

Analysis of Postmodern Elements in the Novel *if on a winter's night a traveler* Written by Italo Calvino

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Abstract: Today, we live in the postmodern era, whose traces and signs can be seen everywhere, and ironically, this new fashion of contemporary intellectualism is the most comprehensive cultural attack on non-Arab societies that has been experienced so far. In post-modern stories, we are not facing a plot, and it is as if some kind of destruction and collapse has occurred in the plot, so that no order and coherence can be seen in its plot. Considering that postmodernism is one of the most important literary movements of the 20th century, and also because of the breadth and universality of this school, many researches have been conducted in this field, each of which has studied postmodernism from a specific perspective. Based on what was mentioned, the purpose of the study is to Analyze of Postmodern elements in the Novel *if on a winter's night a traveler* written by Italo Calvino. The study is placed in the position of descriptive-analytical studies. A comparative and scrutinizing examination of different dimensions and angles of the novel *if on a winter's night a traveler* shows that there are obvious and similar postmodern components in it such as multiple endings, contradictions in characters, deconstruction, metafictional layer, para-narrative, and short circuit. The results of this research can greatly contribute to literary studies.

Keywords: Postmodern Elements, Novel, *if on a winter's night a traveler*

1.1 Introduction

The term postmodernism is a literary movement that began in the mid-1960s with the attitude of traditional novels. This term is called the course of extensive developments in critical attitude, philosophy, architecture, art, literature and culture, which emerged from the womb of modernism and in reaction to it or as its successor (Economides, 2016). Today, we live in the postmodern era, whose traces and signs can be seen everywhere, and ironically, this new fashion of contemporary intellectualism is the most comprehensive cultural attack on non-Arab societies that has been experienced so far. In post-modern stories, we are not facing a plot, and it is as if some kind of destruction and collapse has occurred in the plot, so that no order and coherence can be seen in its plot (Elam, 2019). The reason for this is that the element of causality is missing here, the element that connects the execution of the plan in the story in a cause and effect manner. In this type of novel, there is basically no same ending and the reader can move the parts of the story without any change in its overall structure. Ontological content, the author's presence in the story, uncertainty, humor in the text, metafiction, lack of a fixed point of view, multiplicity of characters, etc. are characteristics of the postmodern story (Clare, 2019).

Considering that postmodernism is one of the most important literary movements of the 20th century, and also because of the breadth and universality of this school, many researches have been conducted in this field, each of which has studied postmodernism from a specific perspective. Some of these researches have been from the perspective of politics, education, philosophy, art and architecture, etc. But the investigation of this flow and approach in the field of literature is limited to brief researches that make the mind of every active researcher aware of how to investigate the most important literary flow of the 20th century in the field of literature (Evans, 2019). Also, unfortunately, in our country, whenever we talk about criticizing a work, they consider the interpretation of the meaning of the work or evaluate it as a good or bad work, and think that the work of the critic is to praise or despise the author and criticize its performance. However, one of the goals of this research is to remove the heavy shadow of this view from critics (Reinhoud, 2019). Nevertheless, postmodernism is one of the most important currents whose components have appeared in people's lives. And the novel is one of the literary forms that has a significant contribution in showing the human condition in the

world of modernity. So, the researcher will examine how the postmodern components are in the literary form of the novel, and for this purpose, he has chosen the novel *if on a winter's night a traveler* by Italo Calvino.

Italo Calvino, born in 1923, is a famous Italian storyteller who has his own literary style. Among Calvino's works, we can mention the trilogy of our ancestors (*The Baron in the Trees*, *The Nonexistent Knight*, and *The Cloven Viscount*), *Invisible Cities*, *Mr. Palomar*, etc. His work *if on a winter's night a traveler* is a novel full of enthusiasm to read, in which a post-modernist approach can be seen, among these components are incoherence, short circuit, pretense, uncertainty, escapist ideology, author's death, etc. pointed out (Calvino, 2013). The story is about a reader who starts reading Calvino's novel " *if on a winter's night a traveler* ", but at the end of the first chapter, he encounters another story, so he goes to the bookstore and protests, and the seller tells him He says that there was a mistake in the binding of this novel and it was mixed with the Polish version of the novel. So, he takes the Polish version of the book from the seller and continues reading the novel with a female reader whom he meets in the bookstore, and both readers come across half-complete versions of the narratives (ten stories) every time. They find out the stories behind these problems. At the end of the story, the male and female singers, who are now married, are busy reading the novel *if on a winter's night a traveler* by Calvino.

