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MANIFESTATION OF LYOTARD'S DECONSTRUCTION OF METANARRATIVES IN ROBERTO BOLANO'S 'NIGHT IN CHILE'

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Abstract

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Robert Bolano is one of the prominent Latin American writers after Gabriel Garcia Marquez. Most of his works received fame after his death. He talked about dictatorship and the oppression of the state in his works. The study aims to analyze *By Night in Chile* through the lens of Lyotard's death of Metanarratives. It delves into how Bolano represented and deconstructed the notions of the state, intellectuals, and then the institution of the Catholic church and clergy. The study explores in detail all these notions through an in-depth analysis of the text. The study is new and innovative as it authenticates itself through analysis and invites new aspects for interpretation.

Keywords: Deconstruction, Metanarratives, Narrative, Clergy, Intellectuals.

Introduction

Postmodernism

Postmodernism, owing to its versatility and complexity, principally emerged as a way of life in the post-World War II era which affected and influenced the literary tradition of the time. This period is marked by disillusionment, skepticism, and a loss of faith in grand narratives. The horrors of world wars, the Great Depression, and the political, economic, and social turmoil of the time all contributed to a growing sense of fragmentation and uncertainty among the people of the time. The bitter, rather brutal, reality of all these phenomena continued to reach the masses through the simultaneously expanding mass media. The post-World Wars era witnessed a great shift from literature being an embodiment of "fantastic" ideals to the hostile world of "reality," a bitter pill hard to digest. These cultural shifts compelled the postmodernist writers to respond accordingly by experimenting with new narrative forms, challenging established norms, and blurring the boundaries between high and low culture. Not only is literature of the time characterized by a rejection of traditional storytelling techniques and a focus on metafictional elements, but postmodernist literature also challenges the conventional notions of authorship, truth, and reality, and embrace fragmentation, intertextuality, and irony. Death of metanarratives was also assumed to be the characteristic feature of the time.

Delimitation

The current study aims to explore the postmodern notion of "Death of Metanarratives" concerning Roberto Bolaño's "By Night in Chile," a debut novella of the writer, originally published in 2000 in Spanish. The English translation by Chris Andrews, printed in 2003, has been used for the current study. A long monologue of Father Sebastian Urrutia Lacroix, this parable is his deathbed confession of his inability to show any sort of resistance to the oppressive regime of Augusto Pinochet Ugarte, the former President of Chile, who ruled

the country from 1973 to 1990, performing different administrative roles, both in the government and in the military (ICD - Pinochet - Asser Institute, n.d.). Following a military coup that toppled President Allende's administration, General Ugarte took over as leader of Chile on September 11, 1973. Before taking office as President of the Republic in 1974, Pinochet served as the Commander in Chief of the Chilean Army. His tenure as Commander in Chief ended in 1998, and he served as president until 1990. With accusations of murder, torture, and the kidnapping of political opponents as hostages, his dictatorship was well-known for its systematic and pervasive breaches of human rights. The elderly Father Urrutia, a failed priest, tells the story in the first person. The narrative covers a variety of topics, including Opus Dei, falconry, and Pinochet and his generals' private Marxist classes. Farewell, a well-known, fictional, homosexual literary critic, takes Father Urrutia under his wing when he makes his literary debut in Chile. He publishes poems and literary criticism and meets Pablo Neruda. More people applaud Urrutia's critique than his poetry, and he is dispatched on a pilgrimage across Europe to visit priests who practice falconry. Father Urrutia is a sympathetic villain in the author's eyes, and the novel is incredibly political. The boy Urrutia fights against appears to be yet another example of Roberto Bolaño putting himself into his writings. The novella is a satire that initiates Bolaño's critique of artists who use aestheticism to escape unpleasant realities and withdraw into their work.

Significance of Study

In the fields of postmodern theory, literary analysis, and cultural studies, this study on the dismantling of metanarratives in Roberto Bolaño's *by Night in Chile* is extremely important. Through an analysis of the novel's complex representations of the state, academia, storytelling, and spirituality, the study illuminates how Bolaño subverts and dismantles prevailing societal narratives in Chile. This approach encourages readers and academics to

challenge accepted metanarratives and advances our awareness of the intricacies within society's processes. The study also emphasizes how important Bolaño's writing is to the larger conversation about postmodern literature and the breakdown of metanarratives. The novel is a useful tool for anybody looking for insights into the complexities of power dynamics, intellectual compromise, and the effects of political repression because it examines historical and political circumstances, especially in underdeveloped countries.

