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HAUNTED INTERACTIONS: TRACING THE NARRATOR IN POSTCOLONIAL NEO-VICTORIAN FICTION

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T.C.
ANKARA ÜNIVERSITESI
Sosyal Bilimler Enstitüsü Müdürlüğü'ne,

Prof. Dr. Ufuk Ege Uygur danışmanlığında hazırladığım "Haunted Interactions: Tracing the Narrator in Postcolonial Neo-Victorian Fiction" (Ankara.2020) " adlı yüksek lisans □ doktora/bütünleşik doktora □ tezimdeki bütün bilgilerin akademik kurallara ve etik davranış ilkelerine uygun olarak toplanıp sunulduğunu, başka kaynaklardan aldığım bilgileri metinde ve kaynakçada eksiksiz olarak gösterdiğimi, çalışma sürecinde bilimsel araştırma ve etik kurallarına uygun olarak davrandığımı ve aksinin ortaya çıkması durumunda her türlü yasal sonucu kabul edeceğimi beyan ederim.

Tarih:

Adı-Soyadı ve Imza

For my father…

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INTRODUCTION

"Every text is haunted, every story
is a ghost story, in the sense that
all texts are haunted by the ghostly
echoes of their predecessors"

Srdjan Smajić

Although Queen Victoria died over a 100 years ago (January 22, 1901 to be exact), the traces of her reign and the values of the society did not cease to exist. On the contrary, there has been a spree of narratives adding spice and zest to the world of literature with their pursuit and recreation of "the Victorian". Contemporary met Victorian; techniques and textures intertwined with discourses and ideologies, and the concept of Victorian shifted from a historical period into a tool.

By positioning the Victorian into a contemporary context, these works generate a fusion of familiarity as well as alienation. Whether this combination is harmonious or completely discordant remains a controversy. Kate Mitchell, the author of *History and Cultural Memory in Neo-Victorian Fiction: Victorian Afterimages,* once raised the question: "Can these novels recreate the past in a meaningful way or are they playing nineteenth-century dress-ups?"(2010: 3) thus, interrogating whether these novels-in-question create enhanced cultural narratives corroborated by multidimensional mosaics or just cloak a story behind Victorian costumes for publishing or commercial reasons with an attempt to establish reputation under the wings of this remarkable era and the widely-esteemed fictions it had produced. Another important question that is of particular concern to this study is whether these works were meant to be "meaningful dress-ups". What is questioned here is the possibility of a purposeful mimicry that does create a meaningful composition denoting further motives than aesthetic or fictive concerns to the

extent of political criticism and deconstruction. In this respect, this study aims to address the question of the power of narration in terms of reproducing discourse. In the forthcoming chapters, the usage of neo-victorianism regarding individual and collective lieux de mémoire will be scrutinized through the postcolonial rewriting of Charlotte Bronte's *Jane Eyre*; *Wide Sargasso Sea* by Jean Rhys, Charles Dickens's *Great Expectations; Jack Maggs* by Peter Carey and Emily Bronte's *Wuthering Heights*; *The Lost Child* by Caryl Phillips. The ways in which these authors address the problem of colonial experience will be explored through a close examination of the stylistic texture and thematic structure of these works.

Since neo-Victorian studies are relatively new, the existing research fails to provide a comprehensive examination on the ways in which neo-Victorian novels represent postcolonial experience. The aim of this thesis is to fill these gaps by concentrating on echoes of trauma behind the postcolonial responses to Victorian classics. Through a case study of three Neo-Victorian rewritings with a focus on the narration style, the manipulation of discourse will be scrutinized. By incorporating narrative theories into Neo-Victorian, the study aims to dismantle the postcolonial discourse beneath the rewritings and comprehend the strategies through which they challenge former representations and articulate new voices.

Every society has the tendency to gaze back in history whether in a nostalgic perspective assigning a positive attachment or in a traumatic manner immersed with resentment or in a restorative engagement; acclaiming and eliminating traces of their heritage. The perception and conception of the past is a relative issue highly associated with the status quo of generations. The representation of the past and the transmission of memory, accordingly, is shaped by the particularities of the existing norms and conditions as well as politics (Certeau, 1975). The retrospective gaze towards the Victorian

Literature offers a vast playground rich in politics, national values and judgments as "the novel of all genres, the composite novel of its epoch, which highlights the cannibalizing, ever-broader, all-encompassing and all-assimilating nature of the novel" (Gutleben, 2001: 223).

Through transformations in both form and content, postcolonial rewritings respond to the dominant discourse of colonialism. The interaction between the two narratives -Victorian and Postcolonial- creates a multiplicity of perspectives and voices in the narration thus deconstruct the conventional historiography and reconstruct the colonial trauma. Looking back to the foundations and commemorating does not only help envision the past but also enables to establish a ground for a new pluralistic literary landscape.

Within the scope and theoretical framework of this thesis, possible answers to the following questions will be sought:

1. Why do neo-Victorian writers target Victorian Era?
2. How do they reflect on the Victorian Era?
3. What is the reason for postcolonial writers to produce within neo-Victorian fiction?
4. Which narrative strategies are used in neo-Victorian fiction?
5. How did narrative characteristics of neo-Victorian fiction evolve?

In order to answer these questions, the study is structured into four chapters. The first chapter provides a theoretical basis into the emergence of neo-Victorian fiction. With an attempt to understand the lure of rewriting this particular era in history, the chapter first investigates the interest in Victorian era. Next, it will provide an explanation of the Neo-Victorian phenomenon drawing the outlines of the newly labelled genre. Descending

from the neo-Victorian genre its postcolonial applications in specific, the chapter attempts to demonstrate why postcolonial writers might have chosen to look back at the Victorian period and how might Neo-Victorian serve to reveal colonial trauma. In an attempt to facilitate the understanding of the novels in question, the theoretical framework ends by establishing the narrative strategies that are utilized in neo-Victorian fiction.

The second part of the chapter sets out the methodological framework of this study. Given the study's aim of investigating the contribution of narrative strategies, a narratological approach is adopted. The chapter begins by reviewing the evolution of narratology and the theoretical debates on the widely-used theory. The methods used in this analysis will be primarily grounded on the classification of Genette's voice and focalisation as described in *Narrative discourse* in which Genette greatly refines the concepts. His approach to structural narratology is not only systematic, but also comprehensive, making it perfectly suitable for probing the mechanics of narrative.

