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Postmodern Strategies:
Palimpsest in Timothy Findley's Novel *Pilgrim*

Abstract
The novel *Pilgrim* by the acclaimed Canadian writer Timothy Findley tells the story of someone who cannot die and apparently has lived for 4000 years. With the idiosyncrasies of its construction and the scope of its message, the novel is a real challenge to readers and analysts. The present paper will try to establish that intertextuality is undoubtedly one of the most important strategies in Findley's fascinating work. In this case, I think a better term to use will be the term 'palimpsest' as it appears to be flexible and generalizing enough to encompass and identify the processes and the effects discovered in the novel. In discussing the above an effort shall be made to ascertain how the term 'palimpsest', which has clearly profiled semantics in medieval studies, turns into a handy tool for rationalizing and describing postmodern practices.
Everything from the past that comes down to us is in the form of image, narrative and written text. The texts are not always well preserved, someone has erased the written before and has added words of their own. Then someone else has stepped in. What has come to us is an elaborate trace – an effect of both the preserving and the processing diligence of culture. The present text will try to illustrate and examine in particular this textual interplay called 'palimpsest' by references to various literary sources.

Résumé
Le roman *Pilgrim* du fameux auteur canadien Timothy Findley raconte l'histoire d'une personne incapable de mourir et qui apparemment, aurait vécu pendant 4000 ans. Les particularités de sa construction idiosyncrasique et la portée de son message rendent le roman un vrai défi à la fois pour les lecteurs et les chercheurs. La présente communication se propose de révéler l'intertextualité qui est incontestablement l'une des stratégies majeures de son śuvre. Ici, je pense qu'il serait plus approprié de parler de « palimpseste ». Ce terme me paraît suffisamment flexible et généralisant pour englober et identifier les processus et les effets découverts dans ce roman. En ce sens nous essairons de vérifier comment le terme «palimpseste," qui a clairement marqué les études médiévales, se transforme en un outil pratique pour la rationalisation et la description des pratiques postmodernes.
Tout ce qui renvoie au passé relève de l'image, de la narration, du texte écrit. Les textes ne sont pas toujours bien préservés, quelqu'un a effacé et réécrit pour y ajouter ses propres mots. Puis quelqu'un s'est interposé. Ce qui nous parvient est une trace élaborée, affectée à la fois par la préservation et le traitement appliqué de la culture. Notre texte tâchera d'illustrer et d'étudier en particulier ce jeu intertextuel dénommé „palimpseste" en recourant à différentes sources littéraires.

Linda Hutcheon, one of today's most eminent literary critics, argues in her book *Canadian Postmodernism*, that postmodernism in Canada is transgressing the literary, cultural and problematic boundaries of Europe and America and is "offering a new context in which to view

the specificities of Canadian writing" (viii). She maintains that the postmodern writer, being in the role of an "agent provocateur," is always in an "ex-centric" position about "the central or dominant culture" (3) which imminently relates him to the identity of the nation:

> Whether postmodern writers be Canadian or Latin American, British, American, Italian or German, they are always in a sense 'agents provocateurs' – taking pot-shots at the culture of which they know they are unavoidably a part but that they still wish to criticize. This almost inevitably puts the postmodern writer into a marginal or 'ex-centric' position with regard to the central or dominant culture. Since the periphery or the margin might also describe Canada's perceived position in international terms, perhaps the postmodern ex-centric is very much a part of the identity of the nation. In postmodernism, though, the centre and the periphery do not simply change places. Nor is the margin conceived of only as a place of transgression. The periphery is also the frontier, the place of possibility. (3)

Such a viewpoint seems to refer to the European roots of the country and the literary legacy Canadian writers exploit, often incorporating it in curious fictitious and intertextual scenes. Thus, in postmodern art, history becomes a discursive construct upon which fiction draws without trouble as it does upon other texts of literature. Linda Hutcheon has specifically conceived the term 'historiographic metafiction' to describe those literary texts that assert a different interpretation of the past.

