

Campbell's Soup Can, 1962, Andy Warhol. Anti-authoritarian by nature, postmodernism refused to recognise the authority of any single style or definition of what art should be. It collapsed the distinction between high culture and mass or popular culture, between art and everyday life. Art and everyday life were similarly intermingled in Auggie Wren's Christmas Story, a short-story Paul Auster published in The New York Times. An intradiegetic narrator tells his meeting with Auggie Wren, an «impish, wisecracking character» who shares the narrator's passion for art. Auggie playfully provides the narrator, who is in need of a Christmas story to publish, with one in exchange for dinner. Amidst these plural interactions, diverse narrative voices and various fictional identities, one may then wonder how to exist, how to be someone through such playful plurality.

After poring over the creation of a realistic setting to reflect upon the limits of narrative truth not only shall we expatiate upon the way how the authorial voice is being debunked but we will also elaborate on the search for identity through plurality and literary filiations

The creation of a realistic setting

a) the effet du réel
(setting/versimilitude/toponymy)

b) truth vs fiction
(metafiction/unreliable narrator/lies/faction)

creating a realistic setting to reflect upon the limits of narrative truth

The recreation of a narrative

a) a fragmented narrative
(Poïoumenon /pastiche -artistic filiation/ time)

b) narrative = a game
(suspension of disbelief/give and take/playfulness)

debunking the authority of ONE authorial voice

The creation of a fictional identity

a) fictional identity
(false names/pen names/ identity =social construct)

b) the artist as an exceptional creator
(artistic filiation/ a specific place/ provider of pleasure)

a search for identity through plurality and literary filiations

In Paul Auster's Christmas story, the author sets a fictional true-to life setting in order to ponder over the limits of narrative truth. In so doing, as a postmodern artist, in

Auggie Wren's Christmas Story, Paul Auster will rely on literary conventions as fragmentation, unreliable narrators, pastiche, poioumenon to reject the authority of one authorial voice and celebrate the possibility of multiple meanings, various voices. Tongue-in-cheek, the author will therefore offer a fictional mirror to the reader so that this faction -fact/fiction- and artistic filiation, enable one -the reader, the author- to eventually find one's voice, one's identity in that multiplicity. This will therefore substantiate Harold Pinter who asserted : "There are no hard distinctions between what is real and what is unreal, nor between what is true and what is false. A thing is not necessarily either true or false; it can be both true and false."

Poioumenon : A specific type of metafiction in which the story is about the process of creation (sometimes the creation of the story itself).