



**FRAGMENTATION IN ANNE ENRIGHT'S
NOVEL *THE GREEN ROAD***

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YÜKSEK LİSANS TEZİ

TEZ YÖNETİCİSİ
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ABSTRACT

MASTER THESIS

FRAGMENTATION IN ANNE ENRIGHT'S NOVEL *THE GREEN ROAD*

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In the early decades of the twentieth century, a period of great change in all areas of life brought out a serious crisis in Irish history. After World War II, the opportunities which late capitalism offered to people that made life easier became more visible with all its detrimental effects on human lives. Moreover, developments in all fields brought about absolutely change in the secular and spiritual perspectives of individuals. As a result of these changes, people's feelings of commitment to both tradition and family had been shaken.

After Irish society gained its independence, they had aroused uneasiness and inquietude in the public. The thoughts of commitment, certainty, and non- dispersion that inherited from ancestors are no longer valid among the new generation. Hence, human relations have acquired a different dimension by adapting to internal and external changes.

Anne Enright depicted the condition of modern Irish society and its individuals who survive under the circumstances mentioned above in *The Green Road*. The main aim of this study is to analyze the repercussion of psychological troubles and social changes in Enright's *The Green Road* within the question of the fragmentation of family and individual.

Enright represents how family and family members were fragmented by reflecting the life struggle of an individual who detaches from the family in the rapid growth modern world. The writer by gathering family members against social and individual fragmentation emphasized as a solution of their feelings and sense of family commitment. In this novel, Enright has discussed characters' fragmentation and reintegration to exhibit the power of human psychology and relation in integrating society and self.

Keywords: *The Green Road*, Fragmentation, Identity, Family, Home.

ÖZET

YÜKSEL LİSANS TEZİ

ANNE ENRIGHT'IN *YEŞİL YOL* ROMANINDA PARÇALANMA

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İrlanda tarihinde yirminci yüzyılın ilk yıllarında, hayatın her alanında büyük değişim dönemi ciddi bir krize yol açmıştır. İkinci dünya savaşından sonra, geç kapitalsizimin insanlara sunmuş olduğu hayatı kolaylaştıran imkanlar; aslında insanların yaşamında tüm zararlı yönleriyle belirgin olmaya başlamıştır. Ayrıca, uluslararası göçmenlik, uluslararası ticaret, ve uluslararası organizasyon gibi alanların gelişmeleri bireylerin dünyevi ve dini bakış açısının tamamen değişimine neden olmuştur. Bu değişimlerin sonucunda insanların geleneklerine bağlılık ve aileye bağlılık hisleri sarsılmıştır.

İrlanda halkı bağımsızlığını kazandıktan sonra toplumdahuzursuzluk ve kaygı artmıştır. Eskilerden miras kalan bağlılık, kesinlik, dağılmama düşünceleri artık yeni nesil arasında geçerli değildir. Bu yüzden, insan ilişkileri içsel ve dışsal değişimlere uyarak farklı bir boyut kazanmıştır.

Anne Enright'ın *The Green Road* adlı romanında yukarıda sözü edilen şartlar altında yaşamını sürdüren modern İrlanda toplumunu ve bireylerini anlatmıştır. Bu çalışmanın asıl amacı psikolojik sorunları ve sosyal değişimlerin yansımalarını Enright'ın *The Green Road* romanında aile ve bireyin parçalanma sorgulamasını incelemektir.

Enright bireyin aileden koparak hızla gelişen modern dünyada hayat mücadelesini yansıtarak aile ve aile bireylerinin nasıl parçalandığını sunmuştur. Yazar toplumsal ve bireysel parçalanmışlığa karşı aile bireylerini tekrar bir araya getirerek onların duygularını ve aile bağlılığını çözüm olarak vurgulamıştır. Enright bu romanında toplumun ve benliğin bütünleşmesinde insan psikolojisinin ve ilişkisinin gücünü göstermek için karakterlerin parçalanmasını ve tekrar bütünleşmesini ele almıştır.

Anahtar Kelimeler: *Yeşil Yol*, Parçalanma, Kimlik, Aile, Yuva.

ABBREVIATION

AIDS	: Acquired Immune Deficiency Syndrome
GPD	: Gross Domestic Product
P.	: page
UNESCO	: United Nations Educational, Scientific and Cultural Organization
USA	: United States of America
Vol.	: volume



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This study examines postmodern fragmentation and how postmodernism builds a close connection with late capitalism and the usage of its products. There is a big role of the era to expose new individuals who are interrogators and suspicious and have a different perspective instead of traditional individuality. However, Anne Enright makes it challenging for her characters to make a joint decision by creating different thoughts and placing them in different geography that is a different continent. It is important to stress “home” the birthplace of people where characters meet the external world that presents the inner world feelings such as love and belonging sense. Enright by mixing the real name of places where events are happening with invented and stolen names reaches to the real dimension of the fragmented family story.

I want to thank my dear supervisor Assist. Prof. Dr. İsmail Avcu for supporting me in all stages of this study from the emergence of the research, preparation until completion with his ungrudging support and contribution. His class “Postwar British Fiction” inspired me to write and analyse the main topic of this thesis.

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INTRODUCTION

Postmodernism is a challenging theory of the twentieth century that includes variable concepts since it emerged. There are complex discussions upon postmodernism and decisions that create connection problems with each other according to their ideas about contemporary society. Complicated decisions and contradictive notions are included in postmodernism and every element is based on them, and for this reason, all-composite elements make postmodernism so powerful. Moreover, holding unsystematic thought and presenting a discourse that gives a lack of introduction makes it more influential than previous theories. When people understand the complication of postmodernism their eyes turn to the origin of it. Postmodernism firstly appeared in 1870 and it was used by John Watkins Chapman to explain his painting. After that, postmodern theory is used consciously that has a close meaning with today's meaning by Arnold Toynbee in 1947. A little later, postmodern theory is widely spread after World War II among society and then it becomes a significant point in the contemporary community. As a result of people's being in danger, uncertainty, and increasing both memory problems and trauma lead to the flourishing of postmodernism. The postmodern notion is reinforced and confirmed like postmodern theory thanks to philosophers such as Friedrich Nietzsche, Michel Foucault, Jacques Derrida, Jean-François Lyotard, and Jean Baudrillard.

According to literary studies, postmodernism has had a considerable influence on literature. Thus, postmodern literature becomes an integral part of society, culture, history, and to be able to describe developments and challenges of the life of the century. Postmodern literary works follow a specific way of a depiction of postmodern life. Postmodern life and community change the way of writing and almost everything that is affected by it.

Similarly, postmodern literature comes to a head of narration by using variable techniques within one literary work. Twentieth-century problems such as emigration, economic crisis, and globalization are reflected in literature and writers mostly focus on those problems. Then, those unavoidable problems increase and emerge concepts of contemporary society of the 1960s. Those concepts state how society is changed and challenged under the new era. Some significant key concepts of postmodernism can be

seen in each contemporary novel. Based on these concepts, ontological and identity issues become the most important point and concept of postmodern literature. The identity crisis of humanity and its legitimization is the first focusing point of the postmodern work. Postmodern literary works deal mostly with contemporary issues such as trauma, memory, fragmented and uncertain life. To describe all these issues in one literary work is not easy; however, postmodern fiction has been able to explain the real incidents as original ones with their variable features and techniques. Writers keep an eye out for the situations of an era and put them into words in their literary works. There are well-known writers in each region of the world who can describe masterly their own country and modern society with good and worse possibilities. In the same way, contemporary Irish literature has witnessed how traditional discourses and the construction of Irishness are changed. Irish authors such as John McGahern, Anne Haverty, Patrick McCabe, and Roddy Doyle, have transposed national challenging experiences to words from different perspectives with variable context.

One of the Irish postmodern writers is Anne Teresa Enright who masterly portrays contemporary Irish society. Enright mostly focuses on the themes: love, family, identity, memory, and motherland. She was a television producer and director for RTE in Dublin and after quitting from there she became full-time writer in 1993. While she was studying at the Creative Writing Course, she was educated under famous writers Angela Carter and Malcolm Bradbury. Enright's first novel *The Wig My Father Wore* was published in 1995. She writes about her usual theme the motherhood and the Catholic Church. The books titled *What Are You Like?*, *The Pleasure of Eliza Lynch*, and *Making Babies: Stumbling into Motherhood* are a significant part of her literary works. Enright's fourth novel *The Gathering* brings fame and it is awarded the *Booker Prize* in 2007. Enright won the Kerry Group Irish Fiction Award in 2016 for *The Green Road*. This is a significant novel that shows the Irish family context and family members' experience during the economic collapse of Ireland. Anne Enright is considered by many to be the finest Irish novelist of the later twentieth century, across her career motherhood, family, and love has also motivated her and these have become preoccupation matter in her each novel.

We often think of the novel as a form that deals with the pleasures and tribulations of life, with the challenges of coming-of-age, with the excitements or frustrations of

courtship and marriage, with the triumphs and failures of family life, ups, and downs of careers or social ambitions. But we forget how much the novel as a form also deals with leaving, disappointment and fragmentation, with the fact that all lives have inevitable problems whether this is forgetting your beloved ones or leaving from them. *The Green Road* is a novel of a short description of a traditional Irish family whose situation is under globalization. After the colonization period, the Independent Ireland government rules a country with Irish rules. During the middle years of the twentieth century, Ireland keeps its nationalism with strong political disciplines. However, global changes, technology, economic crisis, migration changed the situation of the country in the 1960 and 1970 years. However, the faces of the Irish community smile once again when Ireland joined the European Union in 1973. The economic crisis of Ireland gets worse day by day, and this lifts its influences upon Irish society. Unemployment, high inflation, and poverty oblige the Irish to leave the country. Therefore, emigration becomes a significant characteristic of the Irish nation to survive in life and Irish people face the “unprecedented inward migration tendency” (O’Brien, 2012). Mass mobility boom was seen as presenting great life opportunity rather than considering the hidden face of it which emerge some troubles to Irish. Most houses of a particular region of Ireland become empty that Irish citizens leave the country. The nature of family legacy is most obviously marked in Irish people’s attitudes rather than their living place. The Irish nation spread around the world that exceptionally high rate of emigration that followed on from the economic crisis and that lasted into the twentieth century. These departures from individual families and communities create social fragmentation. Enright explains the reason of mobility flows in her interview like:

The emigrants when I was growing up in the 80s, when I was a teenager, left not only because there weren’t any jobs, but because the moral atmosphere of the country was unbearably claustrophobic, and because in order to be themselves, they had to leave, in order to possess their own life. (Clark, 2015)

There are a lot of reasons aforementioned and unemployment is not only the reason for leaving hometown but to feel living in hopeless among depressed society also brings the separation. After many years despite seeing developments in every sector of the country, emigration keeps its dominant role in the Irish economy, policy, and culture until these days. This predominant factor of emigration becomes an integral part of

Ireland with its issues. Moreover, capitalism presents commerce and investment to improve the country during the last decades of the twentieth century. The high technology of America and sectors of pharmaceutical investors bring globalization to Ireland. At the same time, the Celtic Tiger period investors also enter Ireland to develop the country particularly by valuing the estate and property of locals. The Celtic Tiger period continued from the middle of 1990 to the mid-2000s with its first part and from 2004 to 2008 with its second boom. Emigration, globalization, and the Celtic Tiger period bring challenging ideological and cultural factors that change the Irish nation in both a good way and a conflicting way. So, from one perspective, Ireland is fragmented with categories of globalization.

The novel tries to show the structure and meaning of human life and for this reason, it is necessary to define some people's attitude toward others and themselves even when these matters are not specifically engaged as their primary subject matter. Enright by taking into consideration emigration, globalization, and the Celtic Tiger period creates a story of Madigan family who is affected by the consequences of the period and problematic relations of family members whose ties are odd and frail. Madigan clan has what contemporary usual Irish family has. There are six people in the family: mother Rosaleen, father Pat, and their children: Dan, Constance, Emmet, and Hanna. They live in Ardeevin where Rosaleen inherits the house from her parents Considine's family. Madigan clan suffers from the economic circumstances of Ireland and becomes a cracking point with siblings' decisions. Most Irish begin to query their identity in terms of recognizing nationalism because there is nothing to deal with and to find your place in Ireland. As a result of searching for a new life, characters situate a new place in a different time and replacement brings a new identity to characters. Creating misunderstanding among characters of the novel and questioning their ability and being there is a general tactic of appearing ontological and identity trouble in postmodern fictions. Well-known critic Brian McHale indicates the ontological theory emerges identity issues that are used in postmodern fiction (1987, p. 27). However, the identity crisis mostly spread while late capitalism was flourishing in the daily life of humanity. The newly acquired identity after leaving hometown causes fragmentation of the family.

Moreover, the characters of *The Green Road* do not want to share their new identity to close people and this drags to uncertainty. Sometimes people cannot face expected patterns as Dan's new relation with homosexuality. Dan gains his new identity under homosexuality which is opposite to the Irish tradition. During one sibling of the family acts against Irishness, another sibling keeps it in every step of his life. In addition to changing every aspect of life, the developed industry brings people into doubt and people cannot pull themselves out of it. Scepticism and indeterminacy are a part of fragmented and hopeless life where traditional values and culture are deconstructed.

On the other hand, lack of communication can destroy the close bond of people with each other, so Enright focuses on family ties and the relation of siblings to show one reason for the fragmented family. One of Enright's achievements in this novel is a representation of family argument that comes from nationality which has both individual fragmentation and public fragmentation.

According to postmodern critics, globalization, an important product of Late Capitalism besides giving identity crisis, brings scepticism and uncertainty. All Madigan siblings live under uncertainty by remembering the past. Furthermore, uncertainty is one factor of troubled psychology. The writer gives some variety of uncertainty such as uncertain health, uncertain career, feelings, and uncertain friendship. These uncertain issues lead to emotional and physical fragmentation.

To express events by considering avoiding metanarrative is a duty of representation. Representation of events of Irish notion lead to the fragmented narrative. The author portrays stories as a form of a short story because of a different place and different times to reinforce the notion of fragmentation in the novel. Besides this, to highlight transitions of story events or to close the gaps between events are necessary to use fragmented narrative not to lose its meaning. Enright gives a non-chronological narrative to create enriched content that includes complex events.

Accordingly, in *The Green Road*, all Madigan children show their dissatisfaction and sorrow through their behaviour. Dan has multiple relationships so that he moves from one sexual relationship to another even he jumps from one boyfriend to another one. Then, Constance keeps her cancer secret. Hanna's disability to care for her baby because of alcoholism expresses her poor maternity, and Emmet's working endlessly

without sharing a feeling depicts an unemotional and spiritless man. Characters put distance from each other by not sharing their sorrow. However, siblings' support can help to cope with any kind of challenge emotionally and physically. In particular, the mother figure is not a representative of perfect motherhood; she is an individual waiting for her children and as an alienated mother from her family or community. Anne Enright represents a contemporary Irish novelist of distinction, one whose novels have engaged with the secular world of modern late capitalist Ireland, and in this sense, there are obvious differences between modern Ireland and the poorer rural farming time of Ireland.

Additionally, the motherland is a sacred place where all memories remain forever. Characters keep their belongingness to their nationality despite leaving childhood home and separation of siblings. Children can spread around the world but their belongingness remains in their hearts. Memories belong to childhood and youth visualize in front of Madigan siblings when they return home. They keep childhood memories rather than everything else not to lose their roots. However, Rosaleen wants to sell the house where she lives alone. Because of her old age notions, Rosaleen cannot realize that she takes children's memories and even detaches them from their Irish nationality by selling the house. Thus, Madigan siblings' struggles to pretend to sell the house come to naught.

The main aim of this thesis is to create awareness of fragmentation how the notions of individuality, family, and the homeland of the Irish nation are affected and fragmented by globalization and its products through the years. As such, the topic of fragmentation of family in the Irish novel is not only worthy of study but can also contribute to a much deeper understanding of larger cultural shifts. *The Green Road* in this study does not provide answers to the meaning of life in modern Ireland, but it reveals how the novel structures and narrates the way of family fragmentation and how it changes human life. The representation of Irish culture during the late capitalism period is given with details that are evidence of those years in *The Green Road*. The main theme of the novel becomes new topic for some researchers that Maria Amor Barros- Del Rio explains "the Irish nation situation and comments the main purpose of the novel is to bring to the fore the treatment given to the neoliberal context" (2018, p. 36). The reader can face with characteristics of the "Liquid Modernity" presented by

Zygmunt Bauman in this study. Moreover, this analysis uncovers odd family relations that come from the ideological contradiction of the nation of Irish society and its reflection on fragmented family members. Whereas, the particular results of globalization reveal the unexampled content of collective fragmentation that *The Green Road* includes. Briefly, this thesis brings attention to the fragmented individual, family, and country that emerge because of the economic problems of Ireland.



CHAPTER ONE

POSTMODERNISM

1.1. HISTORY OF POSTMODERNISM

Since the 1950s, postmodernism has represented the world to a great extent in literature through literary works. It takes a lot of effort to fully understand postmodernism. There are sufficient and knowledgeable critics who search and state a range of history of the word postmodernism where, when and for which perspective it is used in their work. Firstly, the word postmodernism is used with different meanings by English painter John Watkins Chapman. Chapman brings postmodern painting up to describe the type of painting how it is ahead of a modern one. The next change of postmodernism is expressed by taking information from Wolfgang Iser's researches. Then, Rudolf Pannowitz used postmodernism to explain nihilism in contemporary European culture and the collapse of values among society in 1917. Pannowitz described the development of new postmodern men who would incarnate militarist, nationalist and elite values a phenomenon soon to emerge with fascism which called for a break with modern "Western civilization" (Best and Kellner, 1991, p. 6). Following the trace of the history of postmodern theory never ends and lastly, it is used by Arnold Toynbee who first used the term postmodernism in 1947 with the meaning closed today meaning to describe Western society's shakiness appeared by skepticism, anxiety, and irrationalism in his book called *A Study of History*. This usage is commonly accepted by literary researchers and pointed to as the beginning of the postmodern theory.

