this threshold

matter he is actually in a quest for his own culture and his relationship to the history of his cultural values. These parts generally narrated in the odd numbered chapters reveals the characteristics of the novel as a Bildungsroman. However, *English Music* differs from other traditional Bildungsromans since the personal formation is not accomplished through the support he takes from the people around him, but from the artists, authors, and other visionary characters that accompany him during his lucid dreams. Another difference is that tha novelist is not trying to give a moral lesson but the only lesson given throughout the book is to teach the divinty of English culture

Additionally, Ackroyd contemporizes that linear narration of a classical Bildungsroman through pastiches, allusions with elements of magical realism. Unlike the realistic reflection of society that is offered by Bildungsroman, this novel reflects a magical life by using Bildungsromans elements. In other words, Ackroyd has innovated the highly adopted literary genre by immingling it with postmodernist techniques, which forces us to examine it as a postmodern Bildungsroman. For instance, Bildungsromans generally end in a resolution between the individual and society (as in the case of Wilhelm). However, *English Music* ends with Timothy's drifting away from the society and becoming isolated in his grandparents' house in a village away from London. That is to be accepted as clue (among many others mentioned earlier) for how the author puts account the traditional Bildungsroman but at the same time transforms and deconstructs it. As Susana Onega says for the novels by Peter Ackroyd, they "grow out of the tension created by two apparently contradictory tendencies." (Metafiction and Myth in the Novels of Peter Ackroyd: 1999, Preface). Although the form is most associated with the 19th century novel (as explained in Chapter 2 stage by stage), *English Music* represents an updating genre for the 21st century. The story is built upon the development of a young person through a complex of mystery and reality. Therefore, it is sensible to name is as magical or anti-realist Bildungsroman that is well-suited to postmodern condition.

This comparative study both emphasizes on the similarities between Ackroyd and other postmodernists, also the relationship between the authors of

English canon and him. Throughout the book, there is a constant dialogue with literary "fathers" of Ackroyd such as Blake, Dickens or Eliot. *English Music* is totally respectful towards writers as varied as Malory, Bunyan, Defoe, Dickens, or Arthur Conan Doyle and many others mentioned before, and particularly chapter 16 which is written in the style of Blake shows the requirement for a detailed scrutiny of the history of English poetry - from Beowulf to 20th century Thompson or Dowson – This chapter contains an evaluation of English poetry in general, there is a compliment of poets like Chaucer, Spenser, Shakespeare, Milton, Chatterton and Blake, on the other hand poetry of the Age of Reason (Dryden and Pope), as well as the 'night school' - Young, Smart, Gray, Cowper and Collins – are run down by argument of their "weak vision" and "narrowed perception" (Ackroyd, 1992: 349-59). On the one hand, he constructs his book on the idea of providing others an understanding for their national culture. On the other hand, he adopts postmodern tactics and recedes from that nationalist idea. In fact, *English Music* stands in a third position, which is situated between the canonical and the non-canonical, resistance and transformation, the imitation and the authenticity. That is an inevitable paradigm for our age. The best epithet for the genre of the novel could be an anti-realist Bildungsroman. Since the modernity sees the tradition as a tradition against itself. In short, modern tradition is paradoxical in itself, there is an anti-tradition.

The journey our protagonist Timothy takes is predicated on a dialogue between present/modern forms and retrospective contents. Ackroyd sets a quite English nationalist tone to the novel. There is a conscious persistence upon the references to English literary canonical works. Ackroyd does this through literary allusion that "is an indirect or passing reference to some artistic work…an economical means of calling upon the history or the literary tradition that author and reader are assumed to share". (Oxford). In short, the author deals with the authority of nationalist canonic agenda while constructing, or adding a new structure, that is, post-modernist genres and forms upon that nationalist agenda.

English Music represents a national canon, it celebrates a timeless national spirit reflected in British art and literature. In order to show how much he

is influenced by his predecessors, Ackroyd constantly uses allegory everywhere in book. Peter Ackroyd is an inheritor of his national canon and rejects postmodern multiculturalism or the globalization of cultures. He tries to reflect an undying spiritual essence which is called as English music and advocates a typical vision of British identity. However, in order to prove the legitimacy of his book in the postmodern world, he has to marginalize his work. This marginality is succeeded through intertextuality, magical realism, metafiction. So *English Music* breaks the canon by postmodern interrogation of traditional forms. Ackroyd constructs an updating and experimental style by reconstructing the frame of traditional Bildungsroman (in a familiar landscape and familiar literary history). Instead of social determinism, he addresses the issue of psychic development of a young man accomplished by cultural education. Moreover, instead of pure realism, he intermingles magic and mystery with the reality.

Another issue that is to be discussed about the dual narration of the book, of course, is the author's using first person narrator in the odd numbered chapters and third person narrator in the even numbered chapters.