In my understanding, a writer who best represents this border-state of Canadian literature and who has created some of the best examples of historiographic metafiction, is Timothy Findley, one of the most exciting Canadian writers of the last decades of the twentieth century. He superbly shows how a writer can bridge the world of history on the opposite side of the Atlantic with the essence of being Canadian. Moreover, by the means of textual interplay Findley brings to light components of a both self-conscious and moral narrative in which he uses the historiographic metafiction process to call into question the validity and value of each character's actions and personal experiences. Such examples, to name but a few, are his novels ***The Wars*** (1977), ***Famous Last Words*** (1981), ***Not Wanted on the Voyage*** (1984), discussed by Hutcheon as some of the best examples of the Canadian postmodern. These three novels, in fact, are the most commented of his works by literary critics.

Among Findley's other works, although undeservedly less discussed, a particularly important place is occupied by ***Pilgrim***, first published in 1999. In a sense, this work is a kind of summary of a significant part of the experience of literature in the twentieth century. This is a novel about the power of life, but also about its weakness. It is a work about the finitude of human life but also about our extensive experience in culture, a work about existential fatigue and the magnetic power of death.

The protagonist of the novel is Pilgrim – the pilgrim, the traveler through time, the man who is deprived of peace, deprived of the 'gifts' of death. All attempts of Pilgrim to obtain these gifts, so terrifying for everyone else, have been unsuccessful. It is precisely how the novel begins – with a yet another failed attempt of the hero to commit suicide. Having survived again, he gets into the Swiss psychiatric clinic ***Bürgholzli***. Most of the action of the novel is set exactly in this disciplinary space so carefully explored by the literature of the twentieth

century where people who do not fit in the norms of the world, in the dictates of the collective life, people having 'flown off' elsewhere, even to the moon are gathered. It is in the clash between the world of the patients and the claim of the healers that the tremendous dramatic power of Findley's work is hidden and it is in this clash that the second key character in the novel also emerges, the psychiatrist Carl Gustav Jung.

Pilgrim is the immortal, the man of the long memory, the symbol of undying life. Jung is the creator of the theory of the long memory, the father of the archetypes that do not die in human beings, but steer humanity on an unconscious level. In the storyline Pilgrim and Jung are antagonists, but together they outline and suggest one of the fundamental messages of the novel: the richness and the portability of human mental experience over time.

Within the framework of this encounter, the novel introduces yet numerous other references that get into in complex dialogical and commentary relations with the main plot thread. Thus the novel becomes an opus dedicated to the transient and the eternal, a wise message about those essential things that define the meaning of human life and outline the signs of its quality. ***Pilgrim***, being a real challenge to readers and analysts with the idiosyncrasies of its construction and the scope of its message, offers a good opportunity, to problematize and rationalize the specificity of postmodern culture and postmodern writing on the basis of the characteristics of one single text.

The purpose of the present work is precisely in this direction – its ambition is to analyze and evaluate those characteristics of Timothy Findley's novel which can be summed up as 'postmodern strategies'.

How apt is the term 'postmodern strategies'? Isn't it rather an oxymoron, devoid of luster and aggravated by uncertainty? Such questions are not illogical – all that is 'postmodern' refers the reader to notions of game, questioning, stream, disorder, loss of aim, and 'strategy' means intent, seriousness, order, presence of aim. The essential idea for me is that every literary work, even the radical 'postmodern' one, is a verbal construction, oriented towards a combination of desired effects. It has its own rhetoric and presentation logic that can be analyzed and described.

What is generalized by the concept of 'postmodernity' ultimately designates an essential epistemological change in attitudes – a shift of thought and sensitivity towards other possibilities. The claims and debates about the Truth have unquestionably plagued humankind for centuries. Postmodern creations seek to eradicate the weighing fatalism about this fetish. As Linda Hutcheon observes, "there are only truths in the plural, and never one Truth" (109). This approach is neither about relativism or cognitive randomness, neither is it about moral indifference, but about repudiating essentialism. About questioning the understanding that the world is overfilled with hidden 'essences' to which one must attain once and for all and on whose behalf one can pass judgement on everything around. Such understandings open up a possibility for a more different approach to the 'strange' and the 'other'.

I will look through the different windows Timothy Findley's novel opens in the vast edifice of cultural history and analyze the strange at first sight performances its characters put on. These are crisis performances occurring in particular areas of the social periphery. They are ironic in so far as they are constantly reversing the established pretentious forms of presentation; they undermine the traditional notions of time and space, health and disease, sense and nonsense.