Moreover, it is not difficult to know what makes postmodernism so powerful. There are key points of postmodernism that make the content of any literary work. Uncertainty is one of the key points of a blurred period and it leads to postmodernism. The postmodern period is called a "Time of Troubles" explaining the lack of rationalism and the ethos of the Enlightenment (Best and Kellner, 1991, p. 6). Postmodernism carries all given names and concepts to keep their value. Additionally, most thinkers claim that postmodernism is a term that includes ideas and values against modernism. This term is associated with the new concept of universal truth and objective reality. According to philosophers, postmodernism began in 1960 with art movements in France

then spread in the USA in 1970 and it became famous there. However, Lyotard states that;

Our working hypothesis is that the status of knowledge is altered as societies enter what is known as the post-industrial age and cultures enter what is known as the postmodern age. This transition has been underway since at least the end of the 1950s, which for Europe marks the completion of reconstruction in life.(1987, p.3)

Postmodern theory spreads through Europe and resumes its variety in different areas. Each age has beginning part, bright part and after rising period this age congests in some case and start to collapse. Postmodernism is also raised brightly in 1980 because of new investigations and the development of capitalism. The economic preparation of late capitalism began in the 1950s after the wartime shortages of consumer goods and spare parts had been made up of new products and new technologies. Moreover, late capitalism has cultural expression and it “is something like a literal translation of the other expression, Postmodernism, its temporal index seems already to direct attention to changes in the quotidian and on the cultural level as such” (Jameson, 1991, p. 10). A postmodern worldview may provide a plausible explanation. Jameson supports the notion of postmodernism as a culturally dominant concept, which allows for the coexistence of other divergent traits to subsist simultaneously within the domain of postmodernism (2006, p. 484). Postmodernism supports the idea that social realities are dynamic, forming and reforming in response to an environmental issue.

Despite different interpretations, culture is an integral part of life; therefore it is affected by every movement. Postmodernism resumes its features in culture too. According to Susan Sontag, Leslie Fiedler, and Ihab Hassan, postmodern culture is a beneficial and positive development that supports opposed ideas about oppressive issues of modernism and modernity. While some people keep up modernist ideas, others support new ideas about their future. However, Fiedler rejects the new postmodern culture because he describes that the new post-culture refuses traditional values of Protestantism, Victorianism, rationalism, and humanism (Best and Kellner, 1991, p. 10). Following his statement, many researchers assert their notions when Fiedler finds out new cultural positives and declares closing of the gap between critics and readers. Postmodern culture includes revolts of modern everyday life, an extension of rebellious, and hedonist lifestyle (Best and Kellner, 1991, p. 13). As a result, the reader can realize

that postmodernists try to cope with modern deficiencies. Postmodern culture changes the economy and governmental managing rules and refuses traditional ways. Best could not accept the postmodern culture and states “current culture is a radical assault on a tradition which is fuelled by an aggressive narcissism that is in profound contradiction with the bureaucratic, technocratic, and organizational imperatives of the capitalist economy and democratic polity” (Best and Kellner, 1991. p. 13). Moreover, the change of culture during the postmodern period is deeply seen in the economy of countries when late capitalism presents new products to daily life. Almost all community is used to live with new postmodern culture changes and people make it as a normal change.

1.2. POSTMODERNISM AND PHILOSOPHERS

While modernism is based on reason, idealism, and the perfect life of humanism, postmodernism expresses scepticism, subjectivism, and suspicion of reason and the role of ideology. To give an exact definition to postmodernism is one of the problematic issues in literature, though Brian McHale’s question what is Postmodernism and states that everything about this term is problematic and there is not satisfactory (1987, p.3). Every critic has his/her definition of postmodernism and none of those definitions has a similarity. John Barth expresses postmodernism is as “awkward and faintly epigenetic, suggestive less of a vigorous or even interesting new direction in the old art of the storytelling than of something anti-climactic, feebly following a very hard act to follow” (1984, p.3). Thus, the rapid spread of postmodernism in a short time emerges notions and descriptions about it by well-known philosophers and literary critics

Michel Foucault is one of those philosophers who dwell on the postmodern condition with Jean Francois Lyotard. Foucault was aware of the new age but could not give an exact explanation and he becomes an important source of postmodern notion. Some questions such as: what's going on just now, what's happening to us, what is this world, this period, this precise moment in which we are living lead him to find the right notion about postmodernism. He presents new perspectives about society, knowledge, and discourse by criticizing modernism and humanism. Foucault criticizes knowledge, rationalism, communal governs and questions their deficiencies. He compares and combines both modern and postmodern perspectives. He develops postmodern notions by searching for uncertain, changeable, subjectless knowledge. Knowledge and power

are asserted by Foucault that this dual is the main concept to prove postmodern suspicion. Knowledge is the key point of theories and power is the ability to keep the community together; therefore, a philosopher can easily continue their analysis benefiting from them. In the analysis of humanism Foucault bases on power because it is the only way to understand each period of human life.

Moreover, Baudrillard and Lyotard interpret the postmodern development age as the information, knowledge, and technology age. Each theorist also shares their ideas about postmodernism; so, Baudrillard has conceptualized postmodernism as a simulacrum. The simulacrum is a virtual reality represented by the media. Lyotard has also conceptualized metanarrative to show society's dependence on such concepts as multiple truth, order, and unity. Along with Baudrillard and Lyotard, well-known theorist Fredric Jameson explains postmodernism in terms of the development of a higher stage of capitalism and it is marked by a greater degree of capital penetration and homogenization across the globe (1991, p.365). Additionally, there is another significant feature of postmodernism that it represents real historical events to pretend unreal notions. Rewriting the past expresses how critical and serious events are interpreted in the new period. Linda Hutcheon is one of the postmodern critics who asserted a new technique based on history and policy in 1980. She explains postmodernism has a direct relation with history and she defines "postmodernism as fundamentally contradictory, resolutely historical and inescapably political" (1988, p. 4).

Postmodernism can be seen in every aspect of life such as art, architecture, sociological science, philosophy, literature, cinema, etc. Facing postmodernism in any specific field of life composes different ideas and speculation. Because of the content of postmodernism, the postmodern concept can be seen with different narration which includes complexity. Postmodernism deals with every detail of the incident therefore, it not only creates complexity but also suspicion.

Nevertheless, there is a connection between poststructuralism and postmodernism. According to literary works, the construction of text changed in postmodern terms and this is explained with deconstruction theory. Jacques Derrida developed new literature which created new notions in literary criticism. He developed

deconstruction which asserts that all literary fictions have ambiguity which is the concept of postmodernism. How deconstruction works in postmodernism is the easy way to know why it takes place in postmodern writing. Internal inconsistencies of texts, fragmented narration, and slipping away within the story are priorities of postmodern writers. At this point, writers hand the element of deconstruction where all the inconsistencies of texts are narrated closely in the story. Additionally, Derrida asserts that deconstruction advances the narration of binary oppositions. The structural role of binary oppositions in the narrative takes place where a valuable hidden event is recorded. Thereby, the focused event of the story is somewhere beside or behind the given part of the event and at this point, the reader can understand how the explanation of deconstruction is used in writing postmodern works. Nevertheless, the significant part of deconstruction is to provide new approaches to reach the meaning of the text and this refers to postmodern text. Derrida's deconstruction gives us new ways of thinking when we read fiction. According to Derrida's viewpoint, any text whether in science or literature needs rethinking which emerges new meanings of the text (Derrida, 1976, p. 81). Once for all, he aims to highlight the independent thinking of the reader. By doing this, the reader can observe his / her wishes by modifying his / her understanding through the text and this exists the subjectivity of meaning of the text. Indeed, a single meaning of the text seems impossible in postmodern fiction; so that, there is always something else in the text in terms of deconstruction. Thus each meaning of the text will be considered in its ways or terms. Likewise, the multiplicity of meaning is another proof of Derrida's explanation that there is never only one meaning of something, always another meaning will exist. In that case, for each reader the meaning of the text is different, and as deconstruction presents there is more to understand from the fiction than what it is first understood in postmodern fiction.

CHAPTER TWO

POSTMODERNISM IN LITERATURE

Since the 1960s, postmodernism has represented the literature through its complexity, convictions, and multiplicity. Postmodernism collects truth and fiction, past and present, relevant and irrelevant in one context by rejecting the discriminating hierarchies of writing. Philosophers interpret postmodernism with their ideas which are included in postmodernism; so that there are appeared commonly used concepts of postmodernism. These key concepts can make postmodernism in literature. These are metanarrative, ontological issues, scepticism, the cultural logic of late capitalism, hyper-reality, the playfulness of language, representation of reality, end of empiricism, hyperconsciousness, eclecticism, irony, multiple narrative voices, multiple endings, indeterminacy, and late capitalism.

First of all, the narration is one of the most important issues of every period. People can understand how the previous ages were reflected narrations, whereas narration passes its border of reality. Metanarrative is one of the key concepts of postmodernism. Lyotard recognizes that nothing is as before and everything is changing. He explains his notions about the new period and takes place in postmodernist literature. Lyotard states the explanation of postmodernism with his perspective and defines postmodernism is as incredulity toward metanarratives in his *Postmodern Condition: A Report on Knowledge* (1984, p. 25). Examples of metanarratives are the progress of narration by making references to history and narrate self-authorial sources with its sources. Metanarratives are used to justify knowledge, although, the implication of uncertain historical philology such as great heroes, huge voyages, dangerous events is not accepted in postmodern narration. They indicate the authority and become a legitimate source. For example, the metanarrative describes the rights of a community that people what to do or say among society and legitimates its doings as correct rights. Knowledge presents a metanarrative in terms of creating grand conceptions of society and culture. Postmodernism expresses that grand narratives negate contradictions and differences in society. According to Steven Connor, Lyotard does not only express the collapse of metanarrative evermore everywhere but also he states that “metanarrative is in steady domination before postmodern condition

appears”(1996, p. 51). Lyotard rejects metanarratives because truth and knowledge must be explained in small practices and incidents without pretending universality. Besides, the metanarrative supports the idea that history is making progress, but the new postmodern term rejects historical progress in narration. Postmodernism not only contains untransferable self legitimated principles but also it includes language playfulness. The reader can witness fragmented narration styles with different expressions.

Secondly, hyperreality is another important concept of postmodern theory and it has emerged from French theorist Jean Baudrillard. Baudrillard focuses on simulation and hyperreality to show the real world and how postmodern theory changes it in fiction. This term is firstly used by Baudrillard in *Simulacra and Simulation*. Baudrillard defines “hyperreality as the generation of models of a real without origin or reality” (1983, p. 26). The basic explanation of hyperreality is a sign or representation without a source or referent of something. In hyperreal notion, artificial objects become more real and definite than the original one because the original version of the object lost its significance and value in postmodernism. Hyperreality shows the characteristics of postmodern man. There is no necessity of reality after the emergence of hyperreality in postmodern life. This key concept is an integral part of postmodern media. To express hyperreality by giving examples, Baudrillard stresses the active role of television and media; how people believe in the news. The reality of society has become television now. By using the hyperreal concept people cannot use real which is fake with real claims, even though the reality is not important anymore. For instance, TV programs present news, and people believe those programs but journalists can change the news by creating artificial news that does not belong to original news. Although there might be a real witness or victim who experiences that event and if a victim wants to explain reality, then society does not believe that victim because media is more confidential. Moreover, the image of a product is more important than its quality and this is an important point of postmodernism. Thanks to hyperreality, trade sectors earn a big profit; therefore, hyperreality is mostly used among contemporary consumers. Pictures or logos of products are more significant than the material or content of the product in the postmodern period because people mostly pay attention to the names of brands and appearance. An artificial reality becomes predominant in every field and “reality could

go beyond fiction: that was the surest sign of the possibility of an ever-increasing imaginary. But the real cannot surpass the model - it is nothing but its alibi” (Baudrillard, 1983, p. 119). In short, fake realities are controlling people in the postmodern period and the elements of hyperreality take place in literature.

Thirdly, scepticism is another key concept of postmodernism. After World War II, people are in great suspicion because they lose their belief and faith in anything. Living with doubt reveals the fear of people because people are afraid that something will happen to them. The most suffering nationality was the Japanese during the war because of Hiroshima and Nagasaki atomic bombs. Japanese lost their belief in everything and they become unconscious and this affected their life. Postmodern writers also focus on the people’s condition and benefit from doubts. They write not only suspicious stories but also give chance to the reader to create suspicious characters.

Postmodernism is rich with its complicated concepts. The idea is that the meaning of something is not fixed by the author, but that meaning is created by the reader. Therefore, postmodern fiction is open to alternative interpretations and creates complexity. This complexity and suspicion bring paranoia which shows numerous chaos and disordered events with different ways such as searching for identity or ordered society. The sense of persecution that is a clinical characterization of paranoia is seen in suspicious characters who feel negative aspects of the world are more irresistible than they are. Additionally, postmodern works also present a range of suspicious events and suspiciousness of paranoia is designed to protect a character from surprise but not from certain danger, and Shapiro describes it, “the paranoid person is continuously occupied and concerned with the threat of being subjected to some external control or some external infringement of his will” (Bywater, 1990, p. 81).

One of the most important concepts of postmodernism is indeterminacy. Most of the stories of postmodern novels remain uncertain because of narrating stories in fragments. After World War II, people lost their hopes; thereby uncertainty increased in every field of life. The sense of fragmentation appears when society and family are fragmented and the world becomes an uncertain place. This uncertainty is reflected in the literature. Postmodern writers struggle to show this uncertainty by mixing genres since conventional forms start to lose their value in society. People utter the uncertain

life and its fruits in the postmodern era and this uncertainty makes the indeterminacy concept of postmodernism in terms of expressing reality.

Moreover, postmodern fiction differentiates with its ending from modernist and realist novels. Readers used to read happy ending or traditional ending novels, thus an open ending makes readers' minds in utter confusion. However, open ending novels arouse curiosity rather than its complexity. Multiple ending presents alternative outcomes of the plot. John Fowles's *The French Lieutenant's Woman* is the classical instance of this characteristic of postmodernism. The writer offers four possible outcomes of the plot that belongs to protagonists' life after stormy relationships. Fowles, therefore, keeps uncertainty of the ending of the novel by producing multiple endings which create the possibility for the reader to end the novel. To create multiple endings in fiction makes postmodern novels crucial and remains its mystery.

Most postmodern novels are narrated by different narrators or narrative voices in one novel. These techniques create ambiguity to understand the meaning of the story. Postmodern writers consider the best and appropriate way of explanation of uncertain life stories and find the most effective and correct way of expressing events through narrative. It is necessary to use multiple points of view to express uncertainty, memory, power, and intertextuality with its features because one narrator cannot express all details at the same time in one story. It is important to create the right narrator to express the subjectivity of postmodernism. Multiple voices of the narrator might challenge the understanding of the story but it has a special role to open the events. Multiple meaning of the text is mostly used by all postmodern writers whose work includes memory, intertextuality, and both metafiction and historiographic metafiction. Due to the multiple meaning of text writer mainly uses multiple narrative voices to show various stories without mixing the meaning of one story to another one.

Another important concept of postmodern literary work is called parody. Parody is established as a postmodern concept by postmodern writers Margaret Atwood, Frederic Jameson, and especially by Linda Hutcheon. Hutcheon even wrote a work called *A Theory of Parody* in 1985 and focused on parody theory in her studies. Postmodern parody differentiates from conventional parody. The traditional parody mocks with the parodied writing style or author to create its atmosphere, however,

postmodern parody eliminates, ridicules, and mocks with issues. The postmodern parody emphasizes the connection and distance between past and present and the variety of the past forms of art and their use of irony in present postmodern works. Postmodern parody has a close connection with irony and for this reason, recognizing both where irony is and where parody emerges difficulty during reading postmodern literary work. Hutcheon again asserts the political and ideological aspects of parody as her doing other researches and she states “Postmodern parody is both deconstructively critical and constructively creative” (2003, p. 94). Thus, postmodern parody shows its ambiguity and “paradoxically making us aware of both the limits and the powers of representation—in any medium” (Rezai, 2009, p.19). In this way of parody, representation plays a big role in postmodern parody and emerges critical aspects in rewriting creativity. Postmodern parody does not only produce ironic text but “parody can be also used as a self-reflexive technique that points to art as art, and art as inescapably bound to its aesthetic and even social past” (Hutcheon, 1985, p. 23). Famous critic Hutcheon tries to explain the reflection of old forms of art and their areas and their representation in contemporary text. Postmodern parody refers to old works of art with a new style of it by using irony how they are represented, and it foregrounds to show a difference of work between past and new represented one. In this way, contemporary parody reveals the self-reflexivity of the reader to recognize parodied work and its representation process in literary work. Postmodern parody reveals an alternative vision of history and reality besides the official and proved version of history and reality by rewriting or changing the motifs, themes, styles from the parodied work. This presentation of playfulness is widely spread in postmodern literature and becomes well-known; therefore, postmodern writers write a parody of famous fiction from previous years by creating a new way of writing. Briefly, postmodern parody aims to show the difference between the past and contemporary sensibility and the consideration of rewriting history.

The playfulness of language is another prominent concept of postmodernism. Predominantly postmodern attitudes are ironic due to presenting possible language meanings. The irony is a kind of utterance and its specialty is the implication of written or given things against meaning. Irony changes the meaning of an utterance in particular contexts and helps to demonstrate how reality is ideologically constructed and shows

the covered face of reality. Self-referentiality is important to recognize irony because behind the irony there remains a serious point of incident and to recognize it is the necessary issue of literary work. People can see the close relationship of irony with postmodernism in terms of narrating absurd events. Postmodern irony aims to express deep meaningful expression implicitly. Irony emphasizes the absurdity or harshness of serious events with turned form in postmodern novels. Postmodernist writers who are against modernism criticize the modern period writing features by using irony and this also shows how irony makes strong text and acceptable. Most postmodern texts are handled with irony to keep powerful content. As if irony reflects the world, postmodern works include particularly ironic events that significant issues are expressed through irony. Significantly, there is a big benefit of irony to describe the postmodern period how our world and people's mind are changed through the years and how they are presented in fiction.

Capitalism describes the competition between consumerism and private ownership in industrial society. Capitalism is divided into three stages and the last one is late capitalism. Late capitalism began when postmodernism started and with this beginning, the world becomes a different place. Then, this period takes place in the everyday life of people and presents a transformation of life where living is less dramatic and more perceptible. Late Capitalism creates a new kind of culture reflecting literature. This concept changes people's living conditions, on the other hand, it emerges various experiences. Late capitalism provides society with aesthetic productions which are mixed with commodity production and all of these affected communities. Jameson affirms how capitalism changes literature by saying: "I believe that the emergence of postmodernism is closely related to the emergence of this new moment of late consumer or multinational capitalism" (1998, p. 16). Developed and easiest way of living is a big opportunity of capitalism and this seen in every aspect of living. Those conditions and opportunities afterward emerge problems which are the main issues of postmodernism. The main trouble which appears in favor of capitalism is identity. People begin to quest their identity because of changing cultural values. The prior living condition and values are changed; therefore, people are in an uncertain situation and tries to understand their place in society and to find own identity. Have lost traditional values brings forward a sense of hopelessness. This hopelessness leads to

thinking about the origin of humanity and considering identity. Thus, identity becomes a social problem and it is valued by writers taking its place in their fiction. Additionally, capitalism brings materialism into the postmodern work and then these materialist elements lead to the display of power. Postmodernist writers' focusing point becomes an industry where people are in harmony and the other is in power. Moreover, human labor loses its power because of the founding of new industrial machines, so most people become unemployed anymore. Their society again ensures that their identities are in danger. This effect shows how power and identity settle in the twentieth century and what kinds of matters are presented to the community.

