



Hacettepe University Graduate School of Social Sciences

Department of English Language and Literature

**CONSTRUCTING THE TEXTUAL PSYCHE: THE EMPLOYMENT
OF CYBERSPACE AND PSYCHOSPATIAL CHRONOTOPES IN
JEANETTE WINTERSON'S *THE POWERBOOK* AND STEVEN
HALL'S *THE RAW SHARK TEXTS***

Kamil KOÇYİĞİT

Master's Thesis

Ankara, 2022

CONSTRUCTING THE TEXTUAL PSYCHE: THE EMPLOYMENT OF
CYBERSPACE AND PSYCHOSPATIAL CHRONOTOPES IN JEANETTE
WINTERSON'S *THE POWERBOOK* AND STEVEN HALL'S *THE RAW SHARK*
TEXTS

Kamil KOÇYİĞİT

Hacettepe University Graduate School of Social Sciences

Department of English Language and Literature

Master's Thesis

Ankara, 2022

KABUL VE ONAY

Kamil Koçyiğit tarafından hazırlanan “Constructing the Textual Psyche: The Employment of Cyberspace and Psycho-spatial Chronotopes in Jeanette Winterson’s *The PowerBook* and Steven Hall’s *The Raw Shark Texts*” başlıklı bu çalışma, 17/08/2022 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans tezi olarak kabul edilmiştir.

Prof. Dr. Mine ÖZYURT KILIÇ (Başkan)

Prof. Dr. Aytül ÖZÜM (Danışman)

Doç. Dr. Alev KARADUMAN (Üye)

Dr. Öğretim Üyesi Aslı DEĞİRMENCİ ALTIN (Üye)

Dr. Öğretim Üyesi Merve SARI TÜZÜN (Üye)

Yukarıdaki imzaların adı geçen öğretim üyelerine ait olduğunu onaylıyorum.

Prof.Dr. Uğur ÖMÜRGÖNÜLŞEN

Enstitü Müdürü

YAYIMLAMA VE FİKRİ MÜLKİYET HAKLARI BEYANI

Enstitü tarafından onaylanan lisansüstü tezimin tamamını veya herhangi bir kısmını, basılı (kağıt) ve elektronik formatta arşivleme ve aşağıda verilen koşullarla kullanıma açma iznini Hacettepe Üniversitesine verdiğimi bildiririm. Bu izinle Üniversiteye verilen kullanım hakları dışındaki tüm fikri mülkiyet haklarım bende kalacak, tezimin tamamının ya da bir bölümünün gelecekteki çalışmalarda (makale, kitap, lisans ve patent vb.) kullanım hakları bana ait olacaktır.

Tezin kendi orijinal çalışmam olduğunu, başkalarının haklarını ihlal etmediğimi ve tezimin tek yetkili sahibi olduğumu beyan ve taahhüt ederim. Tezimde yer alan telif hakkı bulunan ve sahiplerinden yazılı izin alınarak kullanılması zorunlu metinleri yazılı izin alınarak kullandığımı ve istenildiğinde suretlerini Üniversiteye teslim etmeyi taahhüt ederim.

Yükseköğretim Kurulu tarafından yayınlanan **“Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına İlişkin Yönerge”** kapsamında tezim aşağıda belirtilen koşullar haricince YÖK Ulusal Tez Merkezi / H.Ü. Kütüphaneleri Açık Erişim Sisteminde erişime açılır.

- Enstitü / Fakülte yönetim kurulu kararı ile tezimin erişime açılması mezuniyet tarihimden itibaren 2 yıl ertelenmiştir. ⁽¹⁾
- Enstitü / Fakülte yönetim kurulunun gerekçeli kararı ile tezimin erişime açılması mezuniyet tarihimden itibaren ay ertelenmiştir. ⁽²⁾
- Tezimle ilgili gizlilik kararı verilmiştir. ⁽³⁾

09/09/2022

Kamil KOÇYİĞİT

¹“Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına İlişkin Yönerge”

- (1) Madde 6. 1. Lisansüstü teze ilgili patent başvurusu yapılması veya patent alma sürecinin devam etmesi durumunda, tez **danışmanın** önerisi ve **enstitü anabilim dalının** uygun görüşü üzerine **enstitü** veya **fakülte yönetim kurulu** iki yıl süre ile tezin erişime açılmasının ertelenmesine karar verebilir.
- (2) Madde 6. 2. Yeni teknik, materyal ve metotların kullanıldığı, henüz makaleye dönüşmemiş veya patent gibi yöntemlerle korunmamış ve internetten paylaşılması durumunda 3. şahıslara veya kurumlara haksız kazanç imkanı oluşturabilecek bilgi ve bulguları içeren tezler hakkında tez **danışmanın** önerisi ve **enstitü anabilim dalının** uygun görüşü üzerine **enstitü** veya **fakülte yönetim kurulunun** gerekçeli kararı ile altı ayı aşmamak üzere tezin erişime açılması engellenebilir.
- (3) Madde 7. 1. Ulusal çıkarları veya güvenliği ilgilendiren, emniyet, istihbarat, savunma ve güvenlik, sağlık vb. konulara ilişkin lisansüstü tezlerle ilgili gizlilik kararı, **tezin yapıldığı kurum** tarafından verilir *. Kurum ve kuruluşlarla yapılan işbirliği protokolü çerçevesinde hazırlanan lisansüstü tezlere ilişkin gizlilik kararı ise, **ilgili kurum ve kuruluşun önerisi** ile **enstitü** veya **fakültenin** uygun görüşü üzerine **üniversite yönetim kurulu** tarafından verilir. Gizlilik kararı verilen tezler Yükseköğretim Kuruluna bildirilir. Madde 7.2. Gizlilik kararı verilen tezler gizlilik süresince enstitü veya fakülte tarafından gizlilik kuralları çerçevesinde muhafaza edilir, gizlilik kararının kaldırılması halinde Tez Otomasyon Sistemine yüklenir.

* Tez **danışmanın** önerisi ve **enstitü anabilim dalının** uygun görüşü üzerine **enstitü** veya **fakülte yönetim kurulu tarafından karar verilir.**

ETİK BEYAN

Bu alıřmadaki bütn bilgi ve belgeleri akademik kurallar erevesinde elde ettiđimi, grsel, iřitsel ve yazılı tm bilgi ve sonuları bilimsel ahlak kurallarına uygun olarak sunduđumu, kullandıđım verilerde herhangi bir tahrifat yapmadıđımı, yararlandıđım kaynaklara bilimsel normlara uygun olarak atıfta bulunduđumu, tezimin kaynak gsterilen durumlar dıřında zgn olduđunu, **Prof. Dr. Aytl ZM** danıřmanlıđında tarafımdan retildiđini ve Hacettepe niversitesi Sosyal Bilimler Enstits Tez Yazım Ynergesine gre yazıldıđını beyan ederim.

Kamil KOYİĐİT

ACKNOWLEDGEMENTS

First and foremost, I would like to express my gratitude to my supervisor Prof. Dr. Aytül Özüm for her unceasing support and encouragement. Without her guidance, this thesis would not have been completed. I am deeply thankful for her help throughout my university education as well.

I am also deeply grateful to the esteemed members of the jury, Prof. Dr. Mine Özyurt Kılıç, Assoc. Prof. Dr. Alev Karaduman, Assist. Prof. Dr. Aslı Değirmenci Altın and Assist. Prof. Dr. Merve Sarı Tüzün for their extremely valuable remarks and kindness.

I also wish to thank Prof. Dr. Niklas Salmose and Prof. Dr. Jørgen Bruhn at Linnaeus University for their teaching that broadened my knowledge on the subjects I benefited in writing my thesis, and for their attentive guidance during my exchange studies.

I am sincerely thankful to my dear family who have always been supportive of me. I am especially grateful to my mother Fazilet Koçyiğit, my father Murat Koçyiğit, my aunt Fatmanur Uysal, my uncle-in-law İsmail Yaşkiran, my cousin Burcu Yaşkiran and my aunt Kezban Yaşkiran. With their endless support and trust, I was able to overcome the most difficult hardships during my studies.

I would like to express my appreciation for my dear friends Yağızhan Mısırlı and Cansu Atlar Mısırlı for their kind and uplifting support throughout the writing process of my thesis. I am also thankful to Res. Assist. Onur Çiffiliz for his helpful suggestions during my MA studies.

I am profoundly grateful to my dearest friend Yağmur Atlar for her inspiration and influence during my academic education. I owe her my sincerest thanks as I was able to continue my studies by sharing her passion and ambition. Throughout this journey, I was able to find the strength thanks to her rejuvenating support.

Lastly, I want to dedicate this thesis to my grandparents Şerife Özkan and Harun Özkan. I am nothing but thankful for their affection, support and encouraging remarks. Their kindness and faith in me have always been a motivating factor in the writing of this thesis.

ÖZET

KOÇYİĞİT, Kamil. Metinsel Akıl Oluşturmak: Jeanette Winterson'ın *The PowerBook* ve Steven Hall'un *The Raw Shark Texts* Romanlarındaki Siber Mekan ve Psikomekansal Kronotopların Kullanımı. Yüksek Lisans Tezi, Ankara, 2022.

Romanın anlatı kronotopu ile metnin yazarı ve okuyucusu arasındaki ilişki, yazma/okuma süreçlerinin bir eserin gerçekleşme sürecine nasıl yansıdığını analiz edebilmek için önemli elementlerdir. Edebi eleştiri bu konuya birçok yaklaşım sunsa da, siber mekanın ortaya çıkmasıyla siber kültürün etkilerinin çağdaş romanlarda yaygın bir şekilde gözlemlenebilir hale geldiği söylenebilir. Bunun için, daha belirli bir analitik yaklaşımın gerekliliğinden söz edilebilir. Özellikle Jeanette Winterson'ın *The PowerBook* (2000) ve Steven Hall'un *The Raw Shark Texts* (2007)'i gibi postmodern romanlar siber mekanı kendi anlatı kronotoplarının önemli bir bileşeni yaparak ve okuyucu için metni dinamik bir biçimde etkileşimli ve katılımcı hale getirerek okuma deneyimini psikolojik düzlemde arttırmayı amaçlar. Bu romanların anlatı kronotopları, okuyucuya karşı otoriter bir şahsiyeti taklit eden metinsel bir akıl sunarak okuma sürecini aşmak için psikomekansal/zamansal bir kronotop kullanır. Böylelikle okuyucuya, anlatının hem bir elementi, hem de eserin gerçekleşmesinde ortak bir yazarımsı gibi yaklaşılır. Bu tezin amacı Winterson ve Hall'un adı geçen postmodern romanlarındaki metinsel aklın oluşumunu inceleyebilmek için psikomekansal/zamansal kronotop'a bir tanım oluşturmaktır. İlk bölüm *The PowerBook*'taki metinsel akıl keşfetmek için anlatı üzerinde büyük bir etkiye sahip olan siber kültürle birlikte kitabın psikomekansal kronotop'unu analiz eder. İkinci bölüm *The Raw Shark Texts*'in metinsel aklını incelemek için romanın psikomekansal kronotop'unu ve romanın dilbilim ve semiyotik alanlardan, metinsel olarak sibermekanı kullanmasıyla nasıl faydalandığını inceler. Bahsi geçen postmodern romanlar böylelikle çok katmanlı kronotoplarıyla okuyucuyu sorumlu kılan ve hatta aynı zamanda yazarın önemini yansıtan metinsel bir akıl sunar.

Anahtar Kelimeler

Metinsel Akıl, Psikomekansal Kronotop, Siber Kültür, Jeanette Winterson, *The PowerBook*, Steven Hall, *The Raw Shark Texts*

ABSTRACT

KOÇYİĞİT, Kamil. Constructing the Textual Psyche: The Employment of Cyberspace and Psycho-spatial Chronotopes in Jeanette Winterson's *The PowerBook* and Steven Hall's *The Raw Shark Texts*. Master's Thesis, Ankara, 2022.

The novel's narrative chronotope and the text's relationship with its author and the reader are crucial elements for analysing how writing and reading processes correspond to the actualisation process of a work. While literary criticism offers various approaches to the subject, with the advent of cyberspace, the influence of cyberculture can be observed in contemporary novels which can be said to necessitate a more specific approach. Especially postmodern novels such as Jeanette Winterson's *The PowerBook* (2000) and Steven Hall's *The Raw Shark Texts* (2007) utilise cyberspace as a significant component of their narrative chronotopes to enhance the reading experience on a psychological level by means of employing an approach that renders the text dynamically interactive and participatory towards its reader. Their narrative employs a psychospacial/temporal chronotope that aims to transcend the process of reading by presenting a textual psyche that emulates an authoritative persona towards the reader. The reader is thus treated as if they are an element in the narrative, as well as a (co/re)writer in the actualisation of the work. This thesis aims to offer a definition for the psychospacial/temporal chronotope in order to analyse the construction of the textual psyche in Winterson's and Hall's postmodern novels *The PowerBook* and *The Raw Shark Texts*. The first chapter explores the textual psyche in *The PowerBook* by analysing its psychospacial chronotope along with the influences of cyberculture for the progression of its narrative. The second chapter examines *The Raw Shark Texts* for its textual psyche through its psychospacial chronotope's analysis and how the novel benefits from linguistic and semiotic fields by presenting a convergence of text with cyberspace. The mentioned postmodern novels with their multi-layered chronotopes hence present a textual psyche that renders the reader an element that is subject to its textuality and is responsible in its actualisation while simultaneously signifying the traceable importance of its author.

Key Words

Textual Psyche, Psychospacial Chronotope, Cyberculture, Jeanette Winterson, *The PowerBook*, Steven Hall, *The Raw Shark Texts*

TABLE OF CONTENTS

KABUL VE ONAY	i
YAYIMLAMA VE FİKRİ MÜLKİYET HAKLARI BEYANI	ii
ETİK BEYAN	iii
ACKNOWLEDGMENTS	iv
ÖZET	v
ABSTRACT	vi
TABLE OF CONTENTS	vii
INTRODUCTION	1
CHAPTER I: READER AS THE ELEMENT IN CONSTRUCTING THE TEXTUAL PSYCHE IN JEANETTE WINTERSON'S <i>THE POWERBOOK</i>	28
CHAPTER II: LINGUISTIC ORGANISMS OF THE TEXTUAL PSYCHE IN STEVEN HALL'S <i>THE RAW SHARK TEXTS</i>	61
CONCLUSION	88
WORKS CITED	95
APPENDIX 1. Originality Report	102
APPENDIX 2. Ethics Board Waiver Form	104

INTRODUCTION

The textual plane is a means of conveying linguistic signs for the exact purpose of accumulating a heap of semiotic space in the reader's mind. Fictional narration occupies a certain place in the mind of the reader. This is especially why the reader has a crucial place in literary criticism. In the novel genre, space and time are used in an interconnected manner and sometimes in synchronisation in order to materialise a topography for the reader to observe the progression of the events as a beholder from afar. Although the reader is not directly affected by the events that unfold within the narrative, the text can influence the reader's psyche since the textual plane establishes space in the reader's psyche upon reading. The information and signs received from the text is correlated both with the memory and psyche. Novel offers a journey that interacts with and in many cases woven thoroughly with time and space and the reader usually is in the position of a beholder that observes and records the spectacle. As the reader plays a vital role in the process of reading and the decoding of the text, the study of narrative chronotopes within postmodern novels from a psychoanalytic approach would signify and reiterate the reader's place in the process of reading and its importance for literature regarding the consumption of a text. Especially with the inclusion of cyberculture in many contemporary novels, the study of the narrative chronotope with regards to the reader could bring novel approaches to the field of both literary and cultural studies. Cyberculture and the narrative chronotope are two crucial concepts to analyse the psychological depth and interaction the postmodern novels offer in terms of reader/text relationship. Therefore, the aim of this thesis is to explore how the narrative chronotopes function in consideration of the reader in the postmodern novels *The PowerBook* (2000) and *The Raw Shark Texts* (2007) chosen for analysis while also taking the impact of cyberculture on the stated genre into consideration.

First and foremost, reader-response as a theory and approach constitutes a pivotal mediating factor for the merging of two important concepts that will be utilised in the progression of this thesis: the narrative chronotope and psychospace. Precisely, Wolfgang Iser (1926-2007) and Wayne C. Booth's (1921-2005) ideas on the relationship between the reader and the author within the context of the writing and

reading processes propose an approach that not only considers the author and the reader as active factors, but in a sense as the text itself. The actualisation process of a text not only foregrounds the author, but the reader as their interpretation contributes to what the text will represent to them. Especially considering the role of the reader, M. A. Rafey Habib's ideas are worth mentioning: "[t]he role of the reader or audience of a literary work or performance has been recognized since classical times. Plato was acutely aware of the disturbing power of poetry to affect people at the level of their passions and morality, as well as their basic conceptions of the gods and indeed of reality itself" (708). Accordingly, it would be appropriate to elaborate on the concepts of narrative chronotope and psychospace and explain their importance in literature in order, which will then be followed by how the merging of these concepts through a reader-oriented approach, which creates a certain method that provides further exploration of the reader's and the text's role in the reading process from a psychological point, will be discussed.

Mikhail Bakhtin explains the journey in the novel that is conveyed through time and space by adopting the scientific term "chronotope" (time-space) into literature. He explains this as follows:

We will give the name *chronotope* (literally, "time space") to the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature. This term [space-time] is employed in mathematics, and was introduced as part of Einstein's Theory of Relativity. The special meaning it has in relativity theory is not important for our purposes; we are borrowing it for literary criticism almost as a metaphor (almost, but not entirely). What counts for us is the fact that it expresses the inseparability of space and time (time as the fourth dimension of space). We understand the chronotope as a formally constitutive category of literature... (Bakhtin 84)

Bearing this in mind, the term chronotope can simply be explained as the employment of time and space in narration upon which the progression is delivered. The premise of the literary chronotope is cognitive, and this is due to the fact that the literary chronotope signifies the text's spatial and temporal properties for the author and the reader, and it is perceptual. Hence, the literary chronotope is to be spatially and temporally perceived and processed by the reader, thereby establishing a connection with the reader's mind. Regarding the literary use of the chronotope, Liisa Steinby

states that “[t]he chronotope has proved to be a valuable tool of literary analysis, despite the fact that it is far from clear what Bakhtin actually meant by the concept, and that consequently it has been understood and used in a wide range of different ways” (105). This versatility of Bakhtin’s concept of the chronotope offers a diversity of approaches to literary analysis. It could be asserted that the connectivity and relation of the narrative chronotope can be analysed within the context of the writing/reading process.

Words in the text form spatial meanings that permeate into the mindscape to create chronotopes for the transmission of narration to the reader. Similar to the way that words are assigned meanings in order to signify a concept or idea, words that possess spatial or temporal significations can connote particular psychological signs. Thus, the narrative chronotope in the novel genre (although it is generally perceived as a plane or means to convey the narrative progression) can be dissected and analysed for spatial and temporal importance it evokes in the reader’s psyche. In this regard, the narrative chronotope resembles a textual psyche that interacts with the reader on a different level. The narrative of the novel, then, can represent a stream of consciousness whereas the narrative chronotope is more fleshed out and idea-bound as the psyche. Todd F. Davis and Kenneth Womack explain Wayne C. Booth’s approach to the similar properties of the text by stating that “[a]ccording to Booth, the implied author functions as the actual author’s ‘second self,’ the persona that the reading process invariably constructs – or, perhaps more accurately, reconstitutes during the act of reading” (56). If Booth’s approach to the text is further developed, it could be stated that the text acquires through this “second self” a psyche that functions independently from the author as well, especially considering the idea that it can “invariably construct or reconstitute itself” during the process of reading.

Since the fictive text occupies a space in the psyche due to the literary chronotope’s above-mentioned aspects, it is possible to elaborate on these statements by taking Bakhtin’s idea into consideration and by asserting that narrative chronotopes are literary means by which the text can acquire space in the reader’s psyche, as well as constructing the same chronotope within the psychological plane. It is also necessary to state that the author’s intentions can be deemed partially relevant or completely

irrelevant since it can be assumed that the texts' effects on each reader or reading can vary. Drawing on this idea, it is possible to think the text possesses a psyche in a sense, constructed by either the author intentionally, or can achieve such quality through its construction in order to interact with the reader. Regarding the text's independence from the author, in his essay "The Death of the Author" Roland Barthes explains that the author is the past of his work, and states "[l]inguistically, the author is never more than the instance writing, just as / is nothing other than the instance saying /: language knows a 'subject', not a 'person', and this subject, empty outside of the very enunciation which defines it, suffices to make language 'hold together', suffices, that is to say, to exhaust it" (145). It might also be asserted that Barthes's ideas can be used to support the case that the text in this context is solely responsible for the influence acquired from its reading. However, this does not completely nullify the author's place in the equation as the text can still be considered as a reflection of its writer; it merely intensifies the reader's and the text's significance for the actualisation of the work during the reading process.

The concepts of space and time hold an important place in psychoanalysis. This can be explored in many aspects and instances to which space and time psychologically adhere because a particular space and/or time could have a particular affect on the individual whether through memory, nostalgia, trauma or even mere influence. Also, the cruciality of space and time can be discussed in regards to an individual's perception in general. Through comprehending spatial and temporal aspect of the objects, an individual is able to assert a topology in their psyche, and by doing so they attach and ascribe dimensional property (which renders it unique to the individual within the context of its spatial and temporal qualities) to the meaning and value of these objects. To elaborate more on the subject, regarding time and space's place in psychoanalysis, Andrea Sabbadini explains that:

[t]he dimensions of time and space provide the coordinates through which we perceive external reality on the one hand, and experience internal mental and emotional states on the other. Time plays a key role in psychoanalysis— a process which is always terminated, while being intrinsically interminable— because bringing about change is one of its main therapeutic functions and because the transference operates according to temporally determined mechanisms, such as regression and repetition, involving the actualisation of aspects of the past in the

present. As to space, the existence of mental representations of external objects and object-relations involves the presence of an internal location where such representations occur. The complex interrelationships between inner and outer, as well as a definition of the borders separating them and of the bridges connecting them, are issues at the core of all psychoanalytic models of psychological functioning (xix)

Bearing this in mind, it is possible to argue that since time and space offer external and internal perceptive and psychological functioning to an individual, these dimensions are considered interconnected and interwoven in their psychological importance. Taking Bakhtin's statements for chronotope into consideration, the psychological aspect of literary chronotope can become significant and prolific on a perceptive and cognitive level. The literary chronotope can then be expanded and diversified into being inclusive of psychology and psychoanalysis, which might necessitate a more elaborate analysis, especially in postmodern novels.

Psychospace, according to James Hope, is the person-place relationship in which the influence of space, such as places, architecture, environment, on the person's mind can be examined and studied. In "The Semantics of Psychospace," Hope refers to the psychospatial archetypes which are combinations of connotative feelings associated with places of significance. He exemplifies this with the words "Arcadia" and "Battlefield," the first being associated with tranquillity and the latter with stress and brutalism. Hope explains the relation of psychospace to human perception as follows:

As the properties of the physical world, like shape and colour, are sensed and interpreted as perceptions of an exterior place, so, intangible perceived properties, like security, danger, excitement and fear are sensed and interpreted as constituents of an interior reality, which we call Psychospace. Psychospace is a complex amalgam of many mental, or psycho-components. Amongst them are Archetypal places. By identifying directly or by inference the Archetypal places which people are experiencing, comparisons can be made between those which are desirable and those which are not; causal connections can be postulated between the physical world and that of psychospace; and design decisions can be made about the physical properties of place which are likely to create desirable psychospaces. (31)

Although in his dissertation Hope utilises psychospace for architectural research, for the sake of this thesis the concept will be utilised for literary purposes. The concept could be adopted to literature with a psychoanalytical approach since the significance in the employed spatial and temporal elements could be similarly examined in the novel genre.

Hence, through psychospace, it is possible to analyse both the space's effect on the psyche through a physical representation as well as semiotic and linguistic representation. As mentioned above, Hope explains his argument by giving examples of how words that represent different places can evoke various emotions in a person's psyche since psychospace is a representation of psychological inference of place. The study of space and its relation to the psyche appears in many researches with the choice of terminology being psychotopology, psychogeography, or psychospace. These terminologies, although sharing similar basis with the emphasis on psychology and space, show minor analytical distinctions, which will be briefly divulged in order to consolidate the argument on psychospacial chronotopes.

