



Uluslararası Sosyal Araştırmalar Dergisi

The Journal of International Social Research

Cilt: 5 Sayı: 23 Volume: 5 Issue: 23

Güz 2012 Fall 2012

www.sosyalarastirmalar.com Issn: 1307-9581

SELF WITH THOUSAND MASKS IN PAUL AUSTER'S *NEWYORK TRILOGY*

Bülent C. TANRITANIR*

Abstract

Dissociative identity disorder or alter ego which means 'the other I' explains exactly what modern man widely suffers. Modern man realizes that the floor on which he stands is about to collapse down and under which there is nothing but darkness and madness. Therefore he creates an apollonian world that veils dionysian pit. He disguises himself in other identities, other characters, which he creates, not to cease to exist. When his apollonian world collapses, modern man is aware of what is broken is not the mirror but his fragmented 'self'. This study aims to reveal the dionysian madness of Venus behind the mirror analyzing the lives of the characters in Paul Auster's *Newyork Trilogy* with the help of various terms. Moreover; this study aims to inform the reader about Paul Auster's Newyork trilogy as a postmodern detective fiction.

Keywords: Detective, fiction, postmodern, self, masks, Apollonian, Dionysian

1. Introduction

My true place in the world, it turned out, was somewhere beyond myself, and if that place was inside me, it was also unlocatable. This was the tiny hole between self and not-self, and for the first time in my life I saw this nowhere as the exact center of the world (Auster,1990:228).

Unlike an ancient hero, who set out to a voyage in which he dared to face many challenges or did many labours in order to find his true identity, modern man by decentering his self either yields to the chains surrounding him or disguises himself in the pseudo world with pseudo names by alineating his own identity. Modern hero creates an illusory world to hide his madness resulted from his fragmented psychology. When this illusory world collapses down and faces his real 'self', he realizes that the world in which he lives is nowhere but a waste land.

In this article, I will thematically show self-identity relations in Paul Auster's *Newyork Trilogy* by focusing on not only modern hero's struggle to make his life meaningful but also how he gets stuck between the illusory and real 'self'. In the first part of my paper, I will introduce post modernism and detective fiction; in the following part, I will try to prove my thesis "self" with thousand masks (apollonian and dionysian selves)¹ in Paul Auster's *Newyork Trilogy*.

*Asistant Prof.,Yüzüncü Yıl University.

¹ *Apollonian and Dionysian* are mythological terms quoted from Nietzsche's *Birth of Tragedy*. Nietzsche puts forward that these terms are naturally in dichotomy just as dream and reality are. They take on new dimension in this article. *Dionysian* symbolizes the psychological nausea behind the curtain which modern man fears seeing. *Apollonian* symbolizes the curtain of delusions which modern man disguises himself.

2. Postmodern Detective fiction

The classic detective story heightens the suspense of the narrative by omitting certain details that the detective has already fathomed and deduced until the final denouement. (Jefferson 1986: 574)

Patricia Waugh puts forward that detective fiction is 'a form in which tension is wholly generated by the presentation of a mystery and heightened by retardation of the correct solution'. The classic detective story increases the suspense of the narrative by excluding some obvious details that the detective has already grasped and comprehended until the final denouement. Roland Barthes demonstrates in *S/Z* that 'an enigma is isolated, posed, formulated, delayed, finally resolved'. The reasonable insight of the detective wins over the disorder that follows the crime and makes sure that justice is served (Waugh, 1984: 83). In addition Waugh asserts that the detective has an eternal belief in human reason by defining mystery as 'flaws in logic', which the detective smartly reveals and 'the world is made understandable.

Postmodernist fiction, however, scuppers the accuracies which are, on the contrary, disclosed as consoling delusions. Instead, these novels deal with the overthrow of the traditional customs of the detective story so as to transcend the intrigues of the mystery plot. Patricia Merivale and Susan Elizabeth Sweeney also tell that the postmodernist detective often fall through solving the mystery, which inevitably problematises the reader's role to explain the meaning of the text.

A postmodernist text renders the reader an active participant during reading process in which the reader is the one who makes sense of the text. Through the overthrow of the reader's expectations of the dénouement where the puzzle is solved, the text opens up to different interpretations, and thus entails multiple truths and multiple endings. The reader constructs the dénouement at his will.

Postmodern novels touch the subjectivity of human consciousness, so the reader finds multiple, shifting and overlapping truths. Postmodernism, as Hutcheon asserts, 'remains contradictory, offering only questions, never final answers' (Hutcheon, 2004: 42).