The postmodern study bears to another problematic issue of community, trauma which emerges after identity query and power. Trauma is a product of late capitalism where memory, identity, and power are strongly felt. People's past and daily troubles make them unusual. Shortly, all new matters of capitalism change habits and create new values, and to be able to narrate all challenges writers also write about all issues by mixing situations and keep postmodern features in each novel.

2.2. POSTMODERN FICTION

In the middle of the twentieth century, there appears a new type of criticism in fiction that is postmodern fiction. Postmodern fiction presents a challenging discourse to the readers. These challenges are specially made for the reader because of keeping them in an active role to understand the meaning of the text. The dominant issue of modernist fiction is epistemology. Modernist writers use epistemological themes as the limits of knowledge, different minds with different structures about the same knowledge or information, circulation and usage of knowledge, and uncertainty of knowledge. However, the main point of postmodern fiction is ontological. After the end of World War II, people are unconscious and suspicious of everything. There emerge some questions in every community. Typical ontological questions like "Which world is this? What is a world? How is our world structured? How do people come to this world? Is there a different world?" are used in postmodern texts because identity is a significant factor of fiction. Postmodern fiction can share ontological characteristics in the text of fiction when one character of fiction questions self-identity. Finding their roots or ancestor is the essential goal of postmodern worriers rather than knowing it because of

uncertainty. Postmodernist writer McHale claims Ron Sukenick's statements of provisional supposition and a technique that requires suspension of belief and disbelief are the essential trope of fiction (McHale, 1987, p. 33). To create a real occurred story within fiction emerges suspicion because the writer uses fiction elements to create an interesting story and this arouses either belief or disbelief in the narration of the story.

Moreover, postmodern works do not organize constructed characters and events with their occupations; therefore, fiction includes some constructed as well as deconstructed strategies in its space. These strategies construct the chain of events in the literary zone. Postmodern fiction comprises by far the most divertible genres in novels, so in terms of understanding every detail of the story, readers need extensive knowledge about the features of postmodern works. Bran Nicol defines "postmodern fiction is as a particular sensibility, a set of principles, or a valuesystem of writing off half of the twentieth century" (2009, p. 127). Postmodern text is aware of its events and their narration that is about the aesthetic world. These aesthetic objects affect readers to consider the connection of the world of fiction and narrated story world. At the same time, postmodern fiction is self-conscious writing developing the readers' self-consciousness by giving complex events. However, the complexity of postmodern work does not only belong to the author but also depends on readers' comprehension capacity of the text.

Additionally, postmodern fiction is not realistic fiction that it has instability and ambivalence toward realism, so it does not reject or receive realism. Postmodern fiction is not like both modernist and realist fiction, it has its fictional world and this world is called heteroplasmic. He uses this term to explain the relationship between objects and events in the world. Postmodern critic Nicol argues postmodern fiction is realistic that what fiction is about and what its function should be (2009, p. 23). Postmodern writing is based on the fundamentality of the story when the events start then it is not changed but if there is illogical fundamental there will be different constructed matters.

On the other hand, the type of fictional world is not a significant issue in postmodernism. The reader plays an important role to imagine the actions of events. Reader consciousness can bring the action to an appropriate world but he or she cannot do it without the writer's description. For this reason, the only writer of fiction can

create an appropriate place where incidents occur for his fiction McHale states that the world fiction projects are particularly indeterminate not complete and fully realized (1987, p. 40). The elements of description will be used in the language text to give the desired atmosphere. Fictional worlds and their narration are more complicated than realist novels. Postmodernism creates a powerful criticism to analyze contemporary reality and shows in postmodern fiction works.

Describing how the postmodern period was is writers' work. Understanding their writing might be difficult but writers do their best to express postmodern conditions. This means writing postmodern fiction "in terms of form rather than context, assessing how social and cultural change might prompt changes in what fiction *does* and how it positions its readers to respond to it" (Nicol, 2009, p. 17). There are well-known writers: Julian Barnes, John Fowles, Kazuo Ishiguro, and so on.

Julian Barnes is a contemporary English postmodern fiction writer and literary critic. He masterly uses complex concepts in his works such as unreliable narrators, indeterminacy, self-consciousness, and subjectivity of truth and reality to present serious stories by arousing feelings. The reader can recognize Barnes's playfulness of language in all his works because of his stressing nature and its affection to humankind and human behavior. Barnes has written some wonderful postmodern novels *Flaubert's Parrot* and *The Sense of an Ending* in which readers can find amazing language plays and stories. While *Flaubert's Parrot* is an irreplaceable instance of a postmodern novel, *The Sense of an Ending* brings Man Booker Prize to Barnes in 2011. Barnes does not follow the same way of narrating in his novels. He gives place to memory and how it can change the order of the events of stories and this is masterly narrated in *The Sense of an Ending*. The way characters' remembering the past and solving the chaos of the plot emerge unexpected stories and then the story ends by putting the reader into a suspect. Barnes also handles sceptical issues to make a powerful narrative and becomes successful by using them in the right place.

Kazuo Ishiguro is a Japanese-born British writer and he is known for his different stylistic writing. He becomes one of the youngest successful writers in Britain in the twentieth century. Ishiguro is awarded Nobel Prize in Literature in 2017. He mostly creates a first-person narrator with complicated features, variable techniques,

uncompleted story and mistrust in history. Ishiguro opens his novels with mystery and slow narration and then the narration process becomes complicated until the reader reaches the edge of the final climactic revelation. Additionally, Ishiguro's one of the most important novels is *Never Let Me Go* which is awarded with the best novel of the year in 2005 and with Booker Prize. It is a science fiction novel about English society where strict and unpleasant government raises clones in 1990. Ishiguro creates events of the novel through the memory of the protagonist and masterly connects odd events as something normal.

John Fowles is significant to postmodernism not just as a literary influence but as an iconic cultural figure. Fowles can write a page-turner narrative and this is seen in his all works. He uses a multiplicity of perspective and identity to explain existentialism not to repeat the same elements and materials. Moreover, Fowles wrote his first novel *The Collector* in 1963. He emphasizes the particularity of representation and interpretation of the story in the novel. Fowles's use of metanarrative and intertextuality also attracts the attention of critics because these concepts can be seen in every work of the writer. Shortly, John Fowles has a big role to express postmodernity and postmodern notion in his novels.

2.3. POSTMODERN TECHNIQUES

Postmodern work "favors bricolage or pastiche to the original production, the mixing of styles and genres, and the juxtaposition of 'low' with high culture. Where modernism is sincere or earnest, postmodernism is playful and ironic" (Nicol, 2009, p. 2). The various techniques surrounding the idea of subjectivity complicate the construction of postmodern work. It is important to stress that various techniques make postmodern work difficult to comprehend and powerful among modern fiction. The next paragraphs are going to express the postmodern techniques: metafiction, historiographic metafiction, intertextuality, pastiche, magic realism, paranoia, intertextuality, and fragmentation.

2.3.1. Metafiction and Historiographic Metafiction

Metafiction is one of the mainly used techniques of postmodern fiction. Metafiction is firstly used by William H. Gass in his essay *Philosophy and the Form of Fiction* in 1970. Gass emphasizes that the status of the new word metafiction is a kind of text. The simplest definition of metafiction is fiction about fiction. Metafiction is the fiction-writing technique that fictional characters are self-conscious that they are aware of their self-reflexive and self-aware fiction. Nicol defines metafiction as a fiction that foregrounds the artificial construct of its status in many ways by affecting its form (2009, p. 35). Besides this, Patricia Waugh gives a clear definition of metafiction and defines it as “a term given to fictional writing which self-consciously and systematically draws attention to its status as an artifact to pose questions about the relationship between fiction and reality” (1984, p. 2). Writers use a lot of different ways of creating a story within a story. Metafiction is used while the narrator narrates the characters’ story and when one of that characters starts to write, read or tell about either his or her story or someone else’s story event. There are three main types of metafiction according to Waugh in his *Metafiction The Theory and Practice of Self-Conscious Fiction*. The first one is that fiction narrates upset fiction where the narrator becomes a historical character of fiction. The second type of fiction makes a parody of previously known text or fictional mode. The third type of fictional text attempts in many issues to create alternative linguistic structures or cites the forms from previous century fictions by reminding the reader to draw on his or her knowledge of traditional convention. Metafictional texts sometimes suddenly appear in the texts and comprehending them might be difficult if the reader does not pay attention seriously. The efficient way of using metafiction appears when the author of fiction suddenly starts to narrate his or her character's story or include it into the fiction itself.

Besides, the metafiction technique is not used in novels for the first time in postmodernism, it can be seen in the early eighteenth century novels that it is firstly used in Miguel de Cervantes’s *Don Quixote*. Cervantes gives characters that narrate frames presenting the story to the reader. The next example from the twentieth century is Laurence Sterne’s *The Life and Opinions of Tristram Shandy* (Nicol, 2009, p. 26). Sterne does not write his characters’ stories straightforwardly. He puts them into an

adventure where chaos finds the characters and describes characters through stories. Metafiction is used in the eighteenth-century novel and this confuses readers' minds why metafiction disappears and then it again emerges in postmodern fiction. Postmodernist writers use this technique because of the difficulties of narrating reality in fiction by presenting one story or event that leads to another. The reader can find metafiction difficult because the story of fiction reaches another story. Metafiction offers into both the representational nature of all fiction and the literary history of the novel as a genre. Finally, metafiction expresses all narrated and presented events of the fictional world are interpreted in the real world of narrative.

The experimental quality of metafiction is the result of the emergence of historiographic metafiction which raises the role of history within the text of fiction. History and fiction are distinguished with their frames separately; however, frames of history and fiction come to one point with their similar characteristics in historiographic metafiction. Postmodern fiction suggests the representation of the past in a fictional world when history deals constantly with the real past to open it to the present without losing value. The aim of historiographic metafiction is writing history in fiction, not history itself. Linda Hutcheon asserts the new term historiographic metafiction in her *A Poetics of Postmodernism* in 1988. This term describes fictional events that belong to history. There are a lot of events and situations in history which are explained in fiction, so to know them is not sufficient but to comprehend their meaning of appearing and disappearing is important. However, Hutcheon argues "meaning is not found but imposed and constructed" (1988, p. 26), therefore this term reveals constructed meaning. Historiographic metafiction involves three essential issues; self-awareness of fiction, history, and contents of the past. At the same time, the meaning of events takes place in fiction and history. Hutcheon's endless researches in postmodernism lead to bringing into the open new term historiographic metafiction and well-known British writers who are worth such as John Fowles, Graham Swift, Julian Barnes, Maureen Duffy, William Golding, Lawrence Durrell, Peter Ackroyd, Rose Tremain, Jeanette Winterson, Jim Crace, and Salman Rushdie and all these writers use this term to enlighten their story in the postmodern fiction.

Moreover, historiographic metafiction involves binary notions and presents the frames of each concept in postmodern writing. Historical truth develops focusing on

historical concepts and fictional events based on narration and comes up with a common point and creates a double concept in postmodern novels. Representation of history in this term is vivid through believable story and well narrative construct. Thus, the reader also becomes conscious of real events of historical situations in fiction with the use of fictional narration. In addition to Frederic Jameson, people had become incapable of achieving aesthetic representations of history with their current experience... “but an alarming and pathological symptom of society has become incapable of dealing with time and history” (1998, p. 12). Historical representation is as serious as in the condition that “The most intelligent solution to such a crisis does not consist in abandoning historiography altogether, as an impossible aim and an ideological category at all once” (Hutcheon, 1988, p. 112). Besides this, history is becoming a problematic issue among critics. On the other hand, the representation of real happened historical event is not significant but rather giving historical concept in fiction. Historiographic metafiction presents the fiction either directly or indirectly with the certain concept of history because of arousing the curiosity of the reader about history with deep narration mode. John Fowles’s *The French Lieutenant’s Woman* can be the best example for checking readers’ knowledge about history. The Victorian period is given in *The French Lieutenant’s Woman* as a concept of history with fictional narration but to understand the difference between real and fictional information requires knowledge.

Julian Barnes and Graham Swift use this function of fictional narration in their works. Besides, critics claim that there are only truths, not one truth in history (Hutcheon, 1988, p. 109), and postmodern novels state those features in fiction by mixing techniques. Hutcheon, besides thinking of history in literal fiction and analyzing it, considers the political value of history and expresses that “history is to open it up to the present and to prevent it from being conclusive and teleological matter” (Hutcheon, 1988, p. 110). Postmodern novels including historiographic metafiction become constructive with their dedicating issues. The reader can learn real historical events from historiographic metafiction novels since narration of history might depend on highlighting significant historical events that happened in past. This also emerges the value of fiction in historiography. As known its name, double conceptualization makes powerful historiographic metafiction. History is essential in our lives and history

narration also can fascinate in fiction. Shortly, historiographic metafiction fiction represents the relationship between the real and what seems to be real in past.

Additionally, one of the significant British postmodern writers Julian Barnes becomes widely known by using the new term historiographic metafiction in his novels. Julian Barnes's *Flaubert's Parrot* is narrated from the perspective of Doctor Geoffrey Braithwaite who is interested in the life of French writer Gustave Flaubert. The main focusing point of the narrator is to identify the parrot which gives inspiration to his owner. Then, Barnes presents the history of the parrot how it appeared in chronological order not to lose the historiography of the story. After reading the novel, the reader can be aware of this technique that using every element of this term makes a great fiction like this novel so that the actual writer is Barnes and he creates a character who is the narrator of another historical story. Moreover, Nicol argues "a piece of historiography in which its status as a subjective, incomplete, piece of unverified construction is acknowledged" (2009, p. 117). This postmodern novel involves all characteristics of historiographic metafiction and it is reminded of a good example of fiction which includes historiographic metafiction. The confrontation of paradoxical fiction, historical presentation, and either particularity or generality is part of postmodern fiction.

Furthermore, postmodern modes manifest two different characteristics of using historiographic metafiction terms in fiction. The first one is the playfulness of historiographic metafiction upon the truth and lies of historical documentation. Some postmodern writings present uncertain events deliberately to create chaos in terms of the benefit of narrative. However, this situation is accepted as real by readers and this shows a lack of knowledge. Therefore, using historical events help to remind readers of true historical evidence. The second way is that postmodern history fiction writer uses exact historical details. This technique uses those actual data in terms of showing the seriousness of events to create awareness. Shortly, historiographic metafiction emphasizes and questions the paradox of real history however, correcting this paradox and comprehending it becomes the duty of the reader.

2.3.2. Pastiche

The usage of pastiche in postmodern fiction is an essential concept to engagement with contemporaneous conditions. Pastiche is originally an Italian word and comes from *pasticcio*. The explanation of pastiche is not complicated as other postmodern techniques. It is a literary work or writing that is an imitation of famous literary work by another writer. The main aim of pastiche is to dignify the literary work it imitates. By using this literary technique writers not only imitate the full context of text but some parts of work such as characters, themes, motifs, and concepts. Additionally, postmodern writers develop pastiche and create mixed work by imitating different writers' works. For instance, the writer imitates one writer's characters and another writer's concept in one text and emerges imitated work from different sources. There are numerous examples of pastiche in detective novels that are an imitation of the famous detective novel *Sherlock Holmes: Pioneer in forensic science*. Moreover, pastiche combines multiple genres of literature to present postmodern conditions and situations. Margaret Atwood combines features of science fiction and fairy tales in her novels such as *The Blind Assassin*, *The Testaments*, *The Handmaid's Tale* to create unforgettable postmodern fiction. In addition to offering parody and pastiche in postmodern writing, most readers even critics are confused about which one is used in that postmodern text. The difference between parody and pastiche is that "parody is transformational in its relationship to other texts and pastiche is imitative" (Mamboral, 2016, p. 6). Jameson calls pastiche a black parody and states pastiche lacks the ulterior motive of parody, which is to inspire laughter in the reader. Thus, the imitated text arouses the humorous intention of the reader. Pastiche is one of the most important techniques within writing postmodern fiction.

2.3.3. Intertextuality

Postmodern writers use intertextuality to rewrite the past story in a new context. To discover a new kind of investigation becomes more difficult in the postmodern period. Therefore, alongside many fields of art, literature also recreates or rewrites the previous literary works by changing them into a postmodern literary writing style. Bringing some changes and complicating the narration techniques in literature is an

integral point of postmodern literature. Most postmodern novels derive from the prior texts and writers recontextualize the text with genres by challenging the meaning of the plot and there appears a new concept of intertextuality. Intertextuality includes postmodern techniques and concepts. This postmodern technique has a close connection with metafiction. Intertextuality is firstly coined by French theorist Julia Kristeva and she explains a connection between texts through literary techniques. Kristeva develops and suggests intertextuality theory after working upon Michael Bakhtin's "notions of polyphony, dialogism, and heteroglossia" (qt. in. Hutcheon, 1988, p.126) and she represents the multiple various voices of text events. Besides these ideas, she asserts the variety and plurality of texts within a given text and expresses each literary text is as a part of the previous other parts of literary texts in the history of literature or writing tradition. Especially, Umberto Eco confirms Kristeva's ideas about the term and claims "I discovered what writers have always known that books always speak of other books, and every story tells a story that has already been told" (qt. in. Hutcheon, 1988, p. 128). Therefore, it will not be wrong to say that every literary work intertexts or takes something from the previous literary works.

In addition, the use of intertextuality is increased and critiques analyze with their notions that Barthes states intertextuality replaces author-text relationship with reader and text where the textual meaning is within the history of discourse itself in his research (Hutcheon, 1988, p. 126). Barthes defines reader has a big role to comprehend the intertexts of the novel because the meaning of the text is behind events. Intertextuality includes historiographic metafiction, parody, and pastiche, so if there is one technique reader can easily understand that writer intertexts the story. However, sometimes writer gives history and literature in one novel and this becomes a double discourse of postmodernist intertextuality. The intertextuality of historiographic metafiction emphasizes the events of both historical and literal intertexts and represents one of the textual parts of the work.

Additionally, parody is an integral part of intertextuality. Intertextuality is used formally to show texts' natural construction. Hutcheon defines:

Postmodern intertextuality is a formal manifestation of both a desire to close the gap between past and present of the reader and a desire to rewrite the past in a new context [...] It is not an attempt to void or avoid

history. Instead, it directly confronts the past of literature –and of historiography for it too derives from other texts. (1988, p. 118)

The writer can create one text by parodying the other text. Parody represents the challenge of conventional text and it puts into question within the intertextual complex that it mocks any idea or not. British writer Ian McEwan's *Nutshell* is a good example of parodying Shakespeare's *Hamlet*. When the reader reads the *Nutshell* he or she can recognize the author parodies part of the ghost of Hamlet in his fiction creating the character's ghost. In addition to understanding the intertextuality of the literary work, the reader has to acknowledge both textualities of the past with detailed events how they are given through irony and he/ she can understand the value and limitation of rewritten text.

