

The Deducible Teachings of Historiographic Metafiction of Modern Theories of Both Fiction and History

S. Suman Rajest, Dr.P. Suresh

Received: 1 June 2018 ▪ Revised 25 June 2018 ▪ Accepted 30 July 2018

Abstract: In the nineteenth century, writing and history were considered branches of a similar tree of taking in, a tree which looked to "translate understanding, to guide and hoisting man" They are the partition that brought about the unmistakable controls of abstract and verifiable examinations today and it is this very partition of the artistic and the chronicled and it is presently being tested in postmodern hypothesis and craftsmanship and it is current basic readings of both history and fiction and they have concentrated more on what the two methods of composing share than on how they contrast. They have both been believed to get their power more from verisimilitude than from any goal truth; they are both recognized as phonetic builds, profoundly conventionalized in their account frames, and not in any manner straightforward either as far as dialect or structure; and they have all the earmarks of being similarly intertextual, sending the writings of the past inside their own particular complex textuality and be that as it may. They are likewise the suggested lessons of historiographic metafiction and like those ongoing hypotheses of both history and fiction.

Keywords: Historiographic Metafiction, Linguistic Constructs, Skepticism, Historiography, Reconstruction, Interrelations, Fiction and History,

INTRODUCTION

In the most recent century, authentic composition and chronicled novel written work affected each other commonly and Macauley's obligation to Scott was a conspicuous one, similar to Dicken's to Carlyle in *A Tale of Two Cities*. Today, the new way to deal with distrust or doubt about the composition of history found in crafted by Hayden White and Domnick LaCapra. It is reflected in the disguised difficulties to historiography in books like *Shame, the Public Burning, or a Maggot*. They share a similar addressing position towards their normal utilization of traditions of account, of reference, of the engraving of subjectivity and of their way of life as textuality, even of their suggestion in philosophy.

In both fiction and history are composing today and our trust in empiricist. The positivist epistemologies have been shaken and however not yet demolished. What's more, this is the thing that records for the incredulity instead of any genuine revilement. It additionally represents the characterizing *Catch 22s* of postmodern talks and postmodernism is a conflicting social venture, one that is vigorously ensnared in which it looks to challenge. It uses and misuses the plain structures and qualities it berates. Historiographic metafiction, for instance, keeps particular its formal auto-portrayal and recorded setting, and in this manner problematizes the plain plausibility of authentic information, on the grounds that there no compromise, no logic here—simply uncertain inconsistency and the historical backdrop of the dialog of the connection of workmanship to historiography is in this manner applicable and it is any poetics of postmodernism, for the division is a conventional one. To Aristotle, the student of history could talk just of what has happened, of the particulars of the past while the writer; then again, discussed what could or may happen thus be able to bargain more with universals. Liberated of the straight progression of history composing, the writer's plot could have distinctive solidarities. It didn't imply that authentic

S. Suman Rajest, Ph.D., Scholar, Department of English, Vels Institute of Science, Technology & Advanced Studies (Vels University), Chennai, Tamil Nadu, India. E-mail: sumanrajest414@gmail.com

Dr.P. Suresh, Associate Professor, Department of English, Vels Institute of Science, Technology & Advanced Studies (Vels University), Chennai, Tamil Nadu, India. E-mail: drsureshponnurangam@gmail.com

occasions and personages couldn't show up in catastrophe: "nothing keeps a portion of the things that have really occurred from being of the sort that may presumably or conceivably happen". History-composing supposedly had no such customary limitations of likelihood or probability.

Regardless of it, numerous history specialists since have utilized the procedures of anecdotal portrayal to make creative adaptations of their chronicled, genuine universes and the postmodern novel has done likewise and the invert. It is a piece of the postmodernist remains to stand up to the mysteries of invented/verifiable portrayal, the specific/the general, and the present/the past. Furthermore, this encounter is itself logical inconsistency, for it declines to recover or break up either side of the polarity, yet it is more than willing to misuse both. Defoe's works made cases to validity and really persuaded a few perusers that they were real and yet most perusers today have the joy of a twofold attention to both falseness and a premise in the "genuine" as do perusers of contemporary historiographic metafiction. Indeed Michael Coetzee's novel, *Foe*, addresses correctly this inquiry of the connection of "story" and "history" writing to "truth" and avoidance in the act of Defoe.