Paul Auster's New York Trilogy, published in one volume for the first time in England in 1988 and in the U.S. in 1990 has been widely classified as detective fiction among literary scholars and critics. There is, however, a lack of consensus and agreement with regards to the classification of the trilogy within the existing genres of the detective novel. However, the critics are in agreement that Paul Auster's *New York Trilogy* is a metafictional work. Then, what is metafiction?

Patricia Waugh supplies a comprehensive definition by describing metafiction as "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" (Waugh, 1984: 2). Metafictional works, she observes, are those which "explore a theory of writing fiction through the practice of writing fiction" (2). The narrator of a metafictional work requires attention to the writing process itself. It must be kept in mind that what the reader reads is only a plot, not real. He should not get lost in the story (Currie, 1995: 161):

"I'm Paul Auster," said the man.

"I wonder if I could talk to you. It's quite important."

"You'll have to tell me what it's about first."

"I hardly know myself." Quinn gave Auster an earnest look.

"It's complicated, I'm afraid. Very complicated." (Auster, 1990: 92)

Paul Auster as an author of metafiction who involves himself with fictional characters reminds the reader not to get lost in the fiction.

In brief; Paul Auster features metafiction in his writing, which, essentially, is writing about writing, an attempt to make the reader aware of its fictionality, and, sometimes, the presence of the author. He uses this technique to allow for flagrant shifts in narrative in order to see the reality behind the masks with different angles.

3. Self with Thousand Masks

Man in self-alienated world in which he lives is alienated to his own identity. He dares not to look at the mirror or if he dares, he fools himself that the mirror is fragmented. He fears of seeing his own fragments in his self. He prefers to disguise himself in the world of appearances or in the world of illusions. He tries to make his life meaningful by escaping himself, and accepting What is reflected on the cave's wall as real. In this part, focusing on Paul Auster' *Newyork Trilogy*, I will demonstrate that Man who is alienated to his own identity and comes to the edge of madness, which I will call 'dionysian self', escapes from his own identity by disguising himself in the world of pseudonyms, which I will call 'apollonian self'. And I will prove that when his world of illusions or apollonian self collapses down, He will unchain himself and will see the waste land or dionysian self surrounding him.

3.1. *City of Glass*

New York was an inexhaustible space, a labyrinth of endless steps, and no matter how far he walked, no matter how well he came to know its neighborhoods and streets, it always left him with the feeling of being lost. Lost, not only in the city, but within himself as well. (Auster,1990: 4)

City of Glass opens up with negation, nothingness, absence and meaningless in action. Quinn, the protagonist of the novel, is a detective writer who once lost his family and eventually, his psychological unity. Therefore, he thinks nothing makes sense in his life any more. Life for him is a dark, bottomless pitch.

A part of him had died, he told his friends, and he did not want it coming back to haunt him. It was then that he had taken on the name of William Wilson (Auster,1990: 4).

He escapes his own identity in order to not to remember the memories once he had. He uses a pseudonym of William Wilson. Here, Quinn invents an apollonian world by running away from his fragmentary world. He dares not to face the bare floor on which he stood. So he tries to make his life meaningful by living in invented names, characters, and world.

His private-eye narrator, Max Work, had solved an elaborate series of crimes, had suffered through a number of beatings and narrow escapes, and Quinn was feeling somewhat exhausted by his efforts. Over the years, Work had become very close to Quinn. Whereas William Wilson remained an abstract figure for him, Work had increasingly come to life. In the triad of selves that Quinn had become (Auster,1990: 6).

These lines hint that Quinn exists and makes his life meaningful in the triad of selves. Although Work is an invented figure in his novels, Quinn invigorates in Max Work's life.

"I'm listening," said Quinn. "Who is this?"

"Is this Paul Auster?" asked the voice.

"I would like to speak to Mr. Paul Auster."

"There's no one here by that name."

"Paul Auster. Of the Auster Detective Agency."

"I'm sorry," said Quinn. "You must have the wrong number." (Auster,1990: 7)

It is only wrong number that sets Quinn out to an unknown voyage in which he disguises himself as a detective agent named Paul Auster. This fractured subjectivity is a sad thing. Since he isn't who he is, it is so easy for him to become someone else: "Paul Auster" (Barone,1996:16) because there is nothing to lose in his life and He always yearns to behave like Max Work and this is a good opportunity to escape from Quinn's meaningless life by using a false identity named Paul Auster. Quinn progresses through the boundaries between reality and delusion. He is crossing the boundary of apollonian world escaping from his own identity.