2.3.4. Magical Realism

After 1940 years magic realism was originated in Latin America and by representing the Latin American notions it becomes a genre of Latin American literature. The Cuban writer Alejo Carpentier moots the idea of magical realism in his work. He states

The idea of marvelous and magic is that the extraordinary is not necessarily lovely or beautiful. It is neither beautiful nor ugly; rather it is amazing because it is strange. Everything strange, everything amazing, everything that eludes established norms is marvelous. (Carpentier, 1949, p. 78)

All those marvelous things are seen natural within the reality in his works. Carpentier defends that “marvelous real is encountered in its raw state, latent and omnipresent, in all Latin America” (1949, p. 101). The usage of the technique in the postmodern period with its meaning is broadened through years and magic realism becomes a postmodern technique in every aspect of literature. Faris Roh focuses on the cross-cultural phenomenon of magic realism in his book *Magical Realism: Theory, History, and Community*,

There is truth about that Latin Americans create the well known and developing concept of today term magic realism but it is not only gain its fame in there where origin but also all over the world and magic realism is considered an international commodity.... magic realism continues

during postmodern and postcolonial contexts and holds achievement in worldwide literature.(2013, p. 6)

There are some types of magic realism in every country which include each nation's culture and tradition. Argentinean writer Jorge Louis Borges uses magic realism to describe his magical emotions in prose fiction. Gabriel Gracia Marquez becomes a well-known writer with his magical realist novels firstly in Latin America then around the world. Gunter Grass, who is well-known in this term and in a short time, becomes one of the famous magic realist writers in postmodern literature. Italian literature expresses Italo Calvino who uses magic realist differently in his works and narrates the texts unusually. The other well-known postmodern magical realism novels are written in English literature. Salman Rushdie takes an important role among magic realism writers in postmodern English literature. He also creates very different magical realist novels that are not seen in postmodern literature. Magic realist writers can express reality by representing everyday incidents with magical and fantastic events as well as characters and elements of myths and fables.

Oxford Companion to English Literature states magic realism novels and stories typically derive from recognizable real events with inexplicable magical elements which are seen in fairy tales and mythology. There are supernatural characters such as ogres, dragons, monsters, and unusual events in magic realism novels. Wendy Faris focuses on that the ultimate magic realism that exists at the moment when people feel the closeness of the real-world and magic world due to considering the present and dream world. So the vision of magical realism technique appears in the same point of real and magic worlds where reality reflects points of magic (qt. in. Hurley, 2013, p. 8). Ishiguro's well-known novel *The Buried Giant* is a wonderful example of a postmodern magic realist novel. The author gives the past magical events by mixing real-life story and he expresses how postmodern fiction blends magic stories with real ones. Briefly, the reader can see the combination of reality with fantastic elements or wonderful magical events as happening in reality in the magic realism novels and stories in postmodern works.

2.3.5. Fragmentation

Fragmentation is another significant postmodern technique that takes place in some postmodern works. Some contemporary British and Irish writers have made the popularity of fragmentation in their fiction that deny coherence, completeness, and linearity and lead to gaps. Hans Jost Frey states, “the fragment is not a popular subject for literary scholarship” because it “does not fulfill the presupposition of wholeness” and “it cannot be controlled” (1996, p. 32). However, the resurgence of fragmentation in the twenty-first century examines the complexity of contemporary literature. The forms of fragmentary writing become the major aspect of postmodern writing. Before examining the ways of fragmentation in fiction, it would be good to try to define fragmentation. Camelia Elias claims in *The Fragment: Towards a History and Poetics of a Performative Genre* that “much of the appeal to the fragment relies on the fact that one can never be sure of what exactly constitutes a fragment (2004, p. 2). For Frey, the fragmentation is “hostile to meaning and resists understanding” (1996, p. 2). Fragmentation appears incompleteness, pull off something from its whole. Moreover, the origin of the word has been also searched and in Latin *fragmen* and *fragmentum* derive from *frango* which means to break, to crash, to lose. As its etymology fragmentation is commonly associated with lack, loss, and vulnerability.

Literary fictions include all impressive genres to increase the meaning of the text. Fiction that relates to personal or collective identity or trauma “with a focus on bodily frailty and a dramatization of loss should opt for the trope of vulnerability and modes of fragmentation and dislocation” (Guignery & Drag, 2019, p. 14). In particular, fragments seem to offer the best solution to fulfill the real-life characters of novels as their original forms. Elizabeth Wanning Harries compares the perception of fragmentation with the previous century fragmentation and she notes “we tend to think of fragmentary forms as radically discontinuous, unstable, uncentered universe. The world is in chaos, and we represent that chaos in fragments” (1994, p. 34). At the end of the twentieth century, confusion and a sense of crisis became established in the context of science, technology, society, and the economy of countries. Ultimately, the increasing crisis in every aspect causes the development of fragmentary writing in that period. The sense of ending interprets the rise of fragmentation with an emphasis on the

subjective nature of experience, disrupted narrative chronology. The developed novelistic forms of postmodern fiction can be fragmented in terms of “confronting the reader with a collage of seemingly unrelated fragments and abandoning the narrative that might hold them together” (Guignery & Drag, 2019, p. 28) by using multiple view points.

Particularly, most postmodern theorists highlight the primacy of fragmentation and put forward its related notions in fiction. The emphasis on fragmentation is mostly balanced by the process of reconstruction and a desire for unification. Fragmentation is only apparent at the level of the narrative, which frequently intersperses various elements and stories in a non-linear manner. Most postmodern novels include fragmented and complex stories because all characters’ stories don’t end with happiness. Additionally, sudden change, jumping from one event to another one, remembering the past, both flashback and flash-forward, narrating two or more events at the same time in different places are major issues of fragmentation technique. As given above, each postmodern concept such as multiple endings, multiple narrative voices, and scepticism is one result of the emerging outcome of fragmentation. If there are two or more points of view, then fragmentation is an unavoidable issue in narration. When the first narrative voice finishes its narration, the second one starts to narrate, and then the story again turns to the first-person narrator, so the whole story becomes fragmented.

It is difficult to recognize the fragmented parts of events with the complex narrative because the narrator can give a past story with a present version. The inability to differentiate the present from the past is also a typical feature of fragmentation. In addition, characters of the story “compulsively return to the past, and it blurs and blends with the recent past or present” (Sullivan, 2018, p. 49). Tancke cites the power of the past in the present and its destructive capacity: “There are moments when the past has a force so strong it seems one might be annihilated by it” (2015, p. 35).

In fiction, one postmodern concept will likely give rise to another concept. Additionally, multiple ending is one key concept of postmodern fiction; for instance, when the first person narrator finishes its story ending, the omniscient narrator follows it to start its story and for this reason, the story becomes fragmented. Indeterminacy and

sceptical stories are represented with fragmented narratives and disconnected from each other because of keeping uncertainty of characters' notions. The narrative has a process of construction by which the writer assembles events into a particular order, and the reader does own order. The reader's job is to 'recuperate' the tantalizing fragments of the story, to piece it all together, but s/he must not be allowed to do so too easily or the suspense will be lost.

The next feature of fragmentation is dissimulating the secret relation of stories. It seems there is not any connection with the previous story; however, critics find secret relations of stories when they carefully read the novel. The next advantage of fragmentation is showing real life by collecting misunderstanding stories because postmodern work as real life is an incomprehensible place and postmodern works give that opportunity to fragmentation to show its power in the novel. Fragmented stories emerge incomprehensibility and fragmentation which continues its effect through all events and then it makes the novel irreplaceable postmodern work. To conclude, the fragmentation technique is used by every postmodern writer to increase the value of the novel, therefore, to see fragmentation in each postmodern novel is the essence of it. For instance, Banville gives stories in fragmented sections in *The Sea* in terms of explaining characters' traumatic memory and problematic identity. This fiction which includes traumatic memory context literalizes the process of fragmentation. Beyond the usual unreliability and subjectivity of the story, writers carry the hallmarks of traumatic memory in their uncertainty and fragmentation.

CHAPTER THREE

FRAGMENTATION IN ANNE ENRIGHT'S *THE GREEN ROAD*

Set in Ireland during both the economic crisis and boom period, *The Green Road* tells the story of Madigan family why they leave their home by following members of the family over twenty-five years. The act of writing functions of a story is a way not merely of accessing traumatic past but of working through grief in an attempt to know or understand fragmented life. The reading of the novel is then motivated by the desire to know the end but the ending of the story remains to the reader because of its multiplicity of meanings. Enright's interest as a novelist focuses on creating different variations of identity, selfhood, and childhood, in particular the multiple narratives interaction. Alongside shaping the stories of the novel "Enright destabilizes them fully by employing postmodern fictional strategies, but at the same time, she retains a feminist commitment to recovering missing histories" (McWilliams, p. 202). Keeping playfulness of language, from the aspects of events of novel Enright's fictional narratives and metanarratives can very clearly be seen to contain postmodern elements, whilst remaining deeply concerned with the real histories. Many critics would classify *The Green Road's* style as postmodernist due to the novel's fragmented structure that deliberately resists assimilation into a linear narrative, along with the self-conscious mode of narration, dark humor, and suspicion of the authority of grand narratives. Indeed, it is Madigan members' constant interruption of their narrative and doubts about the truth of claims that establish a world outside of their consciousness. Linden Peach suggests that tension and scepticism are dynamic and productive in contemporary Irish literature:

Generally speaking, the latter is often much more committed than many contemporary Irish novels to an all-pervading scepticism as to whether representation can ever be anything more than the product of, and the disseminator of, preconceptions ... the in-between space occupied by the contemporary Irish novel, characterized by continuity and disruption, is a place of intervention in the here and now. (2004, p. 219)

Moreover, Enright creates careful suspension "in a nuanced exploration of large-scale and intimate narratives of emigration, exile, and alienation that encompasses

questions of diasporic, as well as national, and intensely personal, identities” to increase the meaning of the story (McWilliams, 2013, p. 219).

On one level, *The Green Road* includes postmodern strategies to put pressure on seemingly cohesive ideas of Irishness within fragmented sections by representing the past in the present. Despite relieving or defusing these tensions, the novel opens up the wounds of the past and suggests that the act of narrative can provide a way of healing these wounds, even if it does not compensate for past losses.

The story of the fragmented family is concerned with the siblings’ identifications by underlying sincerity and nihilistic impulses which center on postmodern ideas of subjectivity. Yet the novel’s concern with individual consciousness and attempts to reconcile the individual’s personal, subjective experience with a larger cultural history relation with present reveal Enright’s novel to being easily classified as postmodernist work.

3.1. FRAGMENTED FAMILY

The economic condition of Ireland got worse and worse day by day in 1980 and this kept going its effectiveness upon Irish people. Therefore, emigration becomes an important feature of the Irish nation to survive and Irish people face the “unprecedented inward migration tendency” (Barros Del Rio, 2018, p. 37). During the emigration boom, almost one member of every family has left hometown and as a result of moving from motherland families become fragmented and they get far from their Irishness. Additionally, globalization also changes Irish family tradition by bringing possibilities and deficiencies at the same time. After that period both “emigration and globalization become a significant feature of Ireland until the present time and it still plays a prominent role in the Irish community” (Fitzgerald & Lambkin, 2008, p. 167) to improve the lifestyle of Irish society. However, due to emigration and globalization families unwind and siblings fall apart.

Family fragmentation is described by Anne Enright in her novel *The Green Road* which expresses a sequence of the story of an Irish family. Ilaria Oddenino claims most of the Irish family is “a crowded place, an uncomfortable environment populated not by the fruits of two people’s love, but by the thoughtless consequences of too much

inconsiderate relation” (2011, p. 368). The difficult condition of government has affected Madigan family; therefore, Madigan children’s relation with motherland is automatically changed as other citizens’ leaving their motherland. In this novel, the writer expresses the communication of family members with each other and how it is changed through the years. While siblings live with their choices they earn lots of experiences and they can make decisions from them. The characters’ psychological condition in both good and bad times has not escaped from the attention of readers to understand their emotions and attitudes deeply.

Thereby, the plot and narration have an important role in the novel to give the right and appropriate content. The purpose of Enright is to explain a story that is convenient to its origin when examining the narration and content of the novel. Thus, the writer reaches her purpose by giving events in the fragmented sections. The novel is divided into two parts: the “Leaving” part where family members leave their motherland and the “Coming Home” part where family members gather to celebrate Christmas at home in 2005. Enright writes the events of the novel chronologically according to time by starting 1980 and the next events follow the next years 1991, 1997, 2002, and 2005. The titles of each chapter are called with the names of the main characters by following place and time. The reader can understand from the title that story where and when happened. The following paragraph shows the details of each chapter.

The “Leaving” part includes these chapters: “Hanna in Ardeevin, Co. Clare, 1980”, “Dan in New York 1991”, “Constance in Co. Limerick, 1997”, “Emmet in Ségou, Mali, 2002” and “Rosaleen back in Ardeevin, 2005”. In the first part, Enright expresses the reasons for Madigan siblings’ leaving Ireland and this leaving of the family can be seen as one example of all Irish families. If “family is not the place to turn to when searching for meaning and safety in an unstable world of chaos, neither is faith” (Herman, 2011, p. 70) then why do people need family, siblings, and home? Besides, the second part of the novel entitled “Coming Home” includes some chapters which are entitled with the name of the place where events are set up and all those events are happening in 2005 during Christmas celebration. But on a more serious note, Ellen McWilliams notes Irish writers have a special interest in Christmas celebration, “the Christmas dinner scene serves as a potent reminder of what the Irish woman writer is up against in carving out a creative space within the Irish literary tradition” (2013, p. 83).

One of the significant chapters of the second part is “The Green Road” where the narrative creates the possibility for readers to comprehend the past of Rosaleen “She missed her little dog, a little grey pompom of a terrier cross, with a red tartan bow between her ears. Milly. She could feel her almost running along beside her” (Enright, 2015, p. 185) and the bond among siblings. The writer stresses the construction of the Irish family how it is built and its members’ dependence on their roots despite being in any situation in the second part of the novel.

There is a sequence of stories that belong to Madigan family but none of them has a connection with each other. *The Green Road* can be read as a collection of short stories that events are happening at different times and places that describe “the disruptive and multifaceted condition of Ireland and the Irish” (Estévez-Saá, 2016, p. 45). Enright writes stories with fragmented forms because of giving stories of characters that have idiosyncratic life. Moreover, the experiences of characters demonstrate their individuality how they cope with things during living in foreign countries in different periods. Gaining self individuality and recognizing one’s place in society is a result of “liquid modernity”. Each character of the novel has his/her individuality and this emerges as a collection of the individuality of Madigan clan. None of Madigan siblings has similar individual experiences and this “provides a kaleidoscopic view of family ties” (Barros Del Rio, 2018, p. 38). While analyzing twenty-first-century society, late capitalism affects its aspects in society.

This late capitalism feature is widely explored in literary history with very different outcomes. Family interaction and their ties in the late capitalist community are changed “so, it is a terrible indictment of consumer capitalism itself at the very least, an alarming and pathological symptom of a society that has become incapable of dealing with time and history”(Jameson, 1998, p. 19) due to living in a variety of places and times. Irish people begin to build a frail tie with each other, as a result of the boom of emigration. And therefore, the human tie becomes its breakaway point. As explained in Bauman’s theory, the weak communication among people causes “a destabilizing combination” (Bauman, 2013, p. 96) that prevents the strong closeness of people to each other. When the establishment of communication becomes challenging in society then interaction bonds of people come to blurred condition; thus, individual identity is also impressed from this. In this way, Judith Lewis Herman asserts “the frustrating and

often painful process of identity reconstruction pursued by the traumatized memory and desire (1992, p. 17). Enright uses most literary narrative techniques to show the fragmentation of characters' identity and their belongingness to the family home. The reader can witness intertextuality and fragmentation in every part of the novel.

Little less than one hundred years later, the very same statement seems to offer a key to a thorough understanding of the complex subtext of Enright's novel. If *The Green Road* is certainly about family fragmentation, then there is also an underlying identity problem, often little explicit narratives telling a wider story. Applied to literary criticism Ulrike Tancke states, "this destructive effect on the self-ties in with the postmodernist belief in the instability of identity and meaning, and the inadequacies of textual renditions of reality" (2015, p. 7). Although some details will continue to change throughout the book, the first chapter is a chapter of the moral history of contemporary Ireland. This chapter portrays Enright's characters trying to find their way. The title of the first chapter is "Hanna in Ardeevin, Co. Clare, 1980" and Enright decouples space and time in this chapter. The narrator starts to narrate about Madigan siblings' childhood and youth in Ardeeeevin that how they spend their time, and what they do at home while the socioeconomic condition of Ireland is blurred. The narrative of this chapter is given through little Hanna's eyes where misunderstanding and confused notions of the family are narrated without following the order.

Irish people prioritize their traditional values during the colonizing period in 1600 years by taking a risk but the economic crisis which surrounds Ireland changes people's relevance to their tradition. Breda Gray states that "the physical and emotional connection of people to a particular geographical place is promoted by Irish traditional discourse that was common among local in the twentieth century" (1999); however, during the emigration and globalization period the economic collapse grows and nation comes across with new factors. So, people introduce the new home of Irish men in another country, and this position creates new Irish discourse as a widespread factor. The intense mobility of the Irish is one factor of liquid modernity and it is analyzed as "the revenge of nomadism over the principle of territoriality" by Bauman (2000, p. 13). Replacement can present variable possibilities and it "contributes to decomposing the nation-state and the distinctiveness of individual societies" (Fagan, 2003, p. 111).

3.1.1. Madigan Family

Indeed, this part is a key part of fragmentation where the family bond gets weaker and tensions increase in the Madigan family. In this chapter, thereader can witness the rooms of the family where the moods of characters change according to room, and the design of rooms presents the traditional domestic Irish life.

There were four rooms in the house at Boolavaun. Hanna went into each of them and listened to the different sounds of the rain. She stood in the back bedroom her father used to share with his two younger brothers, who were in America now. She looked at the three beds where they once slept.(Enright, 2015, p. 16)

The writer portrays the environment of the place where events happen in 1980 but she leaves the story unfinished and gives a chance to the reader to complete that story. At this point, multiple meanings of events create the possibility to end the story because “a single text or sign may represent multiple meanings depending on the perspective of the receiving audience” (Nicol, 2009, p. 126).