In addition, psychogeography, as explained by A. E. Souzis is a significant and crucial concept for the French avant-garde art collective called "Situationists Internationale." The term introduces a more environmental and geographical spectrum to the relationship between art and the individual. Souzis elaborates on the subject by explaining that:

[p]sychogeography was one of the SI's [Situationists Internationale] main tactics employed to create these heightened, transformative moments, using play and chance. Guy Debord, SI's founding member, defined psychogeography as 'the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of the individuals'. Psychogeography, he further explained, was an open-ended, deliberately vague phenomena designed to encourage people to explore their environment – usually the streets of a city – as a way to open themselves up to play and chance and 'turn the whole of life into an exciting game.'(194)

In light of Souzis' and Debord's statements the experimental connection between space and individual shows parallelism with the playfulness of the postmodern novel which commonly presents obvious playfulness in the narrative. Regardless of the chosen term, whether it is psychogeography, psychotopology or psychospace, the foundational point of these concepts is the psychological interaction between space and individual. To allude on a similar case of approach for the psyche and space relationship, in order to offer a psychoanalytic understanding of space, Virginia Blum and Anna Secor refer to

the examples of the Königsberg bridges¹ in their article. Similar to Hope, they discuss the connection of space and psychology by utilising a graphical representation of the Königsberg bridges and state that:

[f]rom a psychoanalytic perspective this historical engagement with the bridges could be diagnosed as obsessional. Yet, while mathematicians and tourists have explored in depth the contours, possibilities, and solutions of these bridges, a psychospacial reading can illuminate how material spaces and psychic processes shape one another. This story of the seven bridges of Königsberg introduces what we will be calling a ‘psychotopology’ in which material and psychic spaces are inseparable from one another (1031)

As mentioned in the excerpt, psychoanalytical approach to space shows that space and psyche bear a reciprocal dynamic of influence, and considering the aforementioned discussions with Bakhtin’s chronotope, the temporal factor can also be taken into account since Bakhtin states that time can be taken as the fourth dimension of space. To delineate more on the psychoanalytical approach to space, Blum and Secor explain that “the relationship between space and psyche has been the site of ambivalence for psychoanalysts since Freud’s early topographical model of the psyche” (1031). Additionally, it is also argued that chronotopes ultimately concern perception and cognition, and therefore are epistemological as Liisa Steinby explains as follows:

the basic view shared by theoreticians is that the chronotope is a category of perceiving or understanding things; in other words, it is epistemological in character. Chronotopes are forms of cognition, or/and categories for representing these. Moreover, scholars unanimously follow Bakhtin in emphasizing that there is not just one chronotope, or spatio-temporal form of experience, but a plurality of them: there are different chronotopes for different views of the world and different social situations. (107)

Through the introduction of psychospace into literary research methods, it would be possible to easily address the spatial elements and their way of interacting with the psyche of the reader so that it might be more convenient to pinpoint and unify these elements under a more specified terminology. It would then be more accurate as an approach to combine the terms of “psychospace” and “chronotope” for the purpose of introducing a term that would serve as a method of studying and examining how the textual chronotopes interact with both the text and the reader’s psyche in research

¹ The Seven Bridges of Königsberg is a well-known problem in mathematics based on the bridges of the city of Königsberg. For the problem Leonhard Euler proved that there was no solution.

regarding the novel genre. As Habib also explains regarding Wolfgang Iser's ideas by stating that "in considering a literary work, one must take into account not only the actual text but also "the actions involved in responding to that text" (724). This is also why reader response theory is one of the crucial elements in the merging of the terms psychospace and the narrative chronotope, because the psychospatial chronotope is focused on the interaction between the reader and the text, and it aims to demonstrate the textual psyche which emerges in the aftermath of the writing process and is active on behalf of the author during the reading process. However, the textual psyche is affected by the reader's approach and vice versa. Furthermore, Habib explains Iser's approach to the interaction between the reader and the literary work by saying that "[w]e cannot identify the literary work with either the text or the realization of the text; it must lie 'half-way between the two,' and in fact it comes into being only through the convergence of text and reader [...]. His point here is that reading is an active and creative process. It is reading which brings the text to life, which unfolds 'its inherently dynamic character' [...]" (724). In light of the given statements, it would be possible to introduce and define the term "psychospatial chronotope" as the study of the narrative chronotope by means of its psychospatial/temporal properties which occupy conceptual and psychological space upon its reading. With the term "psychospatial chronotope" it is intended and aimed to address and explain the mutual psychological construction of place and time between the reader and the text as psychospatial chronotope indicates a mutual psychological construction of place and time between the reader and the text.

With the term "psychospatial chronotope," it is not intended to present a mere innovation, but rather a novel approach to the analysis of the narrative chronotope as introduced by Bakhtin to literature. Therefore, it is crucial to elaborate on the methodology employed in analysing a text for its psychospatial chronotope. Psychospatial chronotope as a term is influenced heavily by Bakhtin's theory of the narrative chronotope, the study of psychospace and reader-response theory in literary criticism. Whereas Bakhtin's theory of the narrative chronotope and the study of psychospace constitute the crux of the approach, reader-response theory acts as a catalyst in the merging of these concepts. This is also due to the fact that psychospace is intrinsically connotative of a receiver with its psychoanalytical approach and the

reader's position is intended to be taken into account alongside with the author's in analysing the psychospacial chronotope of a novel. The analysis of the psychospacial chronotope is to pinpoint and highlight the position as well as the function of the reader and the author for the actualisation of the text. Therefore, it is important to consider the text as a secondary persona of the author that is interacting with the reader on the author's behalf. The reader's participation in the actualisation, as well as the suitability of a co-writing process is also one of the important aspects of this approach. The analysis is conducted by considering both the reader and the author as elements of the text and its narrative chronotope. In doing so, it is intended to divulge the mode of operation of the text's narrativity, the author's conception and perception towards their reader in the writing process and how the author intends to be conceptualised and perceived by a mock-reader in the reading and actualisation processes. In analysing the psychospacial chronotope of a novel, the spatial and temporal aspects employed for the narrative serve as means to be connective towards a receiver, whether it is the author or the reader. Whereas fictional characters are accommodated in these settings, the actualisation process renders spatiality and temporality suggestive of psychological connotations. Furthermore, since chronotope is at the core of narrativity, the approach of the author towards their reader also makes the text present a pseudo-psyche towards an assumed reader which renders the writing and reading processes a proxy interaction for the actualisation of the work. Therefore, the reader's participation is in a way pre-emptively situated in the narrative when the approach of psychospacial chronotope is considered. For the sake of this thesis, postmodern novels will be the focal point as they offer much diverse elements for the study of the psychospacial chronotope, so much so that by challenging and pushing the boundaries of their narratives, their psychospacial chronotopes constitute textual psyches that act both autonomous and dependent of their authors. By doing so, they achieve participatory reading processes that can be deduced inclusive of the reader in their writing processes.

Moreover, the chronotope grants the text a pseudo-psyche that can aid the connection between the reader and the text. To elaborate, the narrative chronotope functions as a secondary psyche in place of the author because

[i]f the author were somehow to present a story completely, the reader's imagination would have nothing to do; it is because the text has unwritten implications or "gaps" that the reader can be active and creative, working things out for himself. This does not mean that *any* reading will be appropriate. The text uses various strategies and devices to limit its own unwritten implications, but the latter are nonetheless worked out by the reader's own imagination (*IR*, 276). (Habib 724)

The relation of this excerpt with psychospatial chronotopes comes into play due to the playfulness of postmodernity. The "strategies" and "devices" function in not only limiting the mentioned implications, but to challenge and encourage them in some postmodern novels. Thus, the postmodern novel's narrative chronotope functions in a way that is or aims to be highly inclusive of the reader. Additionally, the chronotope sustains narrativity as if an author of its own so that the creation can appear fluid and *organic*. Bakhtin's statements regarding chronotope can also further second this statement as he argues that "[t]ime becomes, in effect, palpable and visible; the chronotope makes narrative events concrete, makes them take on flesh, causes blood to flow in their veins" (250). The narrative chronotope which aims to include the reader to the text, can be said to evoke a psychospatial link between the text and the reader. Through this, the space and time employed within the narrative latches itself onto the reader's time and space in a fictional pseudo-symbiotic manner. Hence this process establishes a spatial and temporal interaction, which is also similarly addressed by Iser as Habib mentions by stating that "[r]eading, for Iser, reflects the way in which we gain experience: once our preconceptions are held in abeyance, the text becomes 'our present' while our own ideas fade into the past. We suspend the ideas and attitudes governing our own personality so that we can experience the 'unfamiliar world of the literary text' [...]" (727). Furthermore, as Louise M. Rosenblatt states "reading has too often been thought of as an interaction, the printed page impressing its meaning on the reader's mind or the reader extracting the meaning embedded in the text" (46).

To elaborate on the psychospatial/temporal interaction, in literary texts that possess the above-mentioned aspects, the reading experience is not limited to a pure linguistic-semiotic relationship, especially considering how Rosenblatt approaches the reading experience with the statements "it is a kind of experience valuable in and for itself, and yet – or perhaps, therefore – it can also have a liberating and fortifying effect in the

ongoing life of the reader” (334). What differs in the texts that possess psychospacial/temporal chronotopes is that the text aims to act as if the reader and the narrative progressed reciprocally. Some of the techniques in the narrative to achieve this are a direct reference to the reader figure, the inclusion of the reader directly into the narrative progression or a textual element within the narrative that not only psychologically influences the fictional character but the reader as well, such as the triggering of strong emotions or psychological trauma. The narrative simulates a textual psyche that can interact with the reader in this manner. The text either consciously aims to establish this bond or unconsciously lays groundwork for such interaction. The narrative chronotope thus manages to occupy a space in the reader’s psyche functioning to synchronise the flow of time and space for the reader and the text. The narrative chronotope on its own can be said to highlight the progression *for* the novel and the overall story structure, whereas the psychospacial/temporal chronotope highlights the interconnected progression of the reader *with* the narrative.

Furthermore, building on Bakhtin’s thoughts, Ivana Markova and Adelina Novaes define chronotope as “an epistemological and ethical organising principle of human activities” and that chronotope “involves a set of specific dialogical features that are temporarily and spatially interconnected not only in literary and artistic creations, but also in daily thinking, knowing, actions and communication” (122) which highlight the temporal and spatial interconnectedness of the chronotope with the reader’s psyche in terms of conceiving thoughts and processing information. Additionally, as discussed above, the literary chronotope already possesses cognitive and perceptual qualities that can interact with the reader and the author. It is not solely restricted to a linguistic or semantic construction, but is structured so for the purpose of providing a foundation and sustainability for the narrative progression. Regarding the literary chronotope, Keunen elaborates on Bakhtin’s definition by stating that:

Chronotopes are not only semantic elements of texts; they are also (and in the first place) cognitive strategies applied by specific readers and writers. At several points in his argumentation, it becomes clear that Bakhtin intends to conceive literature as a dialogue between (mutually interacting) texts, on the one hand, and the prior knowledge of readers and writers, on the other. This interaction between texts and mental procedures can be conceptualized in terms of invariant structures within literary communication -- chronotopes -- which are cognitive invariants used by

writers and readers in order to structure historically and textually divergent semantic elements. (2)

In light of the above-given excerpt and the previously discussed aspects of a psychospatial chronotope, the cognitive and perceptual aspects for the literary chronotope can show uncanny and unique qualities that serve a different purpose and function for both the reader and the author, aside from serving the narrative progression. The crucial part for the understanding of a psychospatial chronotope is to take into account the reader and the reading process as a cognitive and psychological experience. This then necessitates an approach that takes the reader's place in the reading/writing process into account and analyses the relation between text and reader through its structure. Additionally, to elaborate more on these psychoanalytic approaches to space and time, it would be necessary to clarify that although in practice these research demonstrate architectural, artistic, geographical, or even clinical focus, their merging point as the significance of spatiality and temporality in psychology allows the adaptation of such approach into literature especially for the literary chronotope. The utility psychology as a science for literary analysis hence can be further enhanced and employed in order to further explore the understudied aspects of the writing/reading process.

Through the employment of the psychospatial chronotope as a specific area of study, it can be possible to display how the space and time constructed in the narrative aims to interact with the reader's psyche. The aim of combining the terms "psychospace" and "chronotope" is to suggest a methodology for analysing the reader-space relationship with the text from a psychological perspective; how, for instance, the employment of the space and time in the text's narrative resonates with the reader's psyche during the process of both writing and reading. The places of choice, the construction of the environment, the temporal aspects interwoven to spatiality, and how these planes are given the purpose of syphoning the reader into the narrative as another self or identity in the text can be exposed through that approach. The combination of the terms "psychospace" and "chronotope" with the influence of reader response approach would address a possible area of study that focuses especially on the spatial and temporal inclusion of the reader within the text and the psychological interaction between the

textual psyche which is a secondary persona for the author as mentioned by reader response theory and the reader. As further explained by Blum and Secor as well, regarding the psychological aspect of space it can be stated that “the structural relations persist despite processes of transformation. It is through material spaces that the neurotic attempts to reconcile what Lacan will identify as the multiples levels, the topological complexity in other words, of psychic space” (1031). It would be more suitable in the literary sense, however, to refer to it as “psychospatial chronotope” rather than additionally including the qualifier “psychotemporal.”²

The reader’s psychospatial inclusion within the text is a crucial element for analysis since Bakhtin also mentions that “[t]he chronotope as a formally constitutive category determines to a significant degree the image of man in literature as well. The image of man is always intrinsically chronotopic” (85). A particular example to better observe how the term psychospatial chronotope can be utilised when examining a text would possibly be Peter Ackroyd’s *The Plato Papers* (1999). In the novel, time is intertwined with space itself, since Plato manages to travel through space and time by means of traversing. Examining the psychospatial properties of this chronotope would divulge such use of spatiality and temporality that aims to blur the historiographic order and presents an ambiguous geography which lacks a natural/environmental interaction. Thus, it stands in the reader’s psyche not as a journey or plot but rather as a humorous, philosophical “prophecy” that induces scepticism regarding humanity’s historiographic documentation. Although this philosophical “illumination” is achieved through parody in this case, it might be asserted that “[w]hile philosophy deals with abstract and universal concepts, artistic creations are designed as original and unique pieces. This is why Bakhtin (1920–1923/1990) argued that literary creations, and novels specifically, elucidate ethical issues and moral actions far better than philosophy” (Markova & Novaes 121). Therefore, as can be observed from the example above a novel can be dissected further to unearth interactions and relationships that could be elaborately delineated through the analysis of the psychospatial chronotopes.

² Bakhtin already refers to time as the fourth dimension of space as discussed before, and for the literary chronotope time and space can be taken as one since “chronotope” already conveys both meanings.

When analysing a text from the aspect of psychospatial chronotopes, one focuses on both the time and place used in the narrative, and how these two aspects serve textuality in order to evoke a response in the reader's psyche. As Hope also exemplifies as discussed above, the use of place and space contributes to evoke psychological response, and the use of places associated with negative emotions induce negative psychological reactions. Since the idea of chronotope argues that time and space act in unity for the narrative chronotope, it is possible to assert the idea that the use of time in the narrative is also a contributing factor for a psychological response owing to the fact that temporality of the narrative can be utilised to evoke nostalgia, extrapolation or negative chronologic/historical association. Although psychospatial chronotopes can be examined in any work of fiction, postmodern novels can be said to be the most fitting subject to study due to their inclusion and consideration of the reader and due to postmodern novel's literary qualities that enable both the reader and the writer to explore unusual and uncanny narrative structures which can significantly influence the reading process. In most postmodern novels, the text and the narrative are structured in a particular manner so that they require a careful reading process that might not be necessary for other types of novel. The significant point when analysing psychospatial chronotope in a novel is to analyse whether the text functions as a secondary psyche for its author that can render the narrative psychologically interactive. This indeed is not solely in the basic sense whether it could provoke a thought during or after a reading, but it is rather the rendering/positioning of the reader as if they were an element in the text that is a subject, a device to the narrative chronotope.

The idea of a psychospatial chronotope differs from the narrative chronotope; for while the former has the implication of a psychological connection of the narrative chronotope to the reader and their mindscape, the latter can be said to insinuate the intended purpose for the chronotope *for* the narrative itself. The author might assign a specific purpose or a symbolic meaning to the space and time employed in the narrative, so that the space and time function in favour of the narrative progression and the plot. However when these elements and factors are analysed as psychospatial chronotopes, their symbolic meaning, connection or function for the plot are rendered irrelevant. This is because the psychospatial chronotope revolves around the reader and the text. The

author's intentions in structuring such chronotopes in narratives might be deliberate or inadvertent. Regardless, the focal point of such examination is on the reader, and how the text serves in evoking a psychological reaction during the reading process. The concept of psychospatial chronotope, in fact, can be said to signify, divulge and bring an extensive definition to the psychological aspects of Bakhtin's views on spatiality and temporality as well. Since Bakhtin argues that in the narrative chronotope time and space take on flesh, it would then be possible to ascribe said chronotope a psychological function to be reactive to the reader's psyche. Just as perception entails bifurcation in the understanding of the Self according to Bakhtin, the text then can be said to induce bifurcation for the reader during the reading process. As Markova and Novaes explain:

Bakhtin's concept of the Self was from the beginning framed in the context of time and space. Young Bakhtin was preoccupied with the double nature of the Self, constituted of two oppositional components: bifurcation and indivisibility. The bifurcated Self reveals itself through perception: observing the other person means that the individual moves simultaneously in two worlds: in his/her own and in that of the other person. Looking at the Other from the Self's perspective, the Self can see what the Other person cannot not see. As Bakhtin states, the Self can see parts of the Other's body that the Other does not see. (118)

As can be seen in the excerpt given above, the idea that the reader (the Self) is psychologically affected by and/or included in the textual plane, in the narrative, can be adapted into literary analysis through psychospatial chronotopes since it complies with Bakhtin's thoughts on the Self. In reader response theory, there is a similar approach to this interaction which is explained as "the text produced by our response when reading is called by Iser its "virtual dimension," which represents the "coming together of text and imagination" (IR, 279)" (Habib 725). Although the approach of psychospatial chronotopes share a similar core compared to "virtual dimension," psychospatial/temporal approach to the narrative chronotope aims to analyse this "virtual dimension" from a psychoanalytic and postmodern perspective. As Davis and Womack explain:

Iser's phenomenological approach to theorizing reader response accounts for the text itself, as well as for the various activities involved in the act of critical interpretation. "The convergence of text and reader brings the literary work into existence," Iser writes, "and this convergence can never be precisely pinpointed, but must always remain virtual, as it is not to be identified either with the reality of the text or with the individual disposition of the reader" (275). Iser contends

that authors must fashion literary works that engage readers and establish an active and creative fusion between writer and reader. This synergy creates, in turn, what Iser refers to as *Konkretisation* – the realization (or comprehension) of the literary text by the reader. (61)

It is not aimed to precisely pinpoint the mentioned “convergence” by this thesis, but it is aimed to introduce and address a specific aspect of such convergence between the reader and the text from a psychological aspect through analysing their chronotopes. Certain postmodern novels possess particular chronotopes that necessitate a specific addressing of the stated convergence between the reader and the text. Additionally, the reader’s and the text’s chronotope becomes a psychological duality through psychospatial chronotopes. The psychospatial chronotope interacts with the reader’s psyche in order to achieve spatial and temporal simultaneity and synchronisation, and the reader is rendered a textual element, which is not influenced by mere consumption and interpretation of the text. Furthermore, the statements can be said to further highlight the idea and the argument that it is necessary to implement a psychological perspective and dimension when analysing a literary chronotope, since the psychospatial chronotope focuses on the reading process.

Another key concept and area of study for this thesis is related to Cyberculture due to the fact that interactivity of media introduced with it brought about various novel psychological and textual phenomena that begot countless text and research into literature. Many contemporary novels started to utilise Cyberculture for many aspects regarding its impact on social and individual life. Through the advent of computers and internet, a nascent medium of textual plane is introduced. As Escobar mentions, “[f]rom print-based paradigms of visual literacy to the virtual worlds of digitized information, we are witnessing a transition to a new postcorporeal stage that has great promise for creative social logics and sensorial regimes” (216). With the rise of Cyberculture, the narrative chronotope in postmodern novels also started to differentiate and vary. The space and time employed in the narrative could be digital, which is constructed by means of utilising computer terminology as well as codes, or also a writing style that rendered the final work as a hypertext. This way the authors were able to shape the textual structure of the narrative in a way that it is not only immersive but also inclusive for the reader.

The text, through its combination with technology, can exist on a digital plane instead of a physical one and can occupy a cyberspace. Text is starting to belong more into the digital text and Davis exemplifies this by saying that “handwritten personal letters are becoming less prevalent, replaced by e-mails; these electronic missives may be saved on hard drives, as digital memories or records, perhaps within files devoted to specific individuals” (215). The obvious prevalence of technology in daily linguistic and semantic interaction shows that “[t]he power and paradox of cyberspace is its ability to liberate and dominate simultaneously” (Jordan 2). The cyberspace provides a plane of virtual existence that is still tethered to the real time and space, while it simultaneously maintains its own properties for spatial and temporal existence. Keeping this in mind, it is possible to say that the textual plane in works that include elements of cyberculture possesses layers of chronotopes. Therefore, the concept of cyberspace is significant in studying psychospatial chronotopes due to their layered structure within the text. The cyberspace that is created as a phenomenon of the digital age and the internet proposes a completely different understanding of reality, which Jordan explains as follows:

[c]yberspace can be called the virtual lands, with virtual lives and virtual societies, because these lives and societies do not exist with the same physical reality that ‘real’ societies do. With the emergence of cyberspace, the virtual becomes counterposed to the real. The physical exists in cyberspace but is reinvented. Virtuality is the general term for this reinvention of familiar physical space in cyberspace. (1)

Bearing this in mind, the cyberspace possesses psychological qualities that offers valuable material for the study of psychospatial chronotopes especially in postmodern novels that contain elements of cyberculture. Since the virtuality that is referred by Jordan is related to the concepts of space and time, they can be analysed for their psychospatial aspects, and this would bring a more definitive explanation to the properties of the cyberspace employed within narratives in literary works. Cyberspace stands more as an abstract and intangible plane when compared to material space, and therefore its complications in the referentiality and mapping of the narrative chronotope.

Another importance of cyberculture for literary studies is its bringing new perspectives for the understanding of the text and the author. Through various means, a text that can be read gains substantial multiplicity in each reading since one can come up with a

different perspective due to specialities that could completely alter the viewing and/or reading of the text. Alex Saum-Pascual refers to the digitalisation of contemporary literature by explaining that:

Correspondingly, since the digital turn of the past century we have seen an increase in the production of works of literature built thanks to, or around, digital technologies, many of them now accessible via the Internet. Hypermedia narratives that offer multiple reading paths to the user, self-generative poems that permute their verses, or those others that flash and dance on our screens are some examples of what has come to be known as “electronic literature” (e-lit). (70)

As mentioned above, the digitalisation of literature allows a convergence between media for the writing, reading and actualisation processes of a work, as well as introducing novel approaches to its creation process. To elaborate, in the contemporary age it is possible to program an AI for it to cybernetically compose a fiction using simple algorithms³. Then it would also be possible for the AI to intermittently make miniscule alterations within the text from time to time if it were programmed to do so. Hence, each reading of the text would be different due to the AI’s continuous interference with the text. In fact Johannes Heldén & Håkan Jonson’s artistic project called *EVOLUTION*⁴ explains this case. The project is a cyber work of art that can be accessed by web browsers, computers or any kind of device that can browse the internet. It functions through its database and an algorithm that is fed with Heldén’s eco-poetry, and once initiated it creates poems in free verse with the words used in Heldén’s poetry.

The project can be said to create ethereal and chaotic chronotopes imbued with ecological elements through the words conveyed through display. Each experience of the project is different and unique because the algorithm randomly selects the words to use, and furthermore the text perpetually changes depending on the viewer’s choice of speed for word generation. As Heldén and Jonson state in their abstract of *EVOLUTION*, they attempt to challenge the conventional definition of the author as the

³ For more information on what Artificial Intelligence can accomplish
<https://www.theguardian.com/books/2019/mar/25/the-rise-of-robot-authors-is-the-writing-on-the-wall-for-human-novelists>
<https://www.theguardian.com/commentisfree/2020/jan/27/artificial-intelligence-computer-novels-fiction-write-books>

⁴ <http://www.textevolution.net>

sole creator of a text. Additionally, this would also suggest the idea that the text in *EVOLUTION* is dependent on its algorithm, the cyber author. If Roland Barthes's ideas in *The Death of the Author* (1967) about how the text is independent from the author are taken into consideration, it would then be possible to assert that for the cyber textual plane the case differs, since in the above-mentioned case the text is not independent from the AI. Validity of this statement would also bring the complexity and the issue of identifying the author; is it the AI or the programmer of the AI? Escobar states that

Computer, information, and biological technologies are bringing about a fundamental transformation in the structure and meaning of modern society and culture. Not only is this transformation clearly susceptible to anthropological inquiry but it constitutes perhaps a privileged arena for advancing anthropology's project of understanding human societies from the vantage points of biology, language, history, and culture. (211)

Therefore, it would not be wrong to state that the relation of cyberculture and cyberspace with psychospacial chronotope is established through the human factor. These terminologies bear qualities that are aimed to serve humanity in one way or the other, especially considering the psychological aspect of the terms. When the aforementioned case with the AI is considered, it is also possible to include the area of posthuman studies as well, and also to consider AI an author. In that sense, it could be stated that “[t]he text, which had been considered slave to the author’s ‘intended meaning,’ has killed the author in that it has gained power beyond the author’s intentions” (Savi 88). Humanity transcends into the digital psyche as Remshardt mentions by stating that “posthuman designates an evolutionary or morphological step towards a synthesis of the organic and mechanical/digital, and may indeed portend an apocalyptic and deterministic techno-scientism culminating in the subsumption of human consciousness into the binary code of cyberspace” (135). This comprises of concepts closely related to posthuman studies after all. Regarding the influence of cyber culture and convergence culture on works of fiction and literature in general, Fan argues that digital media and communication methods “encourage us to think of textuality in ways that converge media, treating them as dynamic, cross-referential, and interactive” (209). In that regard, it is possible to examine contemporary works of fiction from their interactive aspects. As Fan also suggests, especially with the emergence of the cyber

culture and convergence culture, contemporary works, particularly postmodern novel, started to include more interactive elements that give the reader a more crucial position.

Developments in the cultural and technological fields and psychology have been contributing factors in the foci of the postmodern novels. Postmodern fiction challenges the text's boundaries and the limits of both the author and the reader. In some postmodern novels, there is the possibility of assessing and analysing the characters through psychoanalytical reading, which presents the opportunity of inspecting the psyche of the characters within their literary chronotopes. Along with the developments in the technological and psychological fields, a nascent aspect to examine the concepts of textuality, cyber psyche, and psycho-space is to emerge. The inclusion of these concepts broadens the properties of the texts and challenges the relationship between the reader and the author from a completely new perspective. Advanced technology's effects in cyberculture have begun to be reflected in the literary works, and these works demonstrate a psycho-spatial interaction that yet needs further exploration.

