

A Forgotten Fantastic Novel: *The Manuscript Found In Saragossa*

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Abstract: *Fantastic genre that constructs a mysterious atmosphere with evoked thoughts such as indecision, horror, imagination and reality in the reader which aims to sell reader on its own world, carries the reader away who hesitates between the real and supernatural to an enigmatic world. In this study, Jan Potocki's The Manuscript Found in Saragossa which was written before his death in 1815 examined within the context of fantastic genre that is based on Tzvetan Todorov and Jean-Luc Steinmetz's determinations about fantastic genre who determines this genre's principles is centralized especially the Western literature. According to the information provided by Jonathan Elukin, The Manuscript Found in Saragossa was published partially in his lifetime; translated from French into Polish 1847 and the original text has since been lost. Afterwards, it was retranslated from the Polish to French; it was then translated from the French to English in 1958. The novel that adapted to cinema in 1965 was translated into Turkish in 1992. There are no particular study about the novel that is regarded as a masterpiece of fantastic literature in the world of literature. The purpose of this article is to determine this genre's aspects in practice by examining the novel in accordance with the principle's of fantastic literature.*

Keywords: *The Manuscript Found In Saragossa, Jan Potocki, fantastic literature, supernatural.*

1. INTRODUCTION

Fantastic, acknowledged as a literary genre as late as the 18th century despite its roots dating back to antiquity, is the narrative of a paradoxical realm reflecting and built upon the mental complexity on the axis of reality-fiction. According to Jean-Luc Steinmetz, the term "fantastic" is derived from Latin adjective *fantasticum* meaning "make apparent", "seem so" and Greek verb *phantasein* meaning "show oneself", "appear" in case of extraordinary incidents. (Steinmetz, 2006: 7-8) *Dictionnaire de la Langue Française (1863-1872)* defines fantastic as: "1- that which exists in fantasy only; 2- that which got mere appearance of a physical entity." (Steinmetz, 2006: 8-9) According to Jean-Luc Steinmetz, fantastic adventure is deemed as "...an inner journey that truly depends on the existence of an author or fictionalized by an author and substantiated by one of the characters s/he created." (Steinmetz, 2006: 17) TDK (Turkish Language Association) defines the word "fantastic" as follows: "1. non-existent in reality, unreal, imaginary; 2. a literary genre originated and developed in France since the 18th century." (TDK, 2015) Fantastic, according to Berna Moran, means: "Narratives involving an alternative realm beyond our known universe which does not recognize the setting, time, character concepts and animate-inanimate differentiation of reality." (Moran, 2007: 60)

In his theoretical study entitled *The Fantastic: A Structural Approach to a Literary Genre*, Tzvetan Todorov defines fantastic as: "...indecision experienced by a subject, who knows nothing other than his own laws of nature, before an apparently supernatural incident." (Todorov, 2004: 37) The suspension of which Todorov speaks is that of the reader who utters "Almost believed it!" Besides, in order for a work to be considered in fantastic genre, three conditions should be met: 1. Reader experiences uncertainty as to whether a natural or supernatural explanation of the narration exists, 2. The hero in the narrative identifies himself with the same sort of uncertainty, 3. The reader's attitude is not allegorical or poetic. (Todorov, 2004: 39) According to Todorov, the second condition is not an indispensable prerequisite for considering a work fantastic, however majority of texts meet such condition. Todorov also mentions that fantastic is positioned somewhere near "extraordinary" and "uncanny" genres and that definite limitations may not be applied on fantastic; "Extraordinary is the response against an unknown, never seen before, thus a future event; in case of uncanny, the unknown is a reference to known events and former experiences, hence associated with the past. Fantastic's primary feature indecision occurs in the present." (Todorov, 2004: 48) Fantastic genre, which narrates impossible incidents, yet deals with the impossibility by fictionalizing a setting rendering those incidents

possible, differs from extraordinary and uncanny genres in that it is based on transitions between real and imaginary settings. In terms of fiction and setting, fantastic is distinct from fairy tales, detective stories, utopia, dystopia and science fiction, meanwhile epics, legends and mythology are sources of inspiration which cultivates fantastic. "Modern fantasy is rooted in ancient myth, mysticism, folklore, fairy tales and romance" (Jackson, 1981: 4), says Rosemary Jackson. Another distinctive feature of fantastic is that although it adopts real world as a setting, it combines real world with the inhumane entities (genies, elves, specters). Even if real settings are preferred, narratives feature unreal or surreal properties. "Fantastic does not invent elements of an outer inhuman world: it is not transcendental. It reverses the elements of this world; it recombines the constructive elements of this world in order to generate something *seemingly* "new", totally "different" and unusual." (Jackson, 1981: 8) Once dubbed "escapist fiction" due to dense elements of surrealism, fantastic is regarded as a literary genre which people read or write to get rid themselves of all sorts of distress. On the other hand, one may claim that fantastic functions in the following three manners: 1. Leaves a special impression on the reader which none other literary genre or type can. 2. Keeps tensions on. 3. Enables describing a realm which does not exist outside language. (Todorov, 2004: 94)

Rabkin, who is leading the question of what exactly is fantastic, refers to the relationship between fantasy and individuality by saying: "Talking plants -and (Komodo) dragons for that matter are not inherently fantastic; they become so when seen from a certain perspective. The fantastic does more than extend experience; the fantastic contradicts perspectives. Alice's astonishment signals the fantastic." (Rabkin, 1977: 4).

Nuran Özlük splits fantastic novels, a literary genre, into two; Type 1: is a novel that aims at presenting places, races, lives etc. outside reality and known worlds to the reader and Type 2: is a novel that aims at surprising, unsettling, suspending, twisting and confusing the mind of the reader even entertaining by widely incorporating surreal elements into the real world. (Özlük, 2011: 28-29) Considering this distinction, Potocki's *The Manuscript Found in Saragossa*¹ narrating events occurring between real world and an alternative world may be reviewed as type-two.