Out of the numerous possible approaches to the novelistic space and its problematic, the present analysis will focus on intertextuality. Findley's novel is utterly turned to 'Encyclopedia'. The book is woven through with references to more or less familiar biographical figures, story lines, titles, other texts, generally speaking, idioms from cultural history. They can easily be identified and described. The purpose of the analysis, however, is not just to find, identify and set them in order, but to evaluate the effects, the semantic capital having accumulated from such a textual behavior.

Therefore, the present work's approach to the novel may be rightly predicated on the critical ideas of intertextuality, introduced, analyzed and discussed by various authors. For most of them it is not only a relationship between texts, but a relationship between codes, between means of production (writing) and conventions of perception (reading). For Roland Barthes the text is a 'tissue':

> woven entirely with citations, references, echoes, cultural languages (what language is not?), antecedent or contemporary, which cut across it through and through in a vast stereophony. The intertextual in which every text is held, it itself being the text-between of another text, is not to be confused with some origin of the text: to try to find the 'sources', the 'influences' of a work, is to fall in with the myth of filiation; the citations which go to make up a text are anonymous, untraceable, and yet already read: they are quotations without inverted commas. (4)

Nobody knows what quotation marks are more valuable for a postmodern literary work – the anonymous, correctly placed or the ones left out, the deliberately forgotten.

Umberto Eco has also tried to outline the major features of the phenomenon, but in a stricter 'postmodern' perspective. According to him, between the aesthetics of modernism and that of postmodernism there are numerous differences, mainly in respect to the opposing pair of 'innovation–repetition'. In his eponymous essay, "Innovation and Repetition," Eco discusses that Modernism sets great store by the new, the high information value, the unique vision of the author, the style profiling while Postmodernism puts its faith in the repetition, the series, the reproduction of the 'already-seen'. Repetition is an inherent feature of both the mass media and the high art. In so far as repetition is a way of reference as well as of displacement, it delineates the scope of the "intertextual dialogue" concept: "I mean by intertextual dialogue the phenomenon by which a given text echoes previous texts" (Eco 21). In the problematic framework of this dialogue, the author in addition raises the important questions about the types of reader's competence related to the message.

As already commented on, the novel ***Pilgrim*** is a postmodern verbal 'tissue' into which different names, titles, books, stories, quotations, allusions, codes are woven. Thus the term 'intertextuality' is based on the idea of the unlimited semiosis, the idea of co-reference and co-existence of texts, both in the process of their social existence and in the horizon of their decoding – the never-ending reader's work on identification. In this sense, however, the term 'palimpsest' shall be used as a term that appears to be flexible and generalizing enough to encompass and identify the processes and the effects that can be discovered in the novel.

As is known, Gerard Genette turns the term 'palimpsest', which has clearly profiled semantics in medieval studies, into a handy tool for rationalizing and describing postmodern prac-

tices. In the medieval times the material bearer (the parchment) was processed so that the old record could be deleted and a new text written over – an economy principle showing complete disrespect to the writing diligence of the antecedent and their message. The parchment however does not forget, it 'remembers' the old texts and testifies to their presence. Very often the traces of the erased text are discernible and under certain conditions and with some effort can be at least partially restored.

The new use of 'palimpsest' is a result of the postmodern amalgam of presence, erasing, survival, vestige, poor visibility, writing 'over'. Everything from the past that has come down to the present generation is in the form of image, narrative and written text. The texts are not always well preserved, someone has erased what was written before and has added words of their own. Then someone else has stepped in. What has come to us is an elaborate trace – an effect of both the preserving and the processing diligence of culture. In the introduction to his book ***Palimpsests***, Gerard Genette designates five types of transtextual relations. They reflect the controversial positioning of each text in the coordinate system of time and memory, of difference and reference. For the purpose of the present work, a brief presentation of these relationships seems to be productive.