The novel *if on a winter's night a traveler* is actually a collection of stories that never end. One day, Mr. Reader buys a book and we start reading the story with him, but in an exciting place, the book ends and the angry reader goes to the bookstore, where he meets Miss Reader. They take the correct copy of the book and realize that it is a completely different story that cannot be continued due to bad printing, and in the same way we follow 10 half-finished stories in the main story of the book. The novel *if on a winter's night a traveler* first takes the reader to the back of the bookstore window and after a short pause, takes him inside to stop in front of a book shelf and with his sharp eyes and pre-prepared senses, in Look for Calvino's latest book among the shelves. "You see against the shelves books that have been read before they were printed." The book includes discussions on reading experiences and it seems that Calvino preferred reading to writing in this work (Kang, 2022).

On the other hands, what refers to the artificiality and premeditatedness of the text in postmodernist texts is the author's presence in the text and the reader's self-awareness and fakeness of the text. The author of this style talks about the writing process and its difficulties in order to challenge the structure and rules of writing with subtle humor (Makarushka, 1990). "You're about to read Italo Calvino's new story if you're traveling on a winter's night. Take it easy Concentrate" (p. 7). "Here, the story has a part of dialogue that has no function other than the introduction of daily life in a rural town" (p. 23). "The page you are reading should bring you back to the beginning... this unity includes a movement that tests a suitable text against another..." (p. 46).

Another component of postmodern texts is the selection of different methods and styles (combination of genres) as well as the use of multiple viewpoints to express the narrative. Calvino takes advantage of the combined point of view of the narrator and the second person to tell the story so that he can continue his games by telling the diary from the observer narrator, multiple first person narration and Silas Flannery's diary. Even in the continuation of his narrative, the author stops addressing the man and addresses the woman. "Miss reader, how are you? It's about time that this book is not opportunistic with the second person singular pronoun and only addressed to a male you or something similar to that or the brother of an opportunistic "I" and is only directly addressed to you..." (p. 172). By presenting the examples, in this thesis, an attempt is made to investigate the presence of postmodern elements in the novel with a descriptive and analytical method in order to determine the author's approach to postmodernism, which has been expressed in a different way. Based on what was mentioned, the main question of the study will be raised; what are the postmodern elements in the novel *if on a winter's night a traveler*?

1.2 Review of the Literature

In this part, the theoretical explanation of some of the constituent elements of postmodernism is discussed:

Deconstruction: The strong tendency to break pre-accepted structures, the dissolution of fixed norms and identities in individual, social and political life is one of the most obvious components of postmodernism, the most prominent representative of which is Jacques Derrida, whose readings of modern literature, along with his readings of Classical texts of philosophy have had the most powerful and at the same time the most fruitful consequences for contemporary thinking (Sookermany, 2017). The concept of structure and even the

word "structure" itself has an age equal to knowledge, that is, equal to western science and philosophy. The center of a structure, by directing and organizing the coherence of the system, provides an opportunity for its components to play within the overall framework (Caputo, 2007). A set of center-to-center replacements is considered as a connected chain. According to his opinion, breaking the foundation is a process to show how the clear messages of the author of a text and work are weakened and faded as a result of other aspects of the presentation of that work, and finally the main message of the author is under the influence of the secondary aspect and is forgotten (Moore, 2004).

The metafiction of self-awareness in the story: This term, which was first coined by the contemporary self-aware critic and novelist William S. Burroughs was used in one of his articles in 1970. Later, "Robert Schulz" popularized it, it refers to postmodernist stories that consciously and systematically draw the reader's attention to the fact that the world of the story is constructed and artificial and that this world does not refer to a world outside the world of the text (Johns-Putra, 2018). Attracts and challenges the relationship between fiction and reality in different ways. According to John Barthes, metafiction is a type of novel that imitates a novel instead of imitating the world (del Pont, 2019).

