

Peter Ackroyd's *Dan Leno and the Limehouse Golem*: A Lyotardian Study

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ABSTRACT

This study traces instances of metanarrative in *Dan Leno and the Limehouse Golem* by one of the contemporary English writers, Peter Ackroyd. The concept of metanarrative first introduced by Jean-Francois Lyotard; he described postmodern era as the epoch of "incredulity toward metanarratives" (1984, P. xxiv), he asserted that the world is a construction of stories or narratives but these narratives are never innocent nor natural, but always selective and rhetorical. Metanarrative claims superiority over other narratives and seeks to legitimize itself as the only ideology leading to Truth and proclaims a universal and sacred goal, which leads humanity toward ultimate salvation and progress, meanwhile its totalitarian and universalizing ideologies suppress and neglect fiercely individual and cultural differences.

Marxism in *Dan Leno* is represented as a modern Gnosticism. In order to destabilize Marxism as a religious metanarrative; the novel makes parallel between Marxism and Cabalism in many occasions.

In order to deconstruct the metanarrative of realism, the study destabilizes the canonized 'truths', such as totalizing views about history and casts doubt on the capability of language and art as a photographic device to represent reality.

KEYWORDS: metanarrative, Lyotard, narrative, totalizing, truth.

INTRODUCTION

Metanarratives function as barbed wires, where man is taught not to cross them. Just within the campus of these barbed wires, man has the freedom of choice, expression, recreation and living his life, and beyond that he is faced with severe punishment. These metanarratives under different occasions are celebrated, remembered and reminded in order to remain always fresh. Indeed, these are the real legitimized instruments, which are used by the superpowers and the micro and macro rulers to dominate the suppressed helpless citizens. Lyotard is the first postmodern writer, who raises the banter of resistance against these preventive metanarratives. Lyotard's most important conceptualizations of postmodernism can be summarized as follows:

- 1- It is first and foremost an incredulity towards metanarratives' and an anti-foundationalism.
- 2- Although it presents the unpreventable, it does not do so nostalgically, nor does it seek to offer solace in so doing.
- 3- It contains pleasure and pain, in a reintroduction of the sublime.
- 4- It does not seek to give reality but to invent illusions to the conceivable which cannot be presented. In this respect, there is something theological in his concept of representational art.
- 5- It actively searches out heterogeneity, pluralism, constant innovation.
- 6- It is to be thought of not as a historical epoch, but rather as an aesthetic practice.
- 7- It challenges the legitimation of positive science. (Woods, 2011, p.24)

Tracing Subversions of Metanarrative in *Dan Leno and the Limehouse Golem*

Realism: a construct

In order to produce authentic effects, Realism employs different methods in different levels of text. The text must look real in terms of location, or setting and costumes, or even the right accent spoken by a character looks right. It sounds right so it must be real. The audience knows the character and identifies with him or her because the character behaves in a realistic way or says the right thing, or shows an identifiable response or emotion.

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What is represented in the text must be credible – could happen in real life; if the plot is too far-fetched or out of character; the audience will not accept it. The textual world is utterly unreal, but it is made to seem to be real. If the representations correspond with what is expected and recognized by the audience and sounds right, it is real, even if it is not.

Depending on the form or the genre, the audience will apply judgment whether this is the right or wrong way of representing reality in the text. For example, if a cartoon uses codes, which are recognizable, the audience makes such a judgment and accepts it as real. It is a cartoon, but it becomes real because it is encoded in such a realistic way.

Realism is a construction with its Technical codes and Methods corresponding with what is expected and recognized by the addressee. It is not important how much realism is there, what is important, is that how much it seems to be real. Therefore, the Plausibility of an event that is the audience's acceptability of the verisimilitude of an event is the case. In other words, the credibility of a situation depends on the audience and there is not something inherent in it. Hence, credibility subordinates realism.