The first type Genette designates is ***intertextuality*** – the co-presence of two or several texts, the "actual presence of one text within another" (2). This presence can be visible in various degrees and in various degrees can be declared and emphasized. Genette refers to this type: quoting, plagiarism, allusion. The second type is ***paratext*** – all ancillary texts that gravitate around the main text: titles, subtitles, prefaces, postfaces, introductory notes, epigraphs, even illustrations. According to Genette's typology, 'Findley's list' is a classic example of a paratext. The third type is ***metatextuality*** – this is the critical attitude, the endless array of commentary. The fourth type, the most important to Genette, is ***hypertextuality*** – this is the derivation, engraftment, the overall system of links and references by which a text (a hypertext) grows out of another text (a hypotext). The fifth type is ***architextuality*** – it is of taxonomic nature – the declaration or recognition of affiliation, the inevitable fitting of the text into the classification grid of genres. This type is associated with communicative conventions; it prepares the horizon for the reader's expectations and organizes their reception.

The postmodern writer intervenes in the processes and procedures of a writing that plays with the explicit and the hidden, with the visible and the invisible. The writer shadows some things only to highlight and reinforce others, shifts and complements, disregards and completely deletes. The palimpsest, to emphasize again, is not a list of quotations, or a bag with fragments from other texts. Neither is it respect to another's work or aggressive negligence of quotation marks. The palimpsest is the field of survival itself, the very process of a never ending zeal. The zeal to write.

To the question "Who writes?" posed by Beckett, Barthes and Foucault, postmodern culture does not precipitate to respond by pointing to an author's name, instead it points to an infinite and winding textual trace. This is precisely what Findley's novel is – a trace transformed by the intention, the literary culture and the imagination of the author. This can be called a 'palimpsest' as far as the concept bears the idea of profundity and overlaying, of accumulated narrative experience, of impregnated time, of shining through the depths, of archaic graphic traces and current mental doctrines. It is no accident that theorists of intertextuality such

as Roland Barthes claim that this type of narrative is to be characterized not by linearity and flatness, but by volume.

It is from these basic theoretical premises that this work approaches Findley's ***Pilgrim***. The most obvious point of departure seems to be the very name of the hero or more precisely the lack of such that can be read as an indication of postmodern orientation. 'Pilgrim' in principle is a common noun that here asks to be used as a personal name – Pilgrim. What is important to point out is that this appellation does not name a specific character only. In one of its hypostases, the name Pilgrim identifies the very principle of crossing over, of impregnating past experience that is not only biographical but textual as well. Pilgrim is the one crossing codes, recalling texts, the one roaming the field of cultural memory. He is the traveler and the pilgrim who bears on his shoulders the enthusiasm as well as the fatigue of the ages.

Using an image created by the Russian formalists who say that Don Quixote serves for "stringing together" (Thompson 123) high, erudite culture, while Sancho Panza is the thread of the popular verbal culture, the following justified analogy could be made that Pilgrim serves for "stringing together" codes, writing rituals, storylines from the cultural history of humanity.

'Pilgrim' identifies the migration in which the texts of the past are swirled, unable to pause. Pilgrim is a literary hero, but not a 'character', in the sense and range so valued by the realistic type of literature. This is because the novel's narrative target is not the individual human characteristics but the universality of the codes. And it is due to this universality that codes present exactly this – vagabonds who do not need 'places', but roads, terminals, expanding networks.

The other main character in the novel, the father of the collective unconscious Carl Gustav Jung, is searching for archaic traces in the memory of the individual and of humanity. These traces are not easily accessible but buried deeply; some, like an old text, are almost erased by the diligence of the new writing people. But what is common and most important for all of them is that they begin to speak the language of symbols. Those traces occur in specific, mostly marginal positions of the human and having the necessary knowledge, they can be recognized and understood.

Similarly, the novel ***Pilgrim*** makes visible different traces that intersect in the textual universe. Appreciating their presence, the reader and the critic can track them at different problematic and thematic levels.

And so, what specific things is the text built on and how are they used? What types of intertextual relations can be identified and described in it? The second question is particularly important as far as the study of intertextuality does not entail identification procedures only (what is borrowed and derived from which text), but means also a decoding of relations (how the text integrity refers to what has already been drawn upon, how it mimics it, transforms it, reworks its semantic meanings...).