He is hired (as "Auster") by Peter and Virginia Stillman to guard them from Peter's father, recently released from jail. It seems that the elder Peter Stillman had served twenty years in prison for abusing his son in a bizarre language deprivation experiment: he had wanted to discover the "original language of innocence" (Auster,1990:76), and so for seven years he kept

his son isolated from human speech and contact. The first impression aroused in Quinn when he meets Peter Stillman the junior makes him think that Peter goes mad. Actually, Peter Stillman is not mad. He is the one to see the reality behind the curtain. In these lines:

Perhaps I am Peter Stillman, and perhaps I am not. My real name is Peter Nobody. Thank you. And what do you think of that? (Auster,1990: 19)

"For now, I am still Peter Stillman. That is not my real name. I cannot say who I will be tomorrow. Each day is new, and each day I am born again. I see hope everywhere, even in the dark, and when I die I will perhaps become God. (22)

Peter Stillman gives us hint that The "self" wears a new mask everyday and it must be kept in mind that the mask one wears is not one's real identity.

Quinn's job is simply to keep the elder Stillman away from them. However, Quinn soon realizes that Stillman has no intention of menacing his son and daughter-in-law; instead, Stillman pursues investigations for a treatise on the establishment of a new "Tower of Babel".

The establishment of "Tower of Babel"(Auster,1990:70) is used symbolically to function as a center which enables to make the fractured languages a whole. Just as the "self" who wears mask and alienates to his real identity, the real language once spoken by whole humanity wears thousand masks and alienates to it "self".

Moreover, Stillman's goal is to fill the gap between signifier and signified by, in effect, reinstating the instrumental function of language. When things are no longer able to perform their functions, language as an instrument through which man names his world is distorted and falsified; when an umbrella breaks and is no longer able to function as an umbrella. (Sorapure,1996:80-82)

Quinn keeps a record of his detective pursuits in a red notebook. For Quinn, writing involves not only multiplication of his "selves" but also self-negation (77). This red notebook becomes a part of him in time. Quinn is lost in the invented detective agent, Paul Auster. The purpose of his existence is seemingly meaningful when he pursues Peter Stillman and tries to resolve his seemingly demented actions just like a real detective agent. Auster here indicates the relations between author-detective realtion. Just like the author, the detective works to restore order and truth, to establish the correspondence between people's actions and their motivations, between the outward sign and its hidden or disguised signified. What is common in both Stillman and Quinn's actions is to escape his position in the midst of a broken world, operating with a broken language

And then, most important of all: to remember who I am. To remember who I am supposed to be. I do not think this is a game. On the other hand, nothing is clear. For example: who are you? And if you think you know, why do you keep lying about it? I have no answer. All I can say is this: listen to me. My name is Paul Auster. That is not my real name. (Auster,1990: 40)

The lines indicate the dilemma in which man is stuck. Quinn and Stillman the senior are stuck between Apollonian world and Dionysian world.

For every soul lost in this particular hell, there are several others locked inside madness—unable to exit to the world that stands at the threshold of their bodies.(Auster,1990: 107)

It seems to me that I will always be happy in the place where I am not. Or, more bluntly: Wherever I am not is the place where I am myself. Or else, taking the bull by the horns: Anywhere out of the world. (108)

The lines which Quinn wrote in his red notebook explicitly prove that he wears a mask to hide his demented world.

He had been too busy with his job to think about himself, and it was as though the question of his appearance had ceased to exist. Now, as he looked at himself in the shop mirror, he was neither shocked nor disappointed. He had no feeling about it at all, for the fact was that he did not recognize the person he saw there as himself. He thought that he had spotted a stranger in the mirror...(Auster,1990: 117)

Quinn is so engrossed in solving Stillman's affair that he lives in a garbage can to follow Stillman's each step. These lines show that Quinn alienates to his own self as not to know his own image at the mirror. When Quinn realizes that Stillman commits suicide, his own world is reduced to nothing. He ceases to exist as Paul Auster since his apollonian world collapses down. When he steps into his own apartment, he realizes that everything has changed. There is nothing left belonging to Quinn. The apartment was hired to someone else. It seemed to him, however, that little by little the darkness had begun to win out over the light (Auster,1990:127). And finally he becomes aware that What is broken is not the mirror, but his own "self".