1.1. *The Manuscript Found in Saragossa*

Jan Potocki was born on 8 March 1761 in Ukraine into an aristocratic Polish family. (Uygun, 2006: 30) An enlightenment author, Potocki penned his works in French. Potocki, who is accepted as one of the most important travel writers, also is an ethnologist, historian, Egyptologist, engineer and linguist. The author who has made many trips went to Tunisia, Morocco Egypt, the Balkans, Russia, the Caucasus and Mongolia. It is seen in *The Manuscript Found in Saragossa* that he used his experiences and cultural configuration especially he has gained on his journey to the Eastern Mediterranean geography.

The Manuscript Found In Saragossa, written from 1797 until his suicide on 2/11 December 1815² and published in episodes (Yüce, 2002: 84) from 1804 onwards, though his only novel, is considered to be his most significant piece of work. The novel, that's theme is in Spain; touches on exceedingly traces of the oriental and Spanish culture, is written in French. At first, the novel was translated from French into Polish, then translated into English; herewith it is possible to see many intercultural reflections in this work. The novel, adapted to cinema in 1965 by Wojciech Jerzy Has, is still accepted as a fantastic climax by many film critics.

As pointed out by Ian Maclean, just like his life, this masterpiece of the author left unanswered or irresolvable questions behind. (Maclean, 1996) The exact date of creation and cohesion between adscititious episodes is controversial. Entire work, partially published during lifetime of its author, was translated in 1847 from French to Polish and back from Polish to French since the concerned text was lost, the English translation published in 1958 is from the retranslated version into French. (Elukin, 1997: 152) In its original, Alphonse's adventures in Sierra Morena region in 66 days are narrated, while its Turkish translation only contains 14 days since it covers the narration of the first ten days featured in the copy known as the St. Petersburg issue in 1805. The first episode of the work covers the first ten days, and the second the last fourteen days. The note "*End of first decameron*" (Potocki, 1992: 167) attached to the first episode indicates presence of subsequent decamers and that the work is incomplete since the text of episode two in hand narrates four days only. The set of works being structurally similar to *Thousand Nights and One Night Tales* and Giovanni Boccaccio's *Decameron*, the stories in the novel can be likened to them content-wise, as well. Todorov states that the series of events of this piece of work does not individually contradict with laws of nature, yet complications arise when they are combined. (Todorov, 2004: 33-34) In the novel opened with the line "Fourteen Days from the Life of Alphonse van Worden", a series of mysterious events that unfold as the main character Lt. Col. Alphonse van Worden of the Walloon Guards spends a night at an inn at Los Hermanos valley in Sierra Morena, the shortest but the most terrifying and dangerous way to Madrid in 1739 are narrated. Including that of main character Alphonse van Worden, a total of seventeen tales are told. During his time in Sierra Morena, Alphonse meets various people

¹ For this research purposes: Jan Potocki, *Zaragoza'da Bulunmuş El Yazması* (transl. Melis Ece), İstanbul: Remzi Kitabevi, 1992, 231 p.

² Two contradicting dates appear in different resources on the date of suicide of Jan Potocki.. For detailed information: Jan Potocki, "Introduction", *The Manuscript Found in Saragossa* (transl. Ian Maclean), London: Penguin Books, 1996.

including two Muslim sisters Emine and Zübeyde; Don Pedre de Uzeda and his sister Rebecca, both of cabbalists; the Hermit; Pacheco, demoniac servant of the hermit; Pandesowna, a gypsy chief and many others.

According to Jonathan Elukin, each character and incident is diabolical, mysterious, the Jewish and Muslim clandestine sects are malignant and magical transitions haunt each page. (Elukin, 1997: 152) The novel commences as a French officer finds a manuscript talking about bandits, specters, cabbalists in a small house during the siege of Saragossa in 1809. Captured by the Spanish army, the French officer shows this manuscript to a Spanish captain, who thanks him for preserving this memento of his ancestors in such a good condition and hosts him in his own house. Upon French officer's request, Spanish officer translates the manuscript into French from Spanish, thus the story is introduced as the French officer begins reading it. The reader finds out about this development in the introduction section entitled "Attention". This particular section, named *extradiegetic* by Gérard Genette, heterodiegetic narration; (Genette, 2011: 248) despite appearing extraneous to the novel, is in fact meta-fiction and part of the setting. The author often constructs a virtual reality to convince the reader to the truth of a narrative and mainly apply to a metafiction which is commonly used by postmodern writers. In order to convince the readers to the fantastic world, the metafiction was also used by Potocki. It is likely that oriental literature and *Thousand Nights and One Night Tales* have a great contribution in the awakening of the fantastic thoughts of the West. If it is thought that he was very competent on these narratives during his oriental journeys, it is revealed that that Potocki also benefited from these cultural elements in his work. The author, beginning with the forbidden book motive on his work, emphasizes the motive of temptation which is frequently used both in reality and in the oriental world, and the individual qualification of desire to reach the forbidden. Thus, he builds the fantastic atmosphere on this basis. The adventures of Alphonse, constituting the first level of the novel, are *intradiegetic* acts; fourteen different secondary degree stories as told by Alphonse are *metadiegetic* acts. According to Genette, each narration is at certain level and such narrations annexed unto the plot are as following three segments:

1. External level (extradiegetic) : First level narration is told and main narration is delivered at this level.
2. Diegetic level (intradiegetic) : Narration of events at first level reveals the second level.
3. Hypodiegetic level (metadiegetic) : Events told via second level narration, namely a story within a story. (Genette, 2011: 248)