What has arrived from elsewhere enters the new context always re-signified, never the same. At the end of the novel ***Pilgrim***, in a writing called "Author's Note," Timothy Findley made a list of the "realities in the fiction" (483) the readers have just finished reading. Grouped by the places they relate to, the historical figures introduced as heroes of the novel are briefly presented. In addition, book titles complementing the reader's idea about the : "invaluable sources of information" (Findley 485) used in the book are enumerated. Here is the reason

Findley states for the appearance of this "note": "It has been suggested that readers might like to know which of the characters and events have an historical basis" (483).

Is it concern for the reader? A desire to assist reader's contextual culture? A gesture towards 'intertextual competence'? An ambition to play with the distinction between the 'historical basis' and what has been added by the author's imagination? Any of these questions might have its valid positive answer. However, it can be seen as something else – that 'Findley's list', diligently attached to the body of the 'main' text, is an ironic gesture, a 'wink' not only at a particular reader, but also at the intertextual policies and practices of postmodern literature.

'Findley's list' is a track which, on its face, is easy to follow. But only provided that the one following the track bewares of possible 'traps' and 'masks'. The tracker's persistence may also be a subject of irony, of a calculating deception. In the good postmodern novel, the trackers are calculated, 'programmed' by a clever narrative policy of quotations, references, identifications and mystifications.

One of the 'erased', but symptomatically surviving and correctly filed in the 'List' somebody else's texts is the autobiographical record of Carl Gustav Jung – ***Memories, Dreams, Reflections***. This book is a kind of a 'substrate', on which quite a few parts of the novel's text are based. Jung is one of the main characters in this oeuvre and it seems perfectly natural to look at some literary resource for presenting him by the medium of a sufficiently 'dense' intertextual policy. Here are a few examples which any diligent intertextual reading would easily ascertain.

The story of one of the patients in the clinic ***Bürgholzli***, Countess Blavinskeya, is present in Jung's autobiography as the story of an 18-year-old catatonic dating from the times of his clinical work. This story is very well-known and also familiar from other sources. The comparison between the novel and the autobiography shows that the essential moments from the story are retained – the violence of the brother over the girl, the painful humiliation of the incestuous shock, the silence as a form of denial, the flight to the Moon. Transposed into the new text, the story, of course, gets its own shades of meaning and finds new reasons for existence.

The problem with the particular treatment is how to seal the way to the Moon and return the patient back to Earth. Doctor Jung from the historical reality and from the autobiographical story succeeds. The doctors from the fictional reality of the novel ***Pilgrim*** fail and Blavinskeya flies off to her visions. A discrepancy that once again directs us to examine the aims and directions of rewriting and writing over. The novel unlike the autobiography focuses on reinforcing the points of weakness and blindness, of violence and dislocation, thus conducing to the expansion of reader's horizon of comprehension and ability to question.

By the motif of immortality, the figure of Pilgrim is also interspersed and can be found in Jung's ***Autobiography*** and is subsequently transposed accordingly into the novel. In one chapter, Jung tells his dream of meeting an "elderly man" (163) on Austria–Switzerland border – a melancholic and angry customs official. People around him explain to him that this is the spirit of a man who died years ago: "He is one of those who still couldn't die properly" (Jung 163). The 'second part' of the dream also refers to similar stories and suggestions – a "knight in full armor" (164) with a "large red cross"(165) on his chest is moving in a noisy modern Italian city. An absolute anachronism, which, however, refers to one of the key tactics of the novel ***Pilgrim*** in terms of the functioning of time.

It should be emphasized again that neither the extent nor the specifics of the sources from which the author gains information, obtains story-lines and prototypes, and compiles 'lists' are discussed in the present work. Instead, the focus is on the identification of a clearly followed policy of textual construction, according to the logic of which other texts find effectively their place in the 'fabric' of the novel. The various 'quoted' texts work primarily in direction of this rhetorical plan of the narrative, which, while playing with authenticity and historicity, forms the complex projective field of fiction. It is this interplay that engenders the stereophonic effect – the multiple influxes of loud and low voices that create the complexity of the message.

The cited and rewritten texts serve as a primary 'material' for building up the images, for their focusing and refocusing within the author's idea. They do not appear as an effect of cryptomnesia – to forget something you have read, and then translate it unconsciously in a written text of your own (a mechanism discussed in the works of Jung himself). Instead, they appear as a consciously followed policy of ***writing-by-identifying-and-referring***. Another's texts can be reasonably described as sort of a 'generative matrix', on which the text of the novel itself is laid and conceptually 'bent'.