Suspense: breaking the story line and leaving it suspended, which deals with other discussions and even talks about the form of the story. In the term of story, it is called the state of uncertainty and expectation that the reader experiences towards the end of the story. As the plot of the story opens, the reader becomes curious about the end of the events and stays in a state of suspense (Bork, 2003). This sense of suspense and curiosity makes the author able to drag him with all his strength to the end of the story. This feature appears in the story in two ways, one is that the author brings up the secret in the story, an unusual situation that the reader is eager to describe and explain. Another thing is that it puts the characters of the story, both male and female, in a difficult situation, so that the character has to choose one between two actions and two ways, and sometimes these two actions and two ways are both undesirable, and choosing one of these two The way attracts the reader's attention more (Coles & Hall, 2001). The curiosity of the eager reader about following the events of the novel creates suspense, and if this suspense is combined with concern about the fate of a character, it reaches its maximum level. In industrial novels, suspense creates initial motivations for reading, but in popular times, which usually have a very adventurous plot, suspense is the author's main strategy to make the reader interested in reading the novel (Cordle, 2008).

Ambiguity of time and place: David Harvey considers the disintegration and multiple ruptures in the art of language and human psyche as the result of transformation in our attitude and perception of time and space. The history of capitalism produces what Harvey calls the density of space and time (Stephenson, 2008). The course of life has been towards acceleration and increase, and in parallel with the increase in density in space time, space has also contracted and condensed. Being influenced by incidents and events in regions thousands of miles away from the place of occurrence has become a normal and everyday thing for nations and people. He believes that fluidity, ephemerality, instability, mixing and decomposition and dispersion of postmodern artistic products. Like books, movies, architecture and art, they are only mirrors of this variable and flexible phenomenon (Scheurich, 2014). The compression and density of time and space, which is the consequence of the speed of communication and new industrial conditions, have blurred the national borders, and the globalization of capital has caused the mixing and fusion of nationalities. In his opinion, science-fiction stories called cyberpunk warn against a technological world that has turned man into a half-machine mixture, and have a postmodern nature (Hassan, 1985).

The author's lack of authority and the rebellion of the characters: Another feature of the realist story, that is, the author's unquestionable authority over the story and characters, is violated in metafiction. If the author in premodern literature created characters, events, and their destiny in a god-like and deterministic way, in beyond the story desperately runs after the characters of his creation and requests them to move the plot of the story forward, and in some cases he gives in to the characters' desire to figure out their own destiny (Trites, 1998). Characters who often do not have authority over their fate and for this reason, sometimes desperately want to escape from the story space. In this way, the postmodern novel is a mirror of the whole world and reflects its uncertainties and confusions and the inability of humans. Of course, the unquestionable and god-like authority of the author was first questioned in modernism, but this lack of authority in postmodernism is much more severe and different from modernism (Deer, 1994).

Ontological content: One of the important consequences of approaching the fictional world as another universe is a specific ontological boundary; The boundary that this approach draws around the fictional world at the cost of the inner ontological difference that may be revealed within this world in any way (Thouki, 2019). In fact, the only ontological difference that the other approach to the cosmos acknowledges is the contrast between the real and the fictional. Thomas Powell says that every ontology is a theoretical description of a universe. Martin Heidegger is one of the harbingers of postmodernism, who at the beginning used phenomenology in the direction of existentialism and searched for the meaning of "being", but after a while, he turned his attention from "being" to "being, which means the nature of existence (McHale, 2003). Brian McHale considers this very important component, which draws a content boundary between modernism and postmodernism, the main characteristic of postmodernism and the axis of other components. With the socio-economic changes of the advanced societies, naturally, cultural changes also occurred in all fields and primarily in the philosophical way of looking at the world. This change of attitude, which can be expressed in the transformation of epistemology into ontology, was also transferred to the field of art and literature, and according to McHale, it became the main characteristic of postmodern literature in the predominance of ontological content (Kroeze, 2011).

The characters of the metafiction of unity in the same multiplicity: The characters of the novel, despite having different names and taking part in different events, are united based on some clues and seem to have something in common with the author. The character in the postmodern story is always multiplying (Ashraf & Farooq, 2020). As a fictional character changes its name in different places of the story and takes on separate themes, but during the story, the multi-layered characters are one and the same. In some postmodern novels, the characters don't even have full names. Limiting these characters to the first letter of their first name and last name is a way to show the fact that the identity of humans no longer has any foundation, and instead of this foundation, there is now only a random and completely changeable set of individual characteristics (Pantaleo & Sipe, 2010).