The remaining chapters are devoted to the analysis of the selected novels which will be presented chronologically in order to trace the evolution of neo-Victorian narrative strategies. Grounding on the theoretical basis of Gerard Genette's concepts of voice and focalization, each novel will be explored with an attempt to show how each novel perceives its precursor and uses Neo-Victorian to scrutinise and stress postcolonial concerns and contemporary issues.

In Chapter Two, one of the first examples of neo-Victorian fiction, *Wide Sargasso Sea* will be scrutinized to have a clear understanding on the implementation of Victorian in the postcolonial context and the contribution of narrative strategies to the postcolonial discourse. As this novel is the inspiration for many other in this specific field, it was selected to provide insight on the workings of neo-Victorian rewriting. The chapter begins

by surveying the thematic inclinations and the narrative elements of Jean Rhys's writing. Establishing the necessary background on *Jane Eyre*, the chapter unveils and questions the narrative techniques in *Wide Sargasso Sea* (1966) and their implications for the story and the discourse

In order to demonstrate the extensive range of neo-Victorian fiction and its global applications, the second novel to be scrutinized in this study in Australian author Peter Carey's *Jack Maggs*. Through a survey of Carey's fiction, the first part of the chapter aims to reveal his concerns and intentions as a novelist. Providing a point of reference on the target novel *Great Expectations*, *Jack Maggs* (1997) will be examined in terms of the narrative strategies implemented and their working in constructing the Australian identity Carey projects.

In Chapter Four, the conversation between Emily Bronte's *Wuthering Heights* and Caryl Phillips' *The Lost Child* (2015) will be examined. In order to show how this conversation works, the chapter will start with Caryl Phillips' evolution in fiction writing as *The Lost Child* is one of the latest works of the author. As a master of postmodern hybridity, Caryl Phillips and his novel serves as a distinguished case for Phillips does not only combine different voices but he also merges different narratives of different temporalities and levels together. The second part of the chapter will offer a close examination of *The Lost Child* with a focus on voice and focalization after the exploration of the themes and narrative strategies utilized in the predecessor; *Wuthering Heights.*

Within the scope of this study, the postcolonial motivation and function for looking and writing back at the Victorian era will be scrutinized. At the end of this analysis, by tracing the development of narrative pluralities within *Wide Sargasso Sea* (1966), *Jack Maggs* (1997*)* and *The Lost Child* (2015), the organic process of the neo-Victorian genre will be established.

CHAPTER I
THEORETICAL AND METHODOLOGICAL FRAMEWORK

1.1 Neo-Victorian Fiction

"As good neo-Victorians, we still
firmly believe that we have a purpose, a
mission in the world"
Hugh Tinker, "Race & Neo-Victorianism"

The three selected novels by Jean Rhys, Peter Carey and Caryl Phillips that are scrutinized in this study fall under the category of neo-Victorian and they all have postcolonial inclinations. In order to understand the contemporary entailments of Neo-Victorian Literature, it is critical to comprehend the implications of this classification and the workings of the genre. For this reason, this chapter will first provide an understanding on the revival of Victorian and then attempt to establish the definition and scope of the neo-Victorian genre. Since the novels selected for this study also demonstrate postcolonial implications, the chapter will also dwell on how postcolonialism fits within neo-Victorian fiction. The second part of the chapter will present the methodology adopted for this study which is narratology.

Flourishing after 1960's, Neo-Victorian fiction has become a popular genre making room for itself both in literary and scholarly world. Although Neo-Victorianism, both as a genre and as an academic discipline is relatively new, it is gradually gaining ground and acquiring a universal form. Since the late 1960s, there have been many novels of this genre that have gained popularity both among readers and scholars. To name a few major examples of this genre, one needs to visit one of the origins of the instantiated ideas

and forms; John Fowles' *The French Lieutenant's Woman* which was published in 1969. Peter Ackroyd followed the footsteps of Fowles in embracing Victorian themes and combining them with postmodern style and concerns whein he published his *Chatterton* in 1987 and *Dickens* in 1990. After the 1990s, the area has grown exponentially as the popularity of the genre has been reinforced by a series of literary works by writers like A. S. Byatt, Graham Swift and Sarah Waters. These authors have drawn substantial scholarly attention to the genre. Considered as a historiographic metafiction, A. S. Byatt's *Possession* was a remarkable example published in the same year. Sarah Waters' three Neo-Victorian fictions came one after another: *Tipping the Velvet* (1998), *Affinity* (1999) and *Fingersmith* (2002) each suggesting alternative histories to Victorian London and touching on Victorian norms and taboos as precursors of their kind with no upheaval.

With its "some kind of mythological quality" Victorian era has been in the focus of literature throughout years as "Victorians continue to be the source of debate and disagreement, provoking an enormously distinguished body of scholarship on their public and private lives" (Boyd and Rohan, 2007: 1,5). The Victorian subject became invested in as a powerful nexus of symbolic and iconic configuration, a depository to be plundered, reinvented and, especially, rewritten. This contemporary fascination has led the authors of this century to favour the Victorians over the others whether they create new tales in Victorian settings or modernize existing 19th century classics. In an attempt to understand the reasons beneath this historical fixation, Jennifer Green Lewis inquires "Why, when we want to reinvent and revisit the past, do we choose the nineteenth century as the place to get off the train? What is it about the look of this past that appeals to the late-twentieth-century passenger?" (Green-Lewis, 1996: 53).

Although it is impossible to answer this inquiry with a single explanation, scholars have offered a multitude of factors that contribute to this tendency. In her work, *Neo-*

Victorian Fiction and Historical Narrative: The Victorians and Us, Hadley credits this familiarity and popularity to the fact that "the appeal of the Victorians is a result of the complex combination of their historical proximity to and distance from the contemporary era" (2010: 14). It comes as no surprise that contemporary viewers are more acquainted with the world of Victorian Era than the other eras.