Research Questions

1. How are metanarratives of politics, religion, and literature represented in the novel *By Night in Chile*?
2. How is the fall of political institutions and literati deconstructed in the novel?
3. How are religion and clergy deconstructed especially concerning the character of Urrutia represented in the novel?

Theoretical Framework

Deconstruction of Metanarratives has been used for the current research. According to Jean-François Lyotard's thesis of the deconstruction of metanarratives, which is presented in "The Postmodern Condition: A Report on Knowledge," comprehensive, overarching stories that purport to offer universal truths about the universe are questioned for their legitimacy and reliability. According to Lyotard, people in the postmodern era were often skeptical of these metanarratives and are unwilling to accept a single, all-encompassing explanation. Among the main components of Lyotard's deconstruction are incredulity towards metanarratives in which Lyotard emphasizes a resistance to adopting universal truths and suggests that under the postmodern situation, there is a growing skepticism towards grand narratives. Another element of this phenomenon is plurality in language games. Introducing Wittgenstein's idea of "language games," Lyotard proposes that people participate in various discourse forms while rejecting all-encompassing explanations.

To accept different, localized stories and move away from big narratives, Lyotard promotes the value of local knowledge and micro-narratives (3914). Furthermore, a decline of grand theories is another concept of theory (Nathan, 2017, p. 29). Lyotard notes that postmodern philosophers are rejecting grand theories in favor of more localized, contingent explanations, which is reducing the legitimacy of grand theories in philosophy, politics, and science. By introducing the idea of "incommensurability," Lyotard emphasizes the difficulties of drawing comparisons between various types of knowledge and the autonomy of various narratives (11). Lyotard expresses doubt about overarching narratives that provide generally applicable paths towards improvement or enlightenment and challenges metanarratives that assert linear progress or growth. While introducing the concept of the "differend," Lyotard emphasizes the lack of a metanarrative that may resolve disputes resulting from incommensurable claims by exhibiting various scenarios (35). Lyotard's theory promotes awareness of varied, local, and contextual knowledge, reflecting a postmodern move away from universalizing explanations. This method emphasizes the value of appreciating and respecting the diversity of viewpoints in postmodern society while fostering a nuanced awareness of the intricacies of language, knowledge, and power. The decision to exploit Roberto Bolaño's "By Night in Chile" and the Deconstruction of Metanarratives as a theoretical framework for analysis originates from the novel's intrinsic critique of metanarratives and authoritative discourses. Since Bolaño is a postmodern icon who questions the legitimacy and universality of overarching narratives, applying Jean-François Lyotard's theory is especially relevant. The book *By Night in Chile* deftly dismantles the metanarratives that permeate Chilean politics, history, and culture. The story is told from the viewpoint of a divided literary critic, which is consistent with Lyotard's claim that big tales

should be viewed with skepticism. Bolaño's depiction of an ethically dubious intellectual elite is in line with language games' plurality since characters participate in a variety of discourses that defy easy categorization. The work subverts attempts to impose a single interpretation by emphasizing local knowledge and micro-narratives, which is in line with Lyotard's appeal to value complex, localized storytelling. Bolaño's criticism of governmental and ecclesiastical establishments aligns with the downfall of great conceptions, while the protagonists traverse a Chilean society characterized by ethical ambiguity and political suppression. Using the Deconstruction of Metanarratives as a framework, this analysis aims to extract the many levels of meaning in "By Night in Chile," examining how Bolaño's narrative decisions add to the larger postmodern conversation about the fallibility and deceit of grand narratives and, in the end, exposing the truths hidden behind authoritative stories.