3.2. *Ghosts*

The second novel of *Newyork Trilogy* begins as a traditional detective story and then goes on to divert from the traditional form. Blue, a student of Brown, has been hired by White to watch for Black. From a window of a rented room on Orange Street, Blue keeps watch on his subject, who is across the street staring out his window. This story continues one of the central themes of the first, namely the observation of a man. However, Blue is hired to observe nothing. Actually there is no case to solve. The whole story is occupied by Blue's day to day observations of Black.

Writing is of great importance and has a major role as well as the theme of identity. It is significant that the characters are not named. Through his obsessive note taking of Black's each movement Blue attempts to grow to understand him. He uses writing as a means of disclosing an identity. Each main character in all three of the novellas in the trilogy keeps a notebook or deals with a writing activity in order to understand someone better.

As the reader enlightens his dark path through the book, he finds out that the detective stories do not necessarily handle with the search for a criminal, but the search of the characters for their own true self. And by bringing so much of his own life into the stories Auster shows that he uses them as a way to explore his own identity as well. The following lines infer that

...the moment he sets foot in Black's room, he feels everything go dark inside him, as though the night were pressing through his pores, sitting on top of him with a tremendous weight, and at the same time his head seems to be growing, filling with air as though about to detach itself from his body and float away. He takes one more step into the room and then blacks out, collapsing to the floor like a dead man. (Auster,1990: 184)

Blue does not enter into Black's room but his own subconscious mind. Paul Auster gives us hint that all the characters are nothing more than ghosts without the other. The existence of the characters in the novel depends on the other and this will remind us of Levi Strauss' "Binary oppositions" theory. Mirrors, twins, innumerable fathers and sons, reflections, ghosts, and eponyms are all instruments that enable one "to understand the connectedness of inner and outer," "to bring the outside in and thus usurp the sovereignty of inwardness". No one can face himself anywhere but outside of himself (Chénétier,1996:38). So the more Blue enters into the world of Black, the more he falls into the black pitch of his "self":

For in spying out at Black across the street, it is as though Blue were looking into a mirror, and instead of merely watching another, he finds that he is also watching himself. (Auster,1990: 142)

Just how Stillman makes Quinn's life meaningful, Black does the same for Blue. Paul Auster disguises his characters as either authors or detectives. And he tries to show the reader that there is something common in both. They both lose their "selves" in other identities. What if Blue is an imaginary character whom Black is writing? or What if Black is a schizophrenic writer supposing himself as a detective agent called Blue? And What if all the characters are just the masks of the "self" or of the ghost who tries to incarnate his hollow stuff?

He picks up the papers he has stolen, hoping to distract himself from these thoughts. But this only compounds the problem, for once he begins to read them, he sees they are

nothing more than his own reports. There they are, one after the other, the weekly accounts, all spelled out in black and white, meaning nothing, saying nothing, as far from the truth of the case as silence would have been. (Auster,1990: 185)

The lines indicate us how the characters are interlocked one within another. This triad of selves is similar to the one; Quinn-Auster-Stillman in *City of Glass*. So the reader may claim that The characters whom the reader may call them ghosts are the masks which self needs to wear in order to exist or makes his existence meaningful. Otherwise, when the "self" faces his own nothingness, hollowness; he ceases to exist.

3.3. *Locked Room*

The final novella – *The Locked Room* is once more based on a writer- detective. In this case, the central character quests for the disappearance of a good friend, Fanshawe, and is slowly drifted into his life as he begins to document it. As the story develops, the narrator moves in with Fanshawe's wife, marries her and adopts his child, at the same time, he finds out that Fanshawe is not dead, but alive. Moreover he realizes that his actions have been exactly what Fanshawe wanted to happen and eventually they met..

This is the only novella in the book to be written in the first person and therefore the search for identity appears even more obvious here. The detective tries to trace and understand who Fanshawe was and what his actions were. Fanshawe is also a writer. And Auster's own search for identity is implied.

As nearly every critic of Auster notes, doubling is central to his fiction. It is the pivotal problem of *The Locked Room*, operating in a number of ways (Bernstein,1996:89). The novel's nameless narrator establishes the seminameless Fanshawe as his alter ego from the novel's first paragraph:

It seems to me now that Fanshawe was always there. He is the place where everything begins for me, and without him I would hardly know who I am. We met before we could talk, babies crawling through the grass in diapers, and by the time we were seven we had pricked our fingers with pins and made ourselves blood brothers for life. Whenever I think of my childhood now, I see Fanshawe. He was the one who was with me, the one who shared my thoughts, the one I saw whenever I looked up from myself. (Auster,1990:195)