Hadley also attributes this tendency to Britain's political conjuncture since "the explosion of neo-Victorian fiction in the 1980s and 1990s coincided with Margaret Thatcher's time as Prime Minister and her adoption of Victorian values" (2010: 24). When elected as the Prime Minister of the United Kingdom, Margaret Thatcher had a dream: to make Britain great again. Thatcher attempted to spur the nation to revive the spirit of the Victorian period. Counting on the civilizing force of the British Empire, Thatcher boosted the patriotic pride adducing the past as a point of reference. By doing so, Margaret Thatcher managed to both win Britain's trust and transform the country in a variety of aspects. With a nostalgic discourse of *the good old days* when Britain was a great power, Thatcher's rhetoric contributed greatly to her re-election in 1983. Thatcher embraced Victorian values athirst and, attributing them to the Conservative party, "turned them into a talisman for lost stabilities" as well as a pledge for a prospective Britain (Samuel, 1992: 9). This retrospective projection was a part of a political plan that utilised history and education as tools of manipulation. The National Curriculum underwent major changes encouraging teachings of history with an outstanding concentration on Victorian era (Hadley, 2010: 24).

The reason behind the Victorian fascination can also be linked to postmodern concerns. As Jean-Francois Lyotard argues, together with the technical and technological advancements after the Second World War, the status of knowledge has transformed into an issue that should be heavily scrutinized in terms of power relations, the means to access

and the validity. Postmodern discourse holds scepticism and obscurity on the agenda by advocating the impossibility of the truth. With such scepticism and loss of faith in universality and rationality, Lyotard defines postmodernism as: "incredulity toward metanarratives" (Lyotard, 1984: xxiv). Within the 'postmodern condition', both the role of the historian and the workings of history-writing has been reconsidered and reviewed. This process of revision in historiography, built upon the postmodern thought that doubts the concept of objectivity and the sense of absoluteness, acknowledges the existence of multiple truths. Bringing a critical perspective against the fundamental principles of modernism and the accuracy of knowledge, as well as various values such as objectivity and universality, postmodernism, which aims to eliminate the restrictions of every area of life, constitutes a more comfortable and free space of thought. It paves the way for the formation of alternative styles and discourses. Kucich and Sadoff, in *Victorian Afterlife: Postmodern Culture Rewrites The Nineteenth Century*, explain that

> rewritings of Victorian culture have flourished because the postmodern fetishizes notions of cultural emergence and because the nineteenth century provides multiple eligible sites for theorizing such emergence. For the postmodern engagement with the nineteenth century appears to link the discourses of economics, sexuality, politics, and technology with the material objects and cultures available for transportation across historical and geographical boundaries, and thus capable of hybridization and appropriation (Kucich & Sadoff, 2000: xv).

With a range of topics, themes and characters that contemporary society can easily identify with, the nineteenth century offers a rich landscape for postmodern research. Julie Sanders also highlights the fertile ground Victorian offer:

> the Victorian era proves in the end ripe for appropriation because it throws into sharp relief many of the overriding concerns of the postmodern era: questions of identity; of environmental and genetic conditioning; repressed and oppressed modes of sexuality; criminality and violence; the urban phenomenon; the

> operations of law and authority; science and religion; the postcolonial legacies of the empire (2010: 129).

Having read novels written in the Victorian era, one might assume having an understanding on the conditions of the era, however, it should not be forgotten that these works were greatly censored by their editors as being untenable and writers and especially those written as instalments were constructed with a rigid moral filter in order not to displease the readers and decrease the sales. Censorship provokes postmodern writers into revealing secrets and fantasies of the morally suppressed era. It gives them the chance to speculate on what was omitted. Neo-Victorian writers see the Victorian past as a great archive which can be sources for new fictions that eliminate the previous biases and restrictions. According to Shiller, neo-Victorianism aims "to achieve recursively postmodern historical imaginations while maintaining a sense of a referent" (1997: 541). As a result of its interrogative style and revisionary power, neo-Victorianism gives voice to previously silenced groups and rewrites a past with alternative viewpoints. Contemporary writers have a greater sense of freedom to explore topics more explicitly than the writers of the time who were limited and restricted by the rules of Victorian society. Many topics that were once perceived as taboos due to social and moral codes and etiquettes can now be brought to spotlight. Likewise, those who could not be heard or expressed in the boundaries of Victorian era gain voices and offer new perspectives.

In recent years, Victorian-era film and television productions have multiplied and spread over television channels and movie screens, as well as online streaming platforms, and consolidated the Victorian themes. To name a few of these Victorian representations of cinematic and screen technology, *Sherlock* (2010-present) and *Penny Dreadful* (2014-present), *Dickensian* (2015-2016), *Victoria* (2016-present) and in cinematic blockbusters such as *Sweeney Todd* (2007), *Sherlock Holmes* (2009), *The Young Victoria* (2009) and

Crimson Peak (2015) are the most acute examples showing how "Neo-Victorianism on screen actively contributes to the creation of spectral moving images of the past in contemporary popular culture" (Primorac, 2018: 12). As a result of this continual interest in the Victorian era, an abundance of literary works that strive to use and recreate the themes and settings of nineteenth century Britain emerged. The proliferation in novels concerning Victorian era prompted scholars to offer definitions to what neo-Victorian is as well as what it is not.

In *Neo-Victorian and Historical Narrative: The Victorians and Us,* Louisa Hadley defines neo-Victorian fiction "in the broadest possible terms as contemporary fiction that engages with the Victorian era, at either the level of plot, structure, or both" (2010: 4). Although this definition explains the core of neo-Victorian genre, scholars have reached a consensus on the fact that neo-Victorian needs to offer more than that. Neo-Victorian novels use the setting of nineteenth century England to build their postmodern stories on. However, as Ann Heilmann and Mark Llewellyn assert, "all fictions post-1901 that happen to have a Victorian setting or re-write a Victorian text or a Victorian character do not have to be neo-Victorian" (2010: 6). With that mind-set, Daniel Candel Bormann provides a more elaborate definition:

> a neo-Victorian novel is a fictional text which creates meaning from the background of an awareness of time as flowing and as poised uneasily between the Victorian past and the present; which secondly deals dominantly with topics which belong to the field of history, historiography and/or the philosophy of history in dialogue with a Victorian past. And which thirdly can do so at all narrative levels and in any possible discursive form (2002: 62).