Literature Review

Research on By Night in Chile

The text in question has been an area of scholarly discussion ever since its publication and later after its publication at a translation. Addis in her treatise on the novella, addresses the ethical difficulties of portraying homelands as places of instability and digs into the complex obligation writers carry when discussing recent or contemporary national conflict. The investigation focuses on two important works that demonstrate how writers handle this difficult terrain: Roberto Bolaño's novella *By Night in Chile* and Seamus Heaney's 1975 poetry collection *North*. As custodians of language and story, writers wrestle with the moral dilemmas raised by depicting their native countries as violent hotspots (Addis, 2019, p. 75). According to the researcher, these literary masterpieces serve as furnaces in which the writers grapple with the complexity of their countries' tumultuous pasts. She further contends that "Bolaño's main character, Sebastian Urrutia

Lacroix is, like Chile itself, struggling to come to terms with a difficult history during the Pinochet regime." (81). To clarify this dynamic, the essay holds a careful discussion with prominent nationalism and literary theorists such as Giles Deleuze, Felix Guattari, Homi K. Bhabha, and Fredric Jameson. The essay highlights how literature shapes national discourse by combining the literary analyses of Heaney and Bolaño with these theoretical frameworks. The investigation goes on to look at the advantages and disadvantages of using this narrative power. Authors such as Heaney and Bolaño struggle to delicately navigate across politically and socially charged environments. As the essay progresses, it explores the complex ways in which writers use literature as a vehicle for reflection on the past as well as for participation in current discussions, all while negotiating the difficult moral dilemmas associated with depicting acts of national aggression; for instance, Addis observes that "both (the writers) approach their shared themes of speech versus silence through the medium of the first-person confessional. In this narrative mode, they can interrogate the role of the witness and the role of the writer-as-witness." (76). In the end, it emphasizes how literature has the power to alter perspectives and promote a deeper comprehension of intricate historical and social contexts. In another research article titled "Unsettling Spaces: Responsibility and Complicity in Roberto Bolaño's *by Night in Chile*, Sofia Forchieri explores the potential of artistic expression to provoke critical inquiry into political violence, especially in cases that frequently escape judicial review. The essay delves into complex ethical aspects by analyzing Roberto Bolaño's current novella and utilizing multidisciplinary theoretical viewpoints that explore the relationship between responsibility, complicity, the legal system, and the arts (97). Through the painful lens of Bolaño's work, readers are pushed to confront a different kind of duty that goes beyond traditional ideas of legal guilt. The story forces readers to consider responsibility in

a more complex way that goes beyond the letter of the law and necessitates an admission of one's place in larger sociopolitical situations. Through the integration of ideas from multidisciplinary theoretical frameworks, the article creates a conceptual framework that considers the complex interplay among responsibility, artistic expression, and complicity. It emphasizes how art as a medium can act as a potent catalyst for thinking through moral complexities that frequently elude legal classification. Forchieri desires "a common call for ordinary subjects to assume an expanded form of responsibility for the role they play in helping produce and reproduce violence." (98). The main contention is that *By Night in Chile* serves as a literary trigger, challenging readers to consider a duty that goes beyond the boundaries of the law. It forces readers to face their reluctance to accept this broad concept of accountability. The researcher holds that with its rich moral content, the story forces readers to examine their moral qualms and reconsider their ethical stances considering contentious political situations (104). By forcing readers to confront their fears and wrestle with a duty that extends beyond the bounds of the law, this investigation essentially highlights the transformative power of literature and art in negotiating the complexities of political violence. It also encourages readers to embrace a more ethical engagement with the socio-political landscape. Rory O'Bryen's research article "Memory, Melancholia and Political Transition in *Amuleto* and *Nocturno de Chile* by Roberto Bolaño" is another thematic examination of politics that Roberto Bolaño has carried out in his novel *By Night in Chile* (O'Bryen, 2011). This time, the emphasis shifts to exploring the meaning of melancholy in another book written by the same author *Amuleto* (1999). Both these works primarily focused on political instability and made a significant contribution to the larger conversation about this topic. This article's main goal is to explain the narrative relevance of

sadness in the context of the collapse of the violent political leftist groups in Latin America in the turbulent 1960s and 1970s. *Amuleto* and *Nocturno de Chile* both take on the difficult task of giving the collective memories of this era a tangible narrative form, navigating the complexities of political transition, and challenging the prevalent belief about literature's supposed uselessness in the modern world. The researcher contends that these books become agents that not only haunt the stories of political change but also challenge the consensus over the alleged fall in literary relevance through their gloomy articulation. Elaborating on this view, the researcher says that both the texts "dramatize the struggle to reclaim and give narrative form to memory in this context, marked on the one hand by ideological pronouncements on the 'end' of History, and of politics, and on the other by burgeoning academic discourse on the 'end' of literature" (475). The study challenges the traditional interpretation that reduces political failure to a mere trophy for the winners by arguing for a reading approach that gives historical ruins and vestiges a sense of futurity.