There is an immediate connection here to well-known presumptions of historiography: that each history is a background marked by some substance which existed for a sensible timeframe, that the student of history wishes to state what is actually valid for it one might say which recognizes the antiquarian from a teller of invented or deceptive stories²³ Foe uncovers that storytellers can surely quietness, bar, and missing sure past occasions and individuals but on the other hand is proposed that history specialists have done likewise. As we have watched, Coetzee offers the prodding fiction that Defoe didn't compose Robinson Crusoe from data from the male verifiable castaway and Alexander Selkirk, or from other travel accounts, however from data given him by an along these lines "quieted" lady, Susan Barton, who had additionally been a castaway on "Cruso's" [sic] island and it was Cruso who recommended that she reveal to her story to an author who might include "a dash of shading" to her story. She at first opposed on the grounds that she needed "reality" told and Cruso conceded that an author's "exchange is in books, not in truth" Susan tells Foe her story and his reaction is that of a writer. Susan's response is an aggravation.

You commented it and It would have been exceptional had Cruso saved black powder rifle and power and ball; as well as a woodworker's chest too, and manufacture himself a vessel. In disappointment she-creates her own particular story: "*The Female Castaway* and being a *True Account of a Year* spent on a Desert Island and the connection of "invented" to "problematic" stories is unified with which other historiographic metafiction likewise appear to be fixated: *Famous Last Words, Legs, Waterland, Shame*. In the last mentioned, Rushdie's storyteller addresses transparently the conceivable complaints to his situation as insider/pariah expounding on the occasions of Pakistan from England and in English. "Poacher! Privateer! We dismiss your power. We know you, with your outside dialect folded over you like a banner and talking about us in a forked tongue, what would you be able to tell however lies? Linda Hutcheon answers with more inquiries in *The Poetics of postmodernism*: is history to be viewed as the property of the members exclusively? In what courts are such cases staked, what limit commissions delineate the regions".²⁴ The eighteenth century worry for untruths and lie turns into a postmodern worry for the variety and scattering of truth(s), truth(s) with respect to the specificity of place and culture. The sentimental and pioneer introduction of workmanship drove, be that as it may, as Jane Thompkins (1980b) has appeared, to an underestimation of writing and historiographic metafiction, in think difference to what I would call such late innovator radical metafiction. It endeavors to demarginalize the scholarly through an encounter with the recorded and it does as such both specifically and formally.

This novel reminds us, as did Roland Barthes (1967).The nineteenth century could be said to have brought forth both the pragmatist novel and account history. It is two classifications which share a craving to choose to develop and render independent. They shut a story world that would be illustrative yet at the same time isolate from changing the background and authentic process and today history and fiction share a need to challenge these extremely suspicions. David Hackett Fischer affirms: To the reality of workmanship and outer the truth is immaterial. Workmanship makes its own particular reality, inside which truth and the flawlessness of excellence is simply the unending refinement. History is altogether different. It is an experimental scan for outside certainties, and generally advantageous, most total and most significant outer facts, in a maximal comparing association with the total reality of the past occasions. These words are not without their amusing tone, he sees a standard student of history's bias about the connection of craftsmanship to history, however, it not a long way from a portrayal of the fundamental suppositions of numerous sorts of formalist scholarly feedback. For I.A Richards, writing

comprised of "pseudo-articulations" (1924); for Northrop Frye (1957), workmanship was theoretical, not genuine that is verbal plans which copy genuine suggestions.

Postmodern books like *Flaubert's Parrot*, *Famous Last Words*, and *A Maggot* transparently affirm that there are just facts in the plural. They are never one Truth; and there is once in a while falseness as such, simply others' certainties. Fiction and history are stories recognized by their edges, outlines which historiographic metafiction initially sets up and afterward crosses. It sets both the non-exclusive contracts and of fiction and of history.