Bormann's definition reveals the postmodern anxieties embedded in the genre as historiography and discursive forms are emphasized. Reaching a similar point, in *Neo-Victorianism: The Victorians in the Twenty-First Century* Ann Heilmann and Mark Llewellyn stipulate that "neo-Victorian" is more than historical fiction set in the

nineteenth century" and in order to be discussed under the title neo-Victorian a text must be "self-consciously engaged with the act of (re)interpretation, (re)discovery and (re)vision concerning the Victorians (2010: 4) and it should question what is immutable. Then, the link between past and present should be represented by a precarious balance, which must be constantly redefined, and in which the historical character acts as a link not only between two temporal dimensions, but above all between two worlds - the real one and the fictitious one. In *Neo-Victorianism and the Memory of Empire,* Elizabeth Ho formulates a similar definition as she asserts "Neo-Victorianism is a deliberate misreading, reconstruction or staged return of the nineteenth century in and for the present across genres and media" (2012: 5). Due to this emphasis on a revisionist take on history, it is possible to conclude that Neo-Victorian fiction is grounded on postmodernism and historiography and "a certain meta-critical apparatus or self-reflexivity regarding the adaption of the Victorian" should be traced in a neo-Victorian work of art (Ho, 2012:4).

With a retrospective perception, various characters or historical events are echoed and filtered through the fresh eyes, thus analysed and criticized in completely new ways. As Kate Mitchell argues in her work *History and Cultural Memory in Neo-Victorian Fiction:* "Neo-Victorian fiction prompts authors, readers and critics to confront the problem of historical recollection" and "the issue of what is involved in this re-creation of history, what it means to fashion the past for consumption in the present" (2010: 3). This is the very reason why Neo-Victorian fiction involves a great emphasis on adaptation and rewriting.

To weaken the ideological implications of the period, the neo-Victorian narrative tends to distort the vision of nineteenth-century history. As it explores and revises the nineteenth century "the contemporary novel challenges, warps and undermines it. That

neo-Victorian novels both venerate and subvert its precursors can best be traced in the copresence of pastiche and parody" (Gutleben, 2001: 89).

Kate Michell calls neo-Victorian fiction "memory texts" for their incessant ability to reinterpret and reconstruct the collective memory regarding the Victorian era.

> Neo-Victorian novels [...] emerge from, contribute to and dramatise a continuing desire for cultural memory today. Acknowledging that arriving at a final, complete version of the past is impossible and, indeed, undesirable, these novels shift the aim and focus of historical recollection from the production of an accurate account of past events to the always-unfinished process of remembering. (Mitchell, 2010: 182)

On the issue of the revising nature of Neo-Victorianism in comprehending memory and history Dana Shiller, regarding the theories of Fredric Jameson, reminds that Neo-Victorian novels are a kind of historiographic metafictions; therefore. it has to be taken into consideration that "neo-Victorian novels are acutely aware of both history and fiction as human constructs, and use this awareness to rethink the forms and contents of the past" (Shiller, 1997: 540).

The literary studies related to the Victorian era do not only contain the traces of literary historical, literary, theoretical and aesthetic use, but it also gives rise to connotative reading: "the task of the neo-Victorian genre lies not in arguing for historical legitimacy but in revisioning the past in its multidimensional contexts" (Trynieck, 2015: 6). Therefore, in order to gain a more remarkable insight into the way the postmodern is in conflict with the nineteenth-century period, and into the impact on the terminological preferences for the modifications of the twentieth century, the feminist, postcolonial and cultural interpretations of the term Victorian play a vital role.

The theoretical discussions about the motivations of the neo-Victorian fiction divide into two. Mariadele Boccardi, in *The Contemporary British Historical Novel* discusses that due to its nostalgic characteristics, both authors and readers perceive the neo-Victorian fiction as an escape route and as a way back to a point it time in which Britain had played a more important and leading role in world politics (2009: 64). On the other hand, Elizabeth Ho in her *Neo-Victorianism and the Memory of Empire* emphasizes another point when she suggests that "[t]rauma becomes a textual characteristic of neo-Victorianism as it describes a radical presence of the past in the present or, a piece of past experience that has been severed from narrative memory and returns in the form of flashbacks" (2012: 18). Concentrating on a certain point in history, these texts undermine the past traumas and offer alternative histories that would correct the burden on the collective psyche. As Kate Mitchell suggests,

> [...] the emergence of memory discourse in the late twentieth century, and the increasing interest in non-academic forms of history, enables us to think through the contribution neo-Victorian fiction makes to the way we remember the nineteenth century past in ways that resist privileging history's non-fictional discourse, on the one hand, and postmodernism's problematisation of representation on the other" (2010: 4).

Neo-Victorian fiction with its retrospective nature functions as an act of remembrance. Telling the previously untold stories of trauma, neo-Victorian fiction attempt to restore memory through performance of narration and serve a healing function on a cultural level.

> By staging the addressees' responses to the trauma narratives, by representing – and performing – the sympathy and the community of suffering thus created, Neo-Victorian fiction indirectly addresses its own readers in order to try and create an analogous community of feeling. The circulation of trauma described within the novel is meant to generate a wider circulation of trauma outside of/beyond the world of the text (Kohlke and Gutleben, 2010: 28).

Such involvement in remembering and recapitulating coincides with the postcolonial concern of reassessment of history. Ho sees neo-Victorianism as "an expression of such colonial hauntings in which the international reappearance of the nineteenth century works as a kind of traumatic recall" (2012: 11).

In her acclaimed essay, "Three Women's Texts and a Critique of Imperialism" (1985), postcolonial critic Gayatri Chakravorty Spivak emphasizes the impossibility "to read nineteenth century British literature without remembering that imperialism" (1985: 243). As imperialism as a concept was ascribed to a dutiful meaning by the English and it was a great influence on how the English perceived and represented themselves. As the British-Indian novelist Salman Rushdie quotes in his acclaimed novel *The Satanic Verses*: "They describe us... That's all. They have the power of description, and we succumb to the pictures they construct" (2011: 168). The representation of the colonies was in the hands of imperial writers which created biased and subjective descriptions shaped by the imperial pride.

> Most major Victorian writers had something to say about India, Africa, Australia, or slavery [...] Taking pride in the British Empire was a major aspect of Victorian patriotism and was often indistinguishable from racial chauvinism – the belief in the absolute superiority of the Anglo-Saxon race and its providential mission to rule the supposedly inferior races of the world. (Brantlinger, 2009: 2)

In the light of the quote given above, one can effortlessly observe that some colonial novels produced during this period not only use this colonial project in the setting of their narratives, but they also share an important part in forming and circulating the ideology of colonization with the purpose of providing a valid excuse for British Imperialism. The literary works that are regarded as representatives of Victorian era provide stereotypes and diminishing depictions of the colonies as well as spurring heroism and patriotism in the name of imperialism.