The world itself took that form for a moment because it was expected of it. It created that figure in the same way that it creates stars for us- and trees, and stones. It knows what we need, or expect, or dream of, and then it creates such things for us. . ."(Ackroyd, 1995, p. 69-henceforth Ackroyd).

Here, Ackroyd does not speak of imagination and the power of mind in creating an illusionary world:" Herbert is not a man of any great imagination. . ."(p. 68) to create an illusionary image of Golem, he actually sees it because he expects it. Therefore, reality has something to do with expectation of the audience; it is not something innate.

Autobiography and Biography: A fiction

Autobiography claims a totally different position from pure fiction, as Sukenick (1932-2004) ‘‘ranks autobiographical fact at the same level as any other forms of real world data- facts like: almanacs, encyclopedias, science and historical research’’ (Hänninen, 1997, p. 51).

The reader of *Dan Leno* may wonder whether what he has glimpsed is the real or not. There are two autobiographical accounts in the novel, one is said through the mouth of Golem, whose identity remains doubtful till the end of the story the reader supposes that the diary belongs to John Cree, but at the end, there are some hints which reveal that the writer of the autobiography and the Golem of Limehouse is indeed Elizabeth Cree; ‘‘there is a bit of a game en travesty. . . when the female serio puts on her male clothes and fools them all. Then some of the flash girls have a shocking bit of bad luck. . .’’(Ackroyd, p. 272).

Another autobiography is told in the form of an oral autobiography, the things Lizzie Lambeth Marsh says about her past life. She tells the story of her life to other characters, not as it is earlier revealed to take place, but the way it is more conceivable to them—the things the other characters expect to hear:

I told her [Doris] that my parents had died when I was very young, that I had earned my living as a seamstress in Hanover Square, and that I had run away from a hard mistress before I had found lodgings with a sail-maker in Lambeth Marsh. After that, I had been found by Uncle and Dan Leno. Of course she believed my story - who would not? - and throughout my narrative she patted my hand and sighed. At one point she began to cry, but then wiped her eyes, saying, 'Pay no attention to me. It's just my way (Ackroyd, p. 81).

Elizabeth Cree is self-consciously constructing herself, as she likes in her autobiography, in other words she picks up just those images she likes and puts them in her diaries. She constantly gives false images about her personal life to the reader and other characters in the novel: ‘‘She hides the past, maintains the fact repressed or at least beautified for various personal or ideological reasons’’ (Hänninen, 1997, p. 10).

Realist Writer: The High Mission

In *Dan Leno* the issue of realism is mostly explored through the figure of George Gissing. He was an extremist naturalist and realist; his novels were so much devoted to realistic canons that more deal with a bitter social cry than a form of art. His real life also was like a melodrama, he was married to an alcoholic prostitute in order to save her from moral decline and wretchedness, but after marriage, she continued to earn her drink through prostitution.

Realist Writers assume the mission to play the role of a mirror in order to reflect the problems of social poverty, misery and crime resulted out of it. Realist writers such as Gissing believe in emancipatory narratives. Symbolically Gissing wants to rescue Nell from poverty and misery by his writings. Yet, ironically his style and writings, and even his personal attitude to life are not realistic; it has more to do with romanticism and melodrama.

Even his true intentions are not ultraistic, while writing novels or essays, he dreams of a secure spot in the literary market place or win fame through his literary endeavors.

It seems that Gissing's life is textual, and sometimes in the novel, Ackroyd puts emphasis on the textuality of his life and blurs the borders of reality and fiction in order to destabilize the distinction between history and fiction, truth and lies. 'There was another element involved in his cognition of his surroundings; sometimes he looked upon them as a form of experience, with his own life as a self-conscious experience in realism' (p. 136).