In the novel where "intervening narration" is told in the final and the most complex phase of narration segments as expressed by Genette, the intertwined stories of different heroes are tales directly affecting the narration in general. In each of these stories, the narrator is the hero at some times and observer in other. The stories in the novel are as follows: 1. *The Story of Emine and her sister Zübeyde*, 2. *The story of the Castle of Cassar Gomelez*, 3. *The story of Pacheco the demoniac*, 4. *The story of Alphonse van Worden*, 5. *The story of Trivulzio of Ravenna*, 6. *The story of Landulpho of Ferrara*, 7. *Zoto's story*, 8. *Zoto's story continued*, 9. *Zoto's story continued*, 10. *Pacheco's story*, 11. *The Cabbalist's story*, 12. *The story of Thibaud de la Jacquière*, 13. *The story of the Fair Maiden of the Castle of Sombre*, 14. *The story of Menippus of Lycia*, 15. *The story of Athenagoras the philosopher*, 16. *The story of Pandesowna, the gypsy chief*, 17. *The story of Giulio Romati and the Princess of Monte Salerno*, 18. *Pandesowna's story continued*, 19. *Giulio Romati's story continued*, 20. *Princess of Monte Salerno's story*, 21. *Rebecca's story*.

The story of Alphonse van Worden is at the intradiegetic level where the adventures of the main character are told within the holistic structure of the novel. As a mythological hero would, Alphonse also embarks on an archetypal journey hence completion of rite of passage through adventures therein. The story of Pacheco at this level of narration is also intradiegetic. These stories reinforce the perception of suspension in the reader via the properties of fantastic genre within the triangle of place-character-time. Likewise, the *stories of Zoto, the Cabbalist, Pandesowna, Giulio Romati and the Princess of Monte Salerno, and Rebecca* are intradiegetic narrations sharing common properties of fantastic genre. In these stories, the reader is introduced with the elements of magic and illusion hence experiences a dilemma of reality vs. fiction.

The Story of Trivulzio of Ravenna is at the metadiegetic level. This adjacent story, not similar to the main plot in terms of character, time and place, supplements the main story through the message it conveys. Another metadiegetic narration, where the elements of place and time are gateway to unusual occurrences, is *the Story of the Castle of Cassar Gomelez* as told by Emine, likewise the *Story of Landulpho of Ferrara* is yet another piece of metadiegetic narration plotted to supplement the chain of events thematically and fantasy-wise as well as to stress and diversify current horror and suspension. Within entirety of the work, the overall function of the metadiegetic narration is that they are gateways to fantastic adventure or uncovers/solves a mystery, are usually tales of adventures of a character or auxiliary tales complementing the storyline in scope of main chain of events based on an old book. *The Stories of Thibaud de la Jacquière, of the Fair Maiden of the Castle of Sombre, and of Menippus of Lycia* are metadiegetic narrations that function as such. The author instantly transitions from metadiegetic narration into metadiegetic narration drawing attention to significance of basic degree of narration at first level. Therefore, the course of all events developing in an anachronic manner merges with the deliberately created foretold fantastic atmosphere. In the novel where circles of events centralizing the

protagonist, in which elements such as horror, suspension and mystery are crucially important, and featuring various levels of narrations; the hero is subjected to all sorts of surreal concepts pertaining to latent forces such as magic, sorcery, genies, dead, specters, illusions. Undergoing indecision after each fantastic story, the protagonist always returns to the place where the events originally began though.

The theoretical ground of this study is based on in particular Todorov's *The Fantastic: A Structural Approach to a Literary Genre* and Jean-Luc Steinmetz's *La littérature fantastique* works and many other researcher's ideas which are about fantastic genre. The practice part entirely consisted of distinctive determinations. In this context, initially fantastic genre's analysis pattern was determined by using thematic text analysis and theory works, and then *The Manuscript Found in Saragossa* was analysed upon this pattern. From this aspect of the study's two dimensions have emerged: the theoretical background and the methods of the fantastic genre and withal its practice to a fictional text.

The basic qualifications that can be commonly seen in fantastic works was primarily determined as a result of theoretical views and researches. These are as follows: Suspension, Horror, Allegory, Characters, Time-Place, Identification, Transformation (Metamorphosis), Fantastic Desire: Sexuality, Charmed Objects, Dreams, Fortune-telling/Magic.

After listing the genre's basic qualifications, they were sought in *The Manuscript Found in Saragossa* which is accepted as a pioneer in world literature and it was analyzed to what extent can be a fantastic novel.

2. FANTASTIC ELEMENTS

2.1. Suspension

According to Todorov, the foremost condition of fantastic is indecision. Fantastic has achieved its goal when the reader experiments the suspension of the character. In a state of indecision originating from the text, the reader sympathizes with the protagonist which goes on throughout the novel.

Alphonse, awoken by the sound of a bell in the dead of night he spends at the Inn of Venta Quemada, has been invited to the table of two sisters. As Emine and Zübeyde sisters begin dancing, Alphonse has bedazzled and fainted. Passing out is an archetypical phase equivalent to the hero's denial of the call he receives during the journey he ventures. However, the journey did not get interrupted at this point; on the contrary, fantastic suspension has been reinforced through narration based on dream vs. reality dilemma that the hero undergoes in a state of enchantment. Having intercourse with these sisters, Alphonse has awakened up next morning besides bodies of Zoto's two siblings hung at the passage of Los Hermanos Valley. "I could no longer know whether I was with real women or deceptive female demons." (Potocki, 1992: 26) Alphonse has asked himself, and experienced the first bit of indecision. He later has heard the stories of others who had stayed in the same inn and gone through the exact same incident, which has enabled the protagonist to embark into new journeys. Despite believing in the genuineness of people and events, Alphonse's indecision was endured: "I had no doubt they were women in flesh and blood. I felt this with a greater sense of intuition than I was once told about the power of demons." (Potocki, 1992: 75) Alphonse's suspension has perpetuated even upon finding out Don Pedro de Uzeda, the Cabbalist is the perpetrator of what happened: " 'God', I uttered, 'is it possible that these two, though worthy of love and full of love, are demonic spirits keen on shape-shifting to mock mortals, or maybe witches, or most disgusting of all, they simply are vampires authorized by God to resurrect the bodies hanging at the valley? I thought all of this could be explained with nature, but I don't know what to think anymore.'" (Potocki, 1992: 153) In the novel cramming reality and imagination between seeing and knowing, just like Alphonse, the reader also has experienced the same suspension throughout the novel.