Colonial writing is important for revealing the ways in which that world system could represent the degradation of other human beings as natural, an innate part of their debilitated or barbarian state. Overdetermined by stereotype, the characterization of indigenous peoples tended to screen out their agency, diversity, resistance, thinking and voices (Boehmer, 2005: 21).

Critics interpret that the general outline of the literature in Victorian era is shaped by the impacts of the ideology of colonization, in other words, throughout the whole time, the literary works were under the impact of the collective unconscious of British society. Thus, in these novels, colonialism occurs both as the literal setting and as the ideological structure.

Another intensely employed theme in colonial writing is perhaps the accounts of exotic encounters, unfamiliar with new geographies, "[n]ew spaces were interpreted visually and verbally, both as grids and triangulations, and as sentences retracing the travellers' routes (Boehmer, 2005: 46). The use of the colonial experience provides these texts with the necessary background to create a sense of adventure and romance with a hint of exoticism.

The literary world presents an abundance of "grand narratives" promoting notions such as victory, heroism and civilization. The "histories we choose to remember and recount" (Bhabha, 2012: 57) provide a monochronic perspective limited to the majority. The influence of colonialism is most obvious in the novels of such Victorian writers as H. Rider Haggard, Rudyard Kipling, and Joseph Conrad. The literary representations of the colonized within these novels attest to the role played by literature in forming and reproducing the colonial discourse and serve various purposes: (1) Used as political propaganda, it may serve the purpose of justifying the actions of the empire legitimizing

the imperial superiority. (2) Pledging an adventurous tale with commercial concerns, it might aim to allure the reader with an extraordinary, exotic experience.

Building their argument on nineteenth-century literary texts gives postcolonial authors the necessary tools to deconstruct and decolonize colonial memory and its indications. It allocates a new space for postcolonial writers to incorporate the debates that are central to imperial and postcolonial studies.

The far-fetched impact of imperialism and its ideologies have tempted writers to turn to Victorian as subject matter and produce “a highly visible, highly aestheticized code for confronting empire again and anew; it is a site within which the memory of empire and its surrounding discourses and strategies of representation can be replayed and played out" (Ho, 2012: 5).

As a result, canonical novels of the era were revisited as in *Jane Eyre* with Jean Rhys's *Wide Sargasso Sea,* and Emma Tennant's *Adele*, or *Great Expectations* with LLoyd Jones’ *Mister Pip* and Peter Carey’s *Jack Maggs*, or *Wuthering Heights* with Maryse Condé’s *Windward Heights* or Caryl Phillips’ *The Lost Child.* The previously marginalized characters and their omitted voices acquired a way of expression through these revisitations. With a pluralist character, these novels serve as a subtle invitation, addressed to the reader, to question “the histories”. By disturbing the readers' sense of familiarity as they displace centre into the margin these texts manage to challenge authority and even dismantle collective identities. As Heilmann and Llewellyn suggest such texts "illustrate postcolonial neo-Victorianism's creative challange to the critical theory concepts of hybridity and the silence of the subaltern" (2010: 69).

The term hybridity, coined by Homi Bhabha, has become a key point and strategy in postcolonial discussions. In his collection of essays, *The Location of*

Culture, the physiological definition of hybridization is extended to the socio-cultural context and it is suggested that colonialism is not a concept buried in the past. On the contrary, its origins and traditions continually permeate the present (2012: 4). Bhabha's hybridization is a perpetual cycle of transition and transformation as a result of the ongoing interaction between dominant and minority culture, which naturally leads to new definitions of cultural identification that transcend cultural boundaries. Thus, neo-Victorian works as the perfect ground for experimenting with hybridity by undermining the binary opposition between colonizer and colonized and negotiating them on textual level.

Neo-Victorian gives the contemporary writer the liberty of generating narrative hybridity combining the canon of the colonizer with the alternative narratives of the colonized. Neo-Victorian literature equips itself with postmodern principles and elements experimenting with hybrid strategies and playing with the form of the genre. As Marie-Luise Kohlke argues in *Speculations in and on the Neo-Victorian Encounter* "Neo-Victorian Studies is still in the process of crystallisation, or full materialisation so to speak; as yet its temporal and generic boundaries remain fluid and relatively open to experimentation by artists, writers, and theorists alike, a state of affairs that forms part of its strong attraction" (2008: 1). In fact, hybridity is a dominant feature of neo-Victorian fiction suggesting the problematization or even refutation of any possible boundary through the combination and incorporation of elements regarding both content and form such as genres, voices, themes or stories. Through hybridization, it is possible to create both ambiguity and plurality which fit both postmodern and neo-Victorian purposes, as well as the postcolonial ones. In order to create hybrid texts, multiple strategies can be implemented.

> Being composed of heterogeneous temporalities, the contemporary revisions of the Victorian era unravel several narrative strands, a presentation of plurality left

> deliberately fragmented in spite of efforts by various narrators to make them coalesce into some sort of coherent whole (Kohlke and Gutleben, 2010: 29).

The postmodernist elements such as metafiction, pastiche and intertextuality are used evasively with an attempt to dismantle established hierarchies and create hybrid texts. Stories are narrated in different layers or fragments from diverse points of view blurring the binaries of narratorial authority thus transcending borders of realities s if in a slovenly fashion.

Dana Shiller, one of the pioneers of the academics of the genre, identified the strategies underlying these works by suggesting that while some of these works merely attempt to mimic the literary conventions of the Victorian era, some of them skillfully combine Victorian elements in postmodern style (1997: 540). Within the corpus of neo-Victorian literature, novels might address a particular plot or character of a Victorian novel as in Louis Bayard's *Mr. Timothy* (Bayard, 2005) which recycles Tiny Tim from Charles Dickens's famous *A Christmas Carol* or Will Self's Dorian: An Imitation (Self, 2009) which brings Oscar Wilde's Dorian Gray to 1980s. Even the writers can be the target of neo-Victorian fiction as in David Lodge's *Author, author* (Lodge, 2012) which is based on Henry James or Adam Foulds's *The Quickening Maze* that portrays Alfred Tennyson (Fould, 2009). While these novels might offer a tribute to canonical narratives and their authors, they often compromise their legitimacy by questioning Victorian values and reasoning.