Ironically Gissing has read Emile Zola's volume of essays. *The Experimental Novel*, and has led his life based on that book in order to confirm his faith in "naturalism, la verite, la science". Ackroyd brings some examples of Gissing's failure in authentic realistic representation and informs us"

despite Gissing's interest in realism and unstudied naturalism, his own prose encompassed the romantic, he refers to Charles Babbage's Analytical Engine, in his notes as a 'towering Babylonian idol' which faces out towards the heaving masses [and this] was not the language of a realist'. In his assumed realistic style he had written a book titled *Workers in the Dawn* in which "he had bathed the city in an iridescent glow and turned its inhabitants into stage heroes or stage crowds on the model of the sensation plays in the penny gaffs. (Ackroyd, p.137)

Ackroyd by choosing George Gissing as the character of his novel aims to show that reality could be much bitterer than the thing represented in realist novels. Gissing's real life is even much bitterer than the ugliness shown in his novels. Ackroyd shows that Gissing's realist novels were incapable of representing this reality because, he escapes from reality and retreats to his books from the ugliness of his real life: "If there was to be rest for him anywhere in this world, it was among his books" (p. 148).

Intertextuality

An ideal realist novelist takes the role of a reporter who gave statistic reportage by employing scientific methods, revealing the reality of people's everyday life. "George Gissing composed an essay [on the nature of society] in which he attempted to explain the role of data and statistics in the modern world [and extolled the virtues of Charles Babbage's Analytical Engine]" (Ackroyd, p. 139).

Language can refer to the reality of outside world and far more than 'reality', it represents other texts of course; Ackroyd's novels show high tendency in showing the intertextual nature of the texts. This study uses this characteristic of his novels as destabilizing high notions about originality and emphasis of postmodernists on the textuality of the reality. When the aspiring realists in the book, John Cree, Gissing and Marx, plan to write about poverty and crime of the streets, instead of referring to the streets to collect their material, they prefer to study about poverty and find their materials in the library and books. Therefore, they find reality not in the streets but in the reading rooms.

John Cree in order to write his play, reserves Plumstead's *History of the London Poor* and Milton's *A Few Sighs from Hell*. Both books were about life of the poor and the beggar in the capital. By coincidence, John Cree sits between George Gissing and Karl Marx, and they, too, exemplify the same idea that texts are quite as much, or more, based on other texts as the 'reality' they are supposed to depict: Karl Marx is reading Tennyson's *In Memoriam* and *Bleak House* by Charles Dickens. while thinking about the composition of a long poem, which is to be set in the chaotic streets of Limehouse and entitled *The Secret Sorrows of London*, while reading *Bleak House*, Marx reaches that point where Richard Carstone asks, on his deathbed, 'It was all a troubled dream?' Marx finds the remark interesting, and writes on a sheet of lined paper, 'It was all a troubled dream' (Ackroyd, p. 45).

The true spiritual center of London, where many secrets may finally be revealed is the Reading Room not the streets of London. The library in Gissing's words "the valley of the shadow of books" (Ackroyd, p. 270) is where Dan Leno encounters Joseph Grimaldi, his inheritor; Karl Marx has studied there for many years, and has created a giant system, Marxism, out of the books, and it was there that all of them dreamed of future fame.

What all these instances essentially highlight is the fact that realism, like any other genre, is based on a set of rules. Ackroyd emphasizes the intertextuality behind literary realism; he believes that:

there is hardly anything special" about "sociohistorical subject matter" because it tends to circle around "certain conventionalized areas, such as low and middle class life" Ackroyd tries to make a parody of realistic style; the narrator of Dan Leno itself seeks to be authentic and rendering a realistic account. (Hänninen, 1997, p. 80)

It [*Dan Leno*] employs some of the stock items of 'realistic' fiction, including details of poverty and drunkenness, social degradation and the suffering of the laboring masses, scenes of people dressed in rags, children naked and half-starved, stray dogs eating scattered remnants of rubbish or excrement. (p. 63)

Ackroyd self-reflexively derives our attention to the intertextuality of *Dan Leno*: the narrator of *Dan Leno* has gained his material for writing from the books and texts. When describing, for instance, John Cree's appearance, his height, the color of his eyes... he says "as the phrase then was". (Ackroyd, p. 54) So he provides his information about his character from other's phrases, so his knowledge is mediated by the language and phrases.