Recent Research Based on Deconstruction of Metanarratives

After an analysis of the literature regarding the text, the researchers also ventured to study some of the latest research investigations based on the theoretical framework suggested by Jean-François Lyotard, a French philosopher and sociologist, i.e. Deconstruction of Metanarratives. The subsequent paragraphs provide a brief overview of some such research done after the year 2017. Numerous literary texts have been studied with the current perspective. Sahibzada & Zaidi, in their article "Deconstruction of Self and Everything as Metanarratives in the Perspective of Buddhist Theory: A Comparative Analysis through *Blankets*", observes that one of the main components of postmodernism is the deconstruction of metanarratives (Zaidi & Sahibzada, 2018). In particular, the concept of

Metanarrative is the deconstruction of permanence into impermanence. An endless sequence of events results from the constant flow of change, a topic that has been widely examined by several writers in novels, graphic novels, illustrated novels, and poetry. The researchers contend that Craig Thompson's widely read Postmodernist graphic novel *Blankets* (2003) is a prime example, highlighting the fleeting and erratic quality of both events and individuals. This essay explores the dismantling of the concepts of "self" and "everything" by focusing on Craig's personality and the experiences that shaped his life. The study is based on the Buddhist Theory of Impermanence, or "Anicca" or "annica-vaado" discussed by Karunadasa. Simultaneously, it is consistent with Lyotard's (1984) *Deconstruction of Metanarratives*, which questions concepts such as reality and material substantiality. By comparing Lyotard's Deconstruction of Metanarrative with the Buddhist idea of impermanence, this study clarifies that although temporality is an important aspect of postmodernism, it originates from the ancient teachings of the Buddhist theory of impermanence. This philosophy teaches us that all things, living or inanimate, are inherently temporary or impermanent. It is stressed to accept this as truth and to treasure every minute that passes, realizing that change is an essential and unavoidable part of life. The results highlight the close relationship between traditional Buddhist knowledge and postmodern deconstruction, providing a nuanced viewpoint on the perennial topic of impermanence, leading the researchers to suggest that "Instead of clinging to these temporary desires and carrying fears to lose, one must accept the reality of impermanence and cherish each passing moment" (110). "The Deconstruction of "Metanarrative" of Traditional Detective Fiction in Martin Amis's *Night Train: A Postmodern Reading*" by Ali Güneş is another critique of text based on the theoretical framework of Lyotard. This essay

explores the concepts of "little narrative" or "unreliable" and "incredulity towards metanarrative" in Martin Amis's *Night Train*, presenting the book as an anti-detective narrative (Güneş, 2018). The analysis is conducted in two stages: in the first, it looks closely at the "reliable" or "metanarrative" framework that is typically used in detective stories. Detective Mike Hoolihan uses chronological evidence analysis to try and solve the mystery surrounding Jennifer Faulkner's death. The report, however, challenges conventional wisdom by arguing that a clear conclusion is thwarted by the absence of definitive evidence and the diversity of interpretations, including Mike's subjective assessment. With Mike's portrayal, Amis emphasizes how difficult it is to write a detective story with a clear ending in a time of ambiguity, fragmentation, and a dearth of authoritative narratives. *Night Train's* narrative structure defies the conventions of detective fiction by highlighting the elusiveness and complexity of truth in modern narrative.

Research Method

The current study employs quantitative textual analysis for current exploration. The roots of quantitative textual analysis can be discovered in former studies that looked at newspaper content analysis. Its principles are similar to those of content analysis in that they involve using text counts to determine the most prevalent themes and messages that are being sent. Textual analysis using quantitative methods is based on positive traditions, where observations are quantified for empirical purposes using statistics. Quantitative approaches to textual analysis, as part of a positive epistemology, deal with objective facts that place the data as solely observable and value-free. Since it applies a theoretical model or assumption to a research study and aims to establish whether it is true or untrue, quantitative textual analysis is typically deductive. Furthermore, random or stratified sample sets of data texts are typically used in