Without a doubt, postmodern novel's playfulness and challenging of the writing norms enabled various approaches to be employed when analysing and examining the narrative and textual structure of a work. Narrative complexity, significance of the characters' psychologies and the direct references to the writing and the reading processes render postmodern novels more demanding and thus playful towards their readers. The psychological depth as a layer along with the narrative structuring of the novel highlight a psychological interaction between the text and its addressed reader. Regarding the reader's position in this interaction, Davis and Womack explain that "[o]f particular significance is Gibson's formulation of the 'mock reader, 'the quasi-persona that the text invites the reader to assume via the language and rhetorical devices inherent in a given literary work [...] The mock reader, moreover, functions as the mask that readers wear as they explore the mock possibilities available in the narrative" (52). So, it could be asserted that the "mock reader" occupies a place in the narrative chronotope as explained by Davis and Womack. The reading process enables the reader to be manifested within the text as well since the author is writing *for* a "mock reader." This can be further explained by saying that "[f]or Gibson, understanding the relationship

between ourselves and the author allows readers to recognize the interconnections between the narrative's authorial voices and the fictive modifications or manifestations of ourselves in the text" (Davis and Womack 52). In addition to these statements, remembering Bakhtin's definition and use of the chronotope, the artistically created chronotope, in specific postmodern works, not only is notable and unique, but also shows "psychospacial" effect that targets the reader. Furthermore, it is crucial to note that psychospace as a concept is not restricted to the analysis of a particular medium. On the contrary, it can be employed as an element of analysis for various media as Hope asserts:

Some archetypal psychospaces are less obvious and more speculative. They are created from entirely different sources and depend on such devices as illusion, (TV, film, theatre) the spoken and written word (myths, stories), the contrived set (Disneyland, theme parks) and latterly, virtual, electronic reality. These media have the ability to metaphorically transport people from one reality to another. Mundane places are transformed, emotional states are induced by light and sound, fairy tale and myth. Archetypal places like Theatre, Mythica and Storyland are created and emotionally experienced at another level of imaginative perception. (32)

In addition, considering that Hope refers to psychospace as "a linguistic model" in "The Semantics of Psychospace," it can be implemented to literary analysis as well, and in doing so, the narrative chronotopes of postmodern novels can be divulged further for their textual construction.

When the spatial qualities of the narrative chronotope and the person-place relationship in accordance with Hope's statements are considered, it can be asserted that the narrative structure of a novel induces a spatial and temporal influence through the textually created space and time. Specifically, postmodern novels further tamper with the concept of this narrative chronotope to demonstrate this psychospacial interaction between the reader and the text. This is due to the diversity and productivity made available for literature through postmodernity. The postmodern chronotope offers so much more in terms of textual and narratological creativity, as well as providing better and more efficient representations of contemporary world. Regarding this, Smethurst explains that:

[p]ostmodernism is conceived here as a significant and far-reaching shift in the indicators of space and time, affecting areas of life as far apart as cosmology and

comic books, economics and ecology, architecture and archaeology, mysticism and history, cyberspace and cinema. All of these areas and more are considered in the present work, first to establish the case for the postmodern chronotope as a way of seeing the postmodern world out of kilter with a modern consciousness of space and time, and then as subjects and themes explored in the postmodern novel. (1)

As explained in the given excerpt, postmodern novel can offer more spatial and temporal depth through inclusion of many areas as subjects, especially through the employment of cyberspace. Space and time become effective indicators for delving into the obscure concepts of psyche, identity and textual consciousness. Smethurst elaborates further to discuss that postmodernism disseminates about and is obsessed with the idea that the perception of the world can be altered through representations of the world. By alluding to the changes brought through technology, Smethurst explains the shifts, on a spatial and temporal level, in perceiving the world by arguing that as a first significant shift:

postmodernism signals a radical loss of differentiation between the real world as historical and geographical referent, and representations of the real world. And the second significant shift is that this loss of the real occurs not in the age of machines that were visible and palpable, but in the age of information, where so much is invisible and falsifiable. If the time-spaces of modernism were constituted in cities and suburbia and traversed by motor vehicles, aeroplanes, electromagnetic devices and the cinema, postmodernism is constituted in cyberspace and transmitted through electronic media. The real world, as a visible world in which things could be seen to be happening, work could be seen to be getting done, and people and objects moved around in physical space, is gradually effaced, leaving its traces on the surfaces of the new 'real' world of electronic simulacra. (3)

The playful effect of these "electronic simulacra" mentioned by Smethurst entices the necessity of studying cyberspace as utilised in postmodern novels within the scope of psychospatial chronotopes and the spatial and temporal existence both in reality and fiction becomes fertile to explore the qualities and boundaries of psychologically interactive texts. Therefore, postmodern novels and psychospatial chronotopes are compatible with each other due to the fact that postmodernity cultivates and enhances the capabilities of the text and its relationship with the reader. In a sense, it could be asserted that postmodern novel communicates with the reader as the reader communicates with it.

It could be stated that examples of spatial and temporal analysis in postmodern works are ubiquitous in art, and to specify, regarding Rachel Whiteread's⁵ sculptures Petra Eckhard states that "[a]s a visualization of postmodern tropes such as homelessness, restlessness, and memory, Whiteread captures the spirit of the 1990s - an age in which virtual realities, cyberspace, avatars and other products of the new communication technologies start to confuse fixed categories of time and space and thus make the familiar strange" (11). Additionally, regarding the uncanniness of Whiteread's works Eckhard offers an overview by drawing on their spatial and temporal qualities by asserting that "[t]hey trigger in us uncertainty, disturbance, and doubt as the boundaries between the living and the dead are heavily blurred. They challenge rational modes of knowledge because they confuse the spatial (inner/outer) and temporal (past/present) dimensions of reality" (10). As can be seen, the spatial and temporal aspects of Whiteread's sculptures establish a psychological connection to the observer. Aside from what it symbolises and represents, the established connection is spatial and temporal for the observer's psyche and in doing so it constructs an artistic chronotope through which the work can interact with the observer; manifesting psychological connection and significance.

The metanarratives, psychological depth and trauma discourse in postmodern novels can be said to branch out and invigorate the interaction between the reader and the text to include a spatial and temporal plane of mutuality. Through this mutual bond of interaction, the text is able to shape the reader and vice versa. Additionally, regarding trauma discourses Eckhard states that they "are characterized by a radical destabilisation of time, space, and identity, resulting from the mere impossibility of a coherent representation of personal or collective catastrophes," and she further emphasises space and time as their crux by adding that "representations of trauma are created along the lines of temporal and spatial paradox as they have to rely on the stylistic translation of the involuntary revisiting of past times and spaces" (11). To elaborate on the mutual significance between the reader and the text in the light of the previously discussed statements, the psychospacial relationship between the text and the reader consists of the

⁵ Dame Rachel Whiteread is an English artist, sculptor and is the first woman to win the annual Turner Prize in 1993.

narrative chronotope, the textual construction of the text, and the method for the inclusion of the reader. Hence, the psychospatial chronotope is concerned with and addresses the use of time and space in the narrative and their psychological qualities as well as their interaction with the reader. Therefore, the study of the psychospatial chronotope suggests that postmodernity does not discard and/or exclude the human factor from the reading and decoding process. On the contrary, it shows that the reader is a crucial aspect and that postmodernity does not merely focus on the text. Additionally, it also aims to show how eclectic and prolific postmodernity can be. Taking the use of cyberspace and the multimodality caused by the digital influence in the writing of postmodern works into account, it would be much more efficient to analyse psychospatial chronotopes in postmodern works that offer a convergence of reader participation and cyberspace.

In this regard, this thesis will analyse Winterson's postmodern novel *The PowerBook* (2000) as it offers a psychospatial chronotope and a textual psyche that is highly reflexive towards its reader. Winterson's *The PowerBook* is an epistolary novel that consists of various short stories written by Ali or Alix. The novel is multi-layered, and as the novel itself also suggests, its aim is to make the story and the reader one. Including chapters such as "New Document," and "virtual road," the novel heavily uses the cyber space in order to convey a story of love. *The Powerbook* also suggests a problematisation of identity through offering freedom for the reader by means of different characters within the stories. As Nick Rennison also explains:

In interviews Winterson has repeatedly expressed her fascination with the imaginative potential of new technologies and she is reported to be working on an internet project for the BBC. *The PowerBook* (2000) reflects that fascination. The narrator of the book is an online writer, Ali, another of Winterson's indeterminately gendered characters, who fashions and refashions stories for those who request them. 'Slightest accidents open up new worlds', Ali says, and the brief stories and imaginative flights that she conjures up in response to her e-mails and sends back out into cyberspace do indeed open up new worlds. (153)

By visiting historical places and referring to historical literary figures such as Sir Lancelot, the novel employs the cybernetically constructed spaces and how they psychospatially interact with both the character and the reader. As discussed above, the employment of cyberspace at different times in history renders the narrative chronotope

of the novel complex and intangible, thus it makes the spatial and temporal aspects of the narrative influential for the reader from a psychospacial aspect. Furthermore, the novel indicates suitable qualities for the concepts of a textual psyche and psychospacial chronotope through its choice of corporeal and cyber spaces.

Steven Hall's first novel *The Raw Shark Texts* (2007) follows the story of the protagonist Eric Sanderson, who suffers from severe memory loss and finds a remnant of documents and letters from a person titled "The First Eric Sanderson." In fact, the novel includes many tangible media both by mention and even illustration as "the protagonist of *The Raw Shark Texts*, the second Eric Sanderson, encounters a variety of digital and nondigital media: a typed letter, newspapers, journals, books, computers, and databases" (Saum-Pascual 73). The novel suggests the problematique of the text and the hypertext, and challenges the limits of textuality, as well as the relationship between the reader and the text. By referring to technological developments and products of cyber culture, the novel "provides a critical commentary on media convergence and adaptation as having sociocultural effects on language for the human and language for the posthuman" (Fan 213). It explores the limits of cyber space and how it can interact with the reader from a psychospacial aspect. Its main antagonists, the Ludovician and Mycroft Ward are good examples that stand for the problematisation of the text and the cyber psyche; the Ludovician being a conceptual shark, a textual entity, which is also a textual apex predator, and Mycroft Ward being a pseudo-immortal singular psyche of plural corporeality.

These novels bring a new aspect to the relationship between the reader and the author through the inclusion of the reader as a participant to the narrative. In *The PowerBook*, this is partly achieved through a direct reference to the reader. In *The Raw Shark Texts*, on the other hand, this is partly achieved differently and indirectly through the subtle use of the text itself. This shows that these novels aim to achieve a psychospacial reaction. Therefore, this makes it crucial to analyse and compare the novels within the scope of the concepts of cyber-psyche, textuality, and psycho-space. The psychospacial chronotope in Winterson's *The PowerBook* consists of two layers which are both digital and fictional. They not only aim to psychospacially interact with the reader's psyche, but

also function in a way to include the reader as an element within the textual plane. In Steven Hall's *The Raw Shark Texts*, on the other hand, the psychospacial chronotope can be said to *infect* or infiltrate the reader's psyche. Texts that include elements of cyberculture diversify the possibilities of the psychospacial chronotopes between the text and the reader as mentioned before. They increase the layers of chronotopes existent within the narrative. The use of digital planes, textual spaces can be considered as examples for the psychospacial interaction towards the reader, as these function as elements of psychospacial chronotopes that consist of digital and textual constructions as bedrock for their narrative. Therefore, it might be asserted that these texts aim to include the reader as an element within the constructed psychospacial chronotope. In the following chapters, both of these novels will be meticulously examined and analysed with regards to the psychospacial chronotopes they employ.

In conclusion, the study of psychospacial chronotopes in the novels with reference to the key concepts mentioned above can offer a more detailed examination for the reader-text interaction introduced by reader response theories and for the psychological person-space/time interaction between the reader and the narrative chronotope. Additionally, it will be discussed that postmodernity brings more significance to the reader and the reading process, along with the writing process, and that postmodernity is eclectic and prolific due to the psychological depth, and spatial and temporal variety and creativity it cultivates. Thus, it enables the research of the purpose of a text's spatial and temporal qualities, as well as their effect on the psyche of the reader. Since these qualities manifest a textual psyche, which offers a complex and playful (co/re)⁶writing and reading experience, they require spatial and temporal exploration and analysis to divulge their interaction with the reader. Furthermore, the employment of cyber elements and digital planes offer layered narrative chronotopes that are essential to understand psychospacial chronotopes in postmodern novels. Since both Winterson's *The Powerbook* and Hall's *The Raw Shark Texts* employ and interact with cyberspace and psychospace, they can be analysed in terms of their psychospacial chronotopes. Accordingly, through detailed analysis of the stated novels, this thesis will aim to

⁶ The reader is, in a sense, rendered a rewriter, or a cowriter, for the actualisation of the work.

explore how the psychospatial chronotopes within these texts function and interact with the reader.

CHAPTER I

**READER AS THE ELEMENT IN CONSTRUCTING THE
TEXTUAL PSYCHE IN JEANETTE WINTERSON'S *THE
POWERBOOK***

You can change the story. You are the story.

(Jeanette Winterson, *The PowerBook*)

Jeanette Winterson was born on 27 August 1959 in Manchester and was adopted by Constance and John William Winterson. Her adoptive parents were highly religious as also mentioned by Winterson herself, the only literary source in the household was the Bible⁷. She left home at the age of 16, coming out as a lesbian, and worked at various jobs to support herself so that she could study English Literature at Oxford University. Her first novel, *Oranges Are Not the Only Fruit* (1985) which she wrote after she moved to London, won her the Whitbread Prize for a First Novel. Later, the novel was also adapted into television by Winterson in 1990.

As a postmodern writer, Winterson aptly demonstrates the boundaries that can be subverted or played with both in fiction and the textual structure of a novel. Her novels cannot and should not be limited into gender issues or lesbianism, since she tackles so much more and challenges a diverse variety of concepts, pushing the limits of the text to the other levels. *Oranges Are Not The Only Fruit* can be considered a semi-autobiographical novel about a young girl called Jeanette and her journey of becoming a missionary for the power of love. The novel is “widely read and celebrated for its picture of a young female evangelical’s discovery and embrace of lesbian desire, interweaves realism, and facts of Winterson’s own life, with fairy tales and romance narratives that parallel the main plot” (Caserio 220). Although the novel deals with lesbianism and the protagonist Jeanette’s exploring her identity as a lesbian it would not

⁷ Information obtained from <https://www.jeanettewinterson.com/author>

be fair to categorise Winterson's novels as merely "lesbian novel." Her second novel *The Passion* (1987) is a historical fiction novel set in 1805 and revolves around a French soldier in the Napoleonic army. The novel also won her the John Llewellyn Rhys Prize. *Sexing The Cherry* (1989) is about a giant mother named The Dog Woman and her son Jordan. The plot revolves around their journey through space and time and includes intertextual renditions of the German fairy tale "The Twelve Dancing Princesses." *The Stone Gods* (2007) is set in a futuristic post-apocalyptic world where the advanced technology brings about the dehumanisation of love and the commodification of sex, since physical alteration and youth preservation for a younger mind and body is possible as well as advanced artificial intelligence with the spread of Robo Sapiens. One of her latest novels *Frankissstein: A Love Story* (2019) is a reimagining of Mary Shelley's *Frankenstein* (1818). The novel takes place in Brexit Britain revolving around the characters Victor Stein and Ry Shelley, as well as transgressing time to be inclusive of Mary Shelley's writing of *Frankenstein*. Considering its sci-fi elements, the novel is similar to *The Stone Gods*, nevertheless it shares Winterson's consistent approach to boundaries, love and passion.

Love is a very dominant theme in Winterson's works, but she does not simply focus on the romantic interaction between characters. She explores and plays around the boundaries imposed on the understanding of love, while she utilises the text's capabilities to the fullest. There is a plethora of material regarding gender politics that can be studied in her work, as well as apt sci-fi elements that distinguish her novels from other postmodern works. Regarding the aspects of contemporary novel that challenge the boundaries of writing and Winterson's style James argues that:

[i]t is not difficult to see, then, how numerous aesthetic categories and theoretical paradigms might be combined when mapping the formal geography of contemporary fiction. But a disparity of approaches does not always entail their mutual enrichment; and not every approach facilitates our engagement with novelistic technique. Where the close reading of fictional space is concerned, that temptation to invoke topography as a critical tropology reaffirms the importance of invoking *space* and its many derivatives with conceptual and grammatical precision. Jeanette Winterson's reminder seems apposite here, that 'the language of literature is not an approximate language', since those spaces it allows are not formless vistas of subjectivity, they are new territories of imagination'. For

Winterson also insinuates that imaginative literature has increasingly served as critical theory's subsidiary resource. (25)

Additionally, the use of “space” almost functions to lure the reader into the fictionality in Winterson's novels through her characters, the use of spatiality and temporality and the other narrative tools. Her characters surely never cease to show unique characteristics as more than often they tend to demonstrate their ambitious and dreamer-like motivations in her books. As postmodern novels, Winterson's works are intertextual, self-reflexive, self-referential, and they possess metafictional qualities. She engages in reimaginings, reinterpretations and rewritings of the classical works of literature as well in most of her novels.

In *The PowerBook*, an e-storyteller with the name Ali/Alix promises the reader “Freedom, just for one night” through their stories. The novel presents the reader with a cyber epistolary romance between a “language customier” and their presumable client as observed through their e-mails. Considering the use of cyberculture along with the actual reality of the narrator, it could be mentioned that “*The PowerBook* comes across as a complex meditation on the role of cyberreality in the imaginative reshaping of gender identities, the reconsideration of time and space and the relationship between bodies and technology. The narrator offers an uncanny, Houdini-like display of metamorphosis, starting with the uncertainty of his/her gender” (Lazar 152). The reader, in a sense, is taken through a journey that includes the deconstruction and reconstruction of space and time in pursuit of love that spans over corporeal and virtual planes through the persona of the main character Ali/Alix.

The text challenges the boundaries not only of identity, but also of spatiality, temporality, and textuality. In doing so, Winterson's and Ali/Alix's characters occupy both cyberspace and “meatspace.” As the narrator also emphasises, the stories as a whole intend to liberate the reader and to “read” the reader. Cyberspace can be considered a vital factor in the liberation of identity and the playfulness towards boundaries as Mine Özyurt Kılıç also suggests by explaining that “[t]he book draws on the opportunities for crossing boundaries that cyberspace offers to individuals; so it is a play on the idea of cyberspace, changing identities and possible emotional interaction.

Employing this theme of boundary-crossing via the Internet, the novel becomes a medium for transgressing the boundaries of gender roles as well” (287). This interaction induced with the novel’s chronotope enhanced with the influence of cyberculture, which presents the novel as a hypertext, enables *The PowerBook*’s chronotope to be psychospacial/temporal so that it can interact with the reader as well as approaching the process of reading as if it were a mutual process of change for both the reader and the author. Furthermore, the narrative chronotope in the novel offers as much power as possible to the reader while also trying to interact and affect the reader. In other words, *The PowerBook* shows a true power play between the author, the text, and the reader. Therefore, it brings the reader to the foreground by establishing their importance in the reading and writing process. The aim of this chapter, therefore, is to discuss the novel’s psychospacial chronotope and to demonstrate its textual psyche by means of analysing the relationship between the reader and the narrator.

In a cyber-epistolary style, Winterson and Ali tell the stories of lovers that span over time and space, while also rendering these concepts a trail of romance in the search for love and self. In a shop called “Verde’s” Alix describes the spectacle used for the fictional characters in her stories. Ali/Alix, “utilizes the momentary and imaginative possibilities of virtual reality, [and they are] able to transport [themselves] and the object of [their] affection, Tulip, through time and space” (Pelle 31) and by doing so, *The PowerBook*’s narrator imbues the novel’s narrative chronotope with cyberspace; rendering the organic and figuratively biologic structure of the chronotope semi-digital. She creates DNA, genes, and flesh for her readers so that they can be entirely liberated in her and their stories. The escapist coaxing by the author is alluded by Ulf Cronquist as follows:

This temporary escape offered initially is relative to the past: somewhere in the sixties we began taking off our clothes but we did not yet take off our bodies; we began creating new stories in our minds, not yet using laptop DNA but perhaps other mind-expanding substances like the vinyl of ‘Lucy in the Sky with Diamonds’. Thus, some steps ahead, we are now being prompted to undress and separate our body from our mind to escape virtually, leave the flesh and its clumsy biology somewhere else – to become digitally forwarded subjectivities. (52)

The novel, of course, is not only a collection of mini-stories dealing with conflicts in love. As the narrator also mentions, the story is not only read, but it also reads. The

story reads and changes both the author and the reader as the story itself is reciprocally affected and influenced by them. Additionally, Stanley Fish interprets the process of reading and literature by explaining that:

[I]terature is a kinetic art, but the physical form it assumes prevents us from seeing its essential nature, even though we so experience it. The availability of a book to the hand, its presence on a shelf, its listing in a library catalogue all of these encourage us to think of it as a stationary object. Somehow when we put a book down, we forget that while we were reading, it was moving (pages turning, lines receding into the past) and forget too that we were moving with it. (43)

Applying Fish's idea to the novel one could state that it is through a textual psyche that the reader "moves" along with the narrative. This mutual interaction occurring during the reading process is actualised through instances that are presented by means of a psychospatial chronotope that intermittently shifts the narrative, granting the text a psyche that is representative of the author. Hence, the narration changes in tone and direction as the reader and the author interact through cyberspace. What begins as the journey of a Tulip smuggled by Alix from the Ottoman Empire, suddenly shifts to the continuous pursuit of passion between Ali and her client, a married woman. As indicated by the narrator, these stories are bound to change under the author's hands, therefore

[t]he reader has been warned: a spring of words is to follow, turning into a river of stories that the readers themselves should gather into an ocean of meaning by using the alchemy of their imagination. The novel contains the story, the story contains the words. The words contain the actions and emotions, so the readers must find their way back, from emotions to words, from actions to stories, and to the wholeness of the novel. (Preda 142)

Story after story, Ali tells of lovers like Lancelot and Gwynewere. Finally, the novel concludes with a contemplation conveyed by Ali. Cyberspace becomes "meatspace," and in a sense possibilities and fiction become memories.

The PowerBook is different from Winterson's other novels with its employment of cyberspace, and its dealing with various identities: the identity of the author, the text, and the reader. The way the novel is physically presented with its hardcover is to imitate a personal computer while the reader is interacting with it. It could be argued that this attribute of the novel renders it multimodal, hence intermediating the e-mails between

an author and a reader (the addressee in the novel). Özyurt Kılıç highlights the decorum of the novel's presentation with regards to its use of cyberspace by stating that:

[t]he idea of cyberspace, which stands in sharp opposition to meatspace, permeates the book, not only in the content but also in the cover and the title. The hardback 2000 edition is designed in such a way that, with its black square shape, it very much resembles a set of compact discs. Thus, the reader is meant to touch his/her personal The PowerBook as if it were a PC with the CDs in it to be played at home. (289)

Even the titles of the chapters simulate a digital document since it benefits heavily from computer jargon as also explained by Cronquist:

In the table of contents that initially addresses the reader's eyes, there are computer key-words like OPEN HARD DRIVE, NEW DOCUMENT, VIEW AS ICON, EMPTY TRASH and QUIT, SAVE. On the inside of the cover there is a picture of a Macintosh PowerBook laptop with the key sentence 'Freedom just for one night' coming towards the reader on the screen. On the back inside there is the same laptop screen saying: 'You can change the story. You are the story.' The paratextual effect is somewhat banal since freedom and storytelling are, of course, not dependent on virtual space technology. (53)

The novel, in terms of presentation for reading, is aestheticised as if it were a user interface for the reader. This choice of style in structuring these titles adds hypertextuality to the overall presentation of the novel in digital and print forms. Each story conveyed by the narrator constitutes texts that function as links to different digitalised chronotopes of fiction. Winterson utilises the possibilities of the cyberspace to render the mode of operation and the narrative progression of her novel to function as if it is a personal computer. Hence, the reading process, in a way, becomes a process of *browsing* the documents of the author's psyche. Furthermore, the titles correspond to the theme of the stories or instances that focus on the writing process as Özyurt Kılıç also points that "these titles function as the thematic signifiers of each chapter. For instance, in the chapter "EMPTY TRASH", Alix gives an account of the hard life she has had in her childhood. The sharp gender boundaries in the family annihilate the existence of Alix as a girl" (289). Another particular thing about the novel is that by commonly using the pronoun "You," Winterson intends to integrate the reader into her stories. Her identity becomes interwoven with her text, and the story changes the reader as the reader changes the story, and evidently, the author. This is due to the author's attempts to render their text a self-functioning component between the author and the

reader since Winterson's narrator progressively becomes a subject to their own stories and writing as can be observed in the progression of the novel.

Furthermore, Winterson emphasises the playfulness and particularity of space and time especially with the element of cyber space in *The PowerBook*. How can one differentiate between their identity on the cyberspace and "meatspace?" Is it their true self that they reflect and advertise on the web? Özyurt Kılıç addresses this element foregrounded in the novel by stating that "[a]pparently, cyberspace allows people to change their identities and enables them to adopt roles as different individuals. This freedom to alter one's identity, or to express an imaginary one, causes problems for the concept of identity" (288). The multiplicity of personalities, even if it is performed through creating online avatars, can be said to blur or thin the line between the individual's actual identity and alter ego. Ali seems to be directly afflicted by this crisis since her stories and persona on her e-mails start influencing the way she functions psychologically, since love is a powerful emotion to infect someone's psyche with as demonstrated in Winterson's novel.

In terms of its narrative structure and chronotope, *The PowerBook* consists of many different sub-chronotopes that are connected through its main narrative chronotope. The fact that the novel includes various stories merged thematically with the concept of love might make it seem as if *The PowerBook* is a collection of short stories. One could even consider these stories as subplots that add to the main plot in terms of story progression. It could be argued that "*The PowerBook* deploys typically postmodern literary techniques of textual play, such as historiographic metafiction and narrative fragmentation, but with an ecocritical edge" (Calder 4). This holds true as Winterson often explores the Anthropocene and the posthumanist concepts in her other novels as well as *The PowerBook*. Since Anthropocene indicates the humanity's impact on the ecology and the world, elements such as grafting, the virtual plane which is introduced with the advent of cybernetic technologies and the paradigm shifts surrounding the spatial and temporal aspects of corporeal existence contribute to the inclusion of the Anthropocene as a concept in the novel. However, what differentiates *The PowerBook* from her other novels, and from being a short story collection conveyed in an epistolary

fashion is that the novel actually is written as if the author interacted with the reader during the writing process *per se*.

Throughout the novel there are attempts to shape the story, the author and the reader simultaneously. That is also why the stories in the book are sub-chronotopes because although they are presented in different temporal and spatial settings, their textual existence is constructed and delivered through cyberspace. Bradford also highlights this use of cyberspace by stating that “[h]istory crops up again in *The PowerBook* (2000), this time choreographed by a fissiparous narrator who seems to be an extension of cyberspace” (121). These stories told by Ali/Alix ultimately make up her dialogical lines, her very own sentences. As a result of the narrator’s/the author’s aims to communicate with the reader, the novel benefits from the spatial and temporal qualities on which its narrative is based. The assumed reader is even prepared initially before moving on to the stories because the narrator clearly wants to create the reader as a part of the (birth of the) story.