Indeed, parts of *Dan Leno*, is like novels of social complaint – like the gloomy scenes in Dickens's *Hard Times* – and this is exactly the point: Ackroyd arranges imageries and metaphors in such a way which create the illusion of 19th century realism. Nevertheless, at the same time he pokes fun at this realistic illusion by the very use of intertextuality. Ackroyd is not living in 19th century London; however he has written realistic passages about the social problems of the novel's setting, 1880.

He supplies the background information of the sociohistorical scenes from other texts, novels, history books, biographies, and etc. "Ackroyd's 'realism' is learned and imitated from other books, which suggests that so is much of the realism of the 19th century novelists" (Hänninen, 1997, p. 9). *Dan Leno* imitates the realism of 19th-century London, but it is not a realistic work. It is self-consciously reflexive of its artistry, and its construction. Its deliberate intertextuality and its application of the conventions of realism ironically destabilize its realistic effects:

Charles Dickens and certain 'problem novelists' had described the horrors of urban poverty before, but these accounts were characteristically sentimentalized or sensationalized to take accounts of the public taste for Gothic effects. Newspaper reports were not necessarily more accurate, of course, since they tended to follow the same patterns of melodramatic narrative. (Ackroyd, p. 288)

Variant narratives— like newspaper reports or story of the past—represent their own notions of reality; we either believe or do not believe them, despite the complex relationship they have with the 'real world'. The conventions demand what is proper in a narrative and what is not and, 'truth' is not an absolute concept; it is extremely relative, largely reliant upon aesthetics of representation.

Jewish Victim: A Realist Genre

Ackroyd parodies another realistic genre (cinematic or literary) that is realistic representation of the 'Jewish victim' (innocence and harmless individual) confronted with the ultimate brutal bureaucratic murderous ideology known as Nazism. The genre can be realized, as an intense emotional blackmail that aims to depict the history of the 20th century through an emphatic identification with a phantasmal faultless Jewish protagonist.

This realistic genre has been rather successful: it is always Jewish innocence that faces institutional state of terror. In *Dan Leno and the Lime House Golem*, 'Solomon' could be the symbol of 'Jewish victim'. There is another realistic representation of Israeli's literature at work here; 'Salomon' is phonetically related to 'Samson'. In Israel/Samson, who is nothing less than a genocidal murderer, is regarded as an eternal hero. Samson is there to take a dualistic role to be at the same time the symbol of Israel's agonies as well as to suggest the Israelites that the Jews will never again be sent as lambs to the slaughter.

Golem could be the symbol of everything produced by language. The very nature of Golem is variegated and playful, so like the history of holocaust, its truth remains ambiguous.

Limehouse Golem is a product made by human being. It has a highly controversial and uncertain identity with no special gender. In the Jewish legend, Golem is a creature made of clay and brought to life by magical incantations. It seems that public bilateral brutal disbelief toward one another, gives the name of Golem to a savage murderer.

Golem is imitating the shape of human being; it is given life by reciting some letters, so there are some hints to the power of language and words in the creation of one's self. Golem comes to being by reciting some words and is given different shapes through the various stories, which public narrates about it, so each person makes a different story of Golem. There are various narratives about this creature but all of them derive from the same origin that is fear.

Arias and Pulham suggest that "neo-Victorian fictions are less concerned with the concrete, empirical "quasi forensic" recreation of the past and more with its final unrepresentability" (2009, p. 254). Golem's elusive shape constantly changes, and this refers to the idea that there is something unrepresentable and unmanageable in the truth of history in general and Jew's history in particular.