Many other texts also give sign of their presence – such as titles, storylines, names and characters. Their function is most often commentary, filling the fissures between the directions taken by the narrative. These references usually have the task of providing density and nuances to the attitude, as well as contemplation or mood to the heroes themselves. At Sybil Quartermaine's funeral, Pilgrim's friend and companion, her daughter Lady Temple has brought her dog: "The dog's name was Alice – because she was down rabbit holes. Or tries to." (Findley 241). The 'hidden' quotation, the reference to Lewis Carroll's ***Alice in Wonderland***, is to imply to the reader not only a title and an author's name, but also the symbolic nature of the event – the hero's crossing over to another world, where things are different and laws are different.

The appearance of ***The Tale of Peter Rabbit*** by Beatrix Potter – "Possibly the finest novel written in the English language…" (Findley 248) – has a similar function. The reasons for such an appearance and the effects from it could be rationalized from various viewpoints. On the one hand, this book is associated with Pilgrim's memories of Sybil Quartermaine (whose family name "hints at Jung's perfect archetype, the quarternity" (Olos 178)), with sentimental fragments of her family story and particularly with her daughter Temple Pryde. In this role, the book is something of a psychological metronome, beating the emotions of the past. Such is the suggestion cast by the dedication "Her book, with love from Mommy, Christmas, 1905" (Findley 247). The paratext serves to distinguish the book as a code in human relations, a symbolic instrument in the complex exchange of emotions, dependences and commitments.

On the other hand, the image of the book presented in that light, allows for the subsequent games with the memory, the recollections and the names, which as a rule the hero finds difficult to attain. Names are lost, but the psychological matrixes, created by the texts remain and it is they that allow for penetrating the depths of human psyche. It is difficult to cope and survive in the 'world of rabbits', when it critically borders on the world of humans. Similarly, it is difficult to survive in the human world when it painfully borders on the worlds of dreams and deliriums, on the ruins of time and space.

What is common between ***The Tale of Peter Rabbit*** and the novel ***Pilgrim*** is that both focus on the worlds of chasing, on the effects of sanctioned desires. The human world itself in one dolorous moment assumes the appearance of Mr. McGregor's garden, of Mrs. McGregor's kitchen. Two dangerous and fatal places where one can perceive his or her own vulnerability and yield to despair. This perception and subsequent despair are exactly what happens to Pilgrim. His diaries and visions are a painful paraphrase of the historical pains of humanity; they re-create a series of analogues of his own delicacy, of his own wounded life.

In the context of this ever working 'machine for analogies', the cited work of Beatrix Potter furthermore appears as a kind of commentary in relation to the traumatic problem of childhood. The novel repeatedly suggests that it is poorly integrated in Pilgrim's biography; as a matter of fact it is fatally disintegrated. A good book, such as ***The Tale of Peter Rabbit***, is a child's treasure, associated with self-exploration and self-discovery, with profound fears, with extreme cruelties, with most cherished dreams. One of the manifestations of this anxiety sends Pilgrim to a new 'literary' reference – Aesop's fables (248), the possible reading in the distant gap of an unrecorded childhood. The list of references to literary works and historical characters does not end here. Instead, with a clearly displayed commentary role another landmark name appears – Henrik Ibsen. The Norwegian playwright is extremely topical for the era which Findley seeks to define and re-assess in his novel. The titles of Ibsen's plays are left without quotation marks and capital letters – they are included in a description within which the reader is invited to recognize a wide range of meaning and references: "Slam all the doors – not just a doll's house door. And nurture all the wild ducks in the whole wide world! Yes – and I would fire off all the guns, even though they say people never do such things… But Hedda did – and she was right." (Findley 247). Any reader who would put the quotation marks correctly and raise the capital letters would read the titles of the cited plays: ***A Doll's House, Wild Duck*** and ***Hedda Gabler***.

This is a gesture that comes to confirm once more that the names of authors and works are passwords – keys to traditions, problems, historically formed literary techniques and devices. In the case of Ibsen, he is also a password to the current problems of the time. This is precisely what the postmodern strategy is – no need to talk about the hypocrisy of the age, about the facades of the bourgeois society and what is hidden behind them, it is sufficient for the password to be pronounced and all the information will light up on the 'screen' of the text for the reader who is able to identify it.