quantitative textual analysis investigations (but not always). Concerns of validity and reliability are crucial in quantitative text analysis. First, textual analysis enables a detailed investigation of the language and narrative components of the book. Bolaño uses a complex web of symbolism, language, and literary devices that need to be carefully examined. Through close examination of the text, the researchers can reveal subtleties and inconsistencies that illuminate Bolaño's use of and manipulation of metanarratives. Second, textual analysis is encouraged by Bolaño's narrative structure itself. The narrative of "By Night in Chile" is a monologue delivered by a dying priest that deftly combines observations from the priest's perspective, historical events, and memories. To identify the underlying metanarratives and dismantle them throughout the story, one must pay close attention to this intricate structure. Through textual analysis, researchers can dissect the layers of storytelling and pinpoint specific occasions where Bolaño subverts and questions conventional narratives. In addition, examining Bolaño's subversion of big historical narratives or overarching narratives within the novel is crucial to grasping Lyotard's thesis on the Deconstruction of Metanarratives. The story of "By Night in Chile" is subjective and fragmentary, reflecting the postmodern mistrust of universal truths. Through textual study, researchers can identify these moments of deconstruction and see how Bolaño challenges, upends, and provides alternatives to prevailing narratives. Conclusively, textual analysis is essential to a thorough examination of "By Night in Chile" within Lyotard's Deconstruction of Metanarratives. It permits a sophisticated comprehension of how Bolaño's complex narrative strategies and linguistic decisions aid in the dismantling of the novel's main narratives.

Analysis and Discussion

Deconstruction of State as Metanarrative

The first metanarrative that this novel challenge is the role of the state as a protector, a mother rather than the state here is presented

as an oppressor. Bolano in his novels presents the atrocities committed by the state. This is reflected in the condition of people. They are not supposed to question the writ of the state. Chile was termed as "an altar for human sacrifice" (55). They are not supposed to question the writ of the state. Not only the laymen, but even the intellectuals in Chile adhere to the state-narrative. In a discussion between Urrutia and Farwell, discussing the future of Chile termed their country as "Palatine Anthology" and "it's just a tree, I see a tree, the multiple, monstrous silhouette of its dead leaves on the ground, like a sea drying up, it looks like a sketch of two profiles, but it's a tomb out in the open, cloven by an angel's sword or a giant's club" (77-78). These images show Chile plagued by death and destruction just like a barren tree that is facing exile and injustices.

Deconstruction of Academia and Intellect as Metanarratives

This leads to the destruction of another metanarrative i.e. the role of academia and intellectuals. Bolano himself was a victim of the atrocities of the Chilean state and was imprisoned in Pinochet's regime. Through the characters of Lacroix, Farewell, and other literary personas he has presented the deceptiveness and unworthiness of literary works produced under Fascist patronage. The kind of intellectuals presented in the novel are traditional, not revolutionary, they align themselves with the state's narrative. They appeared as political products of society. This is explained in the party scene in the novel where all the intellectuals gathered at Maria Cannale's house and discussed current literature. She appears as a great hostess, but her views align with right-wing politics and she agrees with the policies of the Dictator. Urrutia narrated the incident when one of the poets there started narrating a poem against the state "she would suddenly appear carrying a tray piled high with empanadas" (109) which suggested her favor of Pinochet's regime. The same house also has a basement cell in its basement which was

accidentally discovered by one of the guests who lost his way after getting drunk. "He opened the door and saw the man tied to the metal bed, blindfolded, and he knew the man was alive.... but he wasn't in good shape, for despite the dim light he saw the wounds" (121). None of the guests discussed this horrendous sight with each other and kept on enjoying whiskey and food. Bolano has mentioned the same event in one of their short essays, *The Corridor with No Apparent Exit* where he attended a dinner party at the house of renowned author Diamela Altit. He told about a woman who hosted parties at her home, but she was an undercover agent who was married to a North American agent of DINA. Bolano expressed his contempt for such literature "that's the way the literature of every country gets built" (168) He also shared how people get awards and recognitions from such governments. "In fact, she, the hostess, wins a short story or poetry prize offered by the only literary magazine that kept running in those years, a magazine of the left." (168) this shows that intellectuals get their recognition not based on their work but through contact and political favors. Urrutia was also one of the famous critics of Chile and his reviews were published in renowned magazines. Being an intellectual he had a social responsibility to raise his voice against the human rights violation which he didn't fulfill. When the military coup took place, he overlooked his social responsibility by confiding to study Greek classics. He called those years as "Years of Steel and Silence" (103) and suggested that Chileans had to behave sensibly by being "discreet, logical, balanced, careful and keeping their heads down." (103) This was the general attitude of society at large which Bolano contempt in his works. This silence has led to the suffering of the whole society and calls them forgotten youths. Patrick Dove perfectly sums up the attitude of both the intellectuals and society as "both saw and preferred not to see." (150) Urrutia was hired by Pinochet to teach him Marxism and he did his job very well. He justified his actions and