Marxism: A Gnostic, Religious Metanarrative

Marxism is not just politics and economics. It is considered to be an ideology; it is not just about politics, history or economy, it is also a world view, a way of looking at and explaining the world. As such, it encompasses philosophy and religion. While it has a strong quasi-religious essence, ironically declares skepticism and disapproval

for philosophy and religion. The modernist speculative discourse, Marxism has much to share with the traditional religious narratives; it rejects religion and superstition only to build its own secular or political religion:

Exactly the same mythos is superimposed upon the historical data. So as much as Hegel, Marx subscribes to a Bohmenist version (with its Valentinian Gnostic echoes) of the theodicy of political economy: history shows a record of suffering, but it is necessary suffering for the sake of the liberated future. Thus the Marxist critique of religion turns out to be only possible within a new variant of a Gnostic, and so 'religious' metanarrative. (Milbank, 2006, p.190)

Modern Gnosticism has had an effect similar to that of the ancient Gnosticism in terms of its dissatisfaction with current situation and its enthusiasm for revolution directed to ultimate salvation and emancipation for human being:

The revolution, in Marx's vision, was to leave nothing of the world standing that humanity had until then endured. Such radicalism has allowed Eric Voegelin to describe Marx as a "modern Gnostic intellectual". Marx in his account was dissatisfied with his situation, believed all problems stemmed from the wickedness of the world, thought that salvation was possible and that human action could bring about a change in the order of things, and, finally, contended that it was possible to perfect the order of things. The preservation of Gnostic attitudes explains why Marx sought "the knowledge-gnosis – of a formula as a prophet to proclaim his knowledge about the salvation of mankind" (Halfin, 2000, p. 61)

The Jewish legend of the Golem narrates the story of a clay man brought to life in order to serve as a heroic figure in the Jewish ghetto of 16th century Prague. Golem is a monster shaped creature made of clay and given life by supernatural power resides in the words. Only a holy and god like figure has the secret knowledge and formula of making a Golem. In the Jewish legend, Golem comes to being in order to save Jewish community from the various calamities, on the contrary, it kills its Cabalistic creator and brings about destruction and havoc and becomes the object of horror. Golem, in *Dan Leno*, "was supposed to have been given material shape in the laboratories of Hamburg and Moscow" (Ackroyd, p. 4).

Solomon Weil is a Jewish cabalist and considered to be "the last of his line" (Ackroyd, p. 94). Cabbalism refers to the beliefs of a sect of Jewish Gnostics, who flourished in the mid-eighteen century. It is the knowledge of how to create a Golem. Cabalists are all extremely reserved about their knowledge both in defining and control. These Religious sects always present themselves as possessing greatly arcane and forbidden knowledge which resides in the high position intellectually and morally, where only truly enlightened minds will fit in, and others not so much talented are doomed to be kept in the dark.

Cabalists' "central article of faith concerned a form of perpetual reincarnation in the lower world, through which the inhabitants of the earth were continually reborn in other places and in other circumstances" (Ackroyd, p. 95). In *Dan Leno*, Marx and Solomon are polar Characters. Ackroyd emphasizes this by pointing to the so much closeness Marx feels with Solomon Weil; after Solomon's death Marx feels he was reborn in him "was he one of the chosen, who would know that he had once been Solomon Weil?" (ibid:).

The Novel makes parallel between Marx and Weil, a religious figure, in many occasions. They had started speaking German together perhaps because they had recognized some familial resemblance. Solomon Weil was born in Hamburg, coincidentally in the same month and year as Marx himself". They are from analogous German-Jewish milieu, they are interested in cabbala and theoretical enquiry and subtle disputes of learning", and finally Solomon Weil is murdered instead of Marx.

In order to shatter the revolutionary metanarrative of Marxism, Ackroyd resembles the science proclaimed by Marxism with the knowledge of creating a Golem, cabala and Gnosticism and makes a parallel between Marx and a power man maniac, an allegedly god and holy figure who could bring clay statues to life by reciting magical and sacred words.