The Brothers Grimm's fairy tale "Hansel and Gretel" plays the role of a similar password. When Pilgrim and Sybil first meet, or rather when she finds him under an oak tree, the girl has a book in her hand– the tales of Brothers Grimm. She is twelve, "too old to be reading fairy tales" (251), he is eighteen. The book in the hand of the girl is playing again the role of an identifier – a device for recognition and affiliation. It can be reasonably argued that the story of Pilgrim and Sybil is a kind of duplicate of the story of the fairy tale heroes. Like the children lost in the magic forest, the novel says, they are also lost in the woods of the whole wide world, the world of adults, the world of laws, rules and constraints. To survive in this world one needs to gain experience, to show maturity, to be able to make difference between the desired and the possible. Part of the interpretations of "Hansel and Gretel" by no accident is focused on the complex mechanisms of socialization, such as the overcoming of child's vulnerability and regressive symptoms.

As it becomes increasingly clear, the novel is consistently constructed as a spectrum of references, of intertextual meetings and engagements. There are relations clearly given in the List, others openly named in the text. But there are also other relations that exist without direct or allusive indication, generously left to the exploring attention of the readers, a genuine test to their cultural 'thesaurus'.

A repeatedly pronounced effect of the chosen intertextual policy is the opportunity to emphasize time and again the play with fact and fiction, to produce an unlimited number of stories–variations. Such an approach allows as well for the curious coexistence of historical realities and characters with fictional stories and characters. It is in such a fashion that the stories of Leonardo, Jung and St. Theresa are modeled.

There is another interesting example in this relation. The List mentions Henry Adams who is a historically accurate figure – an American writer, historian and art critic. His presence in the novel has the function of authenticating Pilgrim as an art expert. The association between the fictional Pilgrim and the historically accurate Henry Adams is through the codes of the books and the reading – Henry Adams has read Pilgrim's book and is fascinated by it. Pilgrim himself in turn comments on the merits and the shortcomings of Adams' historical writings. He can do it because he knows everything. Because he 'is' a contemporary of Leonardo, a contemporary of time itself.

A similar presentational and authenticating mechanism is at work with respect to other writers such as Henry James and Oscar Wilde references to whom can be found in Pilgrim's diaries. Direct text references can be seen in the diary, references which activate the reader's cultural knowledge and realize more effectively the consciously followed intertextual policy.

In the context of the motifs so important to the novel, associated with the images, the portraits and the making of portraits, Wilde's novel ***The Picture of Dorian Gray*** occupies an undisputed place. In certain aspects, the identification of Pilgrim with La Gioconda is comparable to Dorian Gray's identification with the portrait. The stealing of the portrait in ***Pilgrim*** is analogous to the knife stabbing in ***The Picture of Dorian Gray***. In both cases, the portraits can be interpreted as identification 'vessels' in which the essence of man is 'fatally' precipitated.

The intertextual reference is too attractive to be omitted and in the novel it is entrusted to Emma Jung:

> What if Wilde had also known? What if Wilde had been privy to Pilgrim's dilemma, and had fashioned his novel on the basis of what he knew? After all they had been friends – they had confided in one another, and Pilgrim had mourned for Wilde as one mourns only for those one trusts. The words Dorian Lisa presented themselves. And Mona Gray. (Findley 442)

What we have here is not just a citation and reference, but a typical postmodern mixture, a bricolage – a merging of names, a modeling of unexpected titles, names, identities. The coincidence of the first names of the fateful 'partners' of Dorian and Pilgrim (Sybil Quartermaine and Sybil Vane) may be accidental, but in the context of the intertextual parallels perhaps, it should be rather read as meant.

Another major text which Findley's work is obviously related to is the novel ***Orlando*** by Virgina Woolf. This work is not explicitly mentioned in 'Findley's List', but is knowingly 'men-

tioned' on many levels. One might be rightly tempted to view Orlando as the modern pilgrim and Pilgrim as the postmodern pilgrim, if the contemporary literary scene has not already accepted Virginia Woolf's hero as an early precursor of the postmodern tendencies that have dominated contemporary literary criticism in last half century or so. Some of the most important points of conceptual and image overlapping are revealed herein. Orlando is immortal, he crosses the cultural eras under different identities, thus recording and evaluating their differences. Like Pilgrim, Orlando knows the drama of transfiguration – a man who finds himself in the role of a woman – a 'He' who all of a sudden becomes a 'She'. The flesh that combines the power of the man with the sensual grace of the woman – once more, things 'well-known' to Pilgrim.