Multiple appeals: Another way that the postmodern story questions the certainty and unity of the fictional world and basically the real world is multiple endings. And if the modernist author left the ending of his characters in an open and vague and foggy, half-finished space, the metafictional writer tries to guess all the possible endings and present them to the reader (Anderson, 2014). He asks the reader for his opinion about these appeals and leaves him free to choose; Endings whose simultaneous association is contradictory. In the postmodern story, the endings sometimes come in the form of multiple, fragmented and parallel alternatives that cannot happen at the same time; Sometimes it is presented in a false and artificial, indeterminate and probable, circular or based on retrogression left to the reader. So we see that postmodern literature is more realistic than any realism, in a very deep way, it reflects reality, but in a different way (Schrag, 1992).

Short-circuiting the interference of the real world with the fictional world: He considers an important characteristic of postmodern writings to be the blurring of the distance between the literary text (imagination and mental) and the real (objective) world. He surprises the reader by using a short circuit so that he empathizes with the character and does something so that he cannot easily place the metafiction in the common categories of literary texts (Huber & Huber, 2014). In order to create a connection, he used tricks such as combining different aspects of a story with aspects apparently based on reality in a single work, bringing up the author and authorship and bringing it into the text, revealing the customs and literary devices when using them, the author's conversation with The main character uses... but these tricks cannot be the inventions of postmodern writers. In this component, there is a connection between the story world and the real world (Medak-Seguín, 2016). In the short circuit, the writer enters the story and appears in the role of a writer in front of his characters. In postmodern stories, the author's presence in the story is often accompanied by the narrator's or fictional characters' inattention to him, and this is a trick to show the end of the author's authority. By using this trick, he wants to constantly remind the reader of what he is reading (Huber & Huber, 2014). It is just a story and not the reality itself to keep the reader alert until the end of the reading. Metafictional novels are attached to the concept of the author as the creator of the text; a text that exaggerates the presence of the author in relation to the story, the real author, repeatedly steps into the world of the story (Fales, 2005).

1.3 Methodology

This study is placed in the position of descriptive-analytical studies and examined the postmodern elements in the novel *if on a winter's night a traveler* by Italo Calvino.

1.4 results

Deconstruction: In Calvino's novel, the structure of Calvino's novel is not devoid of this characteristic and at the very beginning it shows itself very dizzying and unconventional for the reader, which is based on different limitations and discrete narratives but in an innovative way. It changes the content of each narrative, but preserves their internal structures: *You have always longed to get to know the real novelty that stays fresh once it is new, if you read a book as soon as it is published without imposing or chasing, you will have this newness at the very first moment. Will it happen this time? We never know... Wait, it's normal to be a little disappointed and confused at the beginning of reading... This book is independent from what you expected from the author... This book will stimulate your curiosity.*

Calvino wants the reader not to leave his novel for a moment. Tools are not important for him; He looks at his final thought and goal. The content of his narratives is not derived from strange and big events, but from the passing of the simplest and most detailed everyday events. By mentioning simple details in the form of narration, he has done an interesting deconstruction: *These are the pages of the book, which are like the windows of a train, they are old, cloudy, and the sentences are covered with a cloud of steam... As soon as the book is opened, the smell of fried oil escapes from the pages... The joys of using paper is tangible, audible, visible, and especially spiritual pleasure... The photocopy papers end there, but what is important for you from now on is to find the sequence of this writing... the first the feeling that this book should convey is my feeling when the phone rings, I say it should because I doubt that the written words can convey even a part of that feeling correctly.... All the ten books that started they evaporated in your hands and can be found in this library.*

The author even breaks the structure of single reading in his novel because by bringing male and female readers and accompanying them together until the end of the novel, he creates a new method that has attracted more external audience to continue reading the novel: *Mr. reader, this is the lady reader who has started her happy arrival on your horizons and attentions... two of us have a better chance to recreate a complete version... between the two readers, through the mediation of the book, a solidarity has been established What is more natural than this? We can exchange our readings. This injustice was brought to us by the publishing organization and it is he who must compensate for it. We have to go there to find out.*