Since self-consciousness and meta-reflexivity are regarded as the anchors of neo-Victorian fiction, the writers of the genre utilize the narrative strategies of postmodern literature while abiding by certain features of Victorian Literature.

> These postmodern rewrites of Victorian texts keep the average length and structure of Victorian novels: the bulky 500 pages (ranging between 150 and 1000

pages) are usually divided into books or chapters, sometimes preceded by chapter summaries or epigraphs (Kirchknopf, 2008: 54).

Neo-Victorian novels establish a ground where "postmodern fiction intersects with trauma fiction" (Schönfelder, 2013: 9). In an attempt to better express trauma and bring reader closer to victim's sufferings, neo-Victorian novels parody the disorder itself in salience and thus "can be seen as metaphors signifying or imitating the features or symptoms of trauma" (Kohlke and Gutleben, 2010: 28-29).

In *Using the Victorians: The Victorian Age in Contemporary Fiction* where Robin Gilmour discusses how Victorian era is recycled in contemporary narratives, there are six methods offered as strategies of Victorian revival; (1) creating a modern version where the aim is only to modernize the story, (2) duplicating through pastiche and parody which can be perceived also as revival of a Victorian stylistic element, (3) reversing the ideology of the predecessor, (4) playing with the stylistics of Victorian literature, (5) revising the Victorian story completely and (6) putting research to the core of the novel thus scrutinizing the structure (2002:190). The novels to be examined in this study, though bearing traces of multiple strategies, fit best to the category of complete revision in which the story is reworked with contemporary concerns. Nevertheless, as the focus of this study is on the narrative strategies the concept of reverse ideology will also be analysed as the conveyed discourse will be argued over.

As neo-Victorian authors are critical of Victorian ideologies, they often employ metafictional techniques explicitly. By outwardly projecting the authorial and narratorial processes, metafictional novels "pose questions about the relationship between fiction and reality" (Waugh, 2001:2). In terms of metafiction, there are various ways in which the presence and fictionality of the narrator call readers' attention.

One of these techniques is metalepsis which is a figure of speech classified by Genette in *Figures III* (1972: 243). For Genette, metalepsis is any intrusion of the extradiegetic narrator into the universe of diegetic characters (1972: 245) and "artistic exploitation of metalepsis has run rampant in the postmodern era" (Malina, 2002: 1) due to its nature that "dramatizes the problematization of the boundary between fiction and reality endemic to the postmodern condition" (Malina, 2002: 2). Metalepsis may occur in diverse modes, but the most common one is when the extradiegetic narrator involves the reader in the creation process entailing his inventive intention explicit.

The narrator of the neo-Victorian novel, embracing postmodernism, is a discreet figure that does not exert absolute power over the plot. Narratorial interventions are excessively employed; however, their purpose is to create alienating intrusions that do not adopt moralizing or virtuous features unlike the nineteenth-century narrators. These interventions referring to the act of literary creation reveal the internal mechanics of the text.

Mise en abyme, another metafictional technique, is used to give a story within another story and it aims to draw the reader's attention to the structure of the novel, to remember that it has been consciously and artificially conceived (Cohn & Gleich, 2012).

Another way to create hybrid and rich the narrative discourse is through the use of parody and pastiche. Parody and pastiche by creating the postmodern paradox are used for the purposes of mockery and critique. As Hutcheon alleges parody and pastiche:

> put into question the authority of any act of writing by locating the discourses of both history and fiction within an ever-expanding intertextual network that mocks any notion of either single origin or simple causality (1989: 12).

Spotting Victorian traces is actually not a very difficult task since Neo-Victorian novels use them abundantly through "the extensive use of quotations and citations" (Gutleben, 2001:16). These quotations and citations may refer to former characters as well as authors. Migrating characters as Umberto Echo would call them.

Apart from quotations Victorian voices can also be recognized through epigraphs As Gutleben puts forth: "As far as the system of echoes is concerned, the introductory epigraph corresponds also to the initial voice which gives the tuning. To begin a novel in someone else's voice means to acknowledge its eminence and precedence" (2001: 18)

As intertextuality has long been accused of lacking originality, similar concerns were presented in the case of Neo-Victorian productions. It is true that nineteenth-century fiction serves as material to this new genre in terms of plot and technique, however, the product maintains its authenticity. These novels, one way or another, reflect the nineteenth century; however, due to the amount of time between the addresser and the addressee, it enables a fresh vantage point. The postmodern point of view, makes a straightforward critique of the era and the notions of the era possible. Through the filters of this new genre, it is possible to revisit the Victorian social concerns. Consequently, these novels pave the way for new, alternative interpretations on the comprehension of past.

Advocating pluralism, neo-Victorian fiction disfavors and dismantles the use of omniscient third-person narrators and fixed narrative points of view. Due to its capacity to actively engage with identity construction, the concept of an autobiographical narrator is widely used in neo-Victorian novels. As Kohlke and Gutleben explains "More often than not, the characters brought to life in neo-Victorian novels are those whom fiction or historiography has forgotten, those who have never had a proper voice, story, or discursive existence in literature" (Kohlke and Gutleben, 2010: 31).

1.2 Narratology

The existing research neo-Victorian studies fails to provide a systematic investigation questioning the ways in which neo-Victorian novels represent postcolonial experience. This thesis aims to fill these gaps by revealing the narrative strategies behind the postcolonial responses to Victorian classics. Through a case study of three Neo-Victorian rewritings with a focus on the narration style, the manipulation of discourse will be scrutinized.

As previously discussed, it is in the nature of the neo-Victorian novel to consciously reconstruct the past, which can be maintained through a narrative voice that functions as a contemporary filter equipped with postmodern weapons. The study therefore builds on and contributes to work in the field of narratology. This chapter begins with a brief discussion of narratology and its evolution. It then presents an overview of Gerard Genette's conceptualization of voice and focalisation which is generative for understanding the underlying ideologies which are embedded in stories.

The fact that the narrator is one of the most important aspects in analyzing or simply understanding any narrative is not a new idea. In fact, it has been pointed out by many scholars of literature and has gradually gained more and more recognition in other disciplines, particularly those interested in the analysis of discourse.