There is a reason behind writer's choice of juxtaposition of the first person and the third person narrators. A first person narrator describes his own personal experiences as a character in the story. He cannot know more than other characters. The odd numbered chapters have the characteristics of a Bildungsroman so it is inevitable to use a first person narrator. However, it is not a traditional Bildungsroman, it has so many magical and supernatural elements that it is better to say it an anti-realist Bildungsroman since it is experimental and contemporary in the use of this form.

A third person narrator, on the other hand, describes all the actions of all the characters. A third-person, in other words, an omniscient narrator offers an overall view of the story by checking into the broader background of the lives of the characters. As Timothy is not being fully awake in dream sections, Ackroyd prefers to use the third person narrator here. In these dream-visions, he and reader sometimes lose time and space perception because when the omniscient narrator

directly addresses reader, giving the impression that it is a voice from the future or past, to make readers understand the significance of certain events and increase impact upon them. Timothy feels that he belongs to English culture there and the conventional characters from various masterpieces of English literary history all accompany him. He drifts into a state of emptiness because henceforth he is a character in the literary works of Dickens, Defoe, and Blake and so on. Therefore, Tim's actions are conducted by miraculous artistic force incarnated in English art. With idea that telling something divine, Ackroyd might use an omniscient, God-like narrator by fully removing himself and Timothy from the story. In postmodern fiction, making over of third person narrator can also be perceived as author's response to a known decline in the cultural authority of the novel over the last twenty years or more.

Although even numbered chapters are written in the form of dreams of Timothy, they have conventional forms because of the intertextual allusions to the masterpieces of English culture. That is, Ackroyd employs a nineteenth century form in the twenty first century since it conservative and nostalgic by virtue of its form. Again, even the use of multiple narrators shows how Ackroyd breaks the canon while preserving it at the same time.

As well as the authentic construction of the novel, diversifying in odd and even numbered chapters, the typological diversity of the novel is found out elaborately. While studying upon the contextual diversity of the novel, the question supposed to be answered is what type of novel *English Music* is. Supposedly as a polyvalent novel, it is not easy to qualify it into just one type. However we have accepted the postmodern Bildungsroman as the dominant genre and so, especially thanks to its dream based sections, we diversified it into two plus one subgenre.

The first genre that best fits to this novel is Bildungsroman in which the life long process of the protagonist is presented. In the first chapter, Timothy is in his 80s and comes to London to face his past and he takes reader to the days when he and his father, Clement Harcombe works in Chemical Theatre. As Bildungsroman possesses a well-developed linear structure, he begins to narrate his

life story throughout the odd numbered chapters. Those chapters generally contain realistic elements involving the ups and downs of his life. At the very time that reader starts to think that novel is a traditional English novel that preserves canonical contents and forms. However, reader's mind perplexes when he confronts with the anti-realist elements within the realistic ones. Both father and son have supernatural power and reader encounters the spiritualist experiences many times when they cure his paralyzed grandmother and the crippled Edward.

The other genre, the features of which explicitly seen in *English Music* is magical realism. It is a genre where extraordinary events are narrated as mundane situations and vice versa. Here, throughout both even and odd numbered chapters, reader loses the connection with the reality and finds himself/herself in a magical world. In the odd numbered chapters, the novelist achieves to create this mystical atmosphere in the shows where Tim and his father work as spiritualists and help people to get rid of their bothers but Ackroyd does it in a naturalistic manner. Also in the even numbered ones, Timothy seems as if in a complete magical world full of fictional characters but the trick is this so-called fictional characters are the one with whom readers are quite familiar. Reader again here loses the connection with magic and real or dream and real. Magical realism is a genre nourished by metafictional devices. Metafiction, pastiche, intertextuality are merged into one another in this novel. All these devices, I suppose, are to be accepted as postmodern elements. This genre is intentionally used by the novelist in order to show how he breaks his conventional style.

Throughout this study, all of the thematic and structural aspects of Ackroyd's *English Music* have been deeply investigated, as well as two major types of novel genres within the postmodernist context. This study provides the readers a basic knowledge of typology of the novel via the devices belonging to the certain genres. In addition, it can be a guide in the examination of the contemporary novel types on the basis of Ackroyd's fiction, which is quite polyvalent. *English Music* presents both realistic atmosphere of England and phenomenal and psychological realism of Tim with magical and metaphysical occurrences. That complex form of the book brings a contentful novel through which the author not only kindles

reader's interest for English culture by praising and giving hint for the literary doctrines of his traditional and national canon, but also, on the other hand, he cannot escape from the influence of literary movements and trends of postmodern age. He both preserves the traditional Bildungsroman as a realistic type by narrating the character's childhood, love, profession, and breaks that canon by following postmodern perspectives such as magical realism, metafiction, carnivalesque and intertextuality. He blends the postmodern features and narrative tactics with the conservative ideal of British identity it celebrates.

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