The story begins with Hanna “later after Hanna made some cheese on toast, her mother came into the kitchen and filled a hot water bottle from the big kettle on the range” (Enright, 2015, p. 6). This small detail informs us about that how the Irish nation faces economic trouble which affects the food and living conditions of locals. Then, she was sent to her uncle’s pharmacy “Considine’s Medical Hall” (Enright, 2015, p. 7) in the town by her mother who has pain giving the order “ and asks your uncle for amoxicillin” (Enright, 2015, p. 6) without prescription and this shows poorness of the family and selling medicines without prescription demonstrate lack of health services in the country. Lack of family relations alters the relative tie of families and the physical and emotional loyalty of relatives gets cold. Enright explains relative coldness by creating Rosaleen’s brother Bart Considines who have a pharmacy. The communication between Hanna and her uncle is odd, and this is exposed when she enters to pharmacy“Hanna went inside. Bart was on his own out front, while a woman in a white coat moved around the dispensary, where Hanna was never allowed to go”(Enright, 2015, p. 7). That time she becomes so timid instead of being relaxed near her uncle. At this point, fragmentation between Madigans and Considine's families appears, and this affects children and their behaviors in front of their relatives. Hanna’s mother Rosaleen

Considine comes from a wealthy family but her father's family comes from a poor farming family. Even economic crisis was ongoing when Pat and Rosaleen were young, and for this reason, Pat Madigan does not dissemble that "he wanted her for the money she had, for the fine house and the children he could get out of her" (Enright, 2015, p. 183-184). Thus, there emerges a difference of family degree, and Madigans become distanced from co-in-laws. Putting distance between families considering their property is one factor of liquid society to break the relative tie and this happens to both families.

During those years globalization shows its big effect on pharmacy as an effect in every field of science. By adding globalization issues, the writer modifies the time and space of the story and there appears Constance, another character of the novel. Constance Madigan, who is the eldest daughter of Rosaleen and Pat, left Ardeeven to work in the Medical Hall in Dublin. These events are different from Hanna's and they happen in different times and spaces. There is a big benefit of time and space for characters even for people in real life to decide their place in the world. Thus, the writer moves to Constance's story, and her leaving does not change the family's mood because she wants to study pharmacy which has a big income in a global world. So, there emerges one question that how the family is fragmented and siblings' tie gets weak.

Enright describes how it feels to be a member of the Madigan family with, "the only route to the Madigans' Christmas table was through some previously accredited womb. Married. Blessed" (Enright, 2015, p. 148). This shows that this family is isolated by itself from the nation, and it creates a big possibility of separation from each other. Madigan siblings are aware of their family customs and they do not want to show it to their friends. Therefore, Emmet does not hide his family's attitudes from his friend Denholm who is from Kenya. Hanna also leaves her husband and baby in Dublin. Emmet's telling "I am sorry. I can not invite you home for Christmas because I am Irish and my family is mad" (Enright, 2015, p. 148) gives a clue that how the Irish nation is different from others.

Siblings do not depend excessively on each other but they can recognize steps of each other after spending years. So, memories of childhood remain forever and characters recall them when it is necessary. Of course, it shows how they depend on their childhood memories. Madigan children respect their home and pay attention to

their attitudes as doing in childhood. Hanna and Dan's simple greeting after years is one example of respect. This home is the single place where Dan is relaxed and siblings allow all rules of the Madigan family:

They did not kiss, not in the kitchen, though they would have kissed were they up in Dublin or in any other town. Instead, Dan pulled out a chair, and Hanna got up to fill the kettle again. She knew, as the water hit the crusted element, that this was the only place in the world where Dan would sit, requiring tea. In any other kitchen, he would serve and smooth and tend. (Enright, 2015, p.151)

Nevertheless, there is a strange relationship between Dan and Emmet. Enright seems to suggest there are several passages in the novel where it is clear that between brothers have a wave of anger, but they don't seem to be fully aware of it. Further, there is a charming attitude that makes Madigans different from others, in that they exhibit closed desires that they never say obviously what they want.

They wanted to say that they had money or that they did not need money, but their failure gaped back at them, and they just stood there, looking at it. It was true. They had no money. And yet, and yet. They each struggled to remember this, they had enough. Whatever they wanted, it wasn't this. (Enright, 2015, p. 165)

The dissatisfaction of the Irish during the economic boom period is voiced: "Everyone is so disappointed, these days, Constance thought, it was like an epidemic" (Enright, 2015, p.66). Individuals cope with their problems in order not to lose their place in society. For instance, while Constance takes medicine for depression, Hanna takes a bottle of wine and Dan has a relation with his boyfriend. In this case, memories of past events that may or may not have happened are the moral history of contemporary Ireland.

There might be not a very tight connection among Constance, Dan, Emmet, and Hanna but they are deeply bound up with their house and childhood memories. Madigan siblings just meet at the Christmas celebration and their supporting each other in difficult or tragic situations shows their faith. One of the significant points of this part is Enright's successful material choice "home" which collects consequences of emotions and physical attitudes of characters of the novel. Ryan asserts that "Enright's presentation of 'home' points to the possibility of a not quite-fully realized subsumption

of domestic social organization; in the novel reader can see traces of social forms that persist outside the dominance of capitalist relations” (2021, p. 25). Siblings’ learning about selling the house makes them think why their mother wants to do it and their worries show how they belong to their memories and culture. Like other nationalisms of the early twentieth century, “Irish nationalism deployed specific figurations of the nation as home through specific understandings of house and mother” (Ryan, 2021, p. 24). Irish people do not want to lose their memories in the house belonging to childhood. Thus, the writer masterly shows Hanna’s reaction that she does not want to accept this situation and comments it differently. Hanna’s following statement is a part of her confusion: “It’s not true, no. She’s just getting old” (Enright, 2015, p. 134), they just think Rosaleen does it unconsciously because of being old age. In this, *The Green Road* can be understood as part of “a discursive reconfiguration of the rendering of ‘home’ that is called out by the Irish experience of the global financial crisis” (Ryan, 2021, p. 24).

It can be concluded that the motherland is a sacred place, and therefore, the human being becomes thirsty to homeland while living far from it. There is a range of definitions of the home which include just great compliment, warmth, love, and kindness. The next definition of “home” is one of the suitable forms of declaring feelings. It has been defined as “home is a whole set of connections and affections, the web of mutual recognition that we spin around ourselves and that gives us a place in the world” (O’Toole, 1997, p. 136). People cannot find a similar place as their hometown that it gives unexplained feeling to people. Home is the only evidence as a place of good and bad experiences of Madigan family where separation and connection have occurred. The discussion of gathering in the modern Irish novel begins in the second part with According to Enright, the family house is full of details, love, and interest and the place where memories of life and meaning of self and unexplained emotions are collected:

It was a question of texture, Dan thought, a whiff of your former self in a twist of fabric, a loose board. It was the reassuring madness of patterned wallpaper under the daily shift of light. The sun rose at the front and set at the back of Ardeevin, wherever he was in the world, and when he came back, the house-made sense in a way that nothing else did. (Enright, 2015, p. 173)

Eventually, selling the house takes away lots of memories, belongingness, identity, and roots of people who live there. Home is like an asylum when characters are mentally at risk and the value of a home is not recognized during living inside by the characters of the novel. Shortly, family fragmentation starts from home.

3.1.2. Rosaleen

The writer explains events according to her plan; however, it is necessary to think about the background of the text because there might be the effects of feelings and the origin of physical matter. To analyze the fragmentation of Madigan family, firstly we need to research characters' desires. Above all, one of the most significant events of the novel that appears fragmentation of siblings is the eldest son Dan's decision to be a priest. Although religion has a significant role in Irish society, during the globalization and economic crisis period Irish families do not allow their children to deal with religion. The response to the religious climate in Ireland at the time is explained by James Smith. He issues "a direct challenge to the Irish state, society, and the Catholic Church alike to break the cultural silences surrounding the laundries, industrial schools, and orphanages", calling for "a collective movement toward real action" (1995, p. 188). This issue is clearly explained in the novel when Dan shares his decisions, his mother "had taken to the bed. She had been there for two weeks, nearly. She had not dressed herself.... when Dan told them all that he was going to be a priest" (Enright, 2015, p. 8) and she does not come back after this situation. Rosaleen stays in the bedroom after that and never shares her ideas with her children. In this situation, Rosaleen feels guilty because she gets far from her children and does not communicate as a mother. The fact that she cannot keep her maternity identity in front of the children. Being a mother is not just giving birth to a baby but it is making difference in children's lives and motivate them. Unfortunately, Rosaleen cannot fulfill her duty in the critical period of her children.

In that case, the relations between mother and father, mother and children, and father and children are not close; so, parents' attitudes toward children create weak communication. Farther Pat prevents siblings' farewell and cut off the tie of children. Therefore, when Dan leaves home even her mother does not see her son off and Hanna is also sent to shop by her father not to see shouting. This grief is described

through Hanna saying, “Dan would not be there when she got back. His name would never be mentioned again” (Enright, 2015. p. 9). Indeed, the father’s role does not have a lot but he also becomes against his son’s desire because to be a priest seems odd for Madigans. Irish families’ opposition to religion has become a good subject for Irish authors. Throughout the twentieth century, Irish writers increasingly confronted “fictionally the hazards and crimes of powerful Catholic Church, the systemic neglect and abuse of children, the suffocating nature of Irish domesticity silences that perpetuated condoned such abuses” (Sullivan, 2018, p. 29). Following secular jobs is needed to live in better conditions without any abuses because globalization takes hold of everything.

In the light of these considerations, it is now possible to interpret Pat Madigan’s role which appears during a critical point of the novel. Father Madigan is mostly narrated in the first chapter and Enright portrays him as a father who has inactive relations with children but loves his wife. Pat has a significant role to influence the psychology of children which remains upon them forever. The reader can see him as a weak father whose role in the family is not very clear. On the other hand, when Father Madigan speaks with Dan after he decides to be a priest, he sent Hanna outside and this shows how he is patient not to disturb his daughter. At the same time, his behaviour shows how he is strict by regretting his son’s desire and worries about his children. The writer shows the change of Dan’s attitude after this event and she describes that someone gains on the relation of family members. Clerk remains behind this guess by charming Dan’s mind.

It is undeniable that Dan has a misunderstanding with his sisters and brother they become upset because weak relation among siblings can disappear their relevance. This leaving will be difficult for him. After all, he does not know when he will see them again because he is going to abandon Ireland. However, there is not any reason or clue why Dan does not become a priest. With sudden change and being in a different place, Dan finds his new identity. “Its specific identity depends on something else” (Ryan, 2012, p. 65) that these new challenges determine his new identity. Belonging to family and motherland are challenged and people worry not too much about their close relatives. Despite the predominant presence of the family unit as one of the novel’s pivotal elements, there are very few occasions in which it is perceived and described

siblings don't know about Dan's new identity, even they do not know each other closely, however, Enright creates a chance for readers to know about characters.

Enright is prepared to engage the stereotypes of Irishness; to critique them but also to include them in the portrait of prosperity, so that she completes the first part of the novel with Rosaleen's story. Events happen in Ardeevin where Rosaleen spends her whole life. The writer gives this chapter to collect children to the home. Rosaleen lives in her old house which inherits from her father. Enright describes Rosaleen as an enclosed nun who lives alone in a dark house that she lives with her memories as a typical Irish. For instance, Matthew Ryan claims "Rosaleen is linked directly with James Clarence Mangan's poem 'Dark Rosaleen'. Mangan's poem, often sung as a patriotic hymn, personifies Ireland as a longed-for woman in need of consolation, protection, and exaltation" (2021, p. 27). The significant purpose of Rosaleen is to share her decision about selling the house by inviting her children to celebrate Christmas. Lack of communication with children affects Rosaleen's psychology and she gets far from belonging to children. The house of the Madigan family is the only place where siblings can feel their belonging to Irish roots and remember memories that make their childhood unforgettable. Selling the house becomes the focusing point of siblings and it gets "Coming Home" in the second part of the novel.

Consequently, like every mother, Rosaleen also wants to see her children, and "Rosaleen, meanwhile, was smiling. Her face seemed almost translucent. She was happy to see them all. She was happy" (Enright, 2015, p. 151) because children are at home again. When she remembers past Christmas and Hanna's breaking jug, Dan and Emmet's defense of Hanna shows a hidden bond among siblings. Brothers also remember that situation but they do not put off Hanna. Brothers support their sister whatever happens in a variable situation. The life of Madigan siblings can be fragmented; however, their memory of the *Belleek* dish brings them together into one point. It is important to state that children do not leave home because of siblings but they do that for their dreams and choices.

The flight from the pews represents a moment of drastic change in Irish society, so, Rosaleen does not decide suddenly to sell her house and it is known from McGrath's implication to Emmet and Hanna. The narrator gives the secret message "You'll be

sorry, I suppose, to see the old place go?” that McGrath knows something that Hanna and Emmet do not know “The young McGrath clearly knew something they did not, and the intimacy of that was hard to handle. The glee” (Enright, 2015, p. 157). The writer does not give the reason obviously, why just McGrath knows and gives hint “great time to do it. Great timing. I had a house, now, we were doing the conveyancing on a house outside Kilfenora” (Enright, 2015, p.157) but writes implication about the house. However, the reader can understand it from the subjectivity of meaning. To guess what happens between Rosaleen and McGrath remains to the reader’s interpretation about the estate. This interpretation is made trenchant by the novel’s timing, as McGlynn’s statement “this moment occurs in late 2005, at the height of the Irish real estate boom, when a house was less a home than it was untapped capital” (2017, p. 34). Moreover, when Rosaleen tells: “I’m putting the house on the market. Dessie has it all arranged” (Enright, 2015, p. 164) before having the Christmas meal she asks explanation of this from Dessie: “your mother thinks it’s good time... to realise this...asset (Enright, 2015, p. 165). Thus, it seems that Rosaleen has planned everything and it makes siblings feel upset. Emmet’s begging, “please don’t”, Hanna’s squeezing, “it is our house, don’t do it” (Enright, 2015, p. 162) doesn’t change mother’s mind. Rosaleen’s plans demonstrate her psychology which is not damaged. She just wants to sell it without any reason and this brings uncertainty and arouses suspicion among children. Madigan children show their disagreement and Enright explains “each of them silently shouting that she could not take it away from them, whatever it was – their childhood, soaked into the walls of this house” (Enright, 2015, p. 167). Siblings’ attitude presents they can leave home and live in fragmented life but their memories forever remain in that house and nobody can change it. They do not get on well with each other but they support each other when it is necessary.

The most important chapter of the novel is entitled “The Green Road”. In this chapter, Rosaleen takes a big role and the narrator narrates how Pat Madigan and Rosaleen Considine meet for the first time. Rosaleen remembers and goes to the old green road where she spends her youth with Pat. Rosaleen has unimaginable love for her husband. She is alone and misses her husband, therefore she is here on the green hill. “The light gentle and great. The fields indifferent, as she walked up the last of the hill. But she got a strong feel to Pat” (Enright, 2015, p. 183). There is nobody like Pat who

can only understand and love Rosaleen. This tie between them is a key part of the chapter. She does not fulfill her maternity duty and she has a strange attitude in front of her children. Rosaleen supposes the negative perception of her children because of economic deficiency, “Four children on the brink of middle age: the Madigans had no traction in the world, no substance. They had no money” (Enright, 2015, 167). The narrator exhibits the strange attitudes of Rosaleen and narrates about Rosaleen’s fragmented inner world: “She knows why she does not behave well. She loves her children very much and has kindness for them and she wants to break it. When they are well then Rosaleen is not and she thinks that she is not valued because of the goodness of children” (Enright, 2015, p. 211).

The novel also needs to create suspense and to stimulate and to do this it has also to defer the pleasure of meaning. In this sense, it is easy to understand why Enright creates a mother role describing Rosaleen and her problematic and fragmented relation with her children. The emphasis of the mother figure, whom Irish literature and culture have tended to represent “as a cultural icon rather than as a speaking subject” (O’Neill, 2016, p. 181) in the work of Enright. Heather Ingman reads this memoir of motherhood as a political strategy, as it is situated in the context of the suppression of maternal subjectivity in the Irish nation (2010, p. 236). The author shows that the identity and behaviors of the mother are the symbols of Irish nationalism and fidelity to the homeland. As Claire Bracken and Susan Cahill note, “Enright’s work deals with the gap in the symbolization of motherhood as a subject position” (2011, p. 7). Furthermore, there is a strange relationship between mother and children in the Madigan family. Enright claims, “What I am interested in is not the drama of being a child, but this new drama of being a mother...” (2004, p. 42). In *The Green Road*, Enright further develops “her work on this subject, exploring the figure of the aging woman and mother and the many names by which she is known” (O’Neill, 2016, p. 182) by calling their mother differently, Emmet calls Mam, Hanna Mama, Dan calls with her name Rosaleen and Constance calls Mammy and this shows children’s relation to their mother. Applying this to a consideration of Rosaleen, whose children know her by so many names, provides for exploration, alongside Rosaleen, not of who she was in the past or who we might wish her to be but beyond preconceived ideas of Irish motherhood to a place where new meaning may emerge. Madigans also recognize how their mother is

necessary for their life when she is lost. Children are fragmented from their mother because of her attitudes; however, her children are surprised about their annoying when Rosaleen lost. She represents another pervasive construction of motherhood; she is not only abandoned but also is abandoning. In the return of fragments of Rosaleen's experience, "memories of her children and her own childhood, there is a sense that elements scattered in time are coming together to create a new accumulation of meaning for Rosaleen" (O'Neill, 2016, p. 183). Enright describes that Madigan siblings love their mother no matter how much she does not care and even they are afraid of losing her. This event reminds children how they are close and belong to their mother once.

Anne Enright's other achievement in this novel is the portrayal of changes of intrinsic notions of Rosaleen in her old age. At the beginning of the novel, Rosaleen's role as an isolated mother appears through Madigan children's memories, and then throughout the last pages of the novel, the narrator expresses her own life and love. Rosaleen feels neglected among her children because they support each other and sibling's leaving her at home alone changes her psychology. Rosaleen asks herself, "Where did it begin? And where was the end of it? How long would she have to continue, being like this... Being herself. She spreads her arms, flings her face up, and shouts 'Hah!' and 'Don't mind me,' never mind that old woman were not given to shouting" (Enright, 2015, p. 260). At that moment she recalls the fears of old age. The novel recounts Rosaleen's reaction to the unwelcome announcement from her children and it is shown like this: "These people, who spent their entire time leaving her. Not ringing, not writing. They told her nothing, spent their lives getting out of there. Get out and keep going! that was the cry" (Enright, 2015, p. 191). This sad line shows how the author puts the family in the opposite direction. Rosaleen's not sharing her plans about selling the house is a clue of her old age because "she is terrified of losing her mind, of saying things or snapping in public, if she said something rude that would be unbearable" (Enright, 2015, p. 185). Accordingly, Rosaleen only experiences living alone "in the wrong house, with the wrong colours on the walls... where could you put yourself if you could not feel at home in your own home?" (Enright, 2015, p. 165) while her children are living in a different geography. Then, this far distance creates something annoying about herself and her children. Rosaleen's family bond is limited with Constance who visits always and helps her mother; for this reason, it makes

Rosaleen feel fear. Besides this, Rosaleen's old age brings to her mind different things as linking place and space that she is curious about: "where could you put yourself.... If the world turned into a series of lines and shapes, with nothing in the pattern to remind you what it was for" (Enright, 2015, p. 116). Briefly, in her old age, lack of communication, absence of children, and the weak family bond become causes of Rosaleen's distance in the family.