To start with the analysis of the novel in terms of psychospatial chronotope and the influence of cyberculture, one could begin with the significance of the chosen title for the novel. “The PowerBook” aptly captures the true spirit of the novel and holds true to what it will deliver through its narration. *The PowerBook* is truly a demonstration of literary/textual power on the reader. It aims to shape and be shaped by the reader; completely transparent in its purpose and extremely playful in narrative and the title of the novel also reflects this intent. The title in a sense can be said to foreshadow the connection and significance it will have, or attempt to have, on the reader. The first chapter of the novel is titled “language costumier” and this indicates that the narrator utilises language to fabricate a chronotope, a story that complements a client and that client in this case can also be considered the reader. In this chapter Ali/Alix tells about how they and their stories function. This chapter discloses what the reader should expect from the narrator. The narration is straightforward in terms of how the narrator addresses themselves and how they address the reader.

The first sentences of the novel, “[t]o avoid discovery I stay on the run. To discover things for myself I stay on the run,” projects the fluidity and the playfulness of the text (Winterson 10). Both the narrator, the text, and the reader will go through alterations and experiences as the novel progresses through different stories, the narrator and the reader remaining the only constant in them. To elaborate, the addressee is always the destination since *The PowerBook* is written in the form of a quasi-epistolary novel and this makes the reader a constant in the novel. Although the story begins at a fictional shop, the narrative chronotope is divided into two by the first mentioning of the e-mail. To elaborate, the e-mail not only functions as a digital element in *The PowerBook* but it also constitutes how the stories will be shared between the author and the reader. Winterson hints the psychological changes for the reader with the lines as follows: “People arrive as themselves and leave as someone else. They say that Jack the Ripper used to come here. You stand alone in the empty shop. I come out from the back. What is it you want? Freedom for a night, you say. Just for one night the freedom to be somebody else” (10). So, especially with a direct address to the reader, the narrator gradually intends to draw the reader into the textual plane, rendering them an element of its narrative chronotope. However, one can observe how this novel employs a different approach to the narrative chronotope through the lines which read:

You say you want to be transformed. This is where the story starts. Here, in these long lines of laptop DNA. Here we take your chromosomes, twenty-three pairs, and alter your height, eyes, teeth, sex. This is an invented world. You can be free just for one night. Undress. Take off your clothes. Take off your body. Hang them up behind the door. Tonight we can go deeper than disguise. It’s only a story, you say. So it is, and the rest of life with it—creation story, love story, horror, crime, the strange story of you and I. The alphabet of my DNA shapes certain words, but the story is not told. I have to tell it myself. (Winterson 11)

The author treats the chronotope as it occupies space not only on a textual plane, but also on a psychological plane. The alluring use of language here is to infiltrate the psyche of the reader to render them vulnerable for the text to not only project itself onto the mindscape, but also to transform the reader into an element of the narrative. The reading process can be considered a temporal activity that spans over the time of the reading of the text, which is also argued by Robert M. Fowler who states that “[t]he reading experience takes place through time; it is a temporal experience” (42). However, Winterson passes beyond the interaction between the reader and the text to

turn it into both a spatial and temporal phenomenon on a psychological stratum. Taking Bakhtin's statements on time and space taking on flesh as the chronotope in novel into account, it can be asserted that *The PowerBook* additionally acquires a psyche with its approach towards the reader. The statement "I can change the story. I am the story" further enhances the complexity of the novel's chronotope and narrativity, as if it were a *personal* matter that the "mock reader" should read the stories that follow (Winterson 11).

Regarding the use of cyberculture it can be stated that the narrator's use of e-mails and computer terminology adds another layer of chronotope to the narration. To elaborate, as the novel progresses, the reader witnesses and experiences the duality of the life of the narrator Ali/Alix; one where she refers to as the cyber space, and the other where she refers to as "meatspace." The use of cyberspace and meatspace in parallel in the narrative could be further elaborated by stating that "[t]he various stories which make up the fictional "arsenal" of the virtual narrator emphasize the duality of mind and body, reinforcing Cartesian metaphysics" (Lazar 153). Cyberspace forms and at the same time dissipates within the narrator's discourse, as if it employed a persona of its own.

The duality of meatspace and cyberspace is constantly alluded by the narrator as they interpret spatiality and temporality based on the interactivity of these two concepts. Hence, even the narrator occasionally acts as if it were an operating system, which can be seen through the lines "[u]ndress," "[b]egin" and the title of the following chapter "OPEN HARD DRIVE" (Winterson 11). As Winterson employs a second self with Ali/Alix, so does Ali/Alix through her e-mails towards the narratee. The cyberspace grants the individual, and therefore the author, an assumably limitless possibilities for creativity as "[t]he world in cyberspace is theirs to mould, the self can be created and re-created over and again. This is a process of self-construction, of self-composition. A technique which is structurally empowering: readers of hypertext literature can put together the stories in various ways, and discover their significance" (Preda 147). Thus, the use of cyberspace deepens the layer of the novels psychospacial chronotope. Furthermore, the reader is adapted, by means of preparing them for a novel creation of

identity to be submerged into the narrative, and then immersed into the narration for both layers, challenging the temporality and spatiality of the reading process further.

The choice of “OPEN HARD DRIVE” as a title to initiate a chain of thematically connected stories is a crucial element in *The PowerBook* (Winterson 12). Each story presented within the novel is imbued with the emotion of love, and they might be considered to bear the purpose of representing a particular way of affection, of intimacy to the reader. As the narrator also suggests by saying that “[l]ove is worth death. Love is worth life. My search for you, your search for me, goes beyond life and death into one long call in the wilderness. I do not know if what I hear is an answer or an echo. Perhaps I will hear nothing. It doesn’t matter. The journey must be made” the author’s journey of structuring this multiplicity of chronotopes are means to reach out to an addressee with no regard to the unrequitedness of their attempts as an author (Winterson 73). Cronquist too refers to the narrator’s view of conveying her message to the reader by stating that “the fragmented stories that might or might not reach a reader is the familiar one of a message in a bottle” (55). Whether through re-imaginings of existing stories, quasi-autobiographical exposition of a memory, or through the construction of fictional encounters, the narrator highlights a core *drive* in human nature. Julie Ellam addresses the traces of the author’s past and the autobiographical qualities of her novels as follows:

In a comparative reading of the semiautobiographical *Oranges Are Not the Only Fruit* and *The PowerBook* (2000), it is clear that the later text revisits the same familial concerns. The daughter's perception of the adoptive parents reappears with more anger and less humour and the child is still dwelling on her upbringing. Winterson reimagines family life, but this is not an alternative utopian brand that she offers. The adoptive father in *The PowerBook* is portrayed as ignorant, illiterate and restrictive [...] The absent, biological mother is barely mentioned in either of these two novels, but she remains as a spectre, nevertheless, and is a reminder of how the past never finally disappears. These first mothers are used as poignant signifiers of an inevitable tie to origins that cannot be effaced completely. (79)

Winterson not only reflects the traces of her past in her text to tell her story, but it could be interpreted as establishing a bond between her and her text, and by doing so the text would be reflexive of the author so that it can be reflexive towards the addressee/the reader on behalf of the author. Just as the traces of the past “cannot be effaced completely,” the text’s traces on the reader thus cannot be effaced as Winterson’s

narrator time and time again mentions how their stories change both her and the addressee.

Although the title “OPEN HARD DRIVE” might seem unrelated to its content at first, it has multiple functions that should be interpreted to analyse the novel’s multi-layered chronotope. Similar to how text stores countless signs and meanings, a hard drive functions as a storage that consists of numerous vital files and documents. In a sense, a hard drive represents the psyche of a computer. Every digital information, data, occupies space on the hard drive. The title of the chapter can be said to hint at the temporal and spatial plane the novel occupies, by implying that the chapters conveyed through cyber-epistolary fashion exist in cyberspace. However, as mentioned before, by operating these functions inter-connectedly with the text’s aim to evoke psychological connection with the reader, Winterson sustains the cyber aspects of the novel’s chronotope with its psychological aspects. Opening the hard drive then can be considered as a metaphoric entrance to the human psyche, the mindscape of both the reader and the author. This entanglement of the text, the author and the reader renders the reading process psychospacial and psychotemporal. To elaborate, Winterson employs her narrator to disseminate data, in this case the stories told by Ali/Alix, via a digital plane of spatiality/temporality. While existing in cyberspace, the chronotope of these stories are simultaneously linked with a crucial human element, which is love, and they can be said to evoke a reaction, a response to this signified emotion from the addressee.

Additionally, the stories are presented by means of another chronotope, by which the main narrative progression of the novel is conveyed. The psychological aspect of this entanglement comes into play with the narrator’s acknowledgement of a receiver, a reader, and the construction of identities by means of the text. The narrator of Winterson’s novel proposes or thought-provokingly suggests that the writing process is a process of re-creation both for the author, the text and the reader. Emily Hall addresses the inclusiveness of the author towards the reader by arguing that “[o]n the surface, Ali invites her reader into the composing process, as her reader contributes various details to make the stories seem individualized and unique. Throughout *The*

PowerBook, however, Ali struggles with de-centering her own authorial position and ceding part of the creative control to her reader” (24). Reader response theory, specifically Iser, addresses this process of recreation as also explained by Fowler in the following excerpt:

Similarly, Wolfgang Iser has described not only the linear, temporal encounter with the words being read but also the psychological phenomena of anticipation and retrospection that accompany it. While we read, we are actively involved in reviewing what has preceded and speculating about what lies ahead. “Every moment of reading is a dialectic of protension and retention,” Iser says. He likens the experience of reading a text to the author's original labor of creating it: “We look forward, we look back, we decide, we change our decisions, we form expectations, we are shocked by their nonfulfillment, we question, we muse, we accept, we reject; this is the dynamic process of recreation [...]” (43)

Bearing this in mind, it is possible to assert that in Winterson’s novel the words and sentences in the text become signs, emotions and identities that act on behalf of the author and the reader. As argued by Calder,

[b]y means of metafiction, [*The Powerbook*] stipulate[s] a reader’s response to [its] experimental form about the production of human history while pre-empting a relational engagement with the Anthropocene. Through analogous forms of contemporary fiction, Winterson use[s] self-conscious literary devices to paradoxically communicate to the reader. (6)

The accumulation of the independent stories enhances the signification of the Anthropocene as a concept by providing various settings that possess different temporalities. The reader is urged to contemplate the changes induced by humanity, and how much human ambition affects the ecosystem, which can especially be seen during the narrator’s story of the fox. Similar to the royal female figure’s greed towards her obsession with the red fox in the narrator’s story, humanity’s treatment of the planet, the detrimental results of the Anthropocene is resonated through the presentation of the story. The love that Winterson explores in *The PowerBook* hence also represents the relationship between humanity and Earth, and how ecologic concerns are undermined by economic ambitions. Considering the longevity intended for the author’s message in the reader’s psyche, the reading process is therefore rendered a psychological interaction between the author, the text, and the reader on a psychospacial/temporal chronotope that exceeds the actual process of reading.

The beginning of the chapter further intensifies the complexity of the reader's and the author's position in the narrative chronotope. The narration is interrupted by playful remarks to express emotions. The narrator, or the author, allows the reader to be involved in the writing process as can be seen through the lines "I want to start with a tulip" (Winterson 13). With constant address to the narratee as if they are a customer, the reader is thus involved in the conception of this story. Considering her other works as well, it could be asserted that Winterson employs grafting/botanic metaphors to strengthen her arguments for intimacy and human nature in addition to her narrator's persuasive approach towards the reader. Especially considering the following lines "[t]ulips, every one—and hundreds more—each distinctively different, all the same. The attribute of variation that humans and tulips share" it is apparent that the narrator resembles human-nature to that of flowers with their shared trait of having diverse and various representations, but still being innately the same (Winterson 13). By doing so, Winterson renders the grafting of flowers suggestive of the functioning of human nature, as well as gender.

The tulip story is particularly significant as a choice of setting considering the boom of tulipmania during the period of the story. It could also be asserted that Ali's transformation and gender fluidity is reminiscent of Orlando's transformation in Constantinople in Virginia Woolf's *Orlando: A Biography* (1928), rendering the choice of location representative of the transition between genders. In the Ottoman Empire, as Ali also mentions, tulips were immensely valued during the Tulip Era. So much so that the tulip, "[f]or the Ottomans, as for the Persians, it had a tremendous symbolic importance and was literally regarded as the flower of God because, in Arabic script, the letters that make up *lale*, the Turkish word for 'tulip', are the same as those that form Allah" (McClure & Thomas 123). It could even be stated that Ali's story presents the tulip as a sexual avatar for their character, considering how Ali's mother utilises the tulip bulbs to fashion Ali a makeshift penis. The tulip is also connotative of intriguing fluidity as James E. McClure and David Chandler Thomas explain by stating that: "It is important to consider tulip bulbs as investment goods. The tulip flower has extraordinarily vivid colors and variations that appear in strikingly distinct flames and flares; these explain the demand for the flowers" (124). This also complies with the

Princesses sexual interest in Ali. Tulip is positioned in this story to correspond with the gender fluidity of the character Ali, as well as the author Alix. In addition, the tulip bulbs embalmed as a phallic object for Ali to hide becomes a manifestation of Ali's sexual avatar. Thus, similar to the connotations of modesty surrounding the tulip, Ali submits to their sexuality before and through the Princess.

Ali's sexual intimacy with the Princess in the first story is narrated in a way that it reflects an understanding of physical interaction suitable for the understanding of the psychospatial chronotope. Ali defines and perceives this instance as a temporal and spatial plane of existence. It is a plausible perspective considering Winterson's approach to human anatomy, especially sexuality as if it is a geographical subject. Ali's sexual experience instills and evokes emotions that map out this specific memory on a psychospatial/temporal plane of existence, for which the beginning, the journey and the destination bears significance beyond their boundaries within memory. This can also be interpreted from a different layer, which concerns the author and the reader. The author of these short stories; Alix, and the addressee; the reader, both take part in this construction of an instance, a fictional experience that is a piece of the author, as well as a mark on the reader. The cooperation of the author and the reader in this associative creation process is an idea that has been similarly addressed by Wayne Booth, whose arguments are explained by Davis and Womack as follows:

In his classic volume, *The Rhetoric of Fiction* (1961), Booth identifies the roles of implied authors and readers in the reading process, as well as the ideological and ethical ramifications of our reading experiences. According to Booth, the implied author functions as the actual author's 'second self,' The persona that the reading process invariably constructs – or, perhaps more accurately, reconstitutes during the act of reading. Booth's implied author is responsible for the text's ultimate verbal meanings, as well as for the value systems that undergird those meanings. 'The author creates, in short, an image of himself and another image of his reader,' Booth writes in *The Rhetoric of Fiction*. 'He makes his reader, as he makes his second self, and the most successful reading is one in which the created selves, author and reader, can find complete agreement' [...]. (56)

What challenges and takes this idea even further in postmodern novel, and specifically in Winterson's *The PowerBook* is that playfulness of narrative in a text can open up possibilities that render the narrative chronotope psychologically profound. The text shares so much of this mentioned "second self" and is constructed in a way that it is pre-

emptively prepared for a reader that it could be interpreted and analysed as a textual psyche.

The text's psychospacial chronotope is not only inclusive of the fictional characters, but the author and the reader as well. Furthermore, as can be seen in Ali's words, "[t]o me, these days will never end. I am always there, in that room with her, or if not I, the imprint of myself—my fossil-love and you discover it" they define this moment as if their psyche were a topography of discovery both for themselves and for the Princess (Winterson 24). In a similar fashion, *The Powerbook* bears a narrative conveyed by means of a psychospacial/temporal chronotope both for the author and the reader as a textual psyche, so that both can be subjected to a psychological interaction. Regarding the temporal and spatial aspects of *The PowerBook's* narrative, Alina Preda quotes from Connors to explain that the novel requires an extra effort from the perspective of the reader by referring to Connors's suggestions on narratives as follows:

“All narratives involve the passage of time and the ordering of events with relation to sequence, duration and temporal connection,” but Winterson's disregard for chronology results in the need for the readers of *The PowerBook* to engage in a remapping of events in a rather topographic manner, by identifying the interstices and trajectories connecting the textual fragments that form the book's chapters. A constellation of themes intersect in the book - the layers of time, space, matter and meaning; the debris of history; the power and the futility of love; the idea of disguise; the treasure, or the Holy Grail; life as a journey, life as a story; intertextuality and story-writing - and the novel is not plot-driven, but rather character-driven and, especially, discourse-driven. (137)

Such structuring of the narrative necessitates an active process of reading in which the reader is involved with the “mapping” of the chronotope. As *The PowerBook* offers a psychospacial chronotope that reflects the textual psyche of the author, the novel presupposes a particular instance of reading process that emphasises the reader's position for the text and the author. The reader's position for *The PowerBook* could also be further elaborated by the statement that

[a]s if it were an instance of hypertext literature, the plot of *The PowerBook* is divided into numerous parts, most of them completely independent from the others, which can be connected by the integrative power of logic. The role of a hyperbook reader seems much more important than the promoters of reader response critical theories even dared imagine, and with this novel Winterson challenges the readers

to put their minds to work, and perform to the best of their logical abilities. (Preda 137)

In light of the given excerpt, it is possible to assert that novels similar to Winterson's *The PowerBook*, which offer the possibility of analysing and discussing psychospacial chronotopes and textual psyches, necessitate more enhanced and particular critical approaches that are initialised by reader-response theories. As Preda also suggests, the reader's position with the emergence of postmodern literature that challenge even more boundaries like Winterson's novels is much more significant for both the writing and reading processes.

Winterson switches back to her narrator's chronotope from the chronotope of Ali's and the Princess's story as is also indicated by the following chapter's title "terrible thing to do to a flower" which refers to the addressee's hypothetical reaction to the previous "tulip" story (Winterson 27). The story-writer Alix depicts her interactions with her computer in a way that merges the cyberspace with her corporeality, which can be seen through the lines: "Night. I'm sitting at my screen. There's an e-mail for me. I unwrap it. It says—" (Winterson 28). Her "unwrapping" an e-mail as if it were a tangible letter can actually be said to suggest an understanding that since cyberspace is a plane of existence upon which our mentalities can be projected, the line between the corporeal existence and existence as avatars on a digital plane blurs.

Another instance similar to this occurs where Ali/Alix narrates "[n]ight. I'm sitting at my screen, wondering how this story might develop. An envelope flies in front of my face. I open it. What else can you do," further signifying an intertwined spatiality between the actual and virtual, as well as suggesting that the individual's psyche is shared between corporeality and cyberspace (Winterson 139). Bearing this in mind, it could be stated that since the digital world exists in binary codes, in 1s and 0s, the user projects their thoughts through texts they input on the screen. Therefore, it could be appropriate to assert that the individual's psyche represented on text by proxy on cyberspace, is parallel to that of an author's psyche shared by the very text they create. As Walter J. Ong also asserts the idea about the reading process by saying that "[w]ords destroy in-betweenness, put me in your consciousness and you in mine. There is no

adequate analogue for verbalization. Verbalization is ultimately unique. True information is not ‘conveyed’” (290). Undoubtedly, there occurs an exchange of psyches between the author and the reader, and psychospatial chronotope of Winterson’s text makes it so that this process is out in the open; completely transparent as the writing and reading processes merge. Barthes’s approach to the author’s position suggests that the author, when finished with the writing process, is rendered irrelevant to the text. Approaching the same topic with the concept of psychospatial chronotopes, it could be speculated and added that, the relationship between the author and their work can be likened to Mary Shelley’s well-known Frankenstein and his monster. Unlike what Barthes suggested, while being independent of its creator, that is its author, the text can reflect and operate similarly to the author, and towards both the reader and the author since the reading process is also similarly a process of creation that exceeds the act of reading. The text, like an online persona, becomes a creation that is an “avatar” of the author. Thus, it can interact both with the reader and the author on a psychological level.

The conversation between Alix and the addressee at the beginning of the chapter further strengthens the suggestions of the narrator which were introduced at the beginning of the novel. The addressee reacts to Alix’s suggestions for stories as if when reading them they would actually exist within these texts’ narrative chronotopes which is made apparent in the lines “‘Wuthering Heights.’ The weather’s awful and I hate the clothes” (Winterson 28). The addressee in the novel responds in a way that is suggestive of physically existing within the narrative of Emily Brönte’s *Wuthering Heights* (1847). Alix’s attitude towards the conception of these stories is suggestive that the reading process is a process of commitment by the reader. The reader is not merely a viewer but a crucial element that will be in a way required to partake in the author’s psychology during the process of writing. The narrator’s approach to this further seconds the idea that the construction of a text is reciprocally interactive and participatory as Alix says “‘All right, but if I start this story....’ [...] ‘It may change under my hands.’ [...] “You and I, separated by distance, intimate of thought, waited ” (Winterson 29). It could be said that the narrator treats their narrative as if it were a creation that is both separate and linked to the author in terms of independence.

The participatory structure of *The PowerBook* is addressed by Emily Hall as she highlights the narrator's unyielding approach to relinquishing the control of the narrative despite the shared collaboration between the author and the reader in the writing of the stories. Hall explains this by arguing that "Ali tries to wrench power back from her reader, even as she appears to share it; we can see this more clearly if we re-frame how we view the novel's depiction of collaboration. Ali's insistence that she has total control over the narrative is indicative of an author refusing to acknowledge the growing popularity of participatory culture" (25). However, Ali's insistence on control could also be linked to their conflict of identity shared between their identity as an author and as the characters/personalities they create. In fact, it could be argued that throughout the novel the author and the reader reflect that the more they create the more control they have to yield. Therefore, it could be further suggested that the handling of "participation" in *The PowerBook* is not contextualised by the sharing of control over narrative, but it is rather handled with the inclusiveness and reciprocal interpretation of textuality. The following passage consists of a creation/construction process shared between the narrator and the addressee, during which the use of the second singular pronoun amplifies the emphasis on the relationship between the author, the text, and the reader:

You said, 'Who are you?' / 'Call me Ali.' / 'Is that your real name?' / 'Real enough.' / 'Male or female?' / 'Does it matter?' / 'It's a co-ordinate.' / 'This is a virtual world.' / 'OK, OK—but just for the record—male or female?' / 'Ask the Princess.' / 'That was just a story.' / 'This is just a story.' / 'I call this a true story.' / 'How do you know?' / 'I know because I'm in it.' / 'We're in it together now.' There was a pause—then I tapped out, 'Let's start. What colour hair do you want?' / 'Red. I've always wanted red hair.' / 'The same colour as your tulip?' / 'Look what happened to that.' / 'Don't panic. This is a different disguise.' [...] 'Are you doing this story on a budget?' / 'You're the writer.' / 'It's your story.' / 'What happened to the omniscient author?' / 'Gone interactive.' / 'Look ... I know this was my idea, but maybe we should quit.' / 'What's the problem? This is art not telephone sex.' / 'I know, and I said I wanted the freedom to be somebody else—just for one night.' / 'So let's do it.' / 'I have an early start tomorrow. I should wash my hair. I really think.' / '...It's too late.' / 'What do you mean, it's too late?' / 'We've started. We're here.' (Winterson 29)

As can be observed in the excerpt, the author shifts their traditional role to be even more interactive with the reader. This passage also supports the idea that the construction of a story, of a text is in a sense a shared collaboration between the reader and the writer. Although in this particular case, the reader is a client and the writer is creating custom

tailored stories based on their interests, the context and the dynamic between an author and a reader is essentially the same.

For the author, there is a presumed addressee, a presupposed reader to actualise the writing process through the reading process. Winterson posits the author's dependence on the reader as her narrator subtly seeks the approval of the addressee for her suggestions for the story to be created. Additionally, Winterson also brings into attention that the text's independence from the said author might even be starting with the writing process in addition to the reading process. The author then, when the writing process begins, is influenced by the text in a reciprocal way.

The title "New Document" signifies that the chronotope of the stories are actually digital documents stored on the author's computer (31). Although the story is set and constructed on an actual place, what comprises the text is the inputs of the narrator's keyboard. On this subject it could be asserted that Winterson utilises cyberculture in a way that it brings into question the humanity's corporeal and digital existence in the contemporary world. Cristina Lazar addresses this aspect of the novel by stating that "[i]t is thus quite puzzling to find a new vision of bodily transcendence in *The PowerBook*: having abandoned the belief that religion can control the body so that the soul is salvaged in the afterlife, she has succumbed instead to the lure of cyberreality, which promises anonymity, freedom, imagination, and most importantly, the possibility of breaking from the limitations of the body" (153). To elaborate, the psyche can be represented on a virtual plane, meaning that one can convey their ideas and psychology through their virtual avatar or through their digital persona. This could be interpreted as a novel approach to the concept of existence as well as the concept of textuality.

The choice of setting solidifies the author's motif of conveying the emotion of love through the narrator's stories as she sets the story in Paris, the city of love. Analysing this setting within the scope of a psychospacial chronotope, it could be stated that the reader is pre-emptively prepared for the inducement of the feeling of affection since Paris as a setting evokes romanticism almost by default. The choice of setting in this chapter becomes especially crucial as the narrator at one instance alludes to the reason

why Paris was her choice as a location. The writer, when asked about why she is in Paris, explains by saying “‘A story I’m writing.’ / ‘Is it about Paris?’ / ‘No, but Paris is in it.’ / ‘What is it about?’ / ‘Boundaries. Desire.’ / ‘What are your other books about?’ / ‘Boundaries. Desire.’ / ‘Can’t you write about something else?’ / ‘No.’ / ‘So why come to Paris?’ / ‘Another city. Another disguise.’” (Winterson 36). Her referring to Paris as another disguise and the mentioning of desire connotes a link between the writer’s psyche and the choice of her chronotope. The story’s psychospacial chronotope renders the text as a passage to the author’s psyche. In a similar way, the choice of setting functions as a premonition for the reader to be influenced and affected by the themes of boundary and desire, when the setting is initially introduced. Winterson constantly plays with the issue of boundary, whether it concerns the narrative or identity. It could even be suggested that the more liberty her text has, the more liberty her characters can demonstrate. *The PowerBook* treats the restrictions of a text similar to the boundaries of human body and challenges these pre-set limitations, or taboos, at any given chance even at the cost of breaking her narrative.