Superstition: Contemporary metafiction draws the reader's attention to the fact that life, like a novel, is built within a framework, and ultimately it is impossible to understand where one structure ends and another framework begins. In metafiction novels, arrangements framing is clearly seen in a diverse range of stories; for example, a story within a story; Characters who are reading their fictional lives. This component in Calvino's novel with the metafictional presence of male and female author and reader and in the form of how to read and write the book from the beginning of the story with the author's remarks and addressing the reader in a way shows this feature in the text that continues until the end of the story, the author with Giving the role to the reader and putting his life to find the original version of his novel in the text of the stories of his time removes the constraints and the new model based on the transformation of reality in the metafictional story writing. The description of Calvino's first account of his book, which gave it a metafictional aspect, begins as follows: *"You read in the newspaper that if a night of Calvino's Nights was printed... you would go to a bookshop and buy it... You have always longed to be acquainted with the real novel. Will it happen this time? We never know. ...the novel begins in a railway station...a cloud of smoke covers the first paragraph"*

In a part, the author asks his reader, who is very nervous about the incompleteness of the novel, to be grateful and tells him that he should control his anger. *We know that you have become more nervous, but you have learned to control yourself. What makes you angry is that you are grateful for the actions of people, carelessness, indiscretion, or others.*

The arrival of the narrator (writer) who regularly flaunts his presence in the course of the story in an excessive and clear way and by mentioning the disappearance and confusion of the pages of the novel and emphasizing this issue has shown the novel to be a fake work. Even the reader of the novel sometimes thinks that the author has put him to work: *"I have gotten into such a habit of not reading that I don't even read the writings that happen to me... because every writing is not worth reading, even a book that was given to you as a gift or a text that you were forced to read. It is not easy to read until the end, we learn from childhood to just read".*

Suspension: In his novel, Calvino keeps the reader in suspense by bringing diverse and half-finished narratives to discuss the issue of how to narrate events as an important issue. Each central movement of the story in the continuation of the novel is tied to the next narrative with a technical break in the area of the author's specific aesthetics: *The story of the strange man with a suitcase in his hand and wandering in the train station on a rainy night, right on the verge of killing an unknown man, remains unfinished, and this movement is the beginning of the suspension of the story, which continues in the same way in all narratives until the end of the tenth chapter. Of course, this interruption In addition to creation, suspense provides the possibility of thinking and active participation of the reader with the author to remove the suspense from the narratives by relating them to each other, but until the end of the story, the reader always sees the structure and content of the suspenseful text and ultimately himself. He decides to end this suspense in the novel by marrying the lady singer.*

Existential content: In Calvino's novel, the reader enters the thousand twos of the fictional world and the real world, from which it seems very difficult to escape. narratives in this novel is an example of disrupting the fixed logic of narration, every part of which is like stepping a character to the other side of ontology and entering another narrative level. In this novel, the ten narratives do not actually constitute a real time, because what they repeat. It is the partial aspects of the story and not its general and continuous aspects that only the nested criteria make their existence necessary. But there are two nested texts in the novel that are simply described from the real world: the first novel text It is from Hermes Marana, the translator, which is designed to permanently divert the attention of the Arab sultan so that he does not engage in the revolution as a joke and the sultan's wife, who loves to read, continues to read his stories in this way: *"Marana proposes to the Sultan a shakardi that is taken from the Eastern literary tradition of the book One Thousand and One Nights: it stops its translation at the moment of greatest suspense and begins to translate another story, inserting it into the first story. For example, a character in the first time opens a book and starts reading. The second novel is also interrupted until the third and fourth novels ad infinitum...."*

The character of the authors of the narratives: The identity of the authors of each narrative has been expressed with many names, all of which at the end of the story, are attributed to Calvino, the main author of the story "If a night ends". Of course, among the stories, there is also a mention of an Indian person nicknamed the father of narrations, which is a legend, and people believe that many of the stories written by famous authors have already been narrated by him, and Marana did this by recording his voice in the cave. and he has been called the universal source of the gem of narrations; Some consider him the living Homer or the author of One Thousand and One Nights, Alexandre Dumas and even Joyce, all of these names have made his identity seem fragmented and ambiguous in the novel. Of course, in the first chapter of the novel, where the main character calls himself "I", it causes the audience to doubt between his identity and the main author (Calvino), so that he is confused, this is me, the main character of the story, with the author of the novel: *My name is and this is the only thing you know about me, this is enough to create this desire in you to pledge a piece of yourself in this unknown me and know someone, just like the author himself, without asking Do I say anything or do I intend to name the character of his story, but to hide him from the eyes, I neither name him nor describe him, because all the names and descriptions describe him more than this simple pronoun. This simple work, which I wrote this word, included a little of myself and my feelings in it.*