3.1.3. Dan's Fragmented Identity

The novel offers not only a post-nationalist articulation of home and family but also the beginnings of a response to the ruin of the neoliberal version of globalism. Enright claims what mobility would give to the Irish in the second chapter "Dan, New York, 1990". These events happened in New York as known its title where most Irish migrants live. Dan's decision makes his family unhappy and they do not know what he does. Lack of communication among siblings brings the disappearance of the family bond and its value. Additionally, readers and critiques could be confused in this chapter, and they come across with totally different views in New York since Enright creates fragmented desire and life through giving different characters. To be able to know Dan's life there you need to comprehend other characters' place in the novel why they are given. Enright claims the complexity of living abroad with unknown people and of human relations that include various cultures through the use of variable perspectives in the novel.

Apart from this, the narrator does not narrate Dan's life directly after leaving Ireland but he introduces his friends and gives a message about what he does in U. S. A. When the reader begins to read the chapter which includes Dan, he or she may think about why homosexual men are given and what is their relation to Dan. This kind of narrating is Enright's success to fragment the events because the life and identity of friends are similar to Dan's. From Dan's friends and their environment, we can understand what he becomes.

Such literary self-consciousness and identity are characteristics of Enright. Both getting far from their roots and living in a foreign culture and their impacts upon every character is evidential of finding a new identity that belongs to new territory. Dan also

gives up on his desire to be a priest and this shows how the new city and friends change him. Dan comes to New York with help of his girlfriend Isabella and works as a seller then he deals with art with his friends and joins their atmosphere. The experience of Dan shows how he became fragmented after leaving Ireland and this fragmentation affects depressed psychology. In the process of redefining psychology and identity, “the nation has to look back and try to change the present by demolishing the stereotypes and also to look forward to the future” (Inglis, 2005, p. 9). When Dan left his family his desires were different than a current one so that it can be uttered that the new place not only changes his desire but also totally affects his identity. Colum McCann criticizes identity change in his work, “It not only surveys a breadth of discrete places and histories but also challenges received notions of identity by blurring the very temporal, historical, and national divides that differentiate those places and histories, shrinking the boundaries that separate individual lives” (2013, p. 128). McCann thus engages at once both the boundedness and the fluidity of identity constructions, as they are complicated through and by international contexts, and suggests that geographical and national distances are more easily crossed than one might be led to believe. Alternatively, there emerges one question that why Dan does not follow his desire. The real answer is hidden in Dan’s inner world where the hyperreality theory of Baudrillard shows its features in postmodern society. O’Brien, too, directly states his confrontation “Irish regionalism and religious hypocrisy, as well as the psychological consequences of an emotionally straitened life in Ireland, addresses Irish prejudice and ethnocentrism” (qtd. in Sullivan, 2018, p. 17). Perhaps, readers can understand that Dan also may be fragmented during learning about a new position about clergyman because Linda Hogan has identified within the Catholic Church as a “theology of sexuality. . . particular disgust of the female body” (2011, p. 182) or he wants to leave his family and pretexts. The writer uses factors of hyperreality not to lose the value of events. The gaps and temporary transitions between events are used to highlight each characters’ certain form of fragmentation. If readers can consciously recognize the gaps then they can find a fragmented part of the novel. So, Dan’s love for Isabella is in uncertain condition because of misunderstanding and miscommunication. Shortly, Dan spends an effort to create a functional self from an otherwise fragmented identity with his arrogant posture, unsympathetic nature, emotional and psychological limitations.

The novel challenges the idea of friendship as safe cocoons where no harm can ever be possible, as the places to run to when searching for comfort and sympathy. Enright again surprises the readers by creating Dan's strange behavior in front of friends when Billy died. The capitalist world was presented in Bauman's words as "a chance for one's responsibility and one's own choice" (1995, p. 81), so, Dan follows his own choice. Dan's neglect to visit his friend who is ill suspects his relation to friendship because he was Billy's best friend, and this action makes him odd. On other hand, the writer gives this regret because of creating awareness of that metanarrative concept in the novel. It is important to focus on Dan's relation with his close friends because his life is unpredictable and uncertain. Dan demonstrates his belonging to the Irish nation and utters famous poet Yeats's poem from the heart. Although gay relation is opposite to Irishness, Dan chooses this kind of identity and relation while exploring a new life in the U.S.A.

As it is well known from the novel, Dan's friends are alienated because of AIDS which spreads among friends. After that their friendship is fragmented and Dan does not communicate with them after Billy's death. Thus, old friends do not gather again after Billy's death, and a happy and energetic friendship is fragmented forever. So, there is an obvious incident that close friendship also can fragment when issues are serious. This friendship fragmentation is not only belonging to Dan and his friends but other people also break up or go away from their friends during AIDS illness widely spread in America. At this point, it is necessary to say that illness or serious events can fragment a very close relationship and bond of people. Hence, Enright does not forget to state how infection affects people and their life.

If one is to rely on the few sure, factual events the author narrates, he/ she would then be most likely to answer that the novel must include complexity. The second part of the novel includes very complicated and contradictory stories because the story climax occurs in this part. The first chapter of the "Coming Home" part is about Dan. This is where everything begins and ends. That distant moment in 2005 suddenly seems to clarify the most obscure aspects of Dan's existence. The writer begins with the character's experience, "I saw it on my way through and I can't believe it because what I want, more than anything, is some Waterford crystal. Don't you think it's time? Some champagne saucers. I should have got some for Lady Madigan" (Enright, 2015, p. 139)

that lives far from Ireland. In this chapter, the narrator narrates the different life of Dan in Canada. Dan acquires his real identity in Toronto where he finds his love and comfortable living. He had blurred thoughts about his identity while he was living in New York because on the one side he felt that he loves Isabella and proves “I love her. I have always loved her... And none of that is a lie” (Enright, 2015, p. 189). On the other side, Dan “did not believe in romantic love... it had never believed in him. After Isabelle, he had pined for various beautiful and unavailable young men, but the word ‘love’, for Dan, was so much wrapped up in the impossible” he has different feelings for his boyfriend (Enright, 2015, p. 122). Dan finds comfortable life with Ludo who has a big role in Dan’s finding his new identity and love. They have great relationships and Dan confesses “he loved Ludo. He told him because it was true and because he thought that, this time, the plane might fall out of the sky. Or he might get stuck in Ireland” (Enright, 2015, p. 124). Although the years have passed Dan’s feelings and notions about his family are not changed and this shows how his psychology is influenced by his parents’ attitudes. Dan never says good things about his family and he introduces his family with Ludo with these sentences: “You have no idea how they go on at me. You have no idea what I have to put up with over there” (Enright, 2015, p. 123). Here we can put the point that the most fragmented member of the Madigan Family is Dan.

The topic of family in the novel has provoked an interesting body of scholarship in recent decades. The most significant of this study is finding the reason for family fragmentation. Despite a lack of interest in family, Dan tries to understand why his mother wants to sell their house. Dan does not have good relationships with his siblings and it is recognized through the incident of not knowing his sisters’ family life in Ireland. He does not even know how many children Constance and Hanna have because his new identity is not needed such happy family relation. Indifference to family appears as a result of going far from them and a lack of communication with both parents, sisters, and brothers. On the other hand, when you think by Dan’s side there may be different reasons for not being close to your family. Because of choosing his new lifestyle as a homosexual which is unusual for the Madigan family Dan does not want to show his new self. Dan leaves Ireland not only for unemployment but also for “the moral atmosphere of the country which was unbearably claustrophobic” (Clark, 2015). So, he leaves Ardeevin to find his real identity.

A homeland is a single place where people feel themselves as a child. Home is the only evidence as a place of good and bad experiences of Madigan family where separation and connection occur. Dan's coming to Dublin. Dan's saying "Hello Ireland" (Enright, 2015, p. 138) and breathing from fresh and cool weather when he is at the airport is a clue of missing Ireland. There is a specific place of house in Dan's heart. Returning to the homeland makes Dan excited when he sees familiar places. Dan's happiness about returning home is seen on his face that he is as fascinated remembering good days. Despite the fragmented feeling, "Back in the kitchen, Dan was still romancing their mother, feeding her anecdotes about some woman who was too wonderful to be famous" (Enright, 2015, p. 153) Dan keeps his love and belongingness to his home in his heart. The narrator's description means that Dan carries every detail of belonging to his hometown but he never opens his heart about homeland to others. He shares his motherland love through the poems of Yeats among friends. He will never forget the road of the home which remains forever in his memory.

3.1.4. Constance's Fragmented Emotions

Enright gives stories chronologically with fragments; therefore, this is interpreted as "probably Enright's most interesting experiment with the genre of the novel to date" (Estévez-Saá, 2016, p. 52). On the other hand, it is important to stress the stories in the chapters are given non-chronologically according to who is mostly influenced by fragmentation of the family. It is well known, the reader can recognize fragmented incidents when he/she passes from story to story. Enright stresses which family member is mostly affected during leaving homeland by narrating their psychologies and attitudes. The narrator narrates the story of Constance, the eldest daughter of Rosaleen, in the third chapter of the "Leaving" part of the novel. Constance psychologically does not fragment from her family and she lives in the neighbor region after married Dessie McGrath. Constance always worries about her mother because she is a single child who does all the staff of her mother. Of course, she is also influenced by her siblings' leaving from Ireland but her husband and children make her busy. Constance's inner world is confused because of cancer in her breast. Constance's feelings about her body can change her behaviour to her body and this is described as "an involuntary detachment from her body" (Barros Del Rio, 2018, p. 41).

It is clear from the very beginning that Enright's main character Constance Madigan has loyalty to her mother. She lives in calm life with her husband and children but she cannot share everything with her husband especially sad things. The particular form of fragmentation of Constance emerges in her own home that she suffers from the prosperity of the Celtic Tiger period. She married Dessie who has a small own business and they have a good life but Dessie does not support Constance's senses. Here we can describe Constance's situation as a mother who is fragmented with apathy. She has good relations with her children and her husband except explaining emotions. "But it was hard to keep steady, all the same. She was about to blurt something... something mad. Who will look after the children if I die?" (Enright, 2015, p. 57) these notions come to Constance's mind and make her sad. The writer expresses the personal fragmentation through Constance's situation as she has two sons who never tell anything and a husband who never tells anything. Constance's husband is the victim of globalization who pursues the possibilities of investors and her children are the victim of miscommunication and technology. At this point, the reader can recognize her family: husband and children are fragmented because of not sharing her notions. According to Constance's behaviors and attitudes in front of their mother and father, she is the loyalist child in the Madigan family and she wants to see the same attitudes from her children but the new Irish generation is "rejecting both a regressive nationalism and its erstwhile alternative, neoliberal globalism" (Enright, 2015, p. 24). Characters' distinctiveness and individuality reach diverse conditions where fragmented unity is inevitable in the novel.

Nevertheless, Constance thinks about her role in both families, and due to this reason, she questions her identity who is she for her children and husband and her mother. She knows that her mother loves her but sometimes Rosaleen's words and attitudes create suspicion when Constance says significant things. This brings the identity problem to Constance's mind "Who am I for my mother?" (Enright, 2015, p. 56) and she thinks about her mother's attitudes then she relaxed. However, Constance cannot be relaxed because she thinks that she is not valuable to her husband Dessie. She also tries to understand both "Who is she?" (Enright, 2015, p. 156) for Dessie and their bond between wife and husband. She thinks Dessie does not know that she has an appointment about something serious in hospital and she gets confused Dessie's saying

when she shares the results of the cancer analysis. Constance becomes angry when she hears Dessie's indifferent words about cancer "That's what the GP said. Remember, he said the way it moved around was the good thing. I mean you are a bit young" (Enright, 2015, p. 73) and sees his relaxed behaviour. Dessie just reminds GP of telling and tries to relax Constance but she thinks differently. This distance creates a crash in the family which reveals miscommunication. Constance's sons Donal and Rory try to do their best when their mother is depressed in order not to affect her psychology badly. She deals with keeping warm ties with children: "she hugged the boys and went to look for Shauna and found her outside, lying on the trampoline, looking at the stars. Constance clambered up there to join her, the pair of them in each other's arms"(Enright, 2015, p. 74). If Constance makes mistakes like her mother in terms of not interesting in her family, her family also can be fragmented for small issues. She has a very close relationship with her daughter Shauna. When she speaks with her she forgets everything and feels her maternity in front of children. Briefly, when Constance thinks and gets into trouble about her identity at this point her children catch up with their mother's mood, and all family prevents family fragmentation by acting closely with each other.

3.1.5. Emmet's Fragmented Love

Enright shows members of the fragmented family can go as far as they can and she creates another prominent character Emmet who is the third child of the Madigan family. This chapter shows the different parts of the world where local people die from starving and their attitudes toward foreigners. In this image Africa is reactivated beyond its nationalist usage and is set by foreigners as a "reassertion of place and community in the face of both a failed national parochialism and a soon to be failed globalism" (Ryan, 2019, p. 32). Emmet joins the UNICEF organization to help poor people in Africa, however, his personality is not changed despite witnessing a difficult life. Considering each attitude is done consciously that he allows his feelings not to love. Emmet's working for an organization "is presented as a metaphor of his incapability for love and attachment" (Barros Del Rio, 2018, p. 40), but the incorporation of emotions into a career is a key part of success. The narrator does not narrate how Emmet comes to Africa but it is obvious that Emmet is used to living there.

The establishment of relationships with Africans brings respect to Emmet and it is given with a small incident in the novel. Respecting local's life is a significant issue for foreigners despite living somewhere else. Emmet has a bond with Africans that he gains this experience through years by living in different countries. When his girlfriend Alice wants to feed the dog good food, Emmet disagrees because he does not want to break his relation with his girlfriend. Emmet's behaviour shows how he is loyal to his Irish identity which does not change in years. One of the examples of Emmet's close relation is described with his servant and it shows how he is generous to him. Emmet dedicates himself to the staff of the organization and does not think about gathering his family. Enright expresses that one can bear every kind of job despite its difficulty while that person has not close relation with family by portraying Emmet's life in Africa.

Alongside his missing, Emmet's identity and belongingness to tradition bring him there. He can also go to see his brother Dan in the U.S.A. but the distance and lack of communication between Emmet and Dan prevent Emmet's direction from America. Enright gives a different lifestyle of her character by considering the different forms of fragmentation. Family relation deeply affects Emmet's psychology that when one woman loves him and shows kindness, he cannot answer back with emotions. Emmet's psychology can be described with these words: "Emmet liked to watch her face when he hurt her, to see what it might do. He was more curious than cruel, really" (Enright, 2015, p. 32). Emmet is described as a hardhearted and insensitive man "He was lucky to have her. But he was not yet sure that you could call it love" (Enright, 2015, p. 113), who cannot love a woman back. There is a pole inside of Emmet and he is an emotional man and it is shown but he never shows it. This sensitiveness is stated when Alice leaves Emmet. Emmet cannot share his inner voice "And it was all very well, he wanted to say, it was all very nice as a feeling" (Enright, 2015, p. 99) with Alice because there is a trace from his family and this affects his identity. Emmet keeps his identity as a strict man and never tries to change it. All these incidents appear in Emmet's life because he has fragmented life. Emmet blames both his mother because of isolating herself and his father because of his weakness for living far from family.

3.1.6. Hanna's Fragmented Psychology

In the context of the novel, fragmented lives refer to chaos in the story pieces. When one member of the family leaves his or her parents and siblings to follow a dream then all the other members are affected by this because the family starts to be fragmented one by one. Hanna is the most affected child of Madigan clan from the fragmentation of children. Rosaleen's psychology is changed and she does not feel any belongingness to her children. Rosaleen does not show her maternity to little Hanna in her twelfth yearold although she is in a critical period, even when she cries Rosaleen beats her rather than relieves her. Dan's decision and her father's killing a chicken directly affect her mind "Hanna was crying over a chicken" (Enright, 2015, p. 18), and her psychology is changed a little bit after these events. Hanna's always crying is teased by her siblings:

She was always 'snottering', as Emmet put it. Oh, your bladder's very close to your eyes, her mother used to say, or Your waterworks, Constance called it, and that was another phrase they all used, Here come the waterworks, even though it was her brothers and sister who made her cry.(Enright, 2015, p. 18)

There is not any action of Rosaleen at home. When Hanna goes near her mother, she always lies down on the bed and brings food to her but her mother says: "Go on. Out! but Hanna just slid down between the sheets, while her mother walked around the room doing things she could only guess at" (Enright, 2015, p. 26) and doesn't show kindness to Hanna. Despite everything Rosaleen says her love for Hanna and makes her happy when she learns good news and this demonstrates the odd attitude of the mother.

Furthermore, parents' attitudes and behaviours have a big role in a child's growth. Hanna is also psychologically impressed by her parent's attitudes. Siblings' spread and lack of interest in mother create lack of self-confidence and responsibility in Hanna and this continues in her whole life. However, Hanna's attitude should not be mistaken for cold, emotionless nihilism; her bleak, cynical reflections are the bitter consequences of defeat and disillusionment. Therefore she should not be regarded as the considerations of somebody incapable of loving, but as those of someone who has loved too much and yet has failed to save the object of so much affection. Although Hanna's disappointment in life after birth in her middle age is portrayed as "she caught sight of

her face and thought it was possible, it was more than possible that the theatre was finished for her now. [...] And she was thirty-seven. She had run out of time” (Enright, 2015, p. 136). Hanna has traumatic memories and “she becomes a victim of traumatic events” (Ryan, 2012, p. 48) such as her father’s killing chicken and this makes her memory busy. In addition to Ryan “memory is often just another word for scar” (2012, p. 48). This scar is settled all over her body and reaches her to disappointment. Most importantly, the disappointment in life reaches psychological damage which brings alcoholism to Hanna. Enright describes her as an alcoholic mother who doesn’t have any responsibility to take care of the baby. Mary McGlynn portrays Hanna as a person who “though unable to overcome her alcoholism has happy moments with her partner and their child” (2017, p. 46). Her alcoholic habit and mentality can be fragmented by her family because Hugh, Hanna’s husband, seems like he is tired. If one member of the family is at mental risk then other members are also unconsciously influenced by this problem.

Hanna’s husband Hugh is portrayed as an anxious father who does not want that his child to be influenced by her mother’s bad habits. This time writer demonstrates a form of fragmentation from different aspects: mental illness and alcoholism. Indeed, Hanna and Hugh’s family relation seems like Pat and Rosaleen’s relation. Rosaleen does not care about her children when they are young but Pat is not like her but his worries are also not enough to bring up his children in the right condition. Hanna’s attitude can bring fragmentation to the family because “Hugh really hated it when she pranged his precious car because Hugh claimed to be calm but she really wasn’t calm, Hugh was stony and white with rage” (Enright, 2015, p. 133) despite this Hugh tries to protect his family and getting worried can prevent the separation of family members.