The paradoxical structure amid reality and fiction are the most controversial aspect of narrative texts. The realm of fantasy in this sense tends to preserve the bridge of suspension laid over real and supernatural rather than maintain a traditional controversy. The moment the reader shakes such indecision off and makes a decision, narration style alters and the gates of fantasy thus shut down. In *The Manuscript Found in Saragossa*, this sort of indecision has been perpetuated till conclusion of the main chain of events; in fact confusion in the mind of the reader continues to remain via open-endedness of suspension.

2.2. Horror

"Count of Olavidez had not yet colonized Sierra Morena, dividing Andalusia from Castilla-la-Mancha, and only smugglers, bandits and a couple of gypsies lived in this range of folded mountains. They were rumored to be cannibals eating travelers they massacred, which is the origin of Spanish proverb 'Las Gitanas de Sierra Morena quieren carne de hombres' (Gypsies of Sierra Morena want human flesh).

That is not all, it was said, and travelers that dared enter this wild region were swarmed by numerous acts of terror, which would petrify even the bravest and stoutest hearted ones of all. They would hear harrowing whistles over the sound of floods and the storm, and lose their path due to tricky lights and invisible hands would push them to bottomless abysses." (Potocki, 1992: 15)

Opened with the above lines, the novel has aimed at making the reader believe in the reality of supernatural and draw an atmosphere of horror. According to Todorov, horror is not a mandatory prerequisite to fantastic. (Todorov, 2004: 41) However, the more the reader is compelled by fear and excitement, the greater the effect of fantastic would be. Horror and anxiety is triggered in early stages of the novel gradually increasing its degree in following passages. "There were indeed few solitary ventas or inns located on this calamitous road, however ghosts that were even more diabolical than the innkeepers forced them to leave and relocate to regions where nothing but their own consciences, a sort of ghost innkeepers are used to, could disturb them. The innkeeper of the Andujar hostel also swore by Saint-Jacques de Compostelle on the truth of these fantastic stories." (Potocki, 1992: 15-16) The innkeeper at Andujar has told Alphonse that demons had occupied Sierra Morena. The author has regarded ghosts as ordinary beings and presented them to the reader as an integral truth of the magical world. The reference to the innkeeper's warning was to instill fright in the reader but Alphonse, having been raised as a fearless child by his father, did not want to believe in these stories. Weird incidents have befallen upon Alphonse, his servant Lopez and young aide Moschito at the begging of the journey anyhow. First Moschito and the mule carrying their provision were gone missing and Lopez began whining and asked "Why didn't I listen to Fra HERNONIMO della Trinidad, a monk, preacher and the confessor and oracle of my family?" (Potocki, 1992: 18) Thus, prompting the thought of continued series of uncanny events in the reader. When Alphonse has decided to go search for Moschito, Lopez started weeping for fear of being left alone, as the author has tried to give a hint of approaching scary incidents. Loss of Lopez after Moschito has contributed to this atmosphere filled with oddity and horror.

In pursuit of his missing companions at the valley, Alphonse has arrived at the abandoned inn of Venta Quemada and read the following inscription carved on a clog: "Dear travelers please pray for the soul of Gonzales of Murcia, once the innkeeper of hereby Venta Quemada. Above all continue your way and do not spend the night here for whatever reason." (Potocki, 1992: 21) Ignoring this warning, Alphonse has decided to stay at Venta, but has shivered by the twelve-times tolling of the bell at midnight, with which chime the novel cracks the door open to the bewitched realm of fantastic. In fact, the voice of the bell is a precursor of horror, oddities and unusual events that can be happen.

Todorov does not regard horror as sine qua non of fantastic, but horror, by virtue of specters, bodies, spells and secrets in the narration, both attracts attention of the reader and urges the reader to question oneself whether what is being told is true or not.

2.3. Allegory

According to Todorov, fantastic is a kind of non-poetic and allegoric reading. (Todorov, 2004: 38) "Not all fictions are dependent on fantastic, yet all fantastic depend on fiction and denotation, conditions required for emergence of fantastic." (Todorov, 2004: 78) Todorov rejects allegory for falling out of uncanny and extraordinary genres; however allegory has a principal place in Eastern fantastic. Brian Atterbery notes that fantastic may contain extraordinary, supernatural, allegory and symbolism (Aslan, 2010: 56); while Gönül Yonar states that allegoric reading presents extraordinary and weird events as an expression of an alternative reality instead of their core meaning. (Yonar, 2011: 32)

It is no exception that theories made of principles based on texts are prone to different opinions and various comments. One should therefore acknowledge that allegory is not outright connotational as used in poetry, but a component of this genre in proportion to the contributions it makes to the fantastic world. In this present novel, such was the point of view and allegory was also assessed as per the capabilities of fantastic reading. Religious attributions, names of twin sisters (Emine and Zübeyde), light and mirror symbol, and connotation of heaven are all imbued with allegoric reading. Religion was often made use of in fantastic narrations in order to inject the enchanted atmosphere to the reader. Upon leaving the inn, Alphonse has gone to a tiny gothic church and spent the night there. As soon as the Hermit has saw Alphonse: "Enter my son, make haste. Do not spend the night out there and avoid the tempter. God has abandoned us." (Potocki, 1992: 41) he has said. His statement is an allegoric attribution indicating presence of diabolic entities outside the church and that one needs protection thereof, the church is therefore the best safeguard. Light is a source of life and a magical component of twilight settings. In fantastic narrations, semi-lit or wholly dark environments were preferred hence preserving the sense of mystery by means of play of light and shadow. Using candles/chandeliers semi-dark settings were laid out in the novel. Symbolists concentrate on the figures that are uncompleted, gloomy and on the threshold and prefer appropriate objects that have a triggering role on the mystery factor. Having encountered twin ghosts, Pascheco had spent the following night at an inn at Andújar and failed to get a wink of sleep in the kitchen thinking of previous night. Sudden wane of the candle atop the kitchen stove had caused a fatally blood-curdling shiver in his veins. Something had pulled the bed sheets over him and he had heard voices of Camille and Inesille, but with sudden flame atop the stove, he had seen the hanging bodies of Zoto brothers in the fireplace and as he run away the bodies had got a hold of Pascheco and poked one of his eyes and skin his soled out. As soon as the source of light extinguishes, demonic entities has emerged in the novel.