The image of the oak occupies a symbolically important place in Woolf's novel. In a manner similar to Pilgrim, it refers to the power, the root, "the earth's spine" (Woolf 18). The dream is a place of transformation – after the deep and dangerous dreams the hero is no longer the same. This often means memory problems, but more often it would lead us to identity change. The famous quotation of Woolf: "Memory is the seamstress, and a capricious one at that" (Woolf 75) engenders interesting trends in European literary development.

Long before Findley, Woolf's novel relies heavily on the games with time – the clock time and the time of consciousness run on different dials. Clothed in the words and the imagery of the novel, it means to go out after breakfast as a man of thirty and come back for dinner as "a man of fifty-five" (Woolf 96). The possibilities of anonymity and "the delight of having no name" (Woolf 101) are also a point of discussion in Orlando. Clothes and cross-dressing are inevitably perceived as signs of a complex identity transfer. Cross-dressing can mean for what is hidden below the surface to emerge. Well before Simone de Beauvoir, Woolf's novel makes the clear suggestion that a woman becomes a 'woman', she is a social and psychosomatic effect, something that is created. So the theme of the dual sexual orientation derives naturally from the transmutations of the hero/heroine, a theme that would echo in ***Pilgrim*** seventy one years later.

A close comparative analysis between ***Orlando*** and ***Pilgrim*** is beyond the scope of the present work even though many more points of similarity and interesting analogies can be found and indicated. It is more important to conclude that in this case there is an active reference of one text to another. The 'old' text is absorbed, transformed and 'uncompromisingly' used for the needs of the new message. In an era that regards authorship mainly as an intellectual property right and a system for protection of the 'original text', Findley would hardly escape reproaches of lack of originality, subcreation and appropriation.

The novel ***Pilgrim*** does not just 'quote' ***Orlando, The Picture of Dorian Gray*** or any other book in the Library, it is constructed in parallel with the Library itself. It works not only with the texts 'catalogued' in it, but also with their receptive existence, with their culturally stabilized images.

What is most important from the observations made thus far is the suggestion that literature is a legitimate participant in the construction of the notions of reality, a powerful creator of attitudes, conventions, references, links, values, identity and otherness.

The literary institution, in all its dimensions, is the palimpsest, from which the pen of the postmodern writer takes advantage.

The Postmodern novel is presented as a tireless worker in the field of the Encyclopedia. A careful Librarian among the catalogues of the Library. A Wanderer in the textual universe of literature. An asylum for everything perishable and unsightly that has previously been kept far aside from the Selected, the Unique and the Eternal.

The palimpsest brings out and encourages the readers' readiness to pause at a point defined only by their own intent and their own times' perspective. Its main feature is multiplicity – multiplicity of what has been attracted not only as texts and codes, but also as proper mind-sets in order to realize and evaluate such a policy. The readers are offered a chance to co-experience the infinity of experience, to detach themselves from the limited horizon of their own world, to enter the plurality and evaluate it not as a semantic disaster or a maze without an exit, but as an interpretative good.

Modernist literature is defiant, arrogant, demanding to the reader. It decries the low, despises the mass and the popular. Postmodernist literature is ready to cooperate with any reader's attitudes, to submit Ariadne's thread to him and lead him through the textual labyrinths. The writer and the reader unwind the clew together while enjoying this game of loss and hope.

As indicated earlier the palimpsest is not hierarchical, but stereoscopic. This, however, does not rule out the possibility of monitoring and evaluating differences. The traces left in the palimpsest have their own specificity and their study is, in fact, an attempt by the reader to gain insight and orientation into the differences, a 'training' in the historical configuration of meanings. The reader has the opportunity to open the Encyclopedia, and testify to the survival of various 'text fossils'. To feel the joy of the infinite diversity of worldviews, horizons, writings and inspirations.

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