The postmodern mysteries here are mind-boggling. The association of the historiographic and the metafictional frontal areas is the dismissal of the cases of both "valid" portrayal and "inauthentic" duplicate alike, and the simple significance of aesthetic inventiveness and Postmodern fiction proposes that to re-compose or to re-exhibit the past in fiction. There are the two cases in history, to open it up to the present, to keep it from being decisive and teleological. Such is the instructing of the books like Susan Daitch's L.C with its twofold layer of authentic recreation, both of which are given metafictional reluctance.

Different metafictional point to different ramifications of the modifying of history. Ian Watson's *Chekhov's Journey* is problematizing the idea of recorded learning and in the novel one of the groups says:

Past events can be altered. History gets rewritten. Well, we've just found that this applies to the real world too.....Maybe the real history of the world is changing constantly? And why? Because history is a fiction. It's a dream in the mind of humanity, forever striving....towards what? Towards perfection 25

Such sort of historiographic metafiction indicates both the need isolated. They are to be the peril of isolating fiction and history as story types. Books join social and political history to some degree, however, that degree will change; historiography, thusly, is as organized, intelligible, and teleological as any story fiction.

It is not just the novel, however, history too that is "tangibly betwixt and between" and the two antiquarians and writers constitute. Their subject's conceivable objects of account portrayal, as Hayden White has contended. Also, they do as such by the simple structures and dialect they use to show those subjects. In Jacques Ehrmann's extraordinary plan: "history and writing have no presence all by themselves and it is we who constitute them as the protest of our comprehension". This is the educating of writings like *Doctorow's Welcome to Hard Times*. It is a novel about the endeavor to compose history that shows historiography to be a most dangerous act.

Postmodernism intentionally confounds the thought that history's concern is confirmation, while fictions are veracity. Both types of story are implying frameworks in our way of life; both are what Doctorow once called methods of "interceding the world to introduce meaning (and the appearing need for us to make meaning) that historiographic metafiction like Coover's *The Public Burning* uncovers. This novel shows us that "history itself relies upon traditions of story, dialect and belief system with a specific end goal to display a record of 'what truly happened" Both history and fiction are social sign frameworks, ideological developments whose philosophy incorporates their appearance of being self-ruling and independent.

It is the metafictionality of these books that underlines Doctorow's idea that history is somewhat fiction in which we live and would like to survive, and fiction is a sort of theoretical history...by which the access information for the arrangement supposedly is more noteworthy and more different in its sources than the antiquarian assumes.

The parallel restriction amongst fiction and actuality is never again pertinent: in any differential framework, it is the attestation the space between the substances that issues. Yet, historiographic metafiction proposes the proceeding with importance amongst fiction and reality regardless of whether it be a hazardous one.

Such books both introduce and afterward obscure the line amongst fiction and history. This sort of nonspecific obscuring has been an element of writing since the traditional epic and the Bible, yet the concurrent and overstatement and the intersection of limits are more postmodern. Umberto Eco has guaranteed that there are three different ways to portray the past:

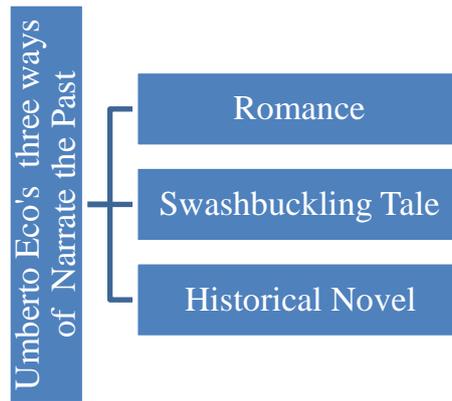


Figure 1

He has included that it was the last that has planned to write in *The Name of the Rose*. Historical books, he feels, "not just recognize in the past the reasons for what came later, yet in addition follow the procedure through which those causes started gradually to deliver their belongings" This is the reason his medieval characters, similar to John Banville's characters in his *Doctor Copernicus*, are made to talk like Wittgenstein, for example. This gadget focuses on a fourth method for portraying the previous: historiographic metafiction and not recorded fiction with its exceptional reluctance about the manner by which this is finished.