substantiated them by twisting the facts. Later, when he reconsidered his actions, he justified himself by calling his choice a "necessary course of action." (101). These literary people shun their responsibility. Jacobo Myreston points out in his article *The Classicist in the Cave* that the Spanish title of this novel *Nocturno De Chili* coup...only those literati remained who were sympathetic to the regime." (Myerston, 558). This hypocrisy is not only evident in Father Lacroix's character but also another very famous literary personality in the novella, Farwell. He was a famous literary critic and an influential personality as well. He hosted different parties at his estate which were grand, and people wanted to be part of them "It would be an honor to spend the weekend at the estate of Chile's greatest literary critic." (5) Urrutia met Pablo Neruda at one of the parties in Farewell's house. Though Neruda's political views didn't match Farewell's or Urrutia's views, still he attended Farewell's party as it was an important gathering for all the writers. Thus, Bolano deconstructs the notion of academia and intelligentsia as the ones considered supreme. He highlighted how being in a position of influence, they focused on personal gains and overlooked social awareness and well-being. His house is their favorite place as they talk about "literature sitting in comfortable armchairs and where the meal was balanced...in gastronomic as well as intellectual terms." (57)

Deconstruction of Storytelling as Metanarrative

Another metanarrative deconstructed by Bolano is the disruption of traditional storytelling. He has used fragmented narratives, and it appears like using stream of consciousness technique. The story appears in a disjointed narrative challenging the Classical notion of a novel with a beginning, middle, and end. Not only is the entire novel a monologue but rather it's written in two paragraphs, one of which is a single line. There are no colon or page breaks. There is a constant blurring of fiction and reality which challenges the reader's

imagination and understanding. By presenting multiple characters, he offers diverse perspectives which makes the story more open to the reader's interpretation. The story keeps on transitioning from past, present, and future thus letting the reader gather the meaning from various pieces. This fragmentation is in liaison with the turbulent history of Chile as Bolano believed that a smooth, jointed narrative wouldn't do justice to Chile's tempestuous situation.

Deconstruction of the Metanarrative of Clergy, especially through the Characterization of Father Urrutia

Another metanarrative that Bolano deconstructs is the spiritual supremacy of the clergy. Father Lacroix who stands as a representative of the Catholic Church in the novel, is a hollow and dubious character. He has used religion for his personal gains. Though he is presented as an avid reader who is extremely well-read and a literary critic as well at the same time, he has a tainted personality. He has used his clerical position for advances, gains, and his entry into the upper class. He doesn't abide by the catholic vows of humility. He has pride in himself which is exhibited by his talk. When he introduced himself in the beginning, he mentioned his maternal side which was from France, he showed pride in his colonial connection. While visiting Farewell's estate, he came across a few peasant men and women who took his hands and kissed them. Instead of reciprocating their feelings, he felt disgusted. "Father, the older woman said, kneeling before me and pressing my hand to her lips. I was disgusted but I let her do it." These words show his pride. He felt loathing for the workers whom he met in Café Haiti in Santiago's Downtown. They were called "scums of the city" (93) and compared to pigs. Throughout the novel, he is seen more as a social entity than an ecclesiastic figure. He preferred to be known as a Critic and a literato than a Priest. He had connections with Chile's elite circle and was interested in art, culture, and politics. He enjoyed reading the

classics more than the Bible. He explained his interest in the following words "...where I had spent many hours of happiness, immersed in reading the Greek classics, Latin Classic and contemporary Chilean classics, my joy of being a reader finally recovered..." (123). Being a clergy, he should be an upholder of truth, but he always guarded his personal position. He remained close to people in power and never hesitated to collaborate with them. He ignored his ecclesiastical duties and bargained his conscience, like Dr Faustus, for worldly gains. When he was contacted by Mr. Odiem to teach Marxism to Pinochet's government, he agreed and taught it according to the will of the dictator.