Utilitarian Enlightenment: A Horrific Metanarrative

Charles Babbage is the inventor of the first calculating machine and is considered to be the grandfather of the modern computer. Gissing had it in mind to write a novel about Babbage's Analytical Engine in which he could discuss Mr. Babbage's social ideas: "He was a philanthropist... who believed in the greatest good of the greatest number" (Ackroyd, p. 118). Gissing "was struggling to understand Babbage's principles of numerical form in the context of Jeremy Bentham's notion of 'felicific calculus'" (p. 113). The Greatest happiness principle or the philosophy of utilitarianism is first introduced by Jeremy Bentham (1748-1832) and John Stuart Mill (1806-1873). It is the belief that usefulness is the only standard of ethics.

Mr. Babbage put too much faith in the capability of his machine and claimed that if merely we could compute the rate and “growth of the poor, then we could take proper measures to alleviate their condition” (Ackroyd, p. 119). The novel raises the question that “could this voluminous and intricate engine truly be the agent of progress and improvement?” (120) and then dismisses the analytical engine as:

the metal demon summoned by the sullen appetites of men” and the product of the vision of the world, in which all phenomena were notated and tabulated; it had been conjured up like some golem here, in Limehouse, among the disease and suffering” (ibid ;).

Charles Babbage’s engine which indicates the beginning of the enlightened age and is the forerunner of the modern computer is compared with Golem because both of them are man-made constructs which are brought into being in order to improve human condition, but they are of no use for a poor one like Gissing and merely a reminiscence of the disastrous situation in which he was located:

It served to remind him of what he was, a number, one of the 18 per cent of city dwellers who were sick at any given time and one of the 36 per cent who earned less than five guineas a week. (Ackroyd, p. 123)

Although, Gissing writes an essay about the merits of information and “statistics in the modern world” and praises the virtues of the Analytical Engine” (p. 138) and its helpful statistical information in alleviating the suffering of poor although, but, “he could hardly believe that, if men were informed of his condition his lot would in any sense be improved for him to be a statistic or an object of enquiry would mean that he was degraded still further.” (p. 114)

The concept of information is questioned here in two aspects: one is that gaining true information and understanding in relation to human condition is not possible through merely statistical data:

To be informed by statistical evidence was neither to know nor to understand it was an intermediate stage, in which the enquirer remained at a distance from which the true reality could not properly be seen. To be informed merely well it meant having no sense of value or principle but only shadow knowledge of forms and numbers. (Ackroyd, p. 114)

The other aspect is that Utilitarian exploitation of this information is not actually at the service of the poor people; it claims to bring the greatest amount of happiness for the greatest number of people but its end justifies the means like any kinds of metanarrative.

The Enlightenment notion of morality is utilitarian. Utilitarianism has much to share with the Enlightenment Project in terms of rationalism, scientific approaches to human nature and its idealistic attitude toward the possibility of human happiness:

Utilitarianism has been justly called the dominant philosophy of the mature Enlightenment.

This was a role for which it had several significant qualifications. To begin with, it claimed to be rooted in the scientific study of human nature, substituting for ideas based on religion, myth or guesswork empirical theories of sensation, motivation, and the intellectual operations of the mind. It could also be seen as a socially progressive philosophy, for many existing political, social, economic, legal and religious institutions beloved by conservatives appeared plainly defective by the test of public happiness. Utilitarianism embodied, too, a rationalism that, to enlightened minds, seemed admirably fitted to sweep away moribund ideas and the profitless practices they sustained. It gave hope to men like the Marquis de Condorcet, who believed passionately in the perfectibility of man and the possibility under suitable arrangements of true human happiness on earth. Writing in the shadow of the guillotine, Condorcet looked forward to a future epoch of the world in which no one would go hungry, when all illnesses could be cured and life expectancy increases without limit, slaves would be freed and women gain equality with men, war would be abolished and the arts and education flourish. This was a more comprehensive scheme of improvement than any dreamed of by Bentham, and a good deal more utopian; but it exemplified a similar impatience with the status quo and the same sanguine belief in the power for change of an energetic good will supported by science. (Scarre, 2002, p. 49)