Particularly, there is another reason for Hanna’s being an alcoholic. Having failed at her job at the theatre also can bring about depressed life because she does not meet her expectations and she becomes a hopeless woman “the actress lifted a mask, and her voice changed, and her body changed, and it felt like the bubbles, except the bubbles were in her head” (Enright, 2015, p. 24) in her career. When she feels good, she always thinks about the roles of plays and this shows her artistic life has an important role upon her. Hanna’s damaged psychology reveals to perform madwoman role and her current condition is revealed by the following sentences: “That evening, with Hugh

blank-eyed, slumped on the sofa, she pawed her way along the living room wall. She pushed her cheek against it and dragged her face along, not sure who she was playing this time. Some madwoman. Ophelia, undone” (Enright, 2015, p. 135). Enright proves it by showing Hanna’s attitudes in real life by connecting her role in a play and she states, “Hanna plays in the wrong play and even in the right play she forgets to learn her lines” (Enright, 2015, p. 135). The writer implies that Hanna is in a good life with Hugh but she either behaves wrong or does not know what to do by giving the previous quotation.

Nevertheless, while the novel may indeed have contributed to the shaping of Irish maternity, the characters' love for their babies is unexplained obviously in the novel. Hanna is psychologically fragmented because she also worries about her baby and loves him entirely forever but everything can change suddenly in Hanna’s situation. While she loves her baby, she can get both angry and careless mothers in the novel. Uncertainty takes its place in Hanna’s life and she is psychologically tired from this: “She had thought there would be a path, one that wound from the school musical all the way up to the red carpet at Cannes. But there was no path” (Enright, 2015, p. 135). Hannah has an identity problem that she wants to be the dearest mother who gives love to her child. On the other hand, she does not care about the baby because of mental damage. Moreover, she wants to continue her career in America but “it was too late for Hollywood, she was twenty – six. And besides, Hanna wanted to do proper work, real work” (Enright, 2015, p. 135) and when she remembers her age she gives up. The absence of possibilities and norms isolates the individual and “increases anxiety when making choices from the desire in liquid modernity” (Bauman, 2000, p. 63) where Hanna’s desire remains as a wish. Her fragmented desires affect her identity and it emerges identity trouble which makes her psychologically disappointed. The writer uses binary opposition to emphasize uncertainty that brings about a fragmented situation that is enriched in Hanna’s life. Besides, Enright creates Hanna's character to show how a person behaves in the blurred period of life and how he or she copes with problems.

3.2. FRAGMENTED NARRATIVE

Readers are used to reading the traditional way of narrating where events happen within chronological order. Accordingly, writers also give a traditional description of events to keep the regularity of writing. However, the traditional mode of portraying

events gives its place to other kinds of narrative to be more realistic and increase the value of the novel. Additionally, the narrative is heavily affected by the period of postmodernism where uncertainty is widely spread around the world. Most postmodern writers use fragmented narratives to show reality but this technique is supposed to be distrusted by some postmodernists because of creating complicated notions. Enright writes a story with fragmented parts because of showing a real fragmented nation, fragmented family, and fragmented identity. Her story explanation refers to the order of events in the novel. There is not a chronological order of events because of the characters' memories and notions. Narrator while narrating one story instead of finishing it suddenly begins to narrate another story. Thus, a gap between events is an inevitable issue of the novel. This gap makes it difficult to comprehend fluency. There are sequences of events in one chapter and one event of them does not follow another one.

Undoubtedly, presenting a chronological order of narrated events and situations is an integral part of the realistic narratives and this makes it easy to read. Thus, readers do not think about the reasons for events but a fragmented narrative awakens the consciousness of the reader. Enright also writes fragmented events with fragmented narratives to create a complicated atmosphere. Writers' key point of creating a fragmented narrative is "breaking up the text into short fragments or sections, separating by space, tittles, numbers or symbols" (Sim, 2001, p. 127). The narrator of *The Green Road* begins the narration of the story with Hanna and this chapter includes events that have a relation with Hanna. The first fragmentation of family in the story emerges with Dan's decision. When Hanna is in her uncle's pharmacy and during her speech with her uncle the narrator directly passes to Rosaleen's story. The narrator's efforts at "knowledge and explanation of the story are inadequate, as are the characters', not to mention those of the reader, who must also work circularly in trying to assemble a narrative logic" (McGlynn, 2017, p. 42). Here narrator begins to tell about the fragmented stories. Hanna goes to the pharmacy after her mother remains on the bed and she asks Hanna to go there. McGlynn states "the narrative both relies upon and bristles against structure", as when Hanna feels "her uncle's eyes resting on her and in them something like pity or joy", a non-parallel comparison similar to Hanna's realization later that her mother's ideas were "either true or beside the point" (2017, p.

42). Besides this, the reason for Rosaleen's staying in her bedroom like ill and Dan's story "in two years he would be finished in ordinary college and seven years he would be a priest, and after that he would be off on the missions" is the most important point of the novel which is the reason for the fragmented narrative (Enright, 2015, p. 9). Then, temporary transitions are an essential part of the narrative that the narrator jumps to Dan's decision from another event. This arouses the reader and makes them suspicious due to the main complex of the novel. The author reaches her purpose by creating complexity and keeps it up until the end of the novel. Each sibling's thoughts about Dan's decision are a great example of the complexity of the novel because the siblings do not agree on the same opinion. Enright writes about these fragmented ideas in the fragmented narrative and this makes it rich.

The narrator gives fragmented events in one paragraph where incidents occur in different spaces and times. The narrator gives fragmented events with fragmented narrative in one story in terms of the complexity of the novel. When there is a description of the environment, the narrator shares the characters' memory:

The mountains were purple and navy blue, the three islands black against a silver sea. The sun was gone below the horizon, but the light from it still bounced up off the sky. So the sea was dark in the distance and light close to.... And then a farmhouse on the right, with an arthritic collie who herded her along her way, in sprints and crouches, its belly scraping the ground. Old people in there. Who knows what kind of Christmas in that house.... Rosaleen was tired of waiting. She had been waiting, all her life, for something that never happened and she could not bear the suspense any longer. (Enright, 2015, p. 181-182)

It seems difficult to understand the incidents of the story because without the transition word it would be challenging for the reader. The random transition of events can create complexity in the novel but that complexity makes the novel powerful. One such random transition appears when Constance thinks to share her health problem with Dessie:

There was no use telling Dessie, who would not see the connection between the cost of a haircut and the lump in your breast. Only the girls could run with the ironies, the 'Oh my God' of it all. They had been a gang since school. Eileen Foley, Martha Hingerty, Lauren O'Dea. When they finished their Leaving cert they all went up to Dublin together. (Enright, 2015, p. 60)

Moreover, Enright finds the best way of introducing Constance's past life to readers by giving divided events through a fragmented narrative. Memories are a key part of fragmented situations where their details trace far back. The memorial movement "toward multiple understandings of history and away from a privileged, dominant narrative catalyzed a broad reassessment of Ireland's history" (Sullivan, 2018, p. 2). There is one difference of postmodern text is to rewrite the past story as present one making it with different incidents. The reader can see past through characters' memory and present through their behaviour in one context. To resolve the gap between past and present falls to the reader's share and "to rewrite past in a new context is accepted manifestation" (Hutcheon, 1988, p. 118), falls to writer's. Through the memory of Constance, the writer explains Constance's efforts and dreams. Reminding the past is good but the writer plays a big role to give them the right time. As memories fly through, the characters become themselves when someone touches them or calls them by name.

Rosaleen missed her little dog, a little grey pompom of a terrier cross, with a red tartan bow between her ears. Milly. She could feel her almost running along beside her, could feel her brush against her shins. Rosaleen lifted her foot not to tread on her and saw the blackness of the road underneath. If it was the road – it might as well be a river. Whatever it was, she was sitting in it. And there was no dog, of course, there wasn't. (Enright, 2015, p. 185)

In particular, this technique of fragmented narrative is used in Enright's novel to show the fragmented inner world of characters. Constance comes to reality from memories that she "remembered Lauren the year she moved to Strasbourg, sitting in the kitchen with a big glass of white, talking about ski trips and restaurants and skinny French women with their horror of plastic surgery" when the nurse calls her to the patient room and the narrator continues to narrate the fragmented story happens in the hospital, "the doctor looked to the picture on the light-box and felt –unerring– for the lump" (Enright, 2015, p. 69). Past and unrealized wishes show how Constance belongs to her identity which remains whole. The writer again does her best and creates one detail that reaches the memory of Constance so that fragmented memories are narrated by fragmented narrative not to lose their effect upon readers. Generally, humankind remembers the past when he or she is in anxiety; so, Constance's memories

show that how she is disappointed. As a result of thinking within fragmented thoughts, the narrative is also given within fragments to highlight events.

On the other hand, people remind the past when they find a calm and peaceful place. Narratives are also breaking the silence of space where events occur and they add some events that are full of dynamic actions. The narrative of *The Green Road* can narrate events that begin slowly in a calm place and continues until the climax point and then concludes with exciting action. The writer might spend a lot of effort to write appropriate events that deserve the title of the chapter that is called "Green Road". The narrator begins with "Solemn and dark now, with the Flaggy Shore at the sea edge of it, graves and dolmens there, and ancient roads and gateways to nothing, from nothing" (Enright, 2015, p. 182) by portraying the environment of Irish land and it connects the calm place to Rosaleen's past: "she knew from Pat Madigan who took her walking along these uplands with her little dog in the late summer of 1956. He talked more in those days and weeks than he ever did after" (Enright, 2015, p. 183). In the first part, the narrative gives events that happen at different times in the same place, and to show them in one chapter is needed fragmented narrative to transmit what happens to the reader. In this chapter, the narrator describes the environment of Ireland how it is green and calm, and then, the youth of Rosaleen and how she meets with Pat Madigan is narrated with fragmented sections. The narrator goes past and then comes to the present condition of Rosaleen to give them in one context. McHale mentions the transition of events and states "As we move from one reality to another, we experience the transition as a kind of shock" (1987, p. 41). The narrator can only divide events into fragmented parts because of arousing curiosity inside of readers. Moreover, Enright uses different types of narrative modes in this chapter to create complexity which becomes the beginning of everything later. Besides, the narrative moves to Madigan house and leaves Rosaleen with her memories of love:

He said that if she would have him, a fine woman like her, unencumbered and free, with her own money and no one to stop her, if she would make her choice and choose him, that he would worship her with his body, and with his entire soul, until the day he died. (Enright, 2015, p. 184)

It is important to point that this time narrator tells about fragmented events that take place at the same time but in a different place "a phone call came in from their uncle

in Florida. Emmet picked up for celebration” (Enright, 2015, p. 187). While Rosaleen is lying upon the hill, Madigan siblings start to search for her. These events can be narrated just with the fragmented narrative because of showing events at the right time. There are multiple realities in the world and they are transformed into literary work in contrast, “a single text may represent multiple meanings depending on the perspective of the receiving” (McWilliams, 2013, p. 126). The writer shows writing ability by giving a sequence of fragmented events within the “Green Road” chapter. While the narrative is giving Rosaleen’s lying on the grass with details, suddenly it begins to give Rosaleen’s past and then there appear Emmet’s searching and Constance’s anxious attitudes in the novel. This narrative includes the most fragmented events throughout the novel. The narrative has a big role in this chapter because fragmented family members gather in one place and this challenges the narrator’s expression.

Enright’s narrative climbs up to its highest point by creating consciousness under fragmentation. When characters are in a different place that time there emerge different perspectives of the character and to describe this becomes the narrator’s duty. Enright creates a powerful narrative that makes us understand the occupation of characters. Ryan claims a structural continuity of the novel is ideological, the tension between the official neoliberal narrative of development and its informal embrace of space-time compression (2021, p. 7). Narrate the story that occurred in another country can make a challenge because it must include the culture of those countries and incidents also must be related to them. The narrative must include all details that belong to the story. Dan’s story occurred in America “Dan was surprised to find him in New York” (Enright, 2015, p. 63) and Emmet’s story happened in Africa “Things are bad enough in Africa, without bringing a dog into your house” (Enright, 2015, p. 82) so that to narrate the stories in fragmented part is the inevitable issue of the novel. The living place of the character is important for the narrative of the story but the character’s attitudes and identity have a strong effect rather than their location. The narration of Dan and his lifestyle might be the most difficult narrative of the novel because of his fragmented self. Thereby, the narrative shows that Dan’s appearance and behaviour are different near his friend and then he becomes like them and then the narrator builds a connection with them. The narrator does not give memories of Dan in the novel when he is in America before coming to the USA because his inner world is fragmented.

The narrative of Dan's story is not like the other stories where the narrative begins with the story of Dan's friend Greg Savalas "was the kind of guy who had a hand mirror in the... and he used this hand mirror, once, twice, six times a day" (Enright, 2015, p. 28) and has an important place in Dan's life. The writer by giving Dan's friend's story before his life in America wants to focus on the place of Dan's friend in his life. This means that Dan's current condition is dependent on his friends. The narrator gives events orderly at the beginning of the chapter but after a while, the narrator makes the random transition and narrates the youth of Greg. There is a common point of friends of Dan and the narrator also wants to show this to impress the reader. Then narrative shows another situation of Dan's friend "blacked out by the fear of death, neurotic, stalled" (Enright, 2015, p. 28) which is about the illness. The reader can think why these events are given. On the one side, it is right of readers to know the illness of Dan's friend and on the other side, the writer wants to inform the readers about the danger of AIDS and how it destroys the human body.

Furthermore, there is a significant reason that narrator explains Dan's new identity by giving fragmented events which belong to Dan's friends. In Dan's story narrator gives a big place to Greg and Billy then Dan's story begins with Billy. The narrator cares about the current fragmented condition of Dan and for this reason; it gives priority to friends' stories to enlighten readers. Ryan asserts the family life by offering a continuous experience of the past and stresses "Rosaleen and the house interact, allowing a time-compression effect that brings the past into the present" (Ryan, 2021, p. 28). Narrating past and present in one chapter becomes the usual narrative technique of Enright. She firstly writes about the events of 1991 and then events of 1986 to show how Dan becomes bisexual from challenging experiences. Giving different people's stories within the chapter shows that Dan protagonist of the novel also deals with the same things that his friends do. This kind of narration shows how the character's life is fragmented. However, the narrator narrates Dan's leaving his friend Billy in his difficult time. Behind this narration, there remains uncertainty which reaches the split of friendship. Shortly, the narration of "Dan. New York 1991" chapter shows Dan's story which has a close relationship with his friends and his friends' stories "friends stood there. Greg who loved Billy Walker and Billy who loved Dan Madigan and Dan

who loved Isabelle McBride” (Enright, 2015, p. 48) and this increases the value and complexity of the narrative of the novel.

Furthermore, it is necessary to have comprehensive knowledge to create an influential narrative in the novel. When Enright gives events that occur in other countries she carefully describes the environment of that place where the story takes place. The narrative takes the reader to another city where people are unhappy in the “Emmet. Segou, Mali 2002” chapter. Emmet’s situation is different from Dan’s condition because Emmet lives in a fragmented society where locals are in famine. The narrator begins to narrate Emmet’s life in Mali, “Emmet moved in with her, Alice found a dog in the marketplace, or the dog found her and followed her home” (Enright, 2015, p. 75), and then it moves to the past when Emmet introduces Alice. Giving protagonists’ friends at the beginning and then narrating about their introduction is used way of fragmented narrative and it reinforces the notion of fragmentation of the novel. Narrative of African countries is given in fragmented parts where characters remember those countries. In this chapter, the narrator gives a clue when passes from one story to another one. The narrator gives these lines, “He tried to remember the freshness of an April day at home, the cool inside of a chocolate Easter egg” (Enright, 2015, p. 87) after narrating about Emmet’s life in Africa and before beginning to narrate Emmet’s returning to Ireland. Additionally, the narrator focuses on the dog of Alice when making the transition from one event to another one; and so that Mitch the dog becomes a key point of a new event to narrate the fragmented story. The reader can see how the narrative uses the dog to give all the fragmented stories in one context. The context of fiction is concerned with such “intervention in the here and now even if, as previously noted, aspects of the here and now are mirrored in historical narratives” (McWilliams, 2013, p. 191). The writer can make some materials to narrate new stories which do not belong to each other and becomes successful by giving fragmented events in one chapter. Enright’s ability to write fragmented events through fragmented narratives demonstrates how the author adopts every part of the novel.

3.3. FRAGMENTED IRELAND

Great Britain was the most powerful country around the world in the seventeenth century and many countries are colonized by British Empire. After spending years, Irish

people gain their independence and the country joins the Western European Union as the Republic of Ireland. The Irish nation keeps on its calm living style but this time they are faced with a different issue: the economic collapse. At the beginning of 1990, Ireland was the poorest country among the Western European countries. People are faced with unemployment, inflation, and economic deficiency which reach disappointment, and the government cannot provide the Irish with enough income. The economic condition of the country firstly affects families, and then, they start to find another way of income. Most Irish leave the country to find good life where they can earn enough. Bridget English searches poor years of Ireland and utters “The Great Famine, which resulted in the fragmentation and death by starvation or disease of one million people and the emigration of another million in the decades following” (2014, p. 30) is the starkest example of this traumatic encounter with death. During that period emigration of Irish people increase as a result of the lowest growth of the economy of Ireland. Most Irish people move to America and writers describe this “Like everyone’s a returned Yank, even if they’re living up the road” (Enright, 2015, p. 156) when people show their Irish behaviour to each other. Besides America, there is another alternative for the Irish to leave Ireland that one part of people join to International Humanitarian organization to earn and leave the country to work in South Asian and African counties. Almost one member of each family moves from Ireland, and for this reason, family members get far from each other. Enright also wants to mention that two of Madigan children leave Ireland because of economic conditions and she gives clues implicitly. For instance, Pat Madigan married Rosaleen by considering her property. The Easter meal of Madigan family is also a very simple and obvious example that shows the local’s economic condition. In the first chapter of the novel, events occur during the collapse of the economy of Ireland. The economic collapse has stolen the flourishing youth of Madigan siblings and opened a space for critique as well as unearthed the imbrication of the cultural sphere (McGlynn, 2017, p. 42). This stifled children’s youthful aspirations and for this reason, they were fragmented within themselves in the family.

Additionally, Irish nationality is also fragmented due to social fragmentation. For instance, the socioeconomic changes force the Irish to take place beyond the limitations of Irish nationalism in the 1990s. The old Irish identity is disappeared and Rania Khalil utters “the existing social and cultural formations are actively erased in the

making of a new Ireland through the Ordnance Survey” (2019, p. 105). Moreover, most people’s leaving Ireland emerges fragmentation of society. Irish people who live in a foreign country are used to live in a new tradition and they get far from their nationality. After some years, migrated Irish people start to mix with local people and at that time they forget traditional customs. All of these issues are another key point of a fragmented society.