It is hard to make speculations regarding this last complex kind since history plays an extraordinary number of particularly unique parts, at various levels of the all-inclusive statement, in its different indications and verifiable fiction is demonstrated on historiography to the degree. It is inspired and made agent by a thought of history as a forming power. Nonetheless, it is George Lukacs' compelling and more specific definition: the authentic novel could sanction verifiable process by exhibiting a microcosm (a world in smaller than expected) which sums up and focuses. The hero, in this manner, ought to be a sort, a combination of the general and specific, of "all the humanly and socially basic determinants(influencing factor)".

Historiographic metafiction upholds a postmodern belief system of majority and acknowledgment of contrast; "type" has a little capacity here, with the exception of as a remark incidentally undercut. There is no feeling of social all-inclusiveness and the hero of a postmodern novel like *Doctorow's Book of Daniel* is clearly particular, individual, socially and recognizably molded in his reaction to history. It is both open and private. The story frame sanctions the way that Daniel is not a kind of anything, regardless of the amount he may attempt to consider himself to be speaking to the New Left or his folks' motivation.

Identified with this idea of the sort is Lukacs' conviction that the chronicled novel is characterized by the relative insignificance of its utilization of detail, which he saw as "just methods for accomplishing recorded loyalty, for making solidly clear the verifiable need of a solid circumstance". Consequently, precision or even truth of detail is unessential. Postmodern fiction challenges this characterizing trademark in two diverse ways.

- The First, historiographic metafiction plays upon reality and lies of the authentic record. In books like *Foe*, *Burning Water*, or *Barns' History of the world in 10 ½ parts*, certain known authentic points of interest are purposely distorted with a specific end goal to closer view the conceivable mental aide disappointments of written history and the steady potential for both think and coincidental mistake.
- The Second distinction lies in the manner by which postmodern fiction. It is really, utilizes detail or chronicled information and recorded fiction (pace Lukacs) generally consolidate and absorbs this information keeping in mind the end goal to loan a sentiment of certainty to the anecdotal world. Historiographic metafiction fuses, however once in a while absorb such information. All the more frequently, the way toward endeavoring to acclimatize is what is foregrounded: we watch the storytellers of Ondaatje's *Running in the Family* or Findley's *The Wars* attempting to understand the recorded certainties they have gathered. As perusers, we see both the gathering and the endeavors to influence story to arrange. Historiographic metafiction recognizes the *Catch 22* of the truth of the past yet its textualized openness to us today.

Lukac's third significant characterizing qualities of the verifiable novel are its transfer of authentic personages to auxiliary part and plainly in postmodern books like *Doctor Copernicus*, *Kepler*, *Legs*, and *Antichthon*. This is not really the case and in numerous chronicled books. The genuine figures of the past

are conveyed. It is approved or validated the anecdotal world by their essence to shroud the joins amongst fiction and history in a formal and ontological sleight of hand.

For instance Coover does extensive brutality to the known history of the Rosenbergs in *The Public Burning* and however he does as such to satiric closures, for the sake of social study and it doesn't imply that he means to build a persistent disloyalty of politically lamentable occasions; maybe, he wants to make an association with the genuine need to address got adaptations of history and historiographic metafiction's self-evident worry for its gathering, for its peruser. It would challenge the accompanying qualification. The digressive paradigm that recognizes account history from the authentic novel is that history inspires testing conduct in the gathering; recorded teach requires a writer peruser get that stipulates investigative value.