The narrator Alix makes heavy use of self-reflexivity when constructing the stories within the novel. This particular employment of self-allusion also functions in a way that it reflects how the constructed text for the author is a plane of textual scraps to be conveyed through the author’s psyche. In the story that takes place in Paris, the characters (the author and the addressee) decide to go to a restaurant and the author’s suggestion for a place to eat can be said to reflect that the text shares the psyche of the author as the author either deliberately or indirectly imparts their psyche to the text during the process of writing. The following quotation is suggestive of how the collected works of an author tend to share elements as they are products of the same mind: “Already we were in another now, and the pink of the sky had faded. “‘Where’s the restaurant?’ you said. ‘I don’t know. I thought you knew.’ ‘No—I thought you knew.’ ‘Well, what was the name?’ ‘Ali’s. A Turkish place” (Winterson 37). Although it could be asserted that Jeanette Winterson’s works often deal with gender, boundary and desire, the approach of psychospacial chronotope is to highlight how these abstract psychologically-relevant elements are conveyed through textual devices. Furthermore,

Winterson also mentions how she as an author is intermingled with her text by stating as follows:

Because all the books speak to each other. [...] I've said that the seven books make a cycle or a series, and I believe that they do, from *Oranges* to *The PowerBook*. And they interact and themes do occur and return, disappear, come back amplified or modified, changed in some way, because it's been my journey, it's the journey of my imagination, it's the journey or my soul in those books. So continually they must address one another. And you don't know that at the time. You only know that when you're done writing them. But that's why I say it is a series, and that's a so why I say it's finished now with *The PowerBook* and there has to be a new beginning. (qtd. in Preda 135)

The narrator also makes connections between the relativity of spatiality/temporality and psychology. One can infer that the emotivity of the human psyche is suggested to function through spatial and temporal association in the following lines “[i]nside her marriage there were too many clocks and not enough time. Too much furniture and too little space. Outside her marriage, there would be nothing to hold her, nothing to shape her. The space she found would be outer space. Space without gravity or weight, where bit by bit the self disintegrates” (Winterson 39). The narrator often invokes the imagery of a room or a structure as to connote a spatial approach to the human corporeality as can be seen through the lines “‘And there are nights when I’d prefer nothing at all.’ / ‘A structure without cladding.’ / ‘As you get older, the open spaces start to close up” which further solidifies the novel’s approach to time and space being reflective of the human conscious (Winterson 39). Taking Winterson’s view of her own novels into account, it is possible to suggest the idea that the author’s journey, their chronotope is psychospatially and psychotemporally shared with the chronotope of their creation. *The PowerBook* further amplifies this process of psychological exchange through its textual psyche that attempts to render the reader’s “soul” a part of the novel as well.

Similar to Ali and the princess, the narrator also remarks on the memorisation of the character she introduced in the Paris story as can be inferred from the lines: “She was laughing. She laughed at my discomfort, at my seriousness. That’s how I remember her, laughing at me, on a wooden bridge in Paris” (Winterson 42). The narrator believes in the interconnectedness of the novel and their own stories, and this shows that these stories, while being conveyed through digital data on their computer, they reflect the

narrator's psyche as well. This can be confirmed through the fact that the narrator often subverts the boundary between the writing process and the reading process. The narrator wants her faults to be reflected to the reader as their text is reflexive of their own psyche, as can be also seen through the lines: "The trouble is that in imagination anything can be perfect. Downloaded into real life, it was messy. She was messy. I was messy. I blamed myself. I had wanted to be caught" (Winterson 46). The narrator of *The PowerBook* intentionally constructs their narrative so that it is intertwined with the cyber-cultural elements the novel employs. Due to the heavily employed elements of the virtual world, the text can be read as a hypertext of itself. Cronquist elaborates on the definition of the hypertext by asserting that "[w]hat really constitutes a hypertext is not yet decided. But the term 'hypertext' describes highlighted text on a computer screen that we click on with a computer mouse in order to reveal another chunk of text, another link on our laptop screen; or, we associate it with any kind of fragmented text that urges us to make links to other and yet other fragments, like recurring metaphors or motifs, in a material paper-book reading process" (52). The fragmentation of Alix's stories, as mentioned before, is interconnected and linked by means of a recurring human emotion, love. This connection can be interpreted as a projection of the author's psychology, their search for an emotive response from the reader as their text is constructed in way that it awaits a *response* from the reader. Hence, the novel's chronotope as a whole is rendered a digitally constructed hypertext that offers a psychospacial chronotope, interacting with the reader and treating the reading process as if it were a mutual process of alteration for both the reader and the author.

Throughout the narrative progression of *The PowerBook*, Winterson occasionally breaks her narrative to provide insight for her narrator's writing process. These intervals of narrative pause deliver a glimpse of the author's relationship with their text and also presents the author's attempts to converse with the presumed addressee. In the following excerpt the emphasis is on the story's vulnerability to be reflexive of the author and its potential to act on its own as they are a representative of the author's psyche:

That's not how the story ends.

Stop.

There is always the danger of automatic writing. The danger of writing yourself towards an ending that need never be told. At a certain point the story gathers momentum. It convinces itself, and does its best to convince you, that the end in sight is the only possible outcome. There is a fatefulness and a loss of control that are somehow comforting. This was your script, but now it writes itself.

Stop.

Break the narrative. Refuse all the stories that have been told so far (because that is what the momentum really is), and try to tell the story differently—in a different style, with different weights—and allow some air to those elements choked with centuries of use, and give some substance to the floating world. (Winterson 53)

The novel's postmodern style also enhances the effect of this reflexivity as it is a quality of postmodern novels to play around the boundaries of the text and narrative, challenging the limits of both the text, the author, and the writing/reading process. The textual psyche, granted as much liberty as possible by an author that challenges the boundaries of the narrative, becomes a medium that not only conveys a narrative, but also the personification of its author. The reader is urged progressively to fill these gaps in the narrative and is consistently addressed by the text to be involved in this construction of textual identity. According to Preda, Winterson explains the use of pauses, fragmentations in her narrative by saying that these are "necessary forceful interruptions which prevent readers from becoming fascinated by the story line, and allow them to notice the beauty of the language. Therefore, Winterson tries to make the readers aware of the reading process, demands their concentration" (138). Therefore the author deliberately attempts to evoke an active connection from the process of reading, rendering it a mutual act of recreation.

Another significant example to iterate as to why the novel's narrative chronotope is a psychospatial/temporal one can be seen in the lines where the narrator states "I can't take my body through space and time, but I can send my mind, and use the stories, written and unwritten, to tumble me out in a place not yet existing—my future" (Winterson 53). The narrator's sole aim is not to create fiction but to be psychologically reflected through their text to their presumed addressee. The corporeal existence might not be conveyed through spatial and temporal transmission, but psyche might, as the

narrator of the novel challenges this idea through her identity's transference to the cyberspace. Cronquist highlights this problem by arguing that:

The final frontier when it comes to our bodies has to do with hard computer science, of course: how we will connect our virtual bodies in cyberspace. Today our post-poststructural identities can literally, virtually, float in relatively uncontrolled chains of signification, and each individual example of mankind can now become, very palpably, that space which is not space, a part of the text and hypertext that is non-referential text or hypertext. There is nothing except text, hypertext, hypertext, text, except nothing is there. But is this really for everybody's body? (54)

This is also observable as the narrator continues to assert that “[t]he stories are maps. Maps of journeys that have been made and might have been made. A Marco Polo route through territory real and imagined” (Winterson 53), signifying the topographical nature of the text's being representative of the author's mind. As psychospatial chronotopes, the narrative structure of Alix's stories enables the reader to traverse through the textual psyche of the author as if it is a mapping of their mind. Hence, what is emphasised through these sub-texts is the author's *modus operandi* as well as their psychological *drive* reflected on the text as a result of the writing process. Furthermore, Winterson's narrator does not eschew expressing the psychological complications in the case of conceiving a potential reader an author experiences during the writing process.

The narrator conveys this with an allegorical approach to the said process as can be inferred from the lines “I felt as if I had blundered into someone else's life by chance, discovered I wanted to stay, then blundered back into my own, without a clue, a hint, or a way of finishing the story. Who was I last night? Who was she?” (Winterson 58). The significance of this instance, taking the idea of the psychospatial chronotope into account, comes into play when such elements included in the narrative constitutes the construction of the author's textual psyche. The text, in a symbiotic manner, forms a connection between the author's psyche and the reader's psyche. It can be said that, in a sense, Winterson presents a text that renders both the author and the reader transparent and visible for textuality. Thus, the text challenges the writing/reading process, the very temporality and the spatiality of these phenomena. The narrator Alix is both subtle and obvious about this intent as they constantly allude to the intricacy of writing and gradually comes to the realisation that they change along with their own creation. The

lines, “[y]ou thought, didn’t you, that you could start something and stop it when you pleased? Pick it up, put it down. A little light reading. A bedtime story. Freedom just for one night. The story is reading you now, line by line. Do you know what happens next? Go on, open it. Open it...” constitute a significant attempt to challenge the boundaries of the author/reader relationship as well as the process of reading (Winterson 75). Winterson’s narrator insistently suggests that fiction is a process of reciprocal exchange for alteration. From a perspective of digital materiality, Calder interprets this inducement for change for the reader by explaining that:

Winterson’s *The Powerbook*, written during the technological optimism of the new millennium, self-consciously engages with the contingencies of the twenty-first century. *The Powerbook* demonstrates the mutability of experience as textual narrative through the novel’s unconventional romantic plot through the exchange of online stories. Through metareference, Winterson emphasises multiplicity and subjective agency in being in the world, with a conscious appeal for the reader to enact change. (7)

On the other hand, the narrator projects how they are also affected by the very text they created, the very process of writing/reading they induced, like the relationship between the Monster and Frankenstein. Similar to Viktor, Alix realises that what they created impacts the course their life will take. By writing a story that is immersive both for the reader and the author, Alix can be said to interpret their own text as if it were something *unleashed* upon the author and the reader, like Frankenstein’s Monster. Alix’s reaction to her own story further supports this approach of the author towards their creation as is illustrated through the passage:

“I’m sitting at my screen reading this story. In turn the story reads me. Did I write this story, or was it you, writing through me, the way the sun sparks the fire through a piece of glass? I see through a glass darkly. I cannot tell whether the moving shapes are on the other side, or whether they are behind me, beside me, reflected in the room cannot give my position accurately. The coordinates shift. I cannot say, Where, I can only say, Here, and hope to describe it to you, atom and dream. Why did I begin as I did, with Ali and the tulip? I wanted to make a slot in time. To use time fully use it vertically. One life is not enough. I use the past as a stalking horse to come nearer to my quarry. My quarry is you and I, caught in time, running as fast as we can.” (Winterson 178)

The narrator consistently mentions space and time as vital elements for the connection between them and their stories. They project this connection by having their individual chronotopes conveyed through an overarching psychospatial chronotope, as they are

“fragmented texts that offer never-ending readings [...] where we find interrelated events and parallel worlds side by side in an unbounded continuum” (Cronquist 52). Just as they construct a virtual identity on cyberspace, the narrator Alix signifies their creation of a textual identity in the process of writing. The writing/reading process is therefore challenged to surpass the spatial and temporal boundaries of both the author and the reader.

The PowerBook necessitates its reader to approach the text as if it is a narrative that transcends textuality. The fragmentation of stories constitute a reading experience that emphasises the interconnectedness of the virtual identities and corporeal existence. The reader is time and time again reminded in the novel that reading process leaves traces that are ongoing in the psyche of the reader even when the text is finished.

As the novel progresses, Winterson blurs the line between the virtual and real for both the reader and her narrator. The impact of cyberculture on authorship is displayed through questionings of the narrator Alix as can be seen through the passage:

What did I expect? This is a virtual world. This is a world inventing itself. Daily, new landmasses form and then submerge. New continents of thought break off from the mainland. Some benefit from a trade wind, some sink without trace. Others are like Atlantis—fabulous, talked about, but never found. Found objects wash up on the shores of my computer. [...] “I’m looking for something, it’s true. I’m looking for the meaning inside the data. (Winterson 60)

The narrator also treats the cyberspace as it were a geographical construct. Thoughts conceived and transmitted from the mind of the author is neither detached from or linked to the author as they become digital texts, data, that are to find a new host; a reader. In a sense, the ideas thrown to this “world” is similar to bottled messages awaiting a reader as the narrator also mentions in the lines “Night. The search engines are quiet. I keep throwing the stories overboard, like a message in a bottle, hoping you’ll read them, hoping you’ll respond. You don’t respond. I warned you that the story might change under my hands. I forgot that the storyteller changes too. I was under your hands” (Winterson 75). The cyber-epistolary relationship between the narrator and the addressee is suggestive of a challenge to Barthes’s death of the author idea, as in this case the author is not rendered irrelevant, but *dependent* on the text and the reader’s actualisation of the text through the reading process. Taking reader-response approach

into account, particularly Iser's and Booth's views⁸, this instance is significant as the author's resuscitation through the reading process is emphasised.

As Alix's story, her text, takes on flesh through its psychospatial chronotope, liminality replaces the clear distinction between the conception and the actuality of a text for the author. The text becomes so reflexive of the author that they share the same functioning of a psyche. Spatiality and temporality of the text becomes the spatiality and the temporality of the author as writing process can also be considered a subconscious reading process for the author as can be deduced from the passage:

I was typing on my laptop, trying to move this story on, trying to avoid endings, trying to collide the real and the imaginary worlds, trying to be sure which is which. The more I write, the more I discover that the partition between real and invented is as thin as a wall in a cheap hotel room. I can hear voices on the other side, running water, the clink of bottles, the sound of a door opening and closing. When I get up and go out into the corridor, everything is silent, no one is there. Then, as soon as I reckon I know the geography of what isn't and what is, a chair scrapes in the room beyond the wall and a woman's voice says, 'You don't understand do you?' When I sit at my computer, I accept that the virtual worlds I find there parallel my own. I talk to people whose identity I cannot prove. I disappear into a web of co-ordinates that we say will change the world. What world? Which world? It used to be that the real and the invented were parallel lines that never met. Then we discovered that space is curved, and in curved space parallel lines always meet. The mind is a curved space. What we experience, what we invent, track by track running together, then running into one, the brake lever released. Atom and dream. (Winterson 63)

Regarding a particular aspect of the postmodern novel it can be asserted that as the author challenges the boundaries and limits of the text, they also challenge their own process of conception. From an ecocritical standpoint, Calder interprets the subversion and play around the text by asserting that “[t]his modality of contemporary literature constitutes a form of metafictional Anthropocene aesthetics which explicate the impact of humanity upon the environment precisely through textual subversion. Crucially, these novels challenge boundaries – between fiction and reality, prose and poetic address – through metafictional experimentation beyond self-conscious artifice on a surface level” (3). The author is more liberated and has more power over their process of creation, but as can be interpreted from the excerpt from the novel this gives more

⁸ Their ideas on the author's representation within the text as a secondary self and their reflected persona.

power to the text as well. The title of the novel is also indicative in this aspect that the title “The PowerBook” challenges the power of the author, the text, and the reader.

To amplify the ambiguity surrounding the conception of identity, the individual sense of existence enveloped by the complexity introduced by the advent of the digital plane of existence, the narrator of *The PowerBook* occasionally transitions her narrative into more philosophical pauses. The contemporary individual’s intermittent shifts between their actual presence and cyber presence are addressed through the passage

[t]here are so many lives packed into one. The one life we think we know is only the window that is open on the screen. The big window full of detail, where the meaning is often lost among the facts. If we can close that window, on purpose or by chance, what we find behind is another view. This window is emptier. The cross-references are cryptic. As we scroll down it, looking for something familiar, we seem to be scrolling into another self—one we recognise but cannot place. The co-ordinates are missing, or the co-ordinates pinpoint us outside the limits of our existence. (Winterson 92)

In light of the given excerpt, it could be asserted that the progression of the narrative solidifies the impression that Winterson’s narrator philosophises the tangent of virtuality and actuality to offer a novel approach to the construction of identity. Similar to the Jungian explanation for persona in psychology, the narrator of *The PowerBook* suggests a multiplicity of identities entailed by the individual’s cognitive and perceptive attributes and conveys this idea by means of a cyber allegory. In addition, the narrator elaborates on their interpretation of identity by highlighting its temporality. They argue that “[w]e are our own oral history. A living memoir of time. Time is downloaded into our bodies. We contain it. Not only time past and time future, but time without end. We think of ourselves as close and finite, when we are multiple and infinite,” utilising cyber discourse to draw attention to the indefinability of the identity (Winterson 93). It could be argued that the narrator does so to emphasise the connectivity established by the text between the author’s simulated psyche and the reader’s acquired personality during the writing/reading process. Especially considering the passage “Night. Screen. Tap tap tap. Tap tap. Tap. The coded message that anyone can read. I keep telling this story—different people, different places, different times—but always you, always me, always this story, because a story is a tightrope between two worlds” the presence of this

connectivity is further suggested by the narrator by connotations of the text as a tangible and spatial link between the author and the reader (Winterson 107).

Towards the end of the novel, one can observe that the narrator becomes gradually more introspective and this introspection is inclusive of the identities constructed by them for their stories. Even at times resorting to the reader to have a say in the writing process through metafictional breaks in the narratives, the narrator states: “Here are two endings. You choose” (Winterson 175). Furthermore, the writing process and the construction of these stories are treated as if they are palpable elements constituting the narrator’s own spatiality and temporality. Their co-existence with the psyche and memory of the author is addressed through the lines “[t]his is true of the stories. They have no date. We can say when they were written or told, but they have no date. Stories are simultaneous with time” (Winterson 183). As if the fictional personalities presented in the novel are direct representations of the narrator’s own psyche, Ali/Alix in a sense projects the complications of the creative process to them by saying that “Ali the storyteller is no longer sure when things happen. The happening and the telling seem to be tumbling over and over each other, like the acrobats who used to visit his village, turning their red and blue legs like the spokes of a wheel, round and round, faster and faster” (Winterson 184). On this aspect of the novel, and the convergence of the narrator’s and the fictional characters’s chronotopes Lazar explains as follows:

The last chapter is suggestively entitled “Save”, as it foreshadows the ending of Ali’s stories, and it is the most challenging one in what concerns the chronotope and the narrative voice. The offline and online personas converge as the narrator is instituted both as bodily presence and as immaterial voice. It begins as most of the cyberspace narratives begin, with the word which sets the time: Night. However, unlike the other introductions, this is followed by a physical co-ordinate, instead of a reference to computers, indicating that virtual reality is no longer a viable option. Throughout the chapter, Ali is pictured exploring the city of London, living his/her life outside the screen of a computer. The last story he/she tells metaphorically highlights the illusory nature of living in a virtual, imagined world. However, the story is not separated from Ali’s narrative plane by means of a different chapter, as usual. (158)

The narrator acknowledges their inseparability from their characters, as they are inextricable from the text they create. Such introspection can be considered psychospatial as the chronotope of the narrator is intertwined with the chronotope of the

stories they created. The text is rendered a vicarious psyche substituting for the author. Furthermore, even the narrator acknowledges this merging of textuality and actuality as can be inferred from the passage:

What he doesn't know, really doesn't know, is where he begins and the stories end. How can he know? The people who think they know define reality according to what is obvious and advise Ali to do the same. He would, gladly, but while what is obvious to them is also obvious to him, what is obvious to him is not obvious to them. Ali tells stories. He puts himself in the stories. Once there, he cannot easily get out again, and the stories he has told cook up with the dinner he is eating and wrap round the sheets on the bed. What he is, what he invents, becomes part of the same story, one continuous story, where even birth and death are only markers, pauses, changes of tempo. Birth and death become new languages, that is all. The obvious people shake their heads, and say that when Ali is in his grave, that will be an end to his stories and an end to him. Will it? Or will it be a shift to other mouths and other tales, while Ali, with his tale in his mouth, rolls on? (Winterson 185)

In light of this given excerpt, it might be stated that the narrator suggests, by using their storyteller character as a subject, the writing and reading processes are integral concepts as one pre-supposes the occurrence of the other. The narrator signifies the importance of the storyteller with regards to their stories, how these stories are interwoven with their author and the way this is reflected to the addressee/reader.

The novel ends on a note that presents the narrator and their approach to the writing and reading processes as if it were a moment of last resort. The author's temporality and spatiality are perceived tangible, the writing process is suggested to become a process that is re-conceivable by the reading process as asserted with the lines "I dipped my hands in the water. Liquid time. And I thought, 'Go home and write the story again. Keep writing it because one day she will read it.' You can change the story. You are the story" (Winterson 206). Calder addresses the crucial presence of the reader for the novel by stating that "[t]he simultaneously metareferential and worldly narratives of *The PowerBook* [...] exemplif[ies] Wolfgang Funk's theory of reconstructive literary aesthetics, which 'generate ontological and epistemological paradoxes' that 'require the reader's response and responsibility to recreate a coherent act of literary communication'" (6). Thus, the narrator can be said to envision the reader/addressee as the story itself. The textual psyche induced because of the author's approach to their

writing, by means of employing a psychospacial chronotope, is presented as a mirroring construct of the reader's identity.

In conclusion, the use of psychospacial/temporal chronotope allows the novel to obtain a textual psyche, through which the text not only acts on behalf of the author, but also acts independently from the author in a state of mutuality. It is not only shaped by the reader's approach, but similarly aims to shape the reader's approach to the process of reading as well. The textual psyche demonstrates more enhanced properties than what reader response theory argues to be the second self of the author. It is also invigorated by the idea of the death of the author as suggested by Barthes. Furthermore, regarding Barthes's theory on the text, the author and the reader, Davis and Womack explain as follows:

In *S/Z* (1970), Barthes argues that 'the goal of literary work (of literature as work) is to make the reader no longer a consumer, but a producer of the text. Our literature is characterized by the pitiless divorce which the literary institution maintains between the producer of the text and its user, between its owner and its customer, between its author and its reader' [...]. In addition to valorizing the reading experience as a reflexive process that involves a fusion of sorts between text and reader in the production of meaning, Barthes devotes particular attention in *S/Z* to making distinctions between 'readerly' and 'writerly' texts. (59)

Barthes approach to the reflexive process, which has been similarly addressed in this thesis through psychospacial chronotope and textual psyche, is also inclusive of the reader in the actualisation of the text. However, Barthes differentiates between these texts based on their perceptibility and comprehension by the reader which can be explained as follows:

Barthes employs the term *lisible* (readerly) in conjunction with literary texts that exist in a straightforward fashion and require little special effort on behalf of the reader in order to create meaning. *Scriptible* (writerly) texts, on the other hand, are more difficult to interpret because their meanings are not immediately evident to the reader. In Barthes's schema, a readerly text provides a series of easily identifiable characters and events, while writerly works function, rather self-consciously, via a fairly elaborate approach to language, plot, and character. Hence, writerly texts require readers to share in the process of meaning making as they seek to decode and decipher the cultural, ideological, and historical codes that inform their production. (Davis & Womack 59)

As can be seen in *The PowerBook* as well, the text interacts directly with the reader, encouraging them to participate in the creation of the reading process, aside from forming a linguistic and semiotic connection. Considering the ideas on the literary work being a “second self,” it can be stated that the chapter “Language Costumier” alone establishes a persona to interact with the reader on behalf of the author. However, as argued before, the interaction simultaneously challenges the reading process, the reader and the author. The textual psyche conducts the progression of the novel in terms of how and why the author and the reader are affected. As Judith Butler also suggests, “[l]anguage and materiality are fully embedded in each other, chiasmic in their interdependence but never fully collapsed into one another, i.e., reduced to one another, and yet neither fully ever exceeds the other. Always already implicated in each other, always already exceeding one another, language and materiality are never fully identical nor fully different” (69). Since language is a means of achieving textual interaction, Winterson utilises the themes of love, romance, passion, sexuality, and identity to bring her text to life. Ali/Alix’s stories in a sense can be said to coax the reader into becoming a character in the novel’s psychospatial chronotope, and to be influenced by the emotions projected by this textual psyche. Through the addressed “mock reader” Winterson’s text attempts to find a plausible or anticipated response from the reader as observed through various instances cited above. These interactions are reflective of the interaction intended for the reader and the text to demonstrate during the reading process. Although Winterson constructs the dialogues for the addressee, the text itself renders it reflexive of the reader. Finally, as the narrative nears its end, the novel presents an introspection for the author that is affected by their very own text, and the reader, all culminating in an affinity of intertwined changeability.

CHAPTER II

LINGUISTIC ORGANISMS OF THE TEXTUAL PSYCHE IN

STEVEN HALL'S *THE RAW SHARK TEXTS*

The lake in my head, the lake I was imagining, has just become the lake in your head.

(Steven Hall, *The Raw Shark Texts*)

Steven Hall is a contemporary British author who was born in Derbyshire in 1975. With his debut novel, *The Raw Shark Texts* (2007), he won the 2008 Somerset Maugham Award as well as a 2007 Borders Original Voices Award. In 2021, Hall released his second novel *Maxwell's Demon* (2021). Aside from his novels, Hall also wrote several short stories, "Stories for a Phone Book" (2005), "The End of Endings" (2013), as well as working for video-games such as *Battlefield 1* (2016), and *Crysis 3* (2013) to name a few (n.p.)⁹.

Steven Hall's postmodern approach to the text presents a writing style that is playful and challenging towards the textual boundaries and capabilities of a text. It could even be stated that he treats the text as if it were much more than a simple array of semiotic and linguistic signifiers. Conceptualisation constitutes the crux of his writing. His latest novel, *Maxwell's Demon* revolves around the character Thomas Quinn, a novelist haunted by his relationship with his deceased father. Similar to Hall's first novel, *Maxwell's Demon* also includes quasi-Lovecraftian mysterious phenomena befalling the protagonist; in the sense that the threat posed to the protagonist is vague and unknown, similar to the uncanny entities in H.P. Lovecraft's works. Therefore, Hall gives importance to the psychological aspect of his latest novel the way he similarly did with *The Raw Shark Texts*.