Findings

The above discussion exposes Roberto Bolaño's multi-layered deconstruction of "By Night in Chile," with a special emphasis on the deconstruction of metanarratives. First, the book presents the state as an oppressor rather than as a kind guardian, challenging the metanarrative of the state as such. Bolaño paints a realistic picture of the horrors the state commits, exposing a culture that forbids criticizing authoritative figures. Intellectuals identify themselves with the narrative of the state, highlighting how ubiquitous this overarching tale is. Second, intellectualism and academics are also included in the deconstruction. Being a victim of governmental repression, Bolaño illustrates how false literary works created during a fascist system may be. Rather than being revolutionary, the novel's intellectuals, both Urrutia and Farewell, compromise their beliefs in the quest for recognition by aligning themselves with the state's narrative for their benefit. The idea that academia and intelligentsia are morally superior is being undermined by the hypocrisy of intellectuals like Urrutia, who neglect their social duty in the face of human rights abuses. The discussion also emphasizes how storytelling is deconstructed as a metanarrative. Bolaño subverts the conventional novel form by using fragmented storylines and a stream-of-

consciousness style. The narrative is difficult to classify because of the way that reality and fiction are constantly blurring, how time travels between the past, present, and future, and how actual people are incorporated into imaginary settings. This dismantling highlights Chile's violent past and emphasizes that a smooth, linear narrative would not adequately convey the nation's complicated and volatile circumstances. Finally, Father Lacroix's persona serves to undermine the clergy's spiritual hegemony. Bolaño challenges the metanarrative of the pious and modest clergy by portraying him as a hollow and doubtful character who takes advantage of his clerical position for personal profits and admission into the upper class. Bolaño's deconstruction in "By Night in Chile" essentially exposes the intricacies and contradictions present in established metanarratives and serves as a potent indictment of them. The book encourages readers to reconsider and analyze these overarching narratives, which promotes a sophisticated comprehension of social and historical reality.

Conclusion

In summary, Roberto Bolaño's "By Night in Chile" is a potent literary work that deftly dismantles several metanarratives, providing readers with an insightful trip through the complex web of sociological, political, and cultural constructs. The book questions the metanarrative of this kind state by depicting it as an oppressor and demonstrating how deeply ingrained the narrative of the state is, especially among intellectuals. Intellectualism and academia are also being deconstructed, with compromises made for one's benefit and social responsibility abandoned in the face of political persecution. Bolaño's creative narrative approaches, such as stream-of-consciousness and fragmented storytelling, aid in the dismantling of conventional storytelling metanarratives. The work defies easy classification by fusing fact and fiction and placing real people in made-up settings,

reflecting Chile's turbulent past. Furthermore, "By Night in Chile" exposes the hypocrisy and arrogance within the Catholic hierarchy and questions the clergy's spiritual superiority, especially through the persona of Father Lacroix. The main premise of the book critically questions conventional narratives, challenging readers to reevaluate their viewpoints and critically analyze the intricacies present in social structures. Bolaño's writings provide evidence of how literature may dissect and dismantle metanarratives to promote a more complex comprehension of political, cultural, and historical facts. Not only is "By Night in Chile" a literary classic, but it also offers a fascinating examination of the frailty and deceitfulness of overarching narratives, challenging readers to face the unsettling realities that are hidden by popular tales.

Recommendations

To gain a thorough comprehension of Bolaño's constant thematic and narrative choices, further research in this area should examine how his deconstructionist methods in *By Night in Chile* compare to those in his previous works. Furthermore, scholars may investigate the influence of Bolaño's inventive storytelling techniques on the wider field of Latin American literature and postmodern literary theory. It would be even more beneficial to study how the novel was received and interpreted in various cultural situations to fully comprehend its relevance. Furthermore, a comparative analysis with other Latin American and postmodern writers may shed light on common themes and distinctive narrative techniques. Scholars interested in Bolaño's lasting influence should also investigate how the novel was received by various generations and its significance in the current debates about authoritarianism, intellectual responsibility, and storytelling. All things considered, more research on Bolaño's impact on postmodern literature and the analysis of metanarratives should enrich the academic conversation. This novella can furthermore be compared to the literature of

other postcolonial regions which are undergoing the same tumultuous conditions as Chile was at that time.

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