In the middle of the story, Flannery, a writer who is suffering from a nervous breakdown, is introduced, and in front of him is Marana, a translator who falsifies his stories. Flannery expresses his opinion about his works, which was forged by Marana to name novels that never it is not written together, he says this so that he may know his identity as a true flâneur to his reader. *An unknown publisher gives the form of a book to those things that need to be defined, but no one has the time or the ability to write... Maybe this is my real story and I have lost it, I could add to mine. .. But if the only thing a book can have is an independent truth, then I can accept it and write my own truth... even though I am a writer whose writings can be falsified and people think it seems that I myself have the necessary qualities to grow up as a fraud in order to create perfect substitutes... If this uncertainty in the identity of the author forces the reader to surrender trust and to the silent voice of the storyteller, the foundation of literature is in the foundation. A permanent change was achieved.*

Multiple endings in Calvino's novel: A reader who thinks that every reading should have a final conclusion does not exist in Calvino's novel, but his half-finished and ambiguous narratives make the reader

unable to find a single conclusion for them. Although at the end of the story, the author expressed his opinion about the ending of the stories from the mouth of one of the readers, but he did not follow this characteristic, and the reader waits for the events and actions of the characters in the uncertain endings of each of his various narratives. He should start saying his guess: *In ancient times, the narratives had only two endings: the female hero and the male hero when they got out of all the trials, or they got married or they died. The ending that draws all the narratives there is a situation: either it continues in life or it is inevitable, death.*

In the beginning of metafictional novels, the author often talks openly about the arbitrary nature of the beginnings and the distinction between the beginning, the middle and the end, and the strongest endings in the postmodern story is the ending after which the audience's mind begins to think about the thought hidden in The story should be slow and in the direction of the content of the story, and in a way, at the end of the story, it will return to the beginning of the story. The uncertainty of the fate of characters such as: Mr. Kuderer, Alex Jasos, Nakho and even Marana the translator in each of the narratives until the end gives the audience the feeling that there was no reason to make all these efforts from the beginning, nothing has changed and all It has been fruitless. In a part of the story, the author expresses this feeling through the language of a character named master Tutzi, addressing the reader of the story as follows: *Don't ask me to find the sequel of the book, the continuation of all the books beyond... the books are the first step of the beginning.*

Contradiction: In his novel, Calvino also uses contradictory text views, one of the methods desired by the formalists to transform the plot into a story. If the confrontations slow down a bit, the reader will lose the text and the text of the audience. He has such a contradictory opinion about how to read a book that even though new books have an attractive appearance, no one will read them as soon as they become old, and also while reading, one should pay deep attention to parts of the book and It should be rejected in parts of this attention: *Books are familiar with this devilish beauty, the same beauty that has turned yellow until the back of the cover fades... When reading, you should be both inattentive and attentive... from the time you are captured by writing, I have lost the pleasure of reading.*

In another part, the author shows the contradiction in the analogy of his half-finished narratives with life being full of various events behind which there is nothingness and nothingness. And he believes that his novel in every chapter with this subtlety of found emotions suddenly breaks away from baseless confusion. Even the presence of contradictory elements in Calvino's time can be found in the way that at the beginning he invites the reader to read his book calmly, but then he deliberately puts the reader in trouble with his half-finished narratives, and the reader after a while who follows the study of the story, loses the desire to read and does not understand what the truth is and why these events happened.