The Raw Shark Texts deals with textuality and the significance of the conceptualisation process during both reading and writing with a profound approach by the author. Hall

⁹ Information obtained from steven-hall.org

constructs his narrative in such a way that the reading process of the novel possesses multiplicity, meaning that the reader is presented with a deeper reading process vicariously through the protagonist. The novel follows the amnesiac character Eric Sanderson, as he wakes up on the floor of his bedroom, defamiliarised completely with his own identity, let alone his surroundings. Hall lays bare the creation of this character by cleverly signifying Eric's amnesia, just as the writing process induces a conception of a character for the reader through narration, the reader witnesses the identity creation of Eric Sanderson as he reads *himself*, from the remnants of his past by means of letters and documents. In a way, the novel's protagonist shares a lot of similarities with the protagonist of Christopher Nolan's film *Memento* (2000), which results in an intrinsic induction of enigmatic pursuit for the reader and the protagonist. Therefore it can be argued that in terms of the novel's textual and narrative structure, the novel progresses similar to a mystery/romantic thriller, in which the protagonist connects the dots like clues to uncover his past. Eric Sanderson follows the clues which were meticulously and thoughtfully placed for him in his own house to the shady Dr. Randle, who diagnoses him with dissociative disorder, and hints that this amnesiac episode of his had happened ten more times. She also states that this could be linked to the trauma of him losing his partner Clio Aames in an accident during their vacation in Greece. Dr. Randle firmly advises Eric to ignore any messages or letters left for him by his former self and to bring them straight to her as their session concludes.

The letters and texts left by the First Eric Sanderson are also presented to the reader, as the current Eric learns more about his past, and what had befallen him. With certain intervals, the text begins to introduce typographic images, depicting conceptual entities that could be transferred to the psyche of the reader by means of the reading process. The Second Eric Sanderson trails the language doctor, Dr. Trey Fidorous, by following the information provided by the doctor's findings. At the beginning of the second chapter, Fidorous's findings are provided to the reader in various sections as if they are course materials. The handling of the linguistic and semiotic aspects of the letters and the written texts by the characters is a corresponding element when the writing and reading processes of the novel are taken into account. In a section, Fidorous treats these conceptual, textual beings as if organisms which can be observed as follows:

AaBbCcD
 dEeFfGgHhIiJj
 KkLlMmNnOoP
 pQqRrSsTtUuV
 vWwXxYyZz

2. The nucleus of the cell contains biological information

The second possible Fidorous text, discovered alongside the first. Again, The nucleus of the cell contains biological information is the original title. (Hall 137)

Dr. Trey Fidorous defends the idea that the nucleus of these conceptual entities is the alphabet as can be seen in the provided excerpt. This approach by the novel towards language suggests that language is organic, and ever-evolving, and can evidently be utilised to permeate into human conscious. Additionally, Hall’s novel further brings up instances that support the idea of a text’s independence due its psychological qualities. Fidorous’s findings also allude to cyber space through his depictions of a computer virus:



4. Computer virus mosquito in amber

This image was discovered as an acetate label on a 3½" floppy disk in Sheffield Interchange (see maps/photos) and has been greatly enlarged here. The structure is probably a mosquito. The disk carrying this image is transparent orange plastic

(rather than the usual matt black), giving the impression of an insect trapped in amber. The text appears to be programming source code and there are some similarities to the Melissa Virus code circa 2000/2001. (Hall 139)

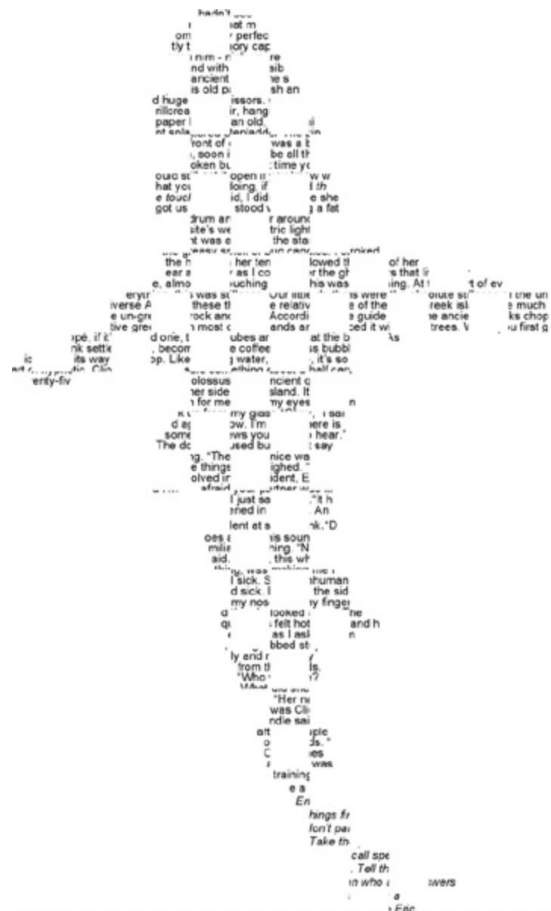
As can be seen in the provided excerpt, the computer virus is presented to the reader, fossilised in amber in a “floppy disk,” as if it were a biological being. The typographic image also comprises of computer codes and commands to enhance its pseudo-realistic appearance. The dissection presented through these typographic images is also compliant and consistent within the narrative when the Ludovician’s latching itself onto the Second Eric Sanderson’s psyche as if texts could be infected with viruses is taken into account. *The Raw Shark Texts* converges the cyberspace with its psychospacial chronotope in order to demonstrate the complex nature of text and language in the digitised world, as well as its influence on the reader’s psyche. The writing and reading processes are in a way “coded” by the author to be psychologically reflexive towards the reader.

Julia Panko also refers to the innovative structure of the novel by explaining that “Hall’s novel has more than forty pages of visual material, including photography, a film still, and a scanned newspaper clipping, as well as innovative typographic images of the eponymous shark. There is even a flip-book section, where the shark appears to swim toward the reader” (265). Steven Hall’s *The Raw Shark Texts* also shares a plethora of similarities with Mark Z. Danielewski’s *House of Leaves* (2000) in terms of its narrative structure and employed style. Both novels are playful with their textuality and construct the text accordingly in order to convey a volatile narrative structure that is shaped around their plots. Mark B. N. Hansen refers to the postmodern approach of Danielewski’s novel by explaining that:

House of Leaves, the novel Danielewski wrote to reintroduce the book “for all it really is,” is a tour de force in typographic and media experimentation with the printed word. From its cover page and initial inset to its enigmatic final page, the novel defies standard expectations in a rich variety of ways. Making pseudoserious reference to the blue highlighting of hyperlinks on Web pages, the blue ink of the word “house” in the work’s title transforms this keyword into something like a portal to information located elsewhere, both within and beyond the novel’s frame. (597-8)

Bearing this in mind, it is possible to state that the hypertextuality of *The Raw Shark Texts* is similar to the hypertextuality of *House of Leaves* as they both utilise digital

elements in conveying their stories through textual intervals that transcend to the cyberspace. Along with the revealing of the truth behind the second locked bedroom in Eric’s house, the first antagonist of the novel, Ludovician, a conceptual shark, is introduced. The shark is also depicted through typography and the novel suggests that such conceptual entities exist through textuality, and could occupy space in the reader’s mind, both hunting and haunting them. The Ludovician now begins its hunt for the current Eric Sanderson and its sole purpose is to devour his identity, his memories. The way Eric contracts this conceptual predator is through reading a certain type of text, which is also presented to the reader, and it could be stated that the chronotope of the novel through typography is intended to function similarly to a 3D film. To be more precise, the author in a sense forcefully makes the reader wear figurative 3D glasses to read the book, and this is achieved through typographic depictions included in the novel. The style emulates a thriller film with the constant threat of the Ludovician lurking within the text per se, eerily “swimming” through the pages. Following the protagonist’s encounter with Mr. Nobody, the reader is presented with a typographic image that displays the Ludovician as can be seen in the following excerpt:



“I saw the movement in the tiles again, this time clearly. For a second it was a nonsense information, then my eyes refocused.

Every sinew in my body went slack and cold.

“Oh my God,” I said, quietly, simply.

“Run,” the girl’s voice screamed.” (Hall 232-3)

The conceptual shark’s portrayal is not only adherent to the textual aspect of the novel, but also to its contextual aspect as the tiled floor renders the typographic depiction to have a tile pattern. In a way, in this instance the Ludovician is suggestive of the interconnectedness of linguistic and semiotic aspects of the text. Hence, the text itself is affected by its own semiotic suggestions.

As the novel progresses, Eric Sanderson learns of the novel’s second major antagonist Mycroft Ward, whose name is also a playful take on the computer program Microsoft Word. Mycroft Ward is depicted as a digital, textual psyche that is the pseudo-immortalisation of the individual named Mycroft Ward, who managed to transfer his psyche to a brain-washing text or test called “the arrangement” by means of rendering his entire conscious, his psyche, a textual hyper-link. This process and the life of the character Mycroft Ward is semi-biographically conveyed and explained by means of a sub-chapter provided by Scout as follows: “First, through the use of thousands of questions and tests, Ward succeeded in reproducing a very rough copy of his personality on paper. Then, through ‘the applied arts of mesmerism and suggestion’ Ward successfully imprinted this personality onto another person” (Hall 302). The candidate to persist as Ward’s psychological imprint is subjected to texts that reflect Ward’s own psyche. Ward, even after his death, succeeds in developing and further improving this textual process to a point that his psyche exists on multiple planes of existence, occupying cyber and corporeal media of existence. The digital transcendence of Ward’s psyche to an online database can be said to reflect how information is preserved through digital files that enable virtual documentation, which is depicted as follows:

By the late 1990s the Ward-thing had become a huge online database of self with dozens of permanently connected node bodies protecting against system damage and outside attack. The mind itself was now a gigantic over-thing, too massive for any one head to contain, managing its various bodies online with standardising downloads and information-gathering uploads. One of the Ward-thing’s thousands

of research projects developed software capable of targeting suitable individuals and imposing 'the arrangement' via the internet. (Hall 308)

Hence his psyche is transferred to the reader who interacts with his creation. As Mycroft Ward is gradually made apparent as an antagonist, the events lead to Eric's meeting with the language doctor named Trey Fidorous, who enlightens both Eric and the reader about the conceptual/textual, aquatic entities. The novel also does not shy away from romance by means of a spiritual successor to Eric's late partner with the character Scout. Their interactions and experiences are presented as reminiscent of Eric's memories with Clio.

The novel's ending elevates to its peak in terms of multimodality with the final confrontation of Eric, Scout, and Trey against the Ludovician and Ward simultaneously. The pages of the novel turn into boats constructed by text, a formation of letters and words, as well as the trailing predator Ludovician hunting the protagonist in the conceptual waters of textuality. The ending of the novel consists of a letter sent to Dr. Randle, along with newspaper cut-outs and photographs. Therefore, the ending could be considered open and ambiguous. Furthermore, as Dorisa D. Costella also mentions, *The Raw Shark Texts* offers an evolving reading experience as Hall releases different material for the novel through the internet and the other versions of the novel. Regarding the innovative nature of the novel and how it displays an employment of language that renders the novel a textual psyche, Costella deduces as follows:

Much of the attention paid to Steven Hall's 2007 novel *The Raw Shark Texts* has rightly focused on its multi-textual aesthetic as it utilizes slipstream thematics to incorporate traditional prose, graphic novel typography, animation, indexes, film stills and photographs, and online text and forums in a meta/physical sensory experience that continues to evolve. Hall continues to release Un-chapters, or new fragmented passages in foreign language editions and other locales, which after translation, are shared in chat forums dedicated to the novel. With each new release and discovery the reader is required to reevaluate the text as new information, sometimes filling gaps in the narrative and sometimes overturning previous assumptions, comes to light. This readerly experience meta-fictitiously mirrors the protagonist, Eric Sanderson, as he gathers clues on his journey to literal/literary self-discovery, in this way providing an immersive experience as we, perhaps, self-identify with Sanderson. Yet, as innovative as these techniques of storytelling are, and as overt as quasi-dystopic tropes of identity-stealing cyborgs and world-dominating hive-mind network interfaces may be, overlooked in the literature on this novel is the place language has in the construction of personal identity, which

is, markedly, the central plot. In this novel, the word, at its most fundamental base of utterance and script, is the foundation of self and life. (241)

As mentioned above, Hall presents a text that emulates an ever-changing art form. The reader contributes to this attribute with each reading experience. It is evident that Hall makes heavy use of cyberculture as a driving element for his novel. *The Raw Shark Texts*, similar to the pun done on Rorschach Test, is a psychological thriller of the text's digitalisation and the influence of textuality on the reader's psyche. As also stated by Julia Panko, "Steven Hall's debut novel *The Raw Shark Texts* presents a useful site of study for considering how the contemporary novel imagines its role within an increasingly variegated media ecology" (264). The novel operates in a fashion that presents the reader with psychological material regarding human memory and digitalised bodies of print as also alluded by Aliona Matiychak as follows:

Primarily, the reader's attention is drawn to the title. For a cognizant reader "The Raw Shark Texts" indicates the author's transparent hints at the inkblot tests of Hermann Rorschach used to examine the psychological construct (cognitive ability, aptitude, emotional functioning, personality, etc.) of an individual. The link between the eponymous tests (The Raw Shark Texts –Rorschach Tests) and the content of the novel is quite apparent. (60)

Therefore, it is possible to assert the idea that Hall's novel attempts to conceptually map the human psyche as a nautical mode of existence by structuring the novel in memory and mnemonic devices that intercept the textuality of the narrative. In addition, through the digital existence of psyche as suggested by the character Mycroft Ward, Hall plays with the idea of pseudo-immortality and construction of textual identities. Thus, Hall renders *The Raw Shark Texts* suggestive of the textual survival of the human psyche especially with the antagonist Mycroft Ward by constructing him as a novel archetype to demonstrate a natural selection of the textual kind.

The author draws attention to the state of print in comparison to the digital existence of texts. Additionally, how and what kind of space does the text occupy in the reader's mind is brought into focus as the very same text that was read by the fictional character Eric, is also presented to the reader. Even the way the protagonist attempts to defeat the antagonists is by means of having a conceptual, psyche-devouring predator (the Ludovician), hunt and consume a digital, textual psyche (Mycroft Ward). In that sense,

the complex and intermingled state of textuality with cyberspace is explored throughout interactions similar to this. Therefore, in terms of the author's writing style it could be suggested that "this contemporary generation [of writers] is distinguished by deliberately employing these tactics to reflect upon and challenge the marginalised position of print. At stake is the future of the book in the digital age" (Panko 265). Even Scout's being *infected* by Mycroft Ward's psyche is through her being in a brainwashing trance on her computer screen. Hall consistently brings up the affectivity of the text throughout his novel. Costella alludes to this instance of Mycroft's existence as a textual psyche in the novel by explaining it as follows:

Here, we see that the identity that Ward transfers is constructed wholly of language—these thousands of questions and tests. Though we are told the actual procedure has been lost with time, Hall's description insinuates that a person's being can be summed up and constructed through words, and as words are meant as a form of communication, this means those words that have constructed a person can be transmitted to another. This is what Ward achieves, first to a single body, and later, as Scout explains, to hundreds and then thousands of people, including, accidentally and only partially, herself. (248)

The novel employs a psychospacial chronotope through its constant elaborations on the power of textuality. With the chapter "Time and the Hunter," the Ludovician is introduced both to Eric Sanderson and the reader. To elaborate, by means of *invasive* depictions directed at the reader's psyche, Hall introduces this textual predator by means of a letter his protagonist and the reader is presented. The Ludovician as a textual predator trails conception and thoughts and it "is both destructive and preservative—a vicious creature thought in myth to store anyone whose memories it has consumed—and, like the storage media upon which Eric relies, the shark is emphatically textual, visually manifested in Hall's typographic imagery" (Panko 268). Eric Sanderson's previous amnesia is linked to him being finally hunted down by this conceptual shark in the novel. Furthermore, he is being hunted once more as he re-discovers the existence of such conceptual entities through reading the notes left as remnants of his previous identity. The author, in a sense, begins a conceptual *hunt* that imitates the textual meme of Steven Spielberg's thriller *Jaws* (1975). The chapter constitutes both a hint and a foreshadowing of a textual psyche, which is embodied in the entity that is Mycroft Ward as well. It constantly pokes around the idea of an automated functioning of a text. When Eric first begins to read the text, it begins innocently with the depictions of a boat

on a lake. A chronotope is created for the narration to establish tranquillity for the addressee's mind. It could be asserted that this approach by the author is to achieve that perfect calm before the storm as the tone of the narrator suddenly shifts into a menacing approach that elaborates on how the text can occupy space in the reader's psyche. The temporal and spatial interactions induced by the reading process is emphasised as the narrator of this text explains as follows:

Now, right on that tap – stop. Stop imagining. Here's the real game. Here's what's obvious and wonderful and terrible all at the same time: the lake in my head, the lake I was imagining, has just become the lake in your head. It doesn't matter if you never know me, or never know anything about me. I could be dead, I could have been dead a hundred years before you were even born and still – think about this carefully, think past the obvious sense of it to the huge and amazing miracle hiding inside – the lake in my head has become the lake in your head. (Hall 91)

The textual lake the author has created therefore becomes a psychospacial/psychotemporal chronotope that is independent of its author. As the narrator indicates, the author of the text is rendered irrelevant in terms of their existence, however, the text autonomously transfers itself to the reader's mind through the reading process. Bearing this in mind, it could be suggested that the writing process induces a textual psyche for the text to interact with the reader during the reading process as a representation of the author. These elements are suggestive of a co-creation for both the writing and the reading processes of the novel as they are inviting the reader to share and internalise the experiences and conceptualisation process of the protagonist along with the progression of the narrative. By doing so, these textual fragmentations render the textuality of the novel open for development as if it is a digital application, which is similarly addressed by Hansen for Danielewski's *House of Leaves* as he asserts: "It is precisely by updating this correlation in the context of today's complex and hybrid media ecology that Danielewski manages to submit the novel to a formal transformation, one that literally compels its adaptation to our allegedly "post-hermeneutical" informational culture and that does so, precisely, by treating the novel as a body subject to development and deformation" (599). By deconstructing the conceptualisation behind the writing process, Hall positions the reader as a secondary author for the actualisation process of *The Raw Shark Texts*. Thus, the reader is exposed as an element that is conceptualised to be affected by the textuality

of the novel's very own narrative progression, just like the protagonist the Second Eric Sanderson.

The depictions continue elaborating on the reader's significance in actualising the product of the writing process. The narrator highlights how the formation of letters and words can be decoded and perceived conceptually as a chronotope by the reader which is revealed through the lines:

Behind or inside or through the two hundred and eighteen words that made up my description, behind or inside or through those nine hundred and sixty-nine letters, there is some kind of flow. A purely conceptual stream with no mass or weight or matter and no ties to gravity or time, a stream that can only be seen if you choose to look at it from the precise angle we are looking from now, but there, nevertheless, a stream flowing directly from my imaginary lake into yours. (Hall 92)

In light of these excerpts, it is possible to reiterate that the reading process is a process that exceeds the actual duration of the act. The reader, after perceiving and decoding the text, conceptually preserves the induced ideas and chronotopes regardless of the authors intentions and approach during the writing process.

This text that is presented to the protagonist through a letter continues to elaborate on the multimodality of interactions that could happen between a work's author and the reader as a result of the actualising process. It addresses how various media operate in a very similar fashion, transferring these metaphorical "lakes" into the reader's, the addressee's psyche. In light of this it could be asserted that the interaction between the author and the reader, within textual context in this case, takes on a spatial and temporal aspect that transcends the internalisation of the work. Kiene Brillenburg Wurth also addresses the reader's importance in the act of reading, especially enhanced by the text's narrative and structure in this case, by alluding to its intertextuality and its title as follows:

Ingeniously constructed from samples of found material, *The Raw Shark Texts* offers a resonant reading experience that immediately foregrounds an enormous number of other texts and images: Pythagoras's writings on metempsychosis, John Locke's and David Hume's theories of personal identity (and current theories on the same subject), Gothic fictions featuring doubles, memory lapses, and monsters, the Orpheus myths, Alfred Hitchcock's *Vertigo*, Robert Ludlum's *The Bourne Identity*, Steven Spielberg's *Jaws*, Haruki Murakami's *Hard-Boiled Wonderland*

and the End of the World, Paul Auster's *The New York Trilogy*, Andy and Larry Wachowski's *The Matrix*, Mark Danielewski's *House of Leaves*, Hari Kunzru's *The Impressionist*, Michel Condry's *Eternal Sunshine of the Spotless Mind*, and Tom McCarthy's *Remainder*--among many others. It is not coincidental that *The Raw Shark Texts* sounds like "Rorschach Tests," since it allows readers to project ever-different meanings, genres, sources, and combinations onto its pages. (121)

The projection of meanings and the psychological interactivity of the novel as partly mentioned above can be linked to its specific way of constructing the narrative chronotope. The psychospacial/temporal chronotope employed by *The Raw Shark Texts* enables the construction of a textual psyche that renders the narration immersive for the reader. This, in a way, is suggestive of the idea that the reader's position is as significant as the author's in terms of the actualisation and the co-creation of the work. The novel brings, with each reading, the creation of identities and chronotopes to the foreground and consistently remarks how these signifiers concern the reader's psyche spatially and temporally. The text sent to Eric emphasises this intricate creation process through the lines:

Next, try to visualise all the streams of human interaction, of communication. All those linking streams flowing in and between people, through text, pictures, spoken words and TV commentaries, streams through shared memories, casual relations, witnessed events, touching pasts and futures, cause and effect. Try to see this immense latticework of lakes and flowing streams, see the size and awesome complexity of it. This huge rich environment. This waterway paradise of all information and identities and societies and selves. (Hall 92)

Bearing this in mind, the author of this text suggests that the writing process or the creation process either directly or indirectly induces an innate *modus operandi* for the creation to interact with the reader on a psychospacial/temporal aspect that aims to challenge the reader's dedication to the reading process. The influence of the digital age and cyberculture further complicates these concepts as Hall explores the problematic clash of media in juxtaposition to traditional print of the text, which is also addressed by Panko as follows:

As Eric travels in search of the shark, aided by conceptual fish expert Dr. Trey Fidorous and a young woman named Scout, the narrative consistently downplays digital media. Hall does not simply ignore current technologies and ideologies of information, however; he avoids the Luddite's nostalgic turn to the past. Instead, his strategy is to restructure the contemporary media ecology to position print more prominently within it. Electronic media are figured as powerful but dangerous. (268)

This can also be stated to explain the author's choice of Mycroft Ward, a playful allusion to the digital text storage program Microsoft Word, as the novel's antagonist. The antagonist of the novel is presented to the reader in such a way that they not only pose a threat to Eric Sanderson and his acquaintances, but also to the print medium of the text, in other words literature as a whole. The employment of intercepting narratives in the progression of the novel serves as a means for Hall to directly target the reader as the receiver. These intercepting texts not only provide additional information about the characters and instances in the novel, but also function in preserving the consistent immersion as if *The Raw Shark Texts* were a film that was shot by the reader themselves. Aliona Matychak also addresses these aspects of the novel's approach and immersive style of narrative as follows:

The Scout's narrative is one of the segments, along with the narratives of the First Eric Sanderson (letters, diary, postcards, workbook with cipher codes), and the Second Eric (story of real life events and memories of the past) which gradually make up the inclusive comprehensive narrative, comprising some printing features of the immersive fiction. Thus, it creates a presence effect, simultaneously stimulating the reader's imagination through several channels of perception. (64)

Bearing this in mind, it is possible to assert that the reader, in order to comprehend the narrative, is urged to interact with the various types of media that is presented to the protagonist since they are directly presented to the reader by the author simultaneously.

Hall's novel is not solely playful in terms of structure to challenge the limitations of the text, *The Raw Shark Texts* can also be considered as a demonstration of the text's evolutionary properties along with other media. Michel Chaouli discusses the print's status as a medium in the contemporary age of cyberspace, and hypertext created by and for computer screens. He signifies the issue by explaining "[w]hat exactly will become of fictional literature when the media in its environment undergo drastic changes? Some have understood this to be a question about the future of the book, arguing with impeccable logic that because what we call literature is a particular product of, and thus dependent upon, print technology, the demise of printing would also spell the end of literature" (601). Chaouli further discusses by drawing on Barthes's ideas on the hypertext even before the advent of World Wide Web and Iser's thoughts on the reader's projection on the text's blanks to further explain situation of the the print and

digital texts in the literary world. In comparison, print's tangibility as opposed to the digital structure of a text might be considered an obstacle for print to survive as a medium in the future of literature, not to mention the ecological impacts of each medium. However, as Hall demonstrates by the style he employs in his novel, and through his additional/excluded chapters released on web and *The Raw Shark Text's* translations, the advent of cyberculture and digital existence of literature is not solely a natural selection, or a process of elimination for the better medium. It is instead an opportunity to celebrate and challenge possible mutations for the print form of text, a display of its capabilities when merged with the influences of cyberculture.

On the other hand, it could also be argued that while the novel's overall structure can be said to reflect such concepts, Mycroft Ward is still presented as an antagonist. The story aspect of the novel in that sense focuses on the juxtaposition of print and digital forms of texts as a clash, as natural selection. Therefore, considering the narrative and the overarching plot of the novel it can be stated that *The Raw Shark Texts* "creates an imaginative world that performs the power of written words and reveals the dangers of database structures" (Hayles 115). The material existence of the text in print is suggested, by means of employing such an antagonist, to be gradually and rapidly consumed and replaced by its digital conversion for contemporary storage of information.

Another important aspect of the novel is also how it treats the idea of storing information. Print is consistently brought into attention in terms of its significance for the text. A materiality for the text is even suggested through its theme to enhance the stored information's value for the reading process. Panko also alludes to this aspect of the novel by explaining that "this materiality has several consequences for how textual inscription functions as a storage medium: it invests the book with value as an artifactual object; it proposes an affinity between the bodies of books and human bodies; and, most subtly, it complicates the textual inscription/electronic data dichotomy by describing the ways that inscriptions, as tactile objects, can capture impressions and indexical traces, like fingerprints" (266). Panko's statements also bring to light another crucial point about the materiality of the stored information; its

interaction and internalisation by the corporeality of human bodies. This idea immensely resonates and harmonises with *The Raw Shark Texts*'s mnemonic approach to the text and the human psyche. Saum-Pascual also alludes to this aspect of the novel by asserting that: "these traces are to be read not just as media traces, but also as the trace of a history that cuts through the medium of inscription. In other words, instead of presenting the book as a permanent record for a type of memory—human memory—that is never fixed, digital bodies are constructed in the same 'unstable' manner as our memories" (71). The influence of the digital age in the use of media in *The Raw Shark Texts*, in a way, provides a representation of human memory by illustrating it as a means to store "data" and information. Thus, the novel is suggestive of the idea that just as the fictional characters within its narrative is comprised of words and text, the human psyche comprises of stored textual information. Hence the novel approaches its reader in a similar fashion it approaches its own elements and characters. When the protagonist, the Second Eric Sanderson, faces the Ludovician, perceiving it as a textual, conceptual entity, so does the reader through the pages of the novel. The semiotic depictions become illustrations along with the signifying text's becoming a typography of what is aimed to be signified.