Mirror is another object often found in the novel. Understanding the psychoanalytical reference of mirror would help detect fantastic. Mirror might be a reference to regain of lost ego through the image reflecting on the mirror, which is a passage to a mysterious world in the novel, indeed symbolizes an encounter with oneself and transition between real and unreal. "Mirror is present in every concrete step people take towards supernatural." (Todorov, 2004: 121) Lacan defines mirror via the "illusion of cohesion", which a person assumes experiencing oneself and all else outside oneself all his life through a universe within mirror.

Spell enthralling Don Pedre de Uzeda, the Cabbalist and his sister Rebecca was also cast via a mirror. Two siblings in pursuit of twin spouses promised by their father began seeing their supernal partners by means of a mirror. The image of their suitors got clearer for as long as they went on administering sorcery, and both siblings passed into a mysterious and diabolical realm by a mirror. Rebecca has utilized a Venetian mirror so as not to lose their twin spouses Thamimes: "I decided to enter the hall of the Castle decorated with a twelve feet tall Venetian mirror. To preserve my calm, I took with me a volume of Idris, containing psalms on the creation of the world. I began reciting it out loud sitting far away from the mirror, I took a pause and pitching my voice I dared ask Thamims whether they witnessed these wonders as a result of which the Venetian glass separated from the wall and moved before me." (Potocki, 1992: 225) Using the mirror, Rebecca has tried to establish an emotional tie with the twins and melted her look in theirs, attempting unison with them using this function of the mirror to experience a feeling of integrity. Heaven is yet another allegoric element might be associated with indecision. Giulio Romati touring the Castle of Princess of Monte Salerno dubs the place "heaven". Nevertheless, skeleton maids he later saw are proof that the castle cannot be likened to heaven but pseudo-heaven at its best. Therefore, the instant the reader is convinced in this magical and misty world, the fact that it actually is of imagination was revealed.

2.4. Characters

Fantastic personifies irregular beings such as zombies, specters, twin ghosts, monsters, devil, djinn, and automatons while presenting events taken from real world. Narrations featuring a hero from these magical worlds help convince the reader to embrace those worlds and make the reader interpret their habitants as though trivial entities readily available to come across in daily life. "These manmade creatures initially assist the protagonist under a spell and they are minions of an 'agent', a wizard, multiple types of whom are depicted by fantastic narration." (Steinmetz, 2006: 36) In the end of story, it was revealed that using sorcery Don Pedre de Uzeda, the Cabbalist is the inceptor agent of all events. At the metafiction part, the writer aims to attract the reader to the fantastic atmosphere he begins to build a magical atmosphere with a manuscript book in which the ghouls, the bandits, the devils, the kabalists are mentioned. At the end of the novel, the reader who confused between dreams and facts throughout the novel, learns that the man who initiated everything through magic was the Cabbalist, Don Pedre de Uzeda. The basic characters in the novel are specters as the dead are not a factor of horror in fantastic pieces of work. Bodies usually haunt humans for not having been buried in cemetery; likewise the corpses of Zoto's two brothers were unburied, but hang in gallows at the entry of the valley. Tales are told that these brothers were indeed innocent, but their bodies were reanimated by demons to scare the residents of the area, as these corpses stuck purgatory go out in public to soothe their damned souls every night.

Another major character of the novel is the twin ghosts. The author tries to convince the reader to the reality of extraordinary by approaching ghosts as an ordinary beings that can be encountered in the ordinary world. "Twin emerges as a constituent of the attempt to comprehend the eccentricity of psychic lives of people." (Steinmetz, 2006: 35) Twin ghosts enchanting Alphonse and other characters at night are surreal creatures secluded from people. Alphonse, Pascheco, Don Pedre de Uzeda, the Cabbalist and his sister Rebecca have all faced similar beings, which confront the heroes in the assumed realm, are also factors perpetuating the state of suspension.

In the fantastic stories, the first-person narrative has been adopted for experiencing the same fear and indecision by the character and the reader. Throughout the novel, all the emotional changes that have occurred in the inner world of the characters' are explained in this way and one step closer to reality.

The path of exams that the protagonist encounter on his physical or spiritual journey is a mythological image. Since the fantastic narratives has a mythical atmosphere, the protagonist identify his journey by an archetypal figure.

2.5. Time-Place

Realistic times and places are not told in fantastic narrations; on the contrary they are of supernatural properties. Time in this novel is anachronic and unlike real time transacted in the format it is reflected upon conscience. Past events are told by means of flashbacks. While in one hand a number of stories happening in fourteen days are told, fractures in time are attained in order to tell about Alphonse's childhood, past stories of other heroes and how the Cabbalist triggering the core story of the novel have been initiated the sorcery in the other hand.