The term narratology was coined by the theorist Tzvetan Todorov in 1969 with his *Structural Analysis Of Narrative*, a study in which adopting a scientific approach Todorov lays down the principles of narratives. By basing his approach on structuralism, he paved the way for a systematic and formulaic field of research in literary studies, examining all the elements and constitutive mechanisms of a narrative through the lens of linguistics. Developing further with the contributions of French school, narratology

adopted the structuralist taxonomy and methods of analysis in order to scrutinise and explain recurrent elements and patterns, seeking a scientific ground that could produce reliable conclusions through empirical study. According to Roland Barthes, French literary critic and semiologist, "To understand a narrative is not merely to follow the unfolding of the story, it is also to recognize its construction in 'storeys', to project the horizontal concatenation of the narrative 'thread' on to an implicitly vertical axis. To read (to listen to) a narrative is not merely to move from one word to the next, it is also to move from one level to the next" (1977:87).

In the introduction of his acclaimed work *Narrative Discourse,* the French structuralist and rhetorician, Gerard Genette defines narratology as "a study of the relationships between narrative and story, between narrative and narrating, and (to the extent that they are inscribed in the narrative discourse) between story and narrating" (1983: 29).

The classical understanding of narratology rejects context-based, theme-based or model-based approaches; and focuses on the form of any text and the unification of distinct stripes within the form. In time, systematic analysis of the underlying narrative structures within a literary text allowed narratologists to reveal different levels of meaning and interpretation and narratologists have chosen to extend the scope of the study from the point of form.

The historical evolution of narratology has brought the stretch of borders in direction of other fields and led to the rise of interests for numerous classifications about the differences in narration. The encounter between narratology and postmodernism has resulted in doubts on the concept of reality and the importance of multi-perspective approach on the determination and the construction of the form. One should understand that the post-classical movements in narratology are developed versions of structuralism in terms of the concept of narrative. While the perspective of structuralism argues that

narrative is only a course of actions, postclassical narratologists argue that the concept of narrative also includes contextual parameters. Mark Currie in *Postmodern Narrative Theory* explains this shift as a journey "[f]rom discovery to invention, from coherence to complexity, and from poetics to politics" (1998:2).

According to Prince, post-classical narratology: is not a negation, a rejection, a rejection of classical narratology but rather a continuation, an extension, a refinement, an enlargement. He furthers his comparison by asserting that post-classical narratology has the tendency to pose all the questions that classical narratology strived to exclude (Prince, 2008). Within the post-classical understanding, the focus of narratology has been directed to the context of the narration techniques and their operations in media. Similarly, the research has aimed to reveal their operations in terms of cognition and epistemology, thus, the scope of tools exceeded the borders of linguistics. The cognitive and textual sciences are made use of to the full extent and new tools such as "computational linguistics, conversational analysis, sociolinguistics, psycholinguistics" as well as structural linguistics are embraced warmly.

As a result of the relationship between the narration and the outer factors which are related to one's ethical views, gender and belief system the notion of "mini narratives" has emerged. As a result of these mini narratives, the reevaluation of narratology has become necessary.

Birgit Neumann analyzes the representation of collective memory in literature. Neumann believes in the benefits of narratological approaches for they "are based on the assumption that works of fiction have specific, genuinely literary techniques at hand to plumb the connection between memory and identity" (Neumann, 2008: 333).

The representation of the ways how memories are formed and remembered in narrations has been studied and explained with a new theory by Neumann who is inspired by the works of Erll and Nünning. The term, "fiction of memory" has been considered

to have two meanings of "the concept of fiction". While the first one is attributed to the direct representation of the memory processes without any references, the second one is attributed to the narrations of the past where the narrator reveal clues about their identity.

One feature of "fictions of memory" should be taken into consideration with great attention on the nuances. "Mimesis of memory" is the combination of forms and techniques used in these fictions to formulate and reflect the memory formation process. However, one should note that this notion emphasizes the literature's ability to produce instead of its ability to mimic. Genette suggests that every narration is "diegesis (telling)" by its nature; therefore, its nature leads to "an illusion of mimesis" since it requires "diegesis" to be authentic and viable. Furthermore, it also suggests that each narration implies the existence of a narrator. However, Neumann believes in literature's ability to produce instead rather than mimic and claims that narration of mimesis is more than imitation, which means that narration has the power to create new memories and multiple perspectives to evaluate what happened earlier and finally contributes positively to reconstruction of the existing collective past. Therefore, "novels do not imitate existing versions of memory, but produce, in the act of discourse, that very past which they purport to describe" (2008: 38)

As a result of her investigations, Neumann has found out that the number of examples of "fictions of memory" has been rising in modern literature as well as the number of examples of "fictions of meta-memory" which "combine personally engaged memories with critically reflective perspectives on the functioning of memory, thus rendering the question of how we remember the central content of remembering" (2008: 44). The "fictions of meta-memory" reveal the significant key of memories: history and memories are naturally constructed repeatedly by the subjects and do not happen to occur in the outer world objectively without the impact of the narrators. In this sense, the works where the narrators consciously narrate their own stories also encourage the recipients of

their work to re-evaluate how they perceive and give meaning to their own memories again and again.

As the structuralist methods of narratology began to relent towards contextualist approaches, postcolonial concern increased among narratologists. Scholars have adopted strategies from classical narratology and used them in order to "trace the peculiarities of postcolonial writing, especially showing how certain techniques are adopted or manipulated for the purpose of "writing back" or for the subversive undermining of colonial ideology" (Fludernik, 2018:200).

Together with the inclusion of other disciplines into the post-classical approach, the focus of narratology shifted from the act of narrating towards the quality of the narrator. As Mieke Bal suggests, "as soon as there is a language, there is a speaker who utters it; as soon as those linguistic utterances constitute a narrative text, there is a narrator, a narrating subject" (1985:121-2).

Perhaps, one of the most elaborate works regarding the narrator and perspective is of the literary critic and professor of French literature, Gérard Genette who is undoubtedly one of the prominent personalities of structuralism, along with Barthes who favoured "elect[ing] linguistics itself as a basic model for the structural analysis of narrative" (1975: 239) and Levi-Strauss whose "methodology unearths what must be thought of as a semantics of myth" (Andrew, 1973: 47) Genette has provided methodological bases and concrete practical examples, in *Narrative Discourse (1979)* and *Narrative Discourse Revisited* (*1983).* By applying his model on "Marcel Proust's *A la recherche du temps perdu (Remembrance of Things Past)*" Genette has furnished indispensable tools for a narratology of the discourse and for the analysis of the story that derives from it.