Historical books are not narratives, not on account of an affinity for falsehood, but rather on the grounds that the author-reader contract denies the peruser support in the common venture and while the level-headed discussions still fury about the meaning of the authentic novel, in the 1960s another variation on the history/fiction encounter appeared. It is the non-anecdotal novel and this varied from the treatment of ongoing true occasions. It related as account history, as in William Manchester's *The Death of a President*. It was progressively a type of narrative account which intentionally utilized procedures of fiction in an obvious way and which normally made no affectation to the objectivity of introduction. The metafictionality and temporary nature clearly interface the non-anecdotal novel to historiographic metafiction. Yet, there are likewise noteworthy contrasts.

It is likely not inadvertent that this type of the New Journalism and it was known, was an American wonder and the Vietnam War made a genuine doubt of authority "actualities" as exhibited by the military and the media, and what's more. The belief system of the 1960s had authorized a rebel against homogenized types of understanding and the outcome was a sort of transparently individual and temporary news-casting, autobiographic in motivation and performative in effect. Maybe, as well, the non-anecdotal novel in its journalistic assortment affected authors like Thoman Keneally who composed recorded books, frequently of the ongoing past. The non-anecdotal novel of the 1970s did not simply record the contemporary craziness of history.

It didn't simply attempt to hold "the anecdotal component inescapable in any revealing" and after that endeavor to envision its "way toward reality". What it did was genuinely question who decided and made that fact, and it was this specific part of it that maybe empowered historiographic metafiction's more incomprehensible addressing We may concur with the previous as an assignment of the non-anecdotal novel, however not of all metafiction; and the last absolutely characterized a considerable measure of contemporary self-reflexive written work more precisely than it does in the New Journalism and historiographic metafiction, obviously, incomprehensibly fits the two definitions. It introduces totalizing request and just to challenge it, by its radical temporary nature, intertextuality, and regularly, discontinuity.

There are non-anecdotal books, nonetheless, which come near historiographic metafiction in their shape and substance and Norman Mailer's *The Armies of the Night* is subtitled *History as a Novel and the Novel as History*. In the same way as other postmodern books, the temporary nature and vulnerability don't "give occasion to feel qualms about uncertainty their reality" yet rather characterize the new postmodern earnestness that recognizes the cutoff points and powers of "revealing" or composing of the past; later or remote. Postmodern books raise various particular issues with respect to the connection of historiography and fiction and that merit more definite investigation:

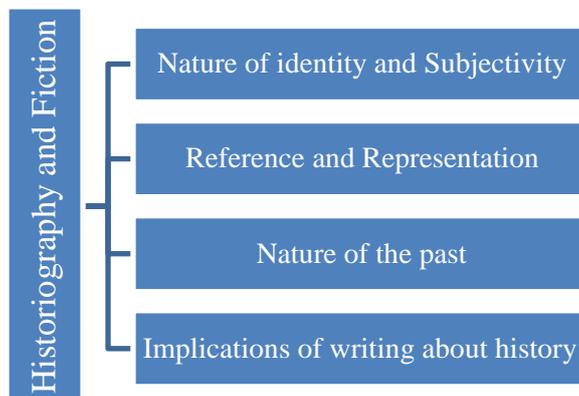


Figure 2

A short look now will demonstrate where these issues fit into the poetics of postmodernism and a matter of first importance, historiographic metafiction seems to benefit two methods of portrayal, both of which problematize the whole idea of subjectivity. It is various perspectives or a clearly controlling storyteller. This is not rising above of history and yet a problematized engraving of subjectivity into history and in a novel like *Midnight's Children*, nothing, not in any case the self's physical body, survives the unsteadiness caused by the reevaluating of the past in non-formative and non-continuous terms. Postmodern intertextuality is a formal appearance of both a craving to close the hole amongst over a significant time span of the per-user and a longing to revise the past in another specific circumstance.