The following lines summarize the function of time in the novel: “As everyone knows ghosts are only active from midnight till first cock crow at dawn.” (Potocki, 1992: 23) Night, in terms of functionality, is the segment of time that best serves the magical universe in fantastic and demonic creatures always manifested themselves after midnight. Fantastic, creating alternative worlds, transports the reader into whole new worlds. Thus, place supports the fear and unusual atmosphere which is tried to be created. In fantastic works, this isolated world has an alternate reality than the real world. Real places are depicted by supernatural properties within the world of fantastic. “A state of duality may also be present in fantastic narrative. ‘Our’ world hosting normal, daily life in one hand and a metaphysical world right besides it in the other.” (Aslan, 2010: 40)

Referred to in the novel, Sierra Morena is one of the main systems of mountain ranges in Spain. The author has intentionally selected a known place to attain realism, yet fictionalized Venta Quemeda, a magical inn, and linked the main plot with this place. The valley where the Inn Venta Quemeda was suited also complements the uncanny and extraordinary setting: “One should acknowledge that Los Hermanos valley facilitates raids of bandits and serves as a shelter. Boulders breaking off hilltops at the valley or trees tumbled by severe storm stop the passersby. Many sections of the path go by either gully or in front of caverns prompting a feeling of insecurity with their grotesque scenery.” (Potocki, 1992: 20-21) In the novel, majority of the imaginary settings were separated from real life places. Zoto’s underground shelter and the cave of twin cousins are fictional places. One of the reasons why underground, frequented residence of diabolic beings, is introduced as their habitat is to substantiate reality of the story of twins, claiming to belong to a mysterious family, and persuade the reader to believe that they are indeed magical creatures. Moreover, transition in time and place was achieved by mentioning teleporting genies. One particular jinni, aide of the Cabbalist, was able to quickly travel from one location to the other, therefore expedites delivery of a letter known to be addressed to Alphonse.

2.6. Identification

The protagonist’s point of view and narration is basic component in ten of the stories in the novel and six others are conveyed from various texts and serve as narrations that shed light upon the main theme via messages they deliver. Inner stories were told in first person by the exercisers of the experiences themselves and the dominant narrator was not allowed to obscure the effect of fantastic. As per the “identify with-” principle of fantastic, the narrator is supposed to withdraw so as to enable the reader to experience firsthand the feelings of thrill, doubt, suspension and horror by identifying oneself directly with the hero. This way, belief of the reader in truth of the imaginary world was reinforced. It is no coincidence that first person narrative is used in fantastic narrations, which is the fundamental factor ensuring identification of the reader with the protagonist of the novel. “Use of more than one narrator is also common in fantastic narration in order to evoke reflective awareness or subconscious. Plurality of heroes may become an integral part of narration.” (Toyman, 2006: 60) The reader identifies oneself with Alphonse, protagonist, in the sense of indecision and fear, and is introduced to multiple narrators due to diversity of intradiegetic narration and the identification goes on throughout the novel.

Having heard the Stories of Trivulce and Landulphe, both metadiegetic narrations, Alphonse was asked by his father whether he was scared, to which Alphonse responds that he was scared in the former but not the latter, hence prompting the reader to feel empathy with him. Meanwhile, Alphonse’s fence trainer, Garcias Hierro says: “Monsieur, if I may be so bold to express my own opinion to Your Excellency, I would try to prove Your honorable son that there are not, nor can there be specters, ghosts or hymn singing dead men. He would then absolutely not be afraid of them.” (Potocki, 1992: 67) The sense of suspension however was maintained by Alphonse’s father reminding that ghosts may very well exist since a ghost story had written by his grandfather’s own hand. In order to tempt a sense of identification of the reader, the protagonist was also identified with another character in terms of horror. The characters of the novel, namely Alphonse, Pascheco, Don Pedre de Uzeda, the Cabbalist and his sister Rebecca, who all underwent similar incidents, also had identify themselves with one another, and their resembling stories have constituted a common point among them.

The core element ensuring identification in fantastic narrations is the narrator since the reader does not doubt witness of this voice, and naturally identify oneself with the indecisive and doubtful state of the narrator. Thanks to its structure containing “stories within stories”, *The Manuscript Found in Saragossa* has presented a number of narrator heroes besides Alphonse, the protagonist, to the reader. Each narrator tells their own stories, which then have affected the case of that particular story or the main theme of the novel. Consequently, the “first person narrator” did not only ensure identification of the reader with the hero, but also narrators among one another.

2.7. Transformation (Metamorphosis)

Transformation, permitting transition from real to surreal and miracles, is the most efficient path in fantastic. (Steinmetz, 2006: 42) So, transformation (metamorphosis) is often used in fantastic fiction. Metamorphosis occurs due to breakdown of separation of matter and spirit, and supernatural beings take place of a missing causality. (Todorov, 2004: 110) Although fantastic is supernatural, everything happens for a reason, which may be explained by pan-determinism. “Pan-determinism means the flexibility of the boundaries between

physical vs. mental, matter vs. spirit, object vs. words.” (Todorov, 2004: 113) As a result, all events occurring in the fantastic realm bear an explanation. One may claim that the common point between two paths, transformation and pan-determinism is the lifting of the limits between matter and spirit. (Todorov, 2004: 114) Transformation of a person physically or an object structurally also help reinforce fear factor.