Established a rigorous and precise terminology, Genette's work examines the relationship between narrated story and discourse under five headings; order, duration, frequency, mood and voice. The first three concepts here are temporal implications which will not be scrutinized within this study. The other two chapters, however, have great importance in analyzing the role of the narrator and the discourse it suggests. This study will be applying Genette's narratological framework of voice and focalization as these are the tools that work directly with ideology and discourse.

According to Genette, it is the participation in the story that matters in terms of voice. The first kind Genette proposes is the heterodiegetic narrator: "the narrator absent from the story he tells. Since this kind of narrator is not an active participant of the story world, s/he may perceive more than the characters who are immersed in the course of action which provides a comprehensive understanding of the bigger picture. Located outside the story world, such a narrator creates a distinct voice other than that of the characters, which adds plurality to discourses. Homodiegetic narration is "with the narrator present as a character in the story he tells". As the narrator of the work is also a character contributing to the story, s/he is limited with what s/he witnesses or is told. Homodiegetic narrators' closeness to the story can diminish their perception obstructing a broad sense conception. What is more, homodiegetic narration allows manipulation and playfulness as it promotes an unreliable narrator who can withhold or distort information. Genette furthers his categorization by adding autodiegetic narration, in which the protagonist him/herself is the narrator.

The presence of a narrator leads to another inevitable question as to the point of view through which the story is told. In the field of narratology, many theories on the term of "point of view" have been developed in years. Genette's model with a focus on linguistics has depicted that while some works such as Marcel Proust's work may have sophisticated narrations, at the end, they are only the creations of language to narrate a

series of events. Furthermore, he challenges the term of "point of view" which has been used in academic circles since the late 1990s without any questions by suggesting that the term has been used for two different notions to answer two different questions. According to Genette, focalization referring to the question of seeing should be differentiated from the voice referring to the question of speaking. Therefore, in order to resolve the misuse and the lack of clarification caused by the notions such as "perspective and point of view", he came forward with a new concept of "focalization".

According to Genette, focalisation has three types. The first type is zero focalisation which refers to the existence of an omniscient narrator, which means that the story-teller has God-like knowledge about the other characters and events. In this case the narrator provides all the information available on the characters including their points of view, their opinions that allows the reader to judge the characters, their moral vision and their behavior. The second type is internal focalization which refers to the existence of a narrator whose knowledge is limited to the character. One can observe internal focalization in different ways in the stories based on the number of changes in the character that narrates the story: "fixed, variable and multiple". While in fixed-internal focalisation, the story can be narrated by the same character throughout the story, in variable-internal type focalization, the story has been narrated by different characters. Multiple focalisations occur "in epistolary novels, where the same event may be evoked several times according to the point of view of several letter-writing characters" (Genette,1980: 190). In external focalization which is the third type Genette proposes, the mind and the ideas of the characters are closed to the narrative voice. The story therefore deals with the simple events to which the characters are subjected, and reports the facts as if they were a testimony.

Genette's concept of focalisation has been the point of discussions and criticism and redefined within the academic circles of narratology. As Gerard Genette admitted in

his *Narrative Discourse Revisited*, "[his] study of focalizations has caused much ink to flow-no doubt, a little too much" (1988:65). Many central names of narrative theory addressed the concept with an attempt to formulate comprehensive interpretations and remarks such as Seymour Chatman, Mieke Bal, Shlomith Rimmon-Kenan, and Genette himself (1972, 1983).

Seymour Chatman as he attempted to clarify Genette, pointed out that: "Genette has always seemed to mean more by focalisation than the mere power of sight. He obviously refers to the whole spectrum of perception: hearing, tasting, smelling, and so on" (1983: 71). For instance, cultural theorist Mieke Bal has provided a more specific concept, character-bound focalizer which means that when the focalizer and one of the characters in the story happen to be the same person, then, the chosen character obtains significant upper hand above the rest of the characters because the audience perceive the world within the story from his/her perspective. In contradiction, Bal's external and non-character bound focalizer refers the existence of an unknown narrator which does not share any other role within the story (Bal, 1997: 14). Similar to Bal, Rimmon-Kenan argues, "external focalization is felt to be close to the narrating agent and its vehicle is therefore called 'narrator focalizer' " and argues that external focalizer can be also named "narrator focalizer" because its sole mission is to narrate the story (2003: 76).

According to both Bal and Rimmon-Kennan, the notion of "focalization" involves both the person who is performing the action and the item that has been impacted by the person performing. The person who is performing is named "focalizer" and the item is the things perceived by the focalizer (Rimmon-Kennan, 2003: 5).

One of the reasons behind the emergence of the concept of focalization is the likely concordance between the narration and the worldview of one character or more. The concept of focalization has been brought up to the narratological questions where there are multiple points of view in order to determine where the objective data on the

events coincides with the subjective interpretations made based on the worldviews and beliefs within the narration. Therefore, the term proves the power of narration in terms of ideology by relying on the assumption that the narrators have the ability and power to change how the readers understand and interpret the so-called objective data given in the narrations.

When it is aimed to depict that there are more than one perception and they are intertwined with each other, focalization provides the vehicle to achieve such aim discreetly. Neumann states that it is very common to observe the examples of "perspective structures" within the works where the collective memories were narrated. For instance, in humanoid narratives, the writers narrate the stories in certain ways enabling them to shed some light on their knowledge, psychology and societal rules shaping their behaviours. The narration with more than one vision or variable focalization enlightens some pieces of collective mind; therefore, it can also depict how the collective memory formation processes and the issues within the process.

When the same story is given from the perspective of multiple characters; the audience gain the opportunity to obtain more knowledge (or sense) than the amount presented by the previous focalizers, which will not be possible otherwise. Moreover, the writer can also build an unequal distribution of powers in terms of information within the narration. The readers can hold more or less information than the character does. As a result, through dramatic irony the writer can achieve his aim to arise sentimental reactions among the readers, i.e. suspense and surprise. Besides, the existence of multiple perspectives can be used to create and dissolve the clashes among the characters.

One other benefit of using multi-perspectives in the narration is the writer's chance to bring together several, even conflicting, tales of the same collective past. Hence, by going out of the standard story-line for the same collective past, the writer can depict the other examples which are made marginal due to the past or current oppression

or separation. Another way of reaching the same goal is to work on the form of the text: "Intertextuality" or "Intermediality" of the text as stated by Neumann" is used more