It is anything but an innovator want to arrange the present through the past or an endeavor to void or evade history. Rather it specifically goes up against the past of writing and of historiography. It is for it too gets from different writings (records) and it uses and misuses those intertextual echoes, engraving their intense inferences and afterward subverting that power through incongruity. On the whole, there is little of the innovator feeling of a one of a kind, emblematic, visionary "show-stopper", there are just messages, officially composed ones. Walter Hill's film *Crossroads* utilizes the history and music of Robert Johnson to the forefront the anecdotal *Willie Brown and Lightning Boy*, who get the Faustian test from the villain of his tune, "Junction's Blues". It is ordinarily acknowledged. There is a radical disjunction between the essential presumptions basic these two thoughts of reference. History's referents are attempted to be genuine; fictions are most certainly not. Historiographic metafiction problematizes the movement of reference by denying either to section the referent or to delight in it and the content still convey actually, it does as such educationally. There isn't so much "lost confidence in a critical outer reality" as there is lost confidence in our capacity to (unproblematically) realize that reality, and along these lines to have the capacity to speak to it in dialect. Fiction and historiography are not distinctive in such manner. Postmodern fiction likewise suggests new conversation starters about the reference.

Postmodern workmanship is more intricate and more dangerous than extraordinary late pioneer auto portrayal and with its view that there is no nearness. It is no outside truth which confirms or brings together, that there is just self-reference. Historiographic metafiction hesitantly proposes this, yet then uses it to flag the rambling idea of all reference-both artistic and historiographical and the referent is as of now recorded in the talk of our way of life. This is no reason for losing hope; it is the content's significant connection with the "world", one that recognizes its way of life as build, as opposed to a simulacrum of some "genuine" outside. By and by, this does not deny that the past "genuine" existed; it just conditions our method of learning of that past and we can know it just through it follows, its relics.

Historiographic metafiction indicates fiction. It is to be generally molded. History is to be desultorily organized and in the process figures out and how to widen the level-headed discussion about the ideological ramifications of the Foucauldian conjunction of intensity and information for perusers. It is for history itself as teach. As the storyteller of Rushdie's *Shame* puts it:

History is natural selection. Mutant versions of the past struggle for dominance; new species of fact arise, and old, saurian truths go to the wall, blindfolded and smoking last cigarettes. Only the mutations of the strong survive. The weak, the anonymous, the defeated leave few marks.....History loves only those who dominate her: it is a relationship of mutual enslavement.

27

The subject of whose history survives is one that fixates postmodern books in particular. The books like *Timothy Findley's Famous Last Words and Barnes' History of the world in 10 ½ parts* display this inquiry viably and in problematizing nearly everything the verifiable novel once underestimated, historiographic metafiction destabilizes. They got ideas of both history and fiction. To outline this change, let me take Barbara Foley's compact depiction of the worldview of the nineteenth-century authentic novel and embed in square sections the postmodern changes: Characters [never] constitute a microcosmic depiction of delegate social composes; they encounter complexities and clashes that exemplify vital propensities [not] in verifiable advancement [whatever that may mean, however in account plotting, regularly traceable to other intertexts]; at least one world-recorded figures enter the imaginary world, loaning an air of extratextual approval to the content's speculations and judgments [which are expeditiously undermined and addressed by the noteworthy of the genuine intertextual, instead of extratextual, personality of the wellsprings of that validation]; the conclusions [never] reaffirms [but contests] the authenticity of a standard that changes social and political clash into moral level-headed discussion.

Looks like the *Public Burning* or *Ragtime* don't trivialize the authentic and the true in their "diversion playing" yet rather politicize them through their metafictional reconsidering of the epistemological and ontological relations amongst history and fiction and every one of the issues-subjectivity, intertextuality,

reference, belief system underlies the problematized relations amongst history and fiction in postmodernism. In any case, numerous hypotheses today have indicated story as the one worry that encompasses these, for the procedure of narrativization has come to be viewed as a focal type of human appreciation, of burden of importance and formal intelligibility on the disarray of occasions and story is the thing that makes an interpretation of knowing into telling, and it is unequivocally this interpretation that fixates postmodern fiction. The traditions of account in both historiography and books, at that point, are not limitations, but rather empowering states of the probability of sense-production.