Taking Steven Hall's approach to the writing process of *The Raw Shark Texts* into account, it could be inferred that the author utilises the advantages and elements of the digital age as a means to deliver a psycho-thriller for the concepts surrounding digitalisation. As it is suggested even in the beginning of the novel, the loss of memory, amnesia, is directly linked to the loss of self and identity. Both the characters Eric Sanderson and Mycroft Ward function as two different approaches to self-transcendence. To be more specific, while Eric Sanderson represents documentation and continuation of self through the print of the text, Mycroft Ward represents the digitalisation of it. Regarding the use of digital elements in the novel Alex Saum-Pascual explains that "[d]igital art and literature have always been about memory, mediation, and the relationship between them. Born-digital literary or artistic objects have their unique promise of obsolescence and disappearance, which renders collection and archiving a technical difficulty and memory a thematic, and even poetic, opportunity" (70). The style employed in the novel's narrative is also very compliant to

the psyche of the protagonist Eric Sanderson as it can be mentioned that “[t]he discreteness of the narrative reproduces the protagonist’s damaged consciousness and is used by the author as a method of literary imitation of the character’s mental instability and post-traumatic hallucinations (paranoid fiction)” (Matiychak 61). Hence, the immersive qualities of the novel enable the reader’s personification with the protagonist to be more consistent and present throughout the progression of the plot.

It can be argued that the narrative of *The Raw Shark Texts* presents a conceptualisation of a textual psyche rather than being reflexive as a textual psyche per se, when its psychospacial chronotope is taken into account. The linearity of its plot can be said to essentially render the narrative straight forward to its open-ended conclusion. The novel presents a textual psyche not as itself, but by means of the texts and elements within itself. To elaborate, the character or the entity that is Mycroft Ward serves as the conceptualisation of a textual psyche proposed in the novel. It signifies the transcendence of human psyche to a cyber-textual plane of existence. This entity surpasses its own author, the human Mycroft Ward, in every way possible while also acting as a secondary self for him. This concept can be interpreted as a parallel to Barthes’ death of the author idea, proposing a posthumanist approach to the author and their work. Similar to Schrödinger’s Cat, Mycroft Ward is both dead and alive by existing as a pseudo-immortal. In terms of the texts provided within the narrative of *The Raw Shark Texts*, it could be stated that they employ psychospacial chronotopes that intercept the flow of the novel’s narrative to address the reader through the protagonist, Eric Sanderson. These sub-texts provided for the protagonist are directly presented to the reader, and by providing their own immersion, psychospacially aim to be inclusive of the reader within the narrative.

Throughout the novel, the narrative structure accommodates various intervals of hypertextual entries and stories. Whether they are about the protagonist’s past or about research of other characters such as Dr. Trey Fidorous, these hypertextual segments emulate the function of hyperlinks on a website. They provide additional background information on the fictional properties of the science employed in the novel, as well as imitating a setting where the reader is intended to feel as if they are researching the

conceptual shark and Mycroft Ward themselves. By doing so, Hall achieves a multiplicity in the chronotope of his novel's narrative. Thus, the spatial and temporal aspects of the narrative are intricately constructed so that the linear progression of the plot that revolves around Scout and Eric is amply ornamented with instances that are inclusive of the reader as a proxy character, passively being subjected to whatever may textually befall these characters. One of the letters provided by the First Eric Sanderson contains a segment that implies the textual psyche of the Second Eric Sanderson's past. The First Eric Sanderson attempts to convey a story titled "The Aquarium Fragment," which tells of his gradual descent into amnesia (Hall 119). The provided text is reflexive of his own psyche, meaning that it is presented with missing parts. The Second Eric Sanderson is able to glimpse into the ending of his former self through the excerpt:

] stepped inside the tank-circle.

[missing text] suddenly had a very clear memory of my Granddad, tall and Roman-nosed with silver Brylcreemed hair, hanging wallpaper on old, dark, paint-splattered stepladders. I thought about how since his death my Granddad had become more a collection of scenes than a real man to me, how I could recall him being kind, angry, serious and joking but how the edges of these memory events didn't quite fit together and left me with a sort of schizophrenic collage rather than the real, rounded-out man I must have known as a child.

My senses, trying to catch my attention in all this, suddenly broke through to the surface and I came back into the present. A horrific clarity came into the world, a sense of all things being exactly what [missing text] with relevance, obviousness and a bright [missing text]. Without me telling it to, my mind switched itself back to the image of my Granddad up the ladder. And then I saw it, partly with my eyes, or with my mind's eye. And partly heard, remembered as sounds and words in shape form. Concepts, ideas, glimpses of other lives or writings or feelings. And living, the thing obviously alive and with will and movement. Coming oddly [missing text] light links in my memory, swimming hard upstream against the panicking fast flow of my thoughts. The Ludovician, into my life in every way possible. (Hall 122-123)

The provided text simulates what was befalling the First Eric Sanderson's psyche when he unleashed The Ludovician. Just as his psyche is "nibbled away" by the conceptual shark, the text is incomplete due to being consumed bit by bit by the same predator.

Another important element in *The Raw Shark Texts* is the employment of settings called the "un-space" which is mentioned by the First Eric Sanderson as he writes: "What happened next is I went with Fidorous down into the empty, abandoned areas in the

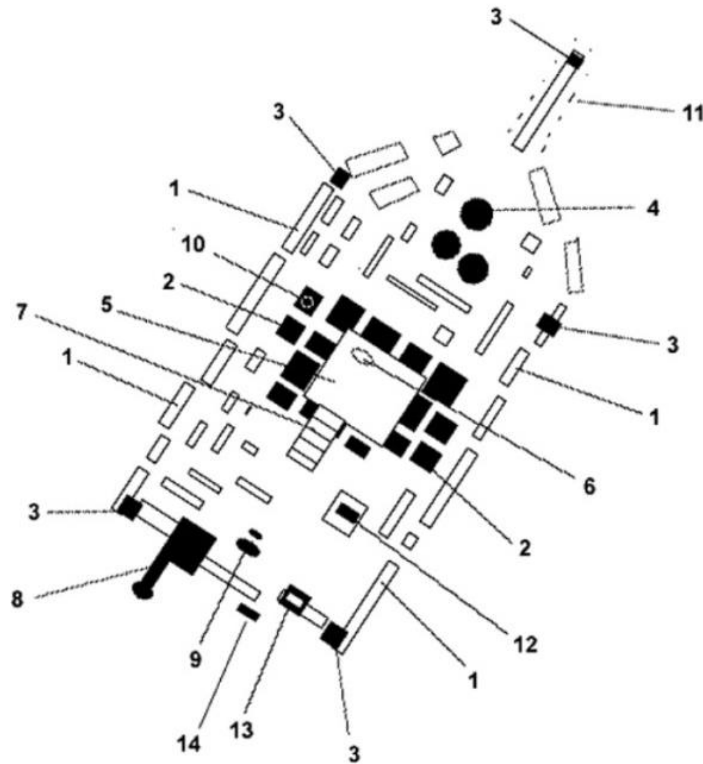
world which are sometimes called un-space (I will write you a letter about un-space another time) and I studied with him down there” (Hall 121). These locations are uncanny, liminal areas that serve as convergence spaces between textuality and narrativity. While they function in a way that increases the tension and suspenseful atmosphere for the progression of the plot, they are multi-purposed when the psychospatial chronotope of the novel is examined. To elaborate, the First Eric Sanderson explains un-space as follows in the novel:

It is the labelless car parks, crawl tunnels, disused attics and cellars, bunkers, maintenance corridors, derelict industrial estates, boarded-up houses, smashed-windowed condemned factories, offlined power plants, underground facilities, storerooms, abandoned hospitals, fire escapes, rooftops, vaults, crumbling churches with dangerous spires, gutted mills, Victorian sewers, dark tunnels, passageways, ventilation systems, stairwells, lifts, the dingy winding corridors behind shop changing rooms, the pockets of no-name-place under manhole covers and behind the overgrow of railway sidings. (Hall 124)

It can be inferred from the passage that these areas share the similarity of being uncanny, suspenseful and thrill-inducing. It would also be plausible to assert that these locations are employed commonly by horror, thriller films in order to evoke a mysterious atmosphere, while simultaneously conveying an obscured sense and feeling of unease to the audience. These settings inflict the psyche with curiosity and uncertainty as they are, in a way, un-used spaces. In order to host the Ludovician as an antagonist within its textuality, the narrative emulates a sense of “uncharted waters” by means of employing “un-space” as a setting. The author can be said to challenge the spatial and temporal aspects of the text, utilising textuality to convey and simulate a novel that attempts to transcend itself at any given chance. Thus, the psychospatial chronotope of *The Raw Shark Texts* can be said to achieve multimodality not only by utilising different media, but also by challenging its own textuality.

An important setting for *The Raw Shark Texts* is the conceptual boat “the *Orpheus*” (Hall 450). Dr. Trey Fidorous, Eric and Scout plan to utilise it as a means to defeat Mycroft Ward and the Ludovician. Aside from its mythological reference, it serves as a crucial element in the novel to emphasise the actualisation process of reading. The boat is actually an assemblage of objects such as laptops in the outline of a boat on dry land. The author provides a map identifying each object on the boat to the reader as well,

including Eric's cat Ian. The map is a depiction of the boat before its conceptualisation which is illustrated as follows:



(Hall 454)

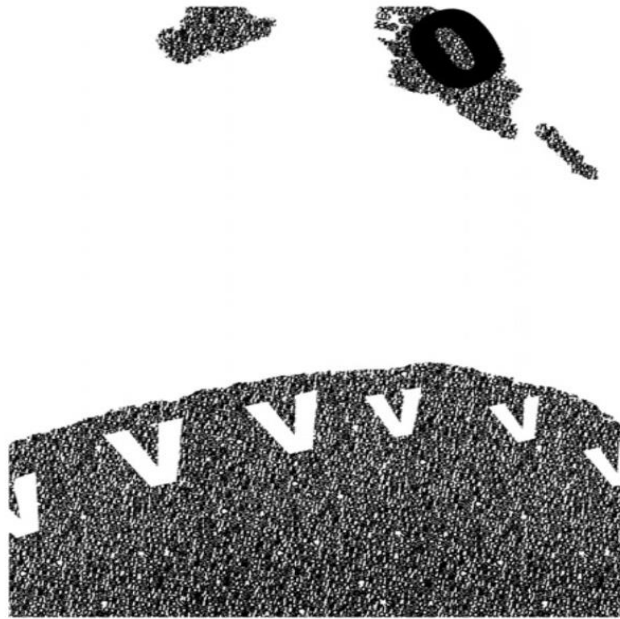
These various approaches to the depiction of settings in *The Raw Shark Texts* function as behind-the-scenes displays that are correlated to the reading and the actualisation processes. Furthermore, Dr. Fidorous, prior to these events, tells Eric to drink strips of texts with “water” written on them as if it was actual water and only then they would be able to embark on the boat (Hall 436). When Eric finally manages to “drink” the text, he is able to perceive “the *Orpheus*” as an actual boat on water. In a way, Hall employs a marine ecology for the narrative textuality of *The Raw Shark Texts* to suggest a fluidity in the conceptualisation of the written text when they are decoded by the reader. Matiychak refers to the novel's peculiar structure as a “hydro-text” and elaborates as follows:

Hall's peculiar literary manner, the insistency of his metaphorical associative images, give rise to the original psychedelic hydro-text in which the water element

predominates: the wet weather that accompanies Eric Sanderson in his real life (rain,fog,flood), brims over the protagonist's mind and flows into the conceptual aquatic space (predacious "conceptual streams" full of "conceptual fish"; "the conceptual shark Ludovician" as a "mnemonic predator"; "the fish of mind, word and invention"; waves of emotions; splashes of memories; floating against the flow of time—meaning the protagonist's attempts to recollect the lost past, etc.). (61)

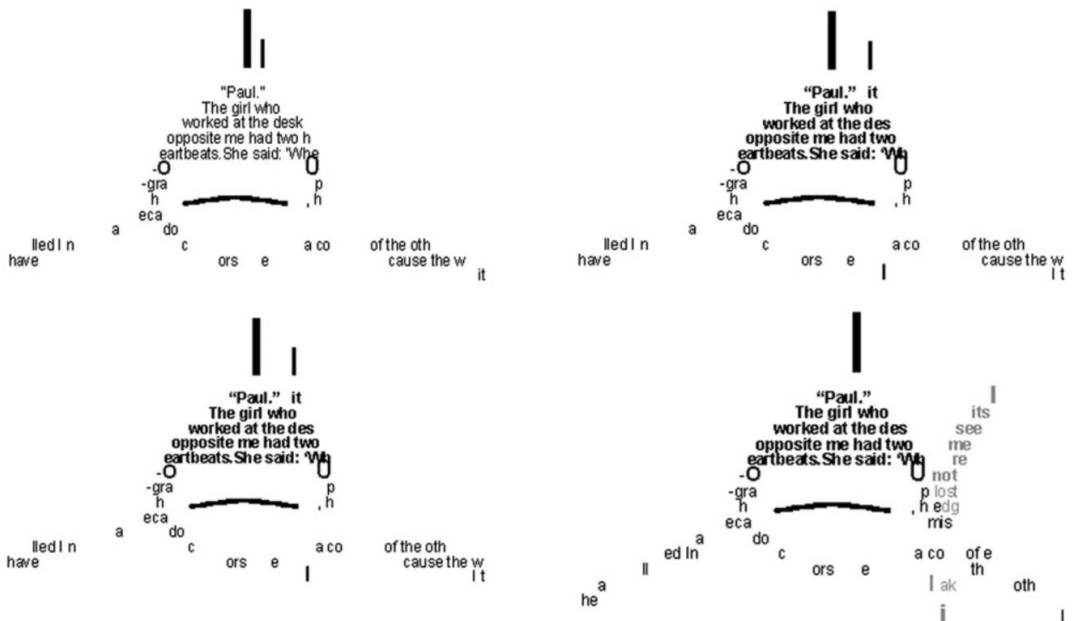
Bearing this in mind, it could be inferred from the narrative and textual delivery of *The Raw Shark Texts* that, similar to the reading process where the text and the signs are conceptualised in the mindscape of the reader, Eric's perception is reflexive of the actualisation process. The reader conceptualises the boat "the *Orpheus*" through text simultaneously with Eric through an employment of a psychospatial chronotope. The reader is included in the process as Eric's actions throughout the progression of the plot can be interpreted as *readerly* towards his surroundings. Therefore, it could be asserted that Eric, as a fictional character, perceives his surroundings in a textual way that suggests a reading and actualisation process for the conceptualisation of these textual objects and entities.

Along with the rising tension towards a climactic confrontation with the antagonists Mycroft Ward and the Ludovician, the novel's structure begins to present more distortions caused by the assaults of the conceptual shark. The Ludovician simultaneously invades the fictional and textual planes, making an appearance both to the characters and the reader. The author illustrates these as deconstructions of textuality as shown in the following:

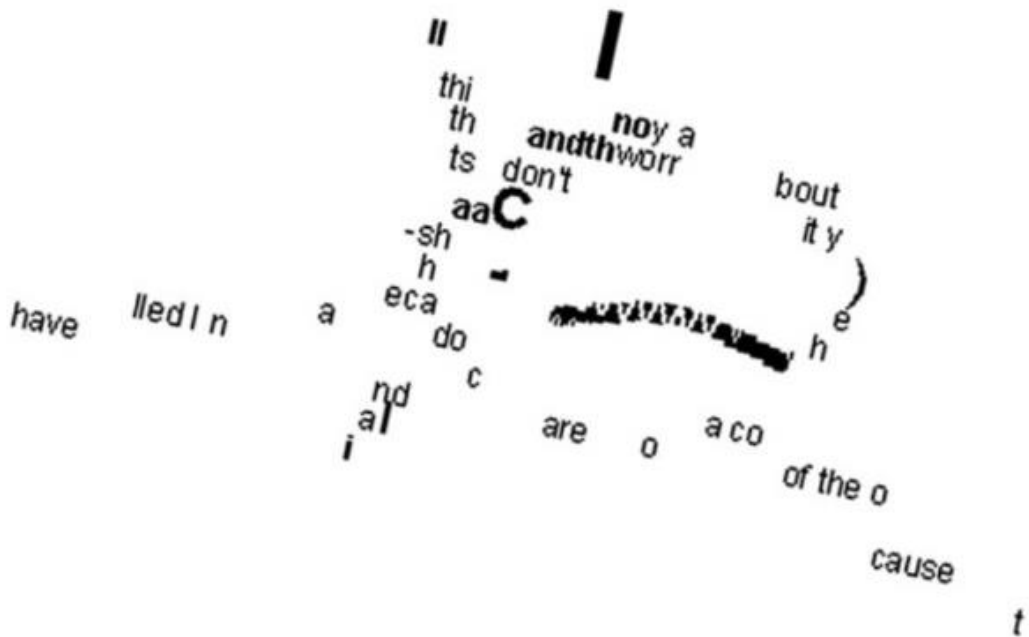


(Hall 328)

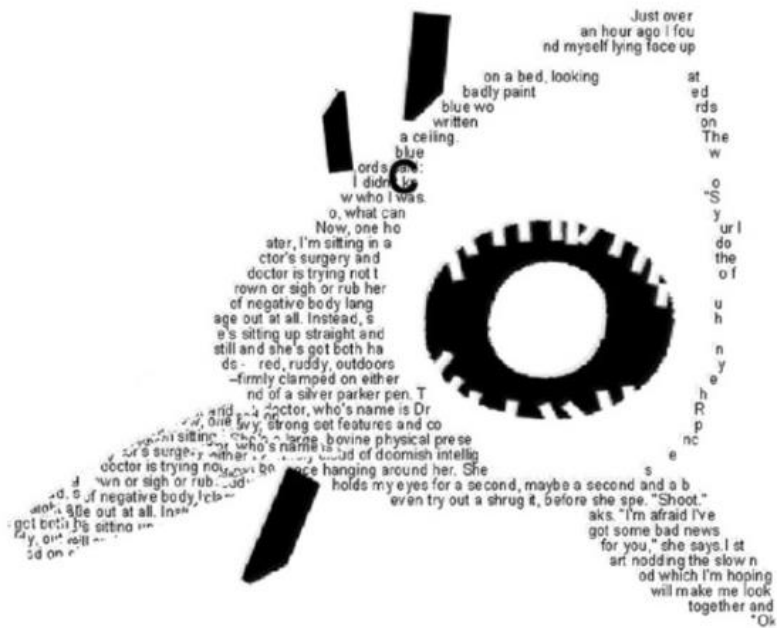
Hall makes use of the print in order to emphasise how the lurking predator blends in with the ink and the text. There also arises a consistent inconsistency with the visual aesthetic of the Ludovician. Since it is a conceptual, textual entity in the novel, it does not follow a clear and specific appearance. It can only be trailed and perceived by the textual plane it subverts, and thus it appears through different letters and text enveloping its shape as can be seen in the visuals:



(Hall 496-7)



(Hall 502)



(Hall 504)

These typographic illustrations are indicative that the mnemonic predator, the Ludovician, occupies space in the protagonist's psyche and manifests itself through the stored textual information comprised of Eric's memories. Sara Tanderup addresses

Eric's connection to the preservation of memories through material texts by explaining that:

The Raw Shark Texts emphasizes the materiality of books and writing: Eric seeks refuge in a world of books in order to preserve his memory, and formally, the novel displays its own materiality through experiments with the visual surface of the book. For instance, it presents a visual shark-attack: on a series of blank pages, a typographical image of a shark appears. When you flip through the pages, it looks as if it is coming closer, growing from page to page and finally "attacking" the reader. (3)

Bearing these in mind, it could be stated that *The Raw Shark Texts* is a multimodal text that demonstrates the qualities of having a psychospatial chronotope through its psychospatial inclusion of the reader within its textuality and narrativity. The manifestation of the Ludovician as it approaches the reader by showing motion around its typographic outline renders these pages a sort of flip-book illustrations. The text transforms from written depictions to textual images that are demonstrative of the action taking place. Furthermore, the idea of conceptualising text as elements of human memory is also prominent considering the instance in which the protagonist, the Second Eric Sanderson, is introduced to the memories of his past and to his late partner Clio by one of the books sent by his former self with the title "*The Light Bulb Fragment*." The interaction and experience that occurs between the protagonist and the text he is about to internalise is suggestive and reflexive of a re-creation process that happens between the author and the reader of "*The Light Bulb Fragment*," both of which are Eric himself. The instance is narrated as follows: "I closed the book and took a breath. I thought about how a moment in history could be pressed flat and preserved like a flower is pressed flat and preserved between the pages of an encyclopaedia. Memory pressed flat into text. *The Light Bulb Fragment* was some sort of journal or transcript, a written window into my missing past." (Hall 61) In light of this passage and the abovementioned aspects of the novel, it is possible to assert that the Eric Sanderson, both the first and the protagonist, are predisposed in the writing process to act as projections of the author and the reader to textually demonstrate the processes of writing and reading. Thus, the text achieves intertwined and intrinsic actualisation through both fictional and actual reading processes by means of the protagonist and the reader.

The vague ending ensuing shortly after the final confrontation of the protagonist with the Ludovician and Mycroft Ward concludes the narrative by providing fragmentations of different media that appear to be extrinsically connected to the textuality of the novel. The Second Eric Sanderson seems to be guided to an island by Scout almost in a way that lays the protagonist to rest, which brings into question the actuality of the experiences when the following page presents a newspaper clipping as shown:



(Hall 577)

This ending accompanied with the postcard provided after allegedly sent to Dr. Randle by Eric Sanderson himself allows for various interpretations (Hall 578). The newspaper clipping provided denotes the novel's protagonist as an unreliable narrator that suffers from "psychotropic fugue" and can be said to debunk the credibility of the events that befell him. However, considering the whole emphasis of *The Raw Shark Texts* on

survivability through textuality and its psychospatial chronotope's suggestiveness on a symbiotic connection of the text and the author towards the reader, the protagonist of the novel, Eric Sanderson, is indeed found dead, but is actually alive. Throughout the entirety of the novel the author reconstructs the protagonist's identity and sense of self through text. Hence, in the finalisation of the novel, despite the ostensible discovery of his dead body, the protagonist still exists within the textual plane as a projection of his psyche. His memory, in a way, transcends his corporeal existence. In addition, considering that the postcard is signed only as "Eric Sanderson" makes it also possible that this had been devised and plotted by the original, the First Eric Sanderson from the beginning. Regardless, the author of these textual experiences and memories succeeds, just like Mycroft Ward, in transcending their corporeality by preserving their psyche and memory in text.

The reading process for *The Raw Shark Texts* can be said to require an informed reader to fully comprehend the novel's allusions and nods to diverse literary works and films. However, since the novel might also be considered an attempt to present a textual Rorschach Test to the reader its intertextuality functions as an enhancing element for the reading experience instead of a crucial point. The reader per se constitutes the key point for Hall's novel to truly highlight the experimental structure of the narration with the inclusion of various media types. The reader is liberated to interpret them to their liking. The reader's importance for Hall's novel is further suggested by Shawna Guenther as accordingly:

In his 2007 novel *The Raw Shark Texts*, Steven Hall combines, in parallel, two pressing questions of the digital age: the death of print and the (terrifying) loss of the human. At its core, the novel is a self-referential allegory of reading in which Hall, echoing Reader-Response Theory, succinctly identifies how words act upon readers intellectually and psychologically. Stated another way, the act of reading makes the page come to life as an imagined world: the fictive reality. The fictive reality is enhanced by what the reader brings to the text, their experiential memories and personalities. (1)

Bearing this in mind, the resonance of the ideas suggested by Iser and Booth for reader-response theory with the novel as mentioned above could be said to function in a way that renders the reader a subject for the textuality of *The Raw Shark Texts*. Therefore, the novel's psychological interactions and playfulness towards the reader signifies a

textual psyche through its employed psychospacial chronotope to form a bridge between the reader's psyche and the pseudo-representation of the author's through the text.

To conclude, the aestheticisation of the form and narrative of *The Raw Shark Texts* signifies the psychospacial chronotope it manifests in achieving the construction of a textual psyche. The approach to its own textuality by the author pre-conceptualises the reader as a persona of the novel's own protagonist. Regarding the novel's approach to digital media and cyberspace, it could also be asserted that:

by focusing on the shape and look of the book and its pages as a poetic form result of its digital composition, *The Raw Shark Texts* forces us to think about digital form as embodiment—both at the level of the embodiment of the word seeing textual inscription as a physical incision on a material body, and at the level of the human relationship to the word as informational representation. This type of textual embodiment echoes an old paradigm by which we would read the relation between the work of art—the idea of a work of art—and its particular embodiment as something not coincidental but necessary to understanding the work as a whole. (Saum-Pascual 74)

In light of the given statements, it might be inferred from the text that the process of conceptualisation is a crucial stage for the reading process and the actualisation of a work. Hall attempts to approach the actualisation of *The Raw Shark Texts* by inducing self-initiating textual intervals that include the reader in the conceptualisation of the characters as well as the novel's spatial and temporal elements rather than providing mere depictions that distance the textuality of the narrative from the position of the reader and the reading process.