Glimpse of Zoto’s twin brothers is a secret indicating fantastic as they first appear as a couple of beautiful women or handsome men to each character, the heroes had awakened up besides their hanging bodies next morning. Shape-shifting corpses’ revealing themselves to the characters is the principal act of transformation in this novel. Sudden change of color from white to black of the goat that Pascheco, the demoniac servant of the Hermit, is yet another example of transformation in the novel, where the goat is identified with the Devil and shape-shifting have gone hand in hand with fright. The account of Pascheco, the demoniac servant of the Hermit, is pseudo-real; however once the reader has embraced metamorphosis, the feeling of abnormality vanishes. Don Pedre de Uzeda, the Cabbalist and his sister were one day called by their father into his study. Knowing death is imminent; he has pointed out to an hour-glass and has said ‘I shall depart from this world before the sand in there runs out’, then has fainted upon telling his will to his children and has disappeared leaving traces of shiny ashes on the floor. This is yet another example of transformation to be explained by pan-determinism. Don Pedre de Uzeda, who commits himself to the science of cabbalism after his father’s demise, has continued practicing magic. One day, as he began reciting the verse “*Schir hashirim*” in hope to find the twin spouses promised by his father, the lantern on the table comes to life and leaps from the ground to stop before the large mirror in the room. The sudden animation of an object, meaning lift of boundaries between subject and object can also be explained by pan-determinism. In the story of Menippus of Lycia, a child-devouring monster called *empuse* appears before Menippus in the form of a beautiful woman; the golden and silver cutlery disappears as the guests in the house of the creature known as “demon of carnal desires” (Potocki, 1992: 173) found out about the demonic nature of this fair woman. The atmosphere of the hall instantly has changed as truth is revealed. Transformation throughout the novel was fictionalized in order to tempt the heroes, such as demons disguised in form of fair ladies ensnaring the characters suddenly has transformed into skeletons and took a scary appearance. Transformation is common in fantastic narrative, but within the limitations of certain pan-determinism, claiming existence of a logical explanation to all occurrences and relation between all subjects, and according to Todorov some deeper connotation beyond surface meaning may be discovered. (Todorov, 2004: 113) In the novel, the heroes were assisted in finding the truth by penetrating into such segments of meaning by virtue of pan-determinism.

2.8. Fantastic Desire: Sexuality

Sexuality in fantastic literature is different than regular intercourse between men and women since they either feature experiences with specters or demons, or homosexual or incest, not approved by taboos in a society. The forbidden relation of the male or female character in a novel is experienced in dreams. This pervert relation develops as a conspiracy gradually devastating the hero. Intercourse with the Devil is experienced in Alphonse’s case with his twin cousins; Pascheco with his step-mother and her sister; Landulphe of Ferrera with the prostitute; the Cabbalist’s; Thibaud’s; Menippus of Lycia’s; and Rebecca’s. These intercourses, to the extent of sexual perversion, were all experienced with corpses. “The dead, vampires, ghosts, spirits and corpses are chosen to underline the extreme versions of sexual desires.” (Toyman, 2006: 66) Irregular sexual orientations were incest relations, siblings sharing same person or transformed twins. Emine and Zübeyde have told Alphonse that he can take both as wives if he converts to Islam, and have gossiped about him whether he shall succeed in these tests, which is a mythological symbol for the protagonist facing challenges. Because fantastic narrations are somewhat mythical, this particular section of the protagonist’s journey was corresponded with the archetypal stage in mythology. Twins (ghosts, skeletons, twin lovers, sisters, hung brothers of Zoto) were the leitmotiv of the novel. “They emerge as a constituent of the attempt to comprehend the eccentricity of psychic lives of twins.” (Steinmetz, 2006: 35) Alphonse, Pascheco, the demoniac servant, Don Pedre de Uzeda, the Cabbalist and his sister Rebecca have all intercoursed with twins. “The literal concept of twins often conveys a special experience which the writer authorizes a narrator to tell but later decides the hero to be told about it instead.” (Steinmetz, 2006: 36) Thus, while the women in the novel are being narrated, their sexual role is often foregrounded. Incest intercourse has been taken place in the story of Pascheco, who had refused sex with his step mother Camille de Tormes and decided to spend the night at Venta Quemada to welcome his father returning from a trip to Madrid. Ignoring the warnings of the innkeeper and his own servants against specters; Pascheco, just like Alphonse, had found himself amid irregularities upon hearing gong of a bell. The toll of the bell has symbolized the commencement of horror and uncanny events, which was used as the symbol of launching incest intercourse with both Camille and her sister Inesille to wake up next to bodies of Zoto’s brothers in the morning. Sexuality is one of the most common elements of the fantastic universe and usually has appeared to be a diabolical action. Death, bodies and ghosts are the sine qua non of this desire; the feeling of existence of an unreal love or sexuality draws the reader alongside the hero to possibility as the emergence of these unnatural elements have proved oddity and impossibility.

2.9. Charmed Objects

Talismanic objects in fantastic are significant in terms of mysterious attributions they bear. According to Steinmetz, "Fantastic world, just like an antique shop, is filled with objects undoubtedly possessing extraordinary powers." (Steinmetz, 2006: 37-38) These objects, mounted with temporary value, may trigger desire or repulsion. The chime of the bell at twelve midnight was frequently repeated throughout the novel. The toll is the element, which has lifted the fine line between real and unreal, as specters, demons, genies and spirits have showed up after the toll of the bell. Given by his mother, Alphonse owns a medallion, containing some remnant of the true cross, having promised he would wear it at all times. The sisters curious about the medallion have withdrawn upon finding out its contents. Commenting on their disturbance, Alphonse has said "(...) but the cross only scares the spirits of darkness away." (Potocki, 1992: 27) hinting the reader that these two might not be real persons. Because Alphonse refuses to become Muslim, he was consented to see the sisters in his dreams and given a word of honor to keep them a secret, which agreement they has sealed by each taking a sip from the chalice sanctified by Massoud, the ancient chief of the family of the sisters. Alphonse thus has fallen asleep to have the promised dreams. In the morning he has awakened up besides the Cabbalist underneath the gallows, he has noticed the same sort of plait in their necks, proof that the Devil has possessed them.

Mirror, another charmed object, in addition to its function to show images, works as a mediator and messenger between the hero and diabolic assets or unison with them. Bell, cross and chalice are Christian attributions and in this novel where Judaism, Islam and Christianity are told side by side, these objects were either tools protecting him or cause his devastation just like the effect of transformation.