Contradictions in characters: In the novel, the contradiction of the characters also shows itself in the forms of hesitation, the behavior of plural identity and the unknown ratio of the characters. Calvino shows the opposites in the form of two writers, one is wandering and the other is productive and perfect. He even searches for his ideals in introducing the perfect writer from the perspective of the audience: *The productive writer has a lot of regular writing, but the wandering writer tears every page he writes...if we accept that writing can be If the border of the author's limitations is crossed, then it becomes meaningful to be read by a certain person. The text is proven only in its ability to be read by a person... it must be read in order for the soul to live.*

Short Connection: Calvino has left a trace of himself in the form of each of the characters in the ten narratives of his novel as a first-person narrator and has brought it to its peak. And he establishes a connection with his reader and turns him from a passive audience to an active reader. It is because of the author's presence that the reader feels himself inside the story and every story that happens seems real to him. By creating the roles of female and male singers, he wanted to show his relationship with the world of the story in a natural way, so that he could somehow live in his own story by wandering through the singer's life. First special image: *You are starting to read Calvino's new story, calm down, concentrate... let the world around you hide behind the air... choose the most comfortable mode to read... it is not going to be in this The book is especially waiting for something special... Come on, Mr. Reader, this is the Lady Reader who has started her happy arrival on your horizons... So choose an interesting topic for conversation.*

By humorously explaining how to buy and write his novel, the author is in a way teasing the reader and making a joke with him. As the reader continues reading the novel, he thinks that Calvino is staring at him from outside the story. By tickling the reader's mind, he continues to narrate his unfinished stories and by

referring to the intellectual foundation of his novel, he emphasizes its independence: *With a sudden rush you reach the fortress of new books.... After a quick look at the titles of the books on offer, your steps towards a pile of "If one of the winter nights a traveler is drawn... as if I had everything to say. I have said. Now the thought has come to me to write a complete story from the beginning of stories. Maybe this is the text of my writing that will form a bridge in the void.* Calvino's conversation with his reader at the beginning of each chapter brings the short circuit to its highest point: *You, the reader, are now ready to read the first lines of the first pages. Are you waiting to find the familiar tone of the author? Otherwise, you will not find it. Who said that this author has a familiar tone?*

1.5 Conclusions

A comparative and scrutinizing examination of different dimensions and angles of the novel *if on a winter's night a traveler* shows that there are obvious and similar postmodern components in it. The division based on which this research was analyzed is based on the postmodern components that are shown in the text of the novel as follows:

Deconstruction: The novel is not devoid of this characteristic and at the very beginning for the singer shows himself to be very dizzying and unconventional, which is based on different limitations and discrete narratives, but in an innovative way. The author continuously changes the content forms of each narrative based on its decentralization, but preserves their internal structures. By mentioning simple details in the form of his narratives, he has done an interesting deconstruction and keeps the reader in a state of suspense.

The metafictional layer: this component is revealed in the novel by the metafictional presence of the author and male reader, the author's remarks about how to read the novel and address the reader in the text, which continues until the end of the story, placing the reader's duty by searching for the original version of his novel. He gives and removes the limitations of the stories of his time and recognizes a new model based on the transformation of reality in story writing based on metafiction. The spy aspect, which is one of the characteristic sub-branches of metafiction, in the chapters without fear of height and wind and if a night of nights... and in the character of Marana the translator and Lotharia the sister of the reader of the novel, all of which are based on the fear of chaos and the insecurity of life. It is human, it is obvious.

In the novel, the reader enters a labyrinth of the fictional world and the real world, from which it seems very difficult to escape. In this story, the audience is constantly involved with the fictional world and its own real world, so that in one part, the narrator tells the audience about the woman in the story that it is because of your expectation that the author created this character in the story to make the story interesting. The conversation between the author and the reader from the very beginning of the story to the end breaks the boundaries between the real world and the fictional world and makes the reader understand that he is not dealing with an ordinary work.

Para-narrative: In the novel, the reader, from reading unfinished sub-narratives and the presence of various and centerless characters, finally realizes that he should not expect a single and coherent para-narrative and a knowledgeable narrator in this novel. Of course, the author attributes the absence of a general meta-narrative in this novel to a publishing mistake, the pleasures caused by the use of paperbacks, and even the presence of a fraudulent translator, so that the reader is not surprised to see partial narratives and prepares himself for reading each new narrative. In this novel, the multiplicity of half-finished narratives has caused the comprehensive and meaningful narration of the book, which is in the context of how to read and write a book and is related to the culture of every society, to collapse.

Short circuit: The author of the novel has also left a trace of himself in the form of each of the characters in the ten narratives of his novel in the form of a first-person narrator and has brought it to its peak. With an attractive beginning and in the ups and downs of his narratives, he walks through the pages of the book and establishes a connection with his reader and turns him from a passive audience to an active reader.

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