The main “social and economic” theory of the late Victorian London according to Onega (1999, P. 135) was derived from “Adam Smith’s economic and social philosophy of the free market and on Malthus’s ‘iron laws of wages’ by appealing to Darwin’s theory of natural selection”. For them miseries, alcoholism and natural diseases

are welcomed because they believe that over population is dangerous and it will make shortage of food and international famine so they deliberately keep poor people in disastrous situation:

The prevailing social and economic philosophy of this period [late Victorian London] was based on Adam Smith's economic and social philosophy of the free market and on Malthus's "iron laws of wages" by appealing to Darwin's theory of natural selection. For Malthus and Ricardo, wars and natural disasters such as pestilences were considered necessary natural controls, which in addition to the many miseries and vices like alcoholism that afflicted the poor, would check the growth of the population and thus prevent the inevitable universal famine predicted by Smith's economic theory. The application of these ideas materialized in an Industrial Revolution whose success entailed the suppression of all restraints to economic benefit and the maintenance of unemployment and inhuman working and housing conditions for the poor. Its moral justification was provided by Calvinist-Evangelical emphasis on personal salvation and on the conviction that poverty was ordained by God. (ibid;)

This kind of monstrous philosophy abuses statistical information in order to prevent overpopulation. In this philosophy, Golem becomes the subject of salvation and salvation here is equal to murder, and so murder becomes a sacred art and Golem a hero murder is considered to be doing a favor for its victims, which gratifies their wishes: "I opened the bag and then with a quick movement took my knife and cut her across the throat from left to right...she sighed and seemed eager for more, so I obliged her with a few deep cuts". (Ackroyd, p. 62)

Horror also indicates our inherent distrust about a comprehensive progress especially due to obscurity and complexity of human's true intention, which makes scientific innovations vulnerable to lots of possible misuses:

In criticizing lofty Enlightenment values it [horror] casts doubt on our highest moral intentions. Horror forces us to take seriously the darkness within our own nature, which cannot be overcome with technological wizardry. Now, of course, not all scientific exploration produces lumbering, fearsome monsters, but it is significant that the chaotic, regressive, and often supernatural genre of horror was born so closely together with the rise of Enlightenment values such as rationality, progress, and a generally naturalistic understanding of the world. Noel Carroll, writing about the genre of horror, therefore appropriately calls horror the "underside of the Enlightenment." (Fahy, 2010, p. 37)

Metanarrative includes a kind of horrific monstrosity; it comes about as a result of justification in the process of reaching its sacred and big goals by forcing suppression, murder and destroying anything on the way.

Conclusion

The study tried to show that the ultimate goal of all the metanarratives ranging from Enlightenment, Christianity to Marxism even if it remains beyond reach is human emancipation and freedom. Metanarrative often tries to legitimize itself by using universal reasons, attributes universal needs to all human beings, so it becomes inevitably a tool of power and oppression due to its non-tolerant and totalizing ideologies.

Marxism dismisses capitalism, bourgeoisie, religion and superstition only to organize its own secular or political religion and makes a religious metanarrative. Marxism has a lot of similarities with traditional religious narratives: both provoke revolutionary uprising in order to build a utopia through following their universalizing ideology.

Horror, which is depicted in this novel, indicates our inherent disbeliefs about the ultimate progress promised to be fulfilled by the Enlightenment project; it challenges our great moral intentions: "Horror forces us to take seriously the darkness within our own nature, which cannot be overcome with technological wizardry" (Fahy, 2010, p. 37).

The Metanarrative of realism convinces us to look at the world as an assemblage of particular facts, leads sensations and mind to the ultimate Truth, so the very nature of realism is totalitarian and universalizing. Postmodernist writers such as Ackroyd by merging reality and fiction shows us that we are living in a world of narratives or micro-narratives, which are rhetorically and partially constructed, and do not conduce to absolute Truth.

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