2.10. Dreams

Dreams in fantastic narrations are used as conduit between two different realms. An object, event or situation urges the hero to have dreams so as to serve as a mechanism to uncover true desires of the character. In his dream, Alphonse has agreed to see his cousins implicating his hidden desire for sexual intercourse with them as discovered by his dreams. Never-land ferrying the narrator in between real and unreal, has the greatest impact on reader's suspension. As Alphonse repeats he cannot tell whether what he has gone through is real or not, he has infected the reader with the same sort of mental complexity. "Fantastic reality emerges if what we call real can be reconstructed thanks to the effect of dreams in a new format in people's inner world. Foundation of fantastic basis will mean a series of inconsistencies." (Toyman, 2006: 64) Alphonse has intercourse with his cousins and fainted upon taking medication in the chalice since he refused to convert to Islam. Falling asleep and fainting are motifs utilized for passage to a different universe. The author has used this medium at every opportunity to have the protagonist identify with the reader and to share the feelings of fear, excitement and anxiety. At the end of day one, the author has pointed out that the account of Alphonse is a mere dream, yet has drawn the reader into reality vs. dream dilemma by symbols and incidents causing horror. Alphonse has awakened up next morning besides the Cabbalist as well as the bodies of Zoto's two siblings hung at gallows at Los Hermanos. They have gone back to Venta Quemada and going around the rooms, Alphonse has found his medallion the sisters took off his neck, realizing he never left there. Reality told a moment ago has now become a dream, once again leaving the reader in a dilemma via the protagonist. It is also one of the forms of rebirth that enable the rite of passage by going on an imaginary journey. So that a person who is purified from evil in his soul will reach his ultimate goal of freedom by a religious or magical ritual that helps him to reach that stage. The holy sacrament, which take an important place in Christianity, is used as a ritual proclamation and provide pubescence and identification. Thus, a personality is revealed by providing a rebirth in the sense of one's faith.

Narrations are constantly conveyed in the form of dreams to maintain dilemma between real vs. imagination in the end of each of fourteen days in the novel implying that the incidents of previous day were simply a dream. Extraordinary occurrences have been narrated with the assumption that they were ordinary and assumed incidents in order to attain imaginary reality, but this was neither total reality nor fiction. This is the reality of a fantastic world have been settled for its own law.

2.11. Fortune-telling/Magic

The experiences of all characters in the novel were staged by the spells cast by Don Pedro de Uzeda, the Cabbalist. Uzeda's spell had invoked the twin ghosts who penetrate all characters, including his sister Rebecca and staying at the same inn as others, Uzeda has exposed everyone to the damnation caused by twin ghosts. According to Cabbala, people are renewed every morning as in the novel, the magical atmosphere has vanished and the characters began questioning the truth of the accounts of a former night. The object of Cabbalistic literature is to constantly keep the reader's attention, to set an eccentric atmosphere and to lay the foundations for a series of events thereof. In this novel, through his spells the Cabbalist has caused everyone arriving at the inn at the valley to experience similar cases, hence the repeated questioning of similar stories. Having heard the story of Guilio Romati as told by Pandesowna, the Gypsy Chief; Alphonse has learned that Pandesowna and Zoto and his brothers are followers of the great Sheikh of the Gomolez's and grows curious

about the reason for this strong alliance: “What is the source of this strong alliance that I illuminate partially yet subsequent incidents are prompt to cast doubt on me and bedazzle me by a magical impact and who knows what secret they intend to veil?” (Potocki, 1992: 197)The fundamental fantastic element of the novel is the hanging of two persons believed to be Zoto’s brothers, instead of whom two shepherds from the valley were arrested and hung, about whom Zoto has said: “I knew those two men and I know they committed several murders. Yet, they are said to be angry at having been hanged in our stead and at night slip free of the gallows in order to cause chaos. I have never been witness to any of this and I don’t know what to say about it. However, it is true that I happen to have passed close by the gallows at night on several occasions, and when there was moonlight I saw clearly that the two hanged men were not there, and in the morning they were back again.” (Potocki, 1992: 122) The veil of mystery in the novel is uncovered in the story of the Cabbalist, who tries to seduce the spouses promised to him failing which he made twin ghosts to haunt majority of the characters. What is told as truth transforms into extraordinary in the words of the Cabbalist and revelation of the secret got repeated.

3. CONCLUSION

The Manuscript Found in Saragossa was incomplete for shortage of lifespan of its author, consequently it ends with somewhat an ambiguous finale due to the issues of arrangement of the episodes, and still the fundamental elements of fantastic are maintained throughout the novel, containing hidden meanings in its inner realities. Suspension of both the reader and the protagonist endure till the end of the novel. Fear factor, cemented by intradiegetic and metadiegetic narrations, is gradually increased hence keeping suspension and thrill alive. Furthermore, characteristic elements of fantastic such as extraordinary entities, metamorphosis, sexuality, charmed objects and dreams are skillfully utilized. At the finale of the novel, the incidents that appeared to be supernatural along the narration are explained in a logical sense. The fantastic text first creates a setting in compliance with law of nature, and then attempts to disturb it in order to keep the reader curious as mysteries unfold and the plot gets set. Potocki, in his narration, has aimed at resolving the atmosphere of suspension he created by presenting a logical explanation. Alphonse’s well-kept secret on the sisters, despite various attempts by the Hermit, and the random appearance of two hanged men have been indicators of fantastic. However, upon hearing the story of Don Pedre de Uzeda, the reader along with the protagonist solves the mystery. *The Manuscript Found in Saragossa* concludes with ambiguity and suspension endures, however, with the revelation of the root cause of the events, the extraordinary property is diminished. There is no morale of the story, indeed fantastic does not have such a function. Todorov talks about two genres beside fantastic: he calls it “extraordinary” if the account of what happened is based on occult forces in end and “uncanny” when the events are linked to a realistic cause. “Extraordinary” is unknown, never-seen-before and future concept while “uncanny” is associated with unexplainable, known or former experiences, apriory/empirical knowledge, therefore a past concept. Fantastic’s primary feature, suspension takes place in the present tense. It is noted that fantastic elements are densely used throughout the novel and the impact of these elements continue even at the end of the novel in addition to a sense of mystery where the reader experiences a paradox of making a decision on the dilemma of reality vs. fiction. In this regard, *The Manuscript Found in Saragossa* has almost all features of the fantastic genre within the limitations of the fictional world.

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