The issues of narratively envelop numerous others that point to the postmodern view. We can just know "reality" as it is delivered and supported by social portrayals of it and in historiographic metafiction, these are frequently not basic verbal portrayals, for ekphrases (or verbal portrayals of visual portrayals) regularly have focal authentic capacities. For instance in Carpentier's *Explosion in a Cathedral*, Goya's "Desastres de la Guerra" arrangement gives crafted by visual workmanship that really is the wellspring of the novel's depictions of progressive war. Historiographic metafiction, as both chronicled fiction and story history, additionally manages the issue of the status of their "certainties" and of the idea of their proof, their reports and the epistemological inquiry of how we know the past joins the ontological one of the status of the hints of that past. Obviously, the postmodern bringing up of these issues offers few answers. It likewise understands that we are epistemologically constrained in our capacity to realize that past since we are the two onlookers of and performing artists in the chronicled procedure.

Historiographic metafiction recommends a refinement amongst "occasions" and "actualities" that is one shared by numerous students of history. Occasions are designed into realities by being identified with "reasonable grids inside which they must be embedded on the off chance that they are to consider certainties". Historiography and fiction, as we saw earlier, constitute their objects of thought and by the day's end. They pick which events will advance toward getting to be surenesses and the postmodern problematization focuses on our troubles with the solidness of occasions and their availability; it is foreseen in postmodern fictions like Barnes' *Flaubert's Parrot* and historiographic metafiction consistently shows this reality by using the paratextual conventions of historiography to both imprints and undermine the authority and objectivity. These are of real sources and illuminations.

CONCLUSION

As opposed to wanting to totalize, this paper has endeavored to look at the cutoff focuses and powers of postmodernist talk and by inquiring about the covering inside a greater part of signs in both workmanship and theory. It is covering that point to the dependably problematized issues that portray this poetics of postmodernism is known as undeniable learning, subjectivity, narratively, reference, textuality, aimless setting. Postmodernism is attempting to problematize and, in this way, to influence us to address. Be that as it may, it does not offer answers. In their logical inconsistencies, we may discover no answers, yet the inquiries that will make any noting procedure even conceivable are at any rate beginning to be inquired.

REFERENCES

- [1] Gilles, D. (2006). *Foucault*. Continuum International Publishing Group: Columbia.
- [2] Ibid., 37
- [3] Ibid., p-24
- [4] Linda, H. (1988). *A Poetics of Postmodernism: History, Theory, Fiction* Routledge: London.
- [5] Saavedra, Miguel de Cervantes. *Don Quixote De La Mancha*. (1906) trans. P.A. Motteux. Don Quixote. Vol 1 & 2 London: Dent, 1970.
- [6] Schell, J. *The Second Death. The Fate of The Earth and The Abolition*. California: Stanford University Press, 2000.
- [7] Selden, R.A. (1985). *Reader's Guide to Contemporary Literary Theory*. Lexington: University Press of Kentucky.
- [8] Smithers, C.L. (1897). *The Book of Thousand Nights and a Night*. trans. Cap Sir R.F. Burton. London: H.S. Nicholas Ltd, Vol 1-12.
- [9] Somadeva. (1926). *The Ocean of Story: Somadeva's Katha Sarit Sagara (or Ocean of Stream of Stories)*. Delhi: Motilal Banarasidas.
- [10] Sontag, S. (1966). *Against Interpretation and Other Essays*. New York: Columbia University Press.
- [11] Spencer, H. (1972). *On Social Evolution*. Chicago: University of Chicago Press.
- [12] Stevenson R.L. *Dr. Jekyll and Mr. Hyde and Other Stories*. (1886) London: Penguin, 1994.

- [13] Sukenick, R. (1969). *The Death of the Novel and Other Stories*. New York: Dial Press.
- [14] Ted, Honderich (ed) "Zeno of Elea". *The Oxford Companion of Philosophy*. New York: Oxford University Press, 1995.
- [15] Thoreau, H.D.W (1910) London: Everyman's Library, 1972.
- [16] Wells, H.G. *The Time-Machine*. (1895) London: Dent, 1972.
- [17] Woolf, Virginia. *The Waves*. Granada, 1979.