As the reader has witnessed in the two preceding novellas in the book, Paul Auster in this novella uses doubling characters as a means to show how we require a reflection or an identity to remind the reader of his own ontological integrity. Fanshawe and the narrator are just like twins. Even their physical appearance are almost the same. When Fanshawe's mother sees the narrator, she tells:

You even look like him, you know. You always did, the two of you—like brothers, almost like twins. I remember how when you were both small I would sometimes confuse you from a distance. I couldn't even tell which one of you was mine. (Auster,1990:256)

The similarity between them makes the reader doubtful that the narrator and Fanshawe, whom the reader never sees but only knows as much as the narrator mentions, are the masks of Paul Auster the writer who quests for his own identity outside of his "self" since man only dares to face his own identity under the world of pretensions. The narrator and Fanshawe are two sides of one coin. On the one side, the reader sees narrator's apollonian world in which he is married to Sophie, he loves Ben, they have a prosperous life thanks to the profits by selling Fanshawe's books, on the other side of the coin; the reader faces the dionysian world in which the narrator feeds hatred, he desires revenge towards Fanshawe, he desires to kill him:

I was using her to attack Fanshawe himself. As I came into her the second time—the two of us covered with sweat, groaning like creatures in a nightmare— I finally understood this. I wanted to kill Fanshawe. I wanted Fanshawe to be dead, and I was going to do it. I was going to track him down and kill him. (Auster,1990:261)

Through his interior monologues, his hatred towards Fanshawe is obviously seen.

I was fucking out of hatred, and I turned it into an act of violence, grinding away at this woman as though I wanted to pulverize her. I had entered my own darkness, and it was there that I learned the one thing that is more terrible than anything else: that sexual desire can also be the desire to kill, that a moment comes when it is possible for a man to choose death over life. (Auster,1990:261)

Freudian viewpoint in these lines is obvious. He connects sexual desire to violence. The reader sees the manifestation of the suppressed feelings. Freud claims that man needs a bridge between his 'id' and 'superego' to enable himself to carry on his psychological integrity. This bridge or 'ego' makes him whole, he says. And the reader witnesses that the narrator loses this bridge connecting his Apollonian world to Dionysian one. He unveils all the secrets in his darkest room one by one as he voyages to his own darkness.

The idea of feeling lowly turns into an obsession with Fanshawe. The more he thinks of Fanshawe, the more he exists. Like Quinn, Blue, His search of Fanshawe's traces takes him to his own demise, his own nothingness. In the last part when The narrator meets Fanshawe, the reader realizes that A man named Quinn has followed Fanshawe:

It was like playing a game. I led him along, leaving clues for him everywhere, making it impossible for him not to find me. But I was watching him the whole time, and when the moment came, I set him up, and he walked straight into my trap. (Auster,1990:301)

The reader does not exactly know whether the names, actions are connected in these three novellas or all are based on the contingents. But there is something in common among the novellas that Paul Auster as an author quests for his own identity.

"What name have you been using?" "Henry Dark. But no one knows who I am. I never go out. There's a woman who comes twice a week and brings me what I need, but I never see her. I leave her a note at the foot of the stairs, along with the money I owe her. It's a simple and effective arrangement. You're the first person I've spoken to in two years. (Auster,1990:304)

Quinn, Fanshawe, Blue, Black, Stillman, Henry Dark, and the narrator are just the masks Paul Auster uses in his voyage. All of these characters try to make their world meaningful with the person on Lacanian mirror. And when the person on the mirror disappears, he realizes that the world in which he lives is totally blank and void:

All the words were familiar to me...Each sentence erased the sentence before it, each paragraph made the next paragraph impossible. It is odd, then, that the feeling that survives from this notebook is one of great lucidity. It is as if Fanshawe knew his final work had to subvert every expectation I had for it. These were not the words of a man who regretted anything. He had answered the question by asking another question, and therefore everything remained open, unfinished, to be started again. I lost my way after the first word, and from then on I could only grope ahead, faltering in the darkness, blinded by the book that had been written for me. (Auster,1990:307)

These lines remind us of the red notebook which Quinn keeps in the novella, *City of Glass*. And in *Locked Room* we see that Fanshawe also has this red notebook. Fanshawe tells us that he records everything in this notebook. Just like the erased images of these characters on the mirror, the words lose its meanings, the unity and coherence are fragmented like the 'broken umbrella'. Fanshawe gives this red notebook to the narrator,

One by one, I tore the pages from the notebook, crumpled them in my hand, and dropped them into a trash bin on the platform. I came to the last page just as the train was pulling out. (Auster,1990:308)

Paul Auster removes all the masks and tears all the papers which create meaning out of nothing. And he faces voidness, blankness, and nothingness.