Moreover, the Irish national identity was underrated during the colonization period by English and their nationality was shaken. After that, political, cultural, and international aspects directly affect Irishness. Some critiques address factors of shaken Irish nationality and express fragmented identity. Edward W. Said states the national identity problem as “human reality is constantly being made and unmade” (1979, p. 33) by connecting it with ontological issues. The economic crisis of Ireland where instabilities and problematization are in progress creates doubt about nationality. Migration and globalization emerge new Irishness which includes ethnocultural Irish. The Irish nation passes through difficult periods which affect its identity. Conflicting narratives that set off chaos among society has affected Ireland and it is needed to move “towards a new configuration of identities” (Kearney, 1997, p. 15). Irish people want to live in unity by using the benefits of globalization which brings economic growth to Ireland. However, globalization shows another face that challenges national identity and Rania Khalil considers the boom of Ireland and stresses “Socio-economic reform and cultural transformation exposed the indeterminacy of the nation” (2015, p. 104) and Irishness is fragmented. There it can be said that migration and globalization create new globalized and hybrid identities. Moreover, migration also has its factors to change traditional Irishness that it emerges hybridity of Irish identity. The hybridity of identity reaches contradictions and complications of a fragmented society. Ongoing fragmented identity causes expositions of the notion that identity will be in doubt when the hybrid interaction of nations is in progress. Later, besides all of this cultural and national aspects of the formation and transnationalism of Irish national identity become the focusing point of every sector. Most critics interpret fragmented Irishness and identity problem according to their knowledge. Friel states “we must never cease renewing... because once we do, we fossilize” (Friel, 1981) that history does not shape the Irish identity but the images and effects of the past shape it.

Furthermore, there are different notions about the fragmentation of Irish society among local people according to their field and they comment on reasons for it. Monks and clergymen interpret fragmented society with their perspective as a “climate of secularisation which appears fragmentation has made dramatic and rapid inroads into a culture” (Hogan, 2011) by connecting religion. This change is especially seen among the young who live in a poorer part of Ireland. Enright chooses the Clare region of Ireland where incidents are taking place deliberately to describe locals' situation during the difficult period of Ireland.

From the opinions of a few investors from the U.S. and other countries, the Irish economy grows again from 1995 to 2000 and creates a lot of opportunities for expanding the economy of Ireland. Ireland is expanding its economy in every section to make a high rate. The Celtic Tiger period is also called “The Boom” or “Ireland's Economic Miracle” because of presenting good and developed life to the Irish. This period presents beneficial opportunities to locals; and after that Irish nation is developed and they take advantage of the boom of the economy. During 1980 and 1990 unemployment of the Irish is widely spread and most locals just deal with farms to survive. One character of *The Green Road* novel Pat Madigan who is unemployed and spends his life on the hill was also one victim of the collapse of the economy. However, this problem is solved with the boom of the economy. The number of jobs in the south part of Ireland is doubled during 2000 and unemployment in Ireland came almost to the point of extinction. According to Denis O’Hearn, official unemployment rates falls to nearly four percent at the end of the decade. “The face of a fragmented society becomes happy when a new economy is concentrated on producing” (2018, p. 2). As a result of the economic boom, the growth of the country becomes dependent on employment and production. Thus, a fragmented society begins to pull itself together, and the Irish return to their hometown.

Enright does not skip over returning distributed family members to Ireland. She mentions it within a small speech when Hanna “I thought you were in Australia” (Enright, 2015. p. 154) tells Mairead who lives in the same neighborhood with Madigan family, and her answer “We’re home! We’re up in Dublin. Home for good” (Enright, 2015. p. 154) shows the Irish return back to the motherland. She also uses The Celtic Tiger Period in her novel and uses materialism to show the effects of the boom of the

economy in Ireland. The huge companies' names are given by related events; for instance, the writer shows Castrol "sign with the bare fork of a tree sticking out of it" (Enright, 2015, p. 5) which is a known oil company around the world, to describe the main road which goes to the pharmacy in Ardeevin. Enright describes the nature of Ireland very carefully that readers can imagine the beauty of the environment during reading the novel. Additionally, she gives 1980s famous companies in terms of postmodern subjectivity. Kodak Film which was firstly famous in America during 1980 and then spread the other countries is another company that the author wants to show how American investors change the daily life of the Irish.

The writer carefully uses materials to make an appropriate connection with the aforementioned events. Enright does not give place to shops of famous luxury companies such as Cartier, Swatch, and Dior in Ireland but in Switzerland. When Emmet returns to Ireland from Africa, the writer indirectly shows the Swiss economy by describing Geneva airport that there is a range of luxury shops. Emmet could not see this kind of luxury shop if he did not move to Sudan. It is important to point that Irish migration to other countries has a lot of benefits to the Irish that they can learn a lot of things in foreign places. Readers can understand there that Enright is a very sensitive writer to show reality in her novel. If the writer described luxury companies shop in Ireland where the economy just starting to develop, there would be doubt and uncertainty about the economy of the country. The writer does not only want to show Ireland's economy, but she also considers other countries' development to show the difference with details. These details can be recognized when the reader reads the novel observantly.

In addition to economists, consumerism is one of the factors of globalization that has been ongoing its influence upon the marketing of Ireland. The names of products used in the novel are one witness example of developing Ireland where people are used to consumerism, a key part of capitalism. According to Jameson, a society that wants to forget about class, therefore, "reification in this consumer-packaging sense is very functional" (1991, p. 314) indeed; consumerism as a culture involves much more than this on which all rest can be constructed. The writer by giving names of beauty products Silvikrin, Sunsilk, and Clairol Herbal Essences which are affordable for all Irish examines how marketing spread around the world. There is a big advantage of finding a

product that presents variety but it leads to consumption. People are encouraged to buy products according to their level of wealth. However, the writer uses elements of irony in terms of presenting ridiculous consumerism, and Smyth stresses “Ireland became a bastion of conspicuous consumption”(2012, p. 132) to remark rapid growth of the country. The booming of the Celtic Tiger period emerged as a result of the neoliberal policy of the state, so owners gain more possibilities to increase their work in Ireland. Besides, traditional celebrations are the recovery of the economy and an essential part of both keeping relations and building a close connection. Constance’s long list for Christmas shopping examines “we are inside the culture of the market and that the inner dynamic of the culture of consumption is an infernal machine from which one does not escape by the taking of thought” (Jameson, 1991, p. 206). In terms of showing a parody of the boom period, Enright gives a wastage scene to alert the consumerism. It is difficult to refrain from facing various products in the market where you can find everything. So, Constance’s Christmas shopping is one sample of representation of uncontrolled consumerism,

Constance bought a case of Prosecco on special offer to wrap and leave on various doorsteps and threw in eight frozen pizzas in case the kids rolled up with friends..... She got wine, sherry, whiskey, fresh nuts, salted nuts, crisps, bags and bags of apples, two mangoes, a melon, dark cherries for the fruit salad, root ginger, fresh mint, a wooden crate of satsumas, the fruit cold and promising sweet, each one with its own sprig of green, dark leaves.(Enright, 2015, p. 160)

The novel offers not only a post-nationalist articulation of home and family “but also the beginnings of a response to the ruin of the neoliberal version of globalism” (Ryan, 2021, p. 32). Globalization brings a lot of opportunities to the Irish and people start to spend money according to their incomes; thereby, it is unseen behavior to consume without thinking in the Madigan clan. However, Constance is the single member of the family who has a great life during the boom period thanks to her husband’s business. She can waste as much as she wants that was a strange feeling when she was young. When it comes to money Constance’s answer is “Oh I can’t remember, I buy it for you mommy” (Enright, 2015, p. 159) and Rosaleen cannot complain about the price because of her daughter’s generosity. Her enjoying life is described with these lines:

Times were good. Constance bought a wheel of Camembert, various boxes of chocolates, Parma ham and beautiful, small grapes that were more yellow than green. She got her hair done in a place so posh it didn't look done at all.(Enright, 2015, p.159)

Moreover, Enright gives names of medicines such as Solpadeine and paracetamol which is known around the world. Solpadeine is used in the first chapter of the novel during the economic collapse of Ireland and paracetamol is used when Emmet is in Africa. The usage of medicines comes up to the collapse years of countries and this shows medicine sectors are important rather than government condition and it is used every time everywhere.

The rapid growth of the estate business of Ireland during the boom period is overlooked by the writer. The growth of this sector is over 10 % of Ireland's GDP (Smyth, 2012, p. 133) which leads to an increase in the price of houses. The price of houses becomes some Irishes' disappointment and this reflects Emmet, "Emmet looked out the window at the identical house on the other side of the road, alive with fairy lights. Since the money came in, Ireland depressed Emmet in a whole new way. The house prices depressed him" (Enright, 2015, p. 144) because he is not inherited a house from a family. To afford the house working hard in Ireland is not enough because of seriously increasing of the values of houses.

Unlike those who left the country due to economic hardship, some Irish travel to other countries to spend money. Therefore, the character's desire to go somewhere can be portrayed as the demand of globalization. The effects of the boom period are upon characters who never leave Ireland. Constance's disappointments demonstrate that everyone cannot face a good opportunity to be happy and lucky,

If she had gone to New York she would not be worried about cancer now. She would have been jogging for years, living on wheatgrass, she would have a yoga practice, maybe even a personal trainer and her children would be – she could not imagine what her New York children would have been like – whiny, at a guess, that mixture of anxiety and entitlement you saw in city kids. Her children would be fewer. Her children would not exist.(Enright, 2015, p.62)

Furthermore, the economic condition of Ireland becomes better and estate agencies start to earn big income because of the increasing value of estates. Constance's husband and his family deal with the estate and becomes rich. Similarly other Irish

migrants Dan is also used to live in Canada with mixed traditions. Of course, Canada is a developed country that has a huge economy but the place of the motherland in heart nowhere take. When Dan returns Enright describes outside of Dublin airport with cars. When he sees Constance's car, he is a little bit surprised that Constance is happy with her old Lexus that she lives according to her economic condition. There is an implication behind Dan's surprise that there is a new model of cars and this means that economy of Canada is better than Ireland. Moreover, as written above Constance can afford a car but the writer describes Rosaleen's driving her car too. At this point, it is important to focus on Roseleen's living conditions that she has not perfect life when her children were young but now she even can afford to buy a car Citroën which is not cheap. This evidence shows that Ireland is not old Ireland that now its economy is developed and on the one side it gives possibilities to Irish and on the other side it collects fragmented society. Enright masterly uses materialism that is the fruit of late capitalism by giving brand names such as Lexus and Citroën. Here, we can highlight what the characters have shown their living circumstances.

On the other hand, there is another facet of the Celtic Tiger period upon the Irish community that foreign companies situate and present their products. The Irish nation gets estrangement from their nationalism by using foreign products. Investment has a possibility for the community but investors buy the ground from the Irish and then they become the owner of the ground. People sell inherent of parents and it leads to change of root. To keep up with the Celtic Tiger becomes challenging for Irish; so, Enright states "it was hard to write in Ireland during the Tiger times—there was a sense of 'Get with the program, you're off-message,' noting that the boom was also estranging—the whole dance of it" (Jordan, 2015). During the boom period to explore something different becomes a paradox and it is not allowed which is opposite to the Irish community. Briefly, the Irish nation is influenced by the Celtic Tiger period that contributes to some possibilities and at the same time disappearance of Irishness.

CONCLUSION

The last decades of the twentieth and the beginning of the twenty-first century is a complicated period in which every issue is uncertain and suspenseful in humanity. To narrate all happened events as real is almost impossible. However, thanks to philosophers, critiques, and writers there appears a new period of postmodernism in every aspect of life in that period. Postmodernism wipes all obstacles out to narrate the real story as its origin. Postmodern writers give the narrative of the plot without any exaggeration or reduction. The key concepts of postmodernism such as scepticism, indeterminacy, hyperreality, and metanarrative have a big role to understand contemporary novels. Moreover, writers use postmodern techniques even in contemporary literature to impress readers. Using intertextuality by connecting major characters' situation and giving it in an appropriate place are needed enough ability; so, Enright shows her creative ability by using postmodern narrative techniques in right place. However, as Hutcheon asserts the representation of "the past can add meaning to the present" to comprehend the story easily (1988, p. 93). Then this technique is widely used instead of introducing characters at the beginning of the novel. Representation of the past is used mostly while characters remember it, or when they are disappointed with the current situation. The mere description of this situation is "the appearance or function of a basic representational dilemma about late capitalism" (Jameson, 1991, p. 316). Shortly, contemporary literature involves the most complicated techniques of postmodernism to describe products of late capitalism. There happens a challenging period in each country around the world and this challenge is recorded in the literary works of writers. Ireland is one of the countries in which economic collapse brings trouble to the Irish nation. Therefore, contemporary literature includes some novels about economic collapse, globalization, and emigration. The consequences of these factors of the Irish nation become a significant concept among the Irish writers. Among the Irish authors, Anne Enright has discussed the connection and separation of family members and their effects during globalization in her novel take a prominent place in Irish literature. Her *The Green Road* is a fragmented description of one Irish family life through twenty-five years. The novel includes stunning personal and socially fragmented stories.

In fact, after gaining independence the economic crisis sweeps the Irish nation and people face endless troubles. This problem spreads to the whole of Ireland. Unemployment and inflation come to their pick point of unprecedented scale. According to Enright, unemployment is not the only reason for leaving Ireland but the moral atmosphere of the country also is in a disgusting position (Clark, 2015). The best way to get rid of this trouble is to leave the country. To leave the hometown brings grief at the same time happiness because of reaching new life. The love of the motherland is not comparable with anything else, and for this reason, most people cannot leave home despite living in challenging conditions. Enright's own experience "I love Ireland. It is my home, but you know, I sometimes feel I have been trying to leave all my life, and never made it" (Clare, 2015) also demonstrates how she is addicted to her motherland. The characters of *The Green Road* are fragmented because of following their desire and leave their homeland. Different spaces and different cultures contribute some possibilities to improve yourself even new place brings a new identity. New experiences and new friendships can be because of changing identity to the new one. On the one perspective, all these reasons for gaining a new identity are right but it is important to be loyal to your family, home, and nation. Enright's statement 'what happened to them, once they were gone' takes several different forms in her all novel and it gets the main matter of literary works.

Interrogating the leaving home and gathering again emotions clarify that reason of them. Identity and moral questions raise not only because of worrying but also because they deal with emotions and imagination that remain a long time in thoughts. So, one protagonist of the novel gets fragmented because of a new identity but his belongingness to home remains loyal. Moreover, the mother must protect her children but lack of communication between mother and children, and siblings emerge children's searching the new identity. In the final decades of the twentieth century the role of women and the female body were criticized, as Breda Gray states in *Women and the Irish Diaspora*, "the bodies of Irish women, and mothers, in particular, were constituted anew as sites of contestation over the specificity of Irish identity" (2004, p. 41).

It is clear from its context, separation of the family can emerge psychological problems to adapt to new life. A psychological disorder can be the reason for alcoholism which makes a weak body and mentality. People can be fragmented within their inner

world because of the disappointment of life. The exploration of reasons for fragmented lives in the novel suggests that literary narrative continues to provide a fragmented form of narration of stories through the work. However, not sharing emotions and significant things which will affect your body can emerge a particular deficiency in mentality and this can get a fragmented mentality.

Furthermore, there is a big role of globalization to keep the Irish nation in abundance. As a result of foreign investments, Ireland brings to people's attention to its improvement. There are possibilities of globalization but it presents a lack to the Irish nation. During the Celtic Tiger period, the Irish nation gets far from their tradition and Irishness nationalism. For instance, the housing business is one example of the contradiction of globalization that changes Ireland. Emigration and the Celtic Tiger period influence Irish society physically and emotionally; therefore, both family and nation fragmentation becomes inevitable. Due to damaged morality, it is necessary to build a "new configuration of identities" (Kearney, 1997, p. 15) in Ireland in order not to forget traditional Irishness. While the Irish nation discusses migration during the Celtic Tiger years they dominated conversations about return migration to Ireland so that Enright's novels tap into a more familiar history of Irish emigration to respond to the past with simultaneously reflecting the present moment.

Consequently, as for the achievement of the purpose of this research Irish is Irish everywhere and everytime. Madigan children keep their belongingness to the traditional Irish family rules and memories. Madigan siblings' last day was characterized by a series of contradictory feelings that vacillated between optimism and depression, between fear and missing. Madigan siblings' this attitude in front of the family demonstrates how they are loyal instead of living in fragmented life. Narrating characters' past and present at the same time is needed more effort to be suitable for its content. In their work, the introduction to Anne Enright, Claire Bracken, and Susan Cahill persuasively argue that "Enright's novels enact a disruption of linear and chronological time, with past times interrupting and breaking open the narratives" (2011, p. 7). The use of representation of the past while writing present events helps to express the fragmented life of the character and presenting them into fragmented narrative shows the seriousness of the story. Nevertheless, to highlight the fragmented notion of the novel writer gives chapters in short story form. The temporal gaps and

geographical variety between stories present an ongoing conception of instability and unpredictability. There is another key factor in Enright's success as a novelist is that she creates different versions of selfhood, particularly the interactions of personal and national narratives and strands to stable tension between narrations. Through the use of these strategies, the author emphasizes the variability of stories that happen at different times in different spaces; so, she does not protect the unity of society to reinforce fragmentation in every part of the novel.

The story of the Irish nation is written out of personal and family histories because it could be only explained by giving real stories of the family to represent reality without any shame. When you read the novel the events of the story arose in front of your eyes and give a feeling that you witness. Enright portrays the transition of Ireland from economic collapse to the Celtic Tiger period when the characteristics of globalization influence families. To show reality is silenced by public shame; so that, Linden Peach argues this process as part of a broader defining matter in contemporary Irish fiction and argues that "Revealing not only what is hidden but also exposing the processes of concealing is a recurring trope in contemporary Irish fiction" (2004, p. 220). Enright creates the mother figure to express the history of Ireland and the Irish community. Besides, siblings' role is to portray the present day of Ireland and the young generation, and home is as the sacred place to assert love, belongingness, and memory.

To sum up, *The Green Road* is a formal content of reflections of the Celtic Tiger theory upon Irish individuals and society. The novel focuses on the contemporary fragmented lives of characters that belong to childhood memories. At the end of the novel, Enright does not offer any solution against personal and social fragmentation as presented in the novel to increase the curiosity of the reader. Perhaps, in the end, this novel cannot provide us with the answers we seek, but it portrays the emotions of fragmented siblings and they force us to know the value of a home. So, the reader comes across with open ending where problems and troubles are unsolved as in the other postmodern novels. Briefly, *The Green Road* is the record of economic trouble and success and results of globalization that emerges family fragmentation in a rapidly changing world. By keeping her success in Irish literature, Enright keeps her careful suspension in the large – scale of narratives of emigration, elements of diasporic questions, as well as both national and individual identities.

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