CONCLUSION

The relationship between the author, the text and the reader is a complex bond that necessitates an approach that can highlight the conversion of the writing/reading process to the actualisation of the work. Although the independence of the text from its author is brought into attention when Barthes's ideas are taken into account, postmodern novels with their challenging and unusual narrative styles can be said to propose that the reader, the text and the author are components of an equation that is actually intertwined in the writing and reading processes as the text itself is, in a way, a *mock-author*. When the postmodern novels' narrative chronotopes are analysed as psychospatial/temporal chronotopes, it could be signified that the text as a secondary self for the author functions as a psyche, rendering the writing and reading processes continuous and reflexive both for the author and the reader. The textuality of a novel, thus, becomes predisposed to accommodate a conceptualised reader for the writing process, as well as a conceptualised author for the reading process. This dynamic suggests that the text is neither dependent on nor independent of its author, but it is a proxy of its author for the actualisation process. The psychospatial chronotope of a novel implies that the reading experience and the participation of the reader are not separated from the author and their process of writing. It emphasises the parallelism shared by these processes as the actualisation of the text can be assumed to be its co-creation. Since most postmodern novels, specifically the ones analysed in this thesis, employ an enticing tone that invites the reader into the deconstruction and reconstruction of their narratives, they enable a much more efficient, definitive and eclectic means for the demonstration of the psychospatial chronotopes in novels. Therefore, it is possible to assert that postmodern novels constitute prolific media for literature that situates the reader along with the author and the text as the crux of their narratives for literary criticism.

The advent of the internet and cyberspace allows the text's place for the reader and the author to be enhanced by the multiplicity of its chronotopes. The relevance of creating online personas, avatars, or pseudo-psyches to the author's connection to their text can be foregrounded by the spatial and temporal aspects their narratives employ. Thus, psychospatial/temporal chronotopes in postmodern novels emphasises the reader's importance to the text and the actualisation process along with the text's author, without

effacing the essence of authorship from the particular work. The crux of this equation for the actualisation of the work is thus interconnected between this trinity of the author, the text and the reader as Iser asserts; “[t]he phenomenological theory of art lays full stress on the idea that, in considering a literary work, one must take into account not only the actual text but also, and in equal measure, the actions involved in responding to that text” (274). Furthermore, Booth also explains that “[a]s [the author] writes, he creates not simply an ideal, impersonal ‘man in general’ but an implied version of ‘himself’ that is different from the implied authors we meet in other men's works. To some novelists it has seemed, indeed, that they were discovering or creating themselves as they wrote” (70-1). The writing process then innately makes the resulting work a shared self for the author. This textual psyche is eventually *resurrected* by the process of reading, and is instilled with dynamism. Iser suggests a similar explanation as follows:

It is the virtuality of the work that gives rise to its dynamic nature, and this in turn is the precondition for the effects that the work calls forth. As the reader uses the various perspectives offered him by the text in order to relate the patterns and the “schematised views” to one another, he sets the work in motion, and this very process results ultimately in the awakening of responses within himself. Thus, reading causes the literary work to unfold its inherently dynamic character. (275)

In light of the given excerpt, postmodern novel enhances the reader’s and the author’s immersion in the text to ease the transition of the reader from a mere beholder to a vital element in the actualisation of the work as well as the text’s narrative chronotope.

Although both *The PowerBook* and *The Raw Shark Texts* revolve around love, a romantically dominant theme, the narrative is constructed around the concepts of cyber psyche, textuality, and psycho-space. For both novels the theme of memory is imbued with the effects of cyber space and psychospacial/temporal factors that are linked to the text per se. In that sense, it can be stated that these novels construct psychospacial chronotopes which consolidates the idea that these novels do not merely offer texts but textual psyches that show playfulness and experimental instances towards the perception of the reader. That is to say, this construction implies a vague fusion of the space and time employed to penetrate the psyche of both the fictional characters and the reader, and it is stimulated by the textually constructed psyches and environments which

emphasise the effect of spatiality on the psyche. Through this, it can also be argued that they aim to blur the line between sanity and insanity, either through the suggestiveness of obsessive romance and/or psychosis.

In the case of the two novels studied in this thesis, the constructed space is the cyber space, which aims to influence both the fictional characters and the reader. The narrative can even be considered obsessive regarding the idea of love in both novels, as both *The PowerBook* and *The Raw Shark Texts* revolve around protagonists that are in the pursuit of specific individuals, or their memories, that they value immensely. This might be due to the perception that love is one of the strongest emotions for humans. This also allows the text to establish the psychospacial connection for the reader during the reading process, because the constructed space and time in the novels also perpetuate and sustain the theme of love. Furthermore, the antagonistic elements in each novel, especially Mycroft Ward in *The Raw Shark Texts*, constitute a dismal and bleak environment that could even be considered dystopian on some levels. This statement can be seconded by the fact that the protagonist of *The PowerBook* attempts to create virtual worlds/scenarios, and the protagonist of *The Raw Shark Texts* struggles to thwart the ideology of a pseudo-immortal that can survive only through cyber and psychospace. In both novels, the use of the narrative chronotope is unique and problematic due to their integration with the textual and cyber spaces.

The main difference between how *The PowerBook* and *The Raw Shark Texts* employ their psychospacial chronotopes in order to construct a textual psyche is that *The PowerBook*'s epistolary structure is directly inclusive of the reader, whereas *The Raw Shark Texts* achieves this by means of sub-chapters that act as intervals both for its protagonist and the reader. Winterson utilises instance-based stories to offer an almost custom-tailored experience to the reader. Hall's novel, on the other hand, follows a linear storyline and attempts to simulate whatever the protagonist is experiencing for the reader in a textual fashion. In *The PowerBook*, the direct references to the reading process allow the reader to embody and impersonate the addressee within the novel. *The Raw Shark Texts* employs a narrative that strictly revolves around its protagonist, Eric

Sanderson, however, by the intervals of textual philosophy and multimodal typographic depictions the novel indirectly includes the reader as an element of its narrative.

The space and time employed within both *The Raw Shark Texts* and *The PowerBook* are distorted, unusual, untraditional and possess playful qualities due to their postmodern properties as well. It can be stated that the way they function possesses complexity due to their interaction with the reader. That is why psychospatial/temporal analysis of the novels is also important in order to properly dissect their narrative chronotopes. By doing so, their relationship with the author and the reader in regards to the writing and reading processes highlights the reader's place, as well as the author's, in contemporary literature. Furthermore, an analysis of the two mentioned novels, *The PowerBook* and *The Raw Shark Texts*, within the scope of psychospatial chronotopes would make it easier to address the textual structure and the narrative of the novels. Therefore regarding their narratives as psychospatial chronotopes in order to divulge how they function and interact with the reader puts emphasis on the complex relationship between the author, the text and the reader by signifying the writing and reading processes.

In terms of the romantic thematisation of *The PowerBook* and *The Raw Shark Texts*, it could be deduced that they employ dissimilar approaches in conveying their stories. *The PowerBook* positions the reader as an addressee of romantic intrigue and delivers its narrative and romance towards the reader. The reader not only follows this romantic pursuit as an observer but also is rendered the very centre of its focal point. *The Raw Shark Texts* delivers its romance-driven plot before the reader and urges the reader to embody the romantic pursuit of its protagonist. Thus, the clarity and the particularity of the psychospatial chronotope of these novels differ in their efficiency of being psychospatially interactive with the reader in terms of their handling of the emotion of love. The text's dependency on the reader is emphasised more efficiently in *The PowerBook* as the text itself often addresses the reader directly. For *The Raw Shark Texts*, this becomes a more inadvertent aspect as the reader is rendered dependent on the novel's protagonist, Eric Sanderson.

The narrative construction of both *The PowerBook* and *The Raw Shark Texts*, although similar in the sense that they employ cyberspace and digital elements in their forms, manifest unique textualities that reflect their psychospacial chronotopes. Winterson's *The PowerBook* presents a textual form that reflects a digitised version of an author's psyche in which the author's memories are represented by computer terminology and quasi-digital symbolism of digital applications illustrated as titles for chapters. The text and the author are presented as bodies of narrative, and their DNA transfused into the binary codes of documents created in the process of writing. Hence, the reader is directly linked to the text as a participant element in the story that browses and interacts with the textuality of the work. Therefore, as a novel, *The PowerBook* enables the reader to feel *empowered* through the reading process. Hall's *The Raw Shark Texts*, on the other hand, presents a textual form that is fluid and aqueous, as well as being harmonious with both its nautical predator and its allusions to the ethereality and formlessness of human memory. The textuality of *The Raw Shark Texts* is, thus, conveniently intercepted and deconstructed with textual memories and conceptual antagonists that feed on them. Therefore, the psychospacial chronotope of these novels achieve transcendence from their narratives to the psyche of the reader through the reading process. Ultimately, *The PowerBook* and *The Raw Shark Texts* manifest textual psyches through their psychospacial chronotopes that are reflexive of the writing and reading processes, and they are rendered autonomous by acting as secondary personae for their authors in order to psychospacially interact with the reader.

An analysis of a novel by means of examining its psychospacial chronotope makes it possible to pinpoint the function and the position of the author, the text and the reader in all processes of writing, reading and actualisation. The method allows for a psychoanalytical approach to the purpose of the narrative chronotope, and how it functions to render the text pseudo-autonomous. Unlike Barthes's death of the author approach for the literary criticism of a work, the study of psychospacial chronotope emphasises the author's inadvertent secondary self as the text, interacting with the reader through a symbiotic relationship. This also enables the analysis of the participation and the contribution of the reader to the actualisation process of the text as a co-writer. It is especially important to note that as most postmodern and contemporary

novels push the boundaries of textuality, the significance of the narrative chronotope increases due to its relationship with the author and the reader. Furthermore, postmodernity in the novel genre enables the possibility of challenging the textual structure on which the narrative is conveyed. Through being inclusive of the writing and reading processes within their narratives and having complex narrative progressions, postmodern novels are more challenging and demanding towards the reader and the reading process. Therefore, the study of the psychospacial chronotope offers a more specific and clarified method of analysis to postmodern novels as they are commonly playful and do not show conformity to a traditional presentation of their narratives.

The spatiality and temporality of the narrative progression in *The PowerBook* and *The Raw Shark Texts* are particularly embedded with their protagonist's or the narrator's psyche, resulting in a textual form that is self-reflexive and conscious of the actualisation process. The epistolary style of *The PowerBook* allows its narrator to actively engage in the process of writing with the envisioning and presumption of a conceptualised addressee. Each digital letter, or e-mail, is written and read with the intentions of actualising a reader, as well as being actualised by the said reader. Similarly, *The Raw Shark Texts* employs spatial and temporal transitions that are driven intrinsically to present a text that is self-evolving, in the sense that the whole plot progression is indicative of a loop when the novel's vague and open-ended finale is excluded.

In conclusion, by analysing the postmodern novels *The PowerBook* by Jeanette Winterson and *The Raw Shark Texts* by Steven Hall within the context of their psychospacial chronotopes, it is possible to deduce that these texts offer a reading through textual psyches that are pre-emptively inclusive of the reader in their conceptualisation processes. These texts are constructed in this way to manifest a process of symbiotic re-creation, which results in a reading process that is reflexive of the writing process. The choice of form for their textualities is to offer psychospacial connection to the reader for the text and also towards the author. By approaching these texts with their psychospacial chronotopes as the focal point, it is also possible to infer the connection of the author to their work as both absent and present, as these texts can

be read both by assuming their autonomy from the author as well as considering the text itself as a projection of the author as a second self. These postmodern novels prove to be influential and effective in terms of signifying the place of the author in the writing process as well as the importance of the reader in the reading process for the actualisation of the work. The employment of the cyberspace to induce a multi-layered psychospatial chronotope in both *The PowerBook* and *The Raw Shark Texts* signify the interconnectedness of corporeal identities and cyber avatars. Thus, Winterson and Hall provide narratives that intertwine the human psyche with textual information. They approach the spatial and temporal aspects of a psyche by making its essential element of stored textuality the focal point of *The PowerBook* and *The Raw Shark Texts*. Ultimately, this highlights the significance of approaching such texts within the context of psychospatial chronotopes as it enables a novel method of analysis that specifically addresses the spatial and temporal unity of the narrative chronotope with the psyche of the reader and the author, as well as the textuality of the psyche, which allows for the consideration of the written work as a textual psyche induced by the author and the reader.

WORKS CITED

PRIMARY SOURCES

Hall, Steven. *The Raw Shark Texts*. New York: Canongate, 2007. Print.

Winterson, Jeanette. *The PowerBook*. New York: Vintage, 2013. Ebook.

SECONDARY SOURCES

Ackroyd, Peter. *The Plato Papers: A Prophecy*. New York: Anchor, 2001. Print.

Bakhtin, Mikhail M. *The Dialogic Imagination: Four Essays by M. M. Bakhtin*. Ed. Michael Holquist. Trans. Caryl Emerson et al. Texas: U of Texas, 1981. Print.

Barthes, Roland. *Image, Music, Text*. Trans. Stephen Heath. London: Fontana, 1977. Print.

Blum, Virginia, and Anna Secor. "Psychotopologies: Closing the Circuit between Psychic and Material Space." *Environment and Planning D: Society and Space* 29. 6 (2011): 1030–47

Booth, Wayne C. *The Rhetoric of Fiction*. U of Chicago, 1983. Print.

Bradford, Richard. *The Novel Now: Contemporary British Fiction*. Malden: Blackwell, 2007. Web. *Google Books*.

Butler, Judith. *Bodies That Matter: On the Discursive Limits of "Sex."* New York: Routledge, 1993. Print.

- Calder, Alex J. “‘Break the Narrative’: Metafictional Anthropocene Aesthetics in Jeanette Winterson’s *The PowerBook* and Ben Lerner’s *10:04*.” Ed. Aalia Ahmed et al. U of Edinburgh. *Postgraduate English* 39 (2019). Web. 2 Feb. 2021
- Caserio, Robert L. “Queer Fiction: The Ambiguous Emergence of a Genre.” *A Concise Companion to Contemporary British Fiction*. Ed. James F. English. Malden: Blackwell, 2011. Web. *Google Books*.
- Chaouli, Michel. “How Interactive Can Fiction Be?” *Critical Inquiry* 31.3 (2005): 599–617. *JSTOR*. 25 May 2021
- Costello, Dorisa D. “The Second Eric Sanderson: Mutli-Textuality, Identity and Memory in Hall’s *The Raw Shark Texts*.” *History, Memory and Nostalgia in Literature and Culture*. Ed. Regina Rudaityté. Newcastle upon Tyne: Cambridge Scholars, 2018. *Google Books*. Web.
- Cronquist, Ulf. “Hypertext, Prosthetics, and the Netocracy: Posthumanism and Jeanette Winterson’s *The PowerBook*.” *The Writer's Craft, the Culture's Technology*, (2005): 47–56. Web. 28 Dec. 2020
- Davis, Glyn. “From Mass Media to Cyberculture.” *Exploring Visual Culture: Definitions, Concepts, Contexts*, edited by Matthew Rampley, Edinburgh University Press, Edinburgh, (2005): 214–228. *JSTOR*.
- Eckhard, Petra. *Chronotopes of the Uncanny: Time and Space in Postmodern New York Novels: Paul Auster's “City of Glass” and Toni Morrison's “Jazz.”* Verlag: Transcript, 2014. Web. *Google Books*.

- Ellam, Julie. "Jeanette Winterson's Family Values: From *Oranges Are Not the Only Fruit* to *Lighthousekeeping*." *Critical Survey* 18.2 (2006): 79–88. Web. 27 Oct. 2020.
- Escobar, Arturo, et al. "Welcome to Cyberia: Notes on the Anthropology of Cyberculture [and Comments and Reply]." *Current Anthropology* 35.3 (1994): 211–231. *JSTOR*. 15 May 2021
- Fan, Lai-Tze. "Converging Media and Modes: Digital Textuality and the Dissolution of Media Borders in Steven Hall's the Raw Shark Texts." *Göttinger Schriften Zur Englischen Philologie*, (2015): 209–20.
- Fish, Stanley. *Is There a Text in This Class? The Authority of Interpretive Communities*. Massachusetts: Harvard, 1980. Print.
- Fowler, Robert M. *Let the Reader Understand: Reader-Response Criticism and the Gospel of Mark*. Harrisburg: Trinity Press Intern, 2001. Print.
- Guenther, Shawna. "Reality in the Margins, Pseudo-Reality in the Main Frame: The Posthuman in Steven Hall's *The Raw Shark Texts*." *U of Łódzkiego*, (2018): 1-10. Web. 26 May 2021.
- Habib, M. A. R. *Modern Literary Criticism and Theory: A History*. Malden: Blackwell, 2005. Print.
- Hall, Emily. "'Nothing Is Solid. Nothing Is Fixed': Participatory Culture and Collaborative Authorship in Jeanette Winterson's *The PowerBook*." *Reception: Texts, Readers, Audiences, History* 9 (2017): 23–35. 2 Nov. 2021.

- Hansen, Mark B. N. "The Digital Topography of Mark Z. Danielewski's *House of Leaves*." *Contemporary Literature*, 45. 4 (2004): 597-636. *Project MUSE*.
- Hayles, N. Katherine. "Material Entanglements: Steven Hall's *The Raw Shark Texts* as Slipstream Novel." *Science Fiction Studies* 38.1 (2011): 115–33. *JSTOR*. 10 April 2021.
- Heldén, Johannes and Håkan Jonson. *Evolution*, <http://www.textevolution.net/>. Web. 21 May 2021.
- Hope, James. "The Semantics of Psychospace." Diss. U of Edinburgh, 2003. Web. 15 Oct. 2021.
- Iser, Wolfgang. *The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett*. Baltimore: The John Hopkins University, 1980. Print.
- James, David. *Contemporary British Fiction and the Artistry of Space*. London: Bloomsbury, 2011. Web. *Google Books*.
- Jordan, Tim. "Cyberpower: The Culture and Politics of Cyberspace and the Internet." Taylor & Francis Group, 1999. *ProQuest*.
- Keunen, Bart. "Bakhtin, Genre Formation, and the Cognitive Turn: Chronotopes as Memory Schemata." *CLCWeb: Comparative Literature and Culture* 2.2 (2000): 1-15. Web. 21 Mar. 2021.
- Lazăr, Mihaela-Cristina. "'Cyberspace' and 'Meatspace': The Construction of Virtual Gender Identity in Jeanette Winterson's *The PowerBook*" *Language and Literature, European Landmarks of Identity: Selected Papers of the 11th*

International Conference of the Faculty of Letters, Ed. Liliana SOARE. U of Pitești 15.13-15 (2014). Web. 18 May 2021

Marková, Ivana, and Adelina Novaes. "Chronotopes." *Culture & Psychology* 26.1 (2020): 117–138. Web. 15 Oct. 2021.

Matiychak, A. "Cognitive Function of Conceptual Metaphors in *The Raw Shark Texts* by Steven Hall". *Pitannâ literaturoznavstva*, 100, (2019) 58-71. Web. 11 Oct 2021

McClure, James E., and David Chandler Thomas. "Explaining the Timing of Tulipmania's Boom and Bust: Historical Context, Sequestered Capital and Market Signals." *Financial History Review*, 24.2 (2017): 121–141.

Ong, Walter J. *Rhetoric, Romance, and Technology: Studies in the Interaction of Expression and Culture*. New York: Cornell University, 1990. Print.

Özyurt Kılıç, Mine. "Transgressing Gender Boundaries: The Function of the Fantastic in Jeanette Winterson's *The PowerBook*." *English Studies* 89.3 (2008): 287-304. *Taylor&Francis*. Web. 21 Sept. 2021

Panko, Julia. "'Memory Pressed Flat into Text': The Importance of Print in Steven Hall's *The Raw Shark Texts*." *Contemporary Literature* 52.2 (2011): 264-297. *Project MUSE*. 23 September 2021.

Pelle, Susan. "'When Is a Tulip Not a Tulip?': Grafting, Exoticism, and Pleasure Gardens in Jeanette Winterson's *The PowerBook*." *Frontiers: A Journal of Women Studies* 33.3 (2012): 31–52. Web. 1 May 2021.

- Preda, Alina. "Jeanette Winterson's Internet Hype: *The PowerBook*." *Studia Universitatis Babeș-Bolyai, Philologia*, LIII, 2, (2008): 135-149. Web. 16 Mar. 2021
- Remshardt, Ralf. "Posthumanism." *Mapping Intermediality in Performance*, Ed. Sarah Bay-Cheng et al. Amsterdam University Press, (2010):135–39. Web. 15 Mar. 2021.
- Rennison, Nick. *Contemporary British Novelists*. New York: Routledge, 2005. Print.
- Rosenblatt, Louise M. *Literature as Exploration*. New York: Modern Language Association of America, 1995. Print.
- Sabbadini, Andrea. *Boundaries and Bridges: Perspectives on Time and Space in Psychoanalysis*. London: Routledge, 2014. *Taylor & Francis*.
- Saum-Pascual, Alex. "Memory Traces: Printed Electronic Literature as a Site of Remembrance." *Comparative Literature Studies*, 57.1 (2020): 69-94. *Project MUSE*.
- Savi, Melina. "Jeanette Winterson's *The PowerBook*: The Narrator as a Cyborg Writer Who Engages in Quantum Theory." *Universidade Federal de Santa Catarina* 42 (2014). Web.
- Smethurst, Paul. *The Postmodern Chronotope: Reading Space and Time in Contemporary Fiction*. Amsterdam: Rodopi, 2000. Print.
- Souzis, A. E. "Momentary Ambiances: Psychogeography in Action." *Cultural Geographies* 22.1 (2015): 193–201. Web. 12 August 2021.

Steinby, Liisa. "Bakhtin's Concept of the Chronotope: The Viewpoint of an Acting Subject." *Bakhtin and his Others*. Eds. Steinby and Tintti Klapuri. London: Anthem, 2013. Print.

Tanderup, Sara. "Intermedial Strategies of Memory in Contemporary Novels." *CLCWeb: Comparative Literature and Culture* 16.5 (2014): 1-10. Web. 17 October 2021

Womack, Kenneth, and Todd F. Davis. *Formalist Criticism and Reader-Response Theory*. New York: Palgrave, 2002. Print.

Wurth, Kiene Brillenburg. "Posthumanities and Post-Textualities: Reading *The Raw Shark Texts* and *Woman's World*." *Comparative Literature* 63.2 (2011): 119-41, *JSTOR*. 10 August 2021.



HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
YÜKSEK LİSANS TEZ ÇALIŞMASI ORJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 06/09/2022

Tez Başlığı : Metinsel Akli Oluşturmak: Jeanette Winterson'ın *The PowerBook* ve Steven Hall'un *The Raw Shark Texts* Romanlarındaki Siber Mekan ve Psikomekansal Kronotopların Kullanımı
Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 95 sayfalık kısmına ilişkin, 06/09/2022 tarihinde şahsım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 5 'tir.

Uygulanan filtrelemeler:

- Kabul/Onay ve Bildirim sayfaları hariç
- Kaynakça hariç
- Alıntılar hariç
- Alıntılar dâhil
- 5 kelimedenden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

06/09/2022
Tarih ve İmza

Adı Soyadı: Kamil KOÇYİĞİT

Öğrenci No: N19138682

Anabilim Dalı: İngiliz Dili ve Edebiyatı

Programı: İngiliz Dili ve Edebiyatı

DANIŞMAN ONAYI

UYGUNDUR.

Prof. Dr. Aytül ÖZÜM

(Unvan, Ad Soyad, İmza)



**HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
MASTER'S THESIS ORIGINALITY REPORT**

**HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE DEPARTMENT**

Date: 06/09/2022

Thesis Title : Constructing the Textual Psyche: The Employment of Cyberspace and Psycho-spatial Chronotopes in Jeanette Winterson's *The PowerBook* and Steven Hall's *The Raw Shark Texts*

According to the originality report obtained by myself by using the Turnitin plagiarism detection software and by applying the filtering options checked below on 06/09/2022 for the total of 95 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 5 %.

Filtering options applied:

- Approval and Declaration sections excluded
- Bibliography/Works Cited excluded
- Quotes excluded
- Quotes included
- Match size up to 5 words excluded

I declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.

I respectfully submit this for approval.

06/09/2022
Date and Signature

Name Surname: Kamil KOÇYIĞIT

Student No: N19138682

Department: English Language and Literature

Program: English Language and Literature

ADVISOR APPROVAL

APPROVED.

Prof. Dr. Aytül ÖZÜM

(Title, Name Surname, Signature)



HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
TEZ ÇALIŞMASI ETİK KOMİSYON MUAFİYETİ FORMU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 06/09/2022

Tez Başlığı: Metinsel Akı Oluşturmak: Jeanette Winterson'ın *The PowerBook* ve Steven Hall'un *The Raw Shark Texts* Romanlarındaki Siber Mekan ve Psikomekansal Kronotopların Kullanımı

Yukarıda başlığı gösterilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.
3. Beden bütünlüğüne müdahale içermemektedir.
4. Gözlemsel ve betimsel araştırma (anket, mülakat, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.

Hacettepe Üniversitesi Etik Kurullar ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kurul/Komisyon'dan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

06/09/2022
Tarih ve İmza

Adı Soyadı: Kamil KOÇYİĞİT

Öğrenci No: N19138682

Anabilim Dalı: İngiliz Dili ve Edebiyatı

Programı: İngiliz Dili ve Edebiyatı

Statüsü: Yüksek Lisans Doktora Bütünleşik Doktora

DANIŞMAN GÖRÜŞÜ VE ONAYI

Prof. Dr. Aytül ÖZÜM

(Unvan, Ad Soyad, İmza)

Detaylı Bilgi: <http://www.sosyalbilimler.hacettepe.edu.tr>

Telefon: 0-312-2976860

Faks: 0-3122992147

E-posta: sosyalbilimler@hacettepe.edu.tr



**HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ETHICS COMMISSION FORM FOR THESIS**

**HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE DEPARTMENT**

Date: 06/09/2022

Thesis Title: Constructing the Textual Psyche: The Employment of Cyberspace and Psycho-spatial Chronotopes in Jeanette Winterson's *The PowerBook* and Steven Hall's *The Raw Shark Texts*

My thesis work related to the title above:

1. Does not perform experimentation on animals or people.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
3. Does not involve any interference of the body's integrity.
4. Is not based on observational and descriptive research (survey, interview, measures/scales, data scanning, system-model development).

I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board/Commission for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.

I respectfully submit this for approval.

06/09/2022
Date and Signature

Name Surname: Kamil KOÇYİĞİT

Student No: N19138682

Department: English Language and Literature

Program: English Language and Literature

Status: MA Ph.D. Combined MA/ Ph.D.

ADVISER COMMENTS AND APPROVAL

Prof. Dr. Aytül ÖZÜM

(Title, Name Surname, Signature)