4. Conclusion

Dissociative identity disorder or alter ego which means 'the other I' explains exactly what modern man widely suffers. Modern man realizes that the floor on which he stands is about to collapse down and under which there is nothing but darkness and madness. Therefore he creates an apollonian world that veils dionysian pit. He disguises himself in other identities, other characters, which he creates, not to cease to exist. When his apollonian world collapses, modern man is aware of what is broken is not the mirror but his fragmented 'self'.

Paul Auster in *Newyork Trilogy* leads readers to believe that one's reflection in the mirror is only delusion just like 'Venus at her mirror'². Venus here symbolizes the world of appearance or apollonian world, but the real "self" which Auster claims equals to dionysian self or the erased image in the mirror. This is strictly connected to Lacanian theory of mirror image. Man either can see the wholeness of his self, Venus or see the hole of his 'self'. The latter is not usually desired. Man disguises his 'self' with thousand masks like Quinn, Stillman, Blue, Black, and Fanshawe in order to make his life whole, coherent and meaningful, but when he slips the masks, he sees the 'Neverland', one of Fanshawe's books behind these masks. Thus he realizes that the one in the mirror is the otherness of the self or the alienated 'self'. In brief, All these characters are the masks of Paul Auster in order to enlighten the dark paths of his unconscious.

Paul Auster hints that the shadows of the distorted reality on Plato's cave are necessary to make sense of the life. But the paradox of the cave is that Paul Auster in *Newyork Trilogy* is chained to the cave's wall at will since he fears facing the fragmented psychology.

REFERENCES

- ALFORD, Steven E. (1995) . *Spaced-out: Signification and Space in Paul Auster's The Newyork Trilogy*: University of Wisconsin Press.
- AUSTER, Paul (1990). *Newyork Trilogy*, Newyork: published by Penguin Group.
- BARONE, Dennis (1996). *Beyond the red notebook: essays on Paul Auster: Paul Auster and the Postmodern American Novel*, the United States of America: the University of Pennsylvania Press.
- BERNSTEIN, Stephen (1996). *Beyond the red notebook: essays on Paul Auster: Auster's Sublime Closure: The Locked Room*, , ed. by Dennis Barone, the United States of America: the University of Pennsylvania Press.
- CHENÉTIER, Mark (1996). *Beyond the red notebook: essays on Paul Auster: Paul Auster's Pseudonymous World*. Ed. Dennis Barone, the United States of America: the University of Pennsylvania Press.
- CONNOR, Steven (1994). Ed. *Cambridge Companion to Postmodernism*, Cambridge: Cambridge University Press.
- CURRIE, Mark, ed (1995). *Metafiction*. New York: Longman.
- FREUD, Sigmund (2003). *The Uncanny*. London: Penguin.
- HUTCHEON, Linda (2004). *A Poetics of Postmodernism: History, Theory, Fiction* London: Routledge.
- JEFFERSON, Ann (1986). *Patricia Waugh, Metafiction The Theory and Practice of Self-conscious Fiction*. POETICS TODAY. 7:3: 574-6.
- LAVENDER, William (1993). *The Novel of Critical Engagement: Paul Auster's "City of Glass"*, published by University of Wisconsin Press.
- LITTLE, William G. (1997). *Nothing to Go on: Paul Auster's "City of Glass"*: University of Wisconsin Press.
- McCAFFERY, Larry; Sinda Gregory (1992). *An Interview with Paul Auster*: University of Wisconsin Press.
- SORAPURE, Madeleine (1996). *Beyond the red notebook: essays on Paul Auster: The Detective and the Author: City of Glass*. Ed. Dennis Barone, the United States of America: the University of Pennsylvania Press.
- WAUGH, Patricia. *Metafiction* (1984): *The Theory of Practice of Self Conscious Fiction*. London: Methuen.
- www.theorderoftime.com/science/sciences/articles/Apollo_and_Dionysus.html (17.05.2011).
- <http://www.goodessaywords.com/2010/02/narrative-closure-and-postmodernist.html> (19.05.2011).
- <http://www.geneseo.edu/~johannes/Metafiction.html> (20.05.2011)
- <http://www.dooyoo.co.uk/printed-books/new-york-trilogy-the-paul-auster/283653/> (16.05.2011)

² Diego Rodriguez de Silva y Velazquez (Spanish painter 1599-1660) National Gallery, London Oil on canvas 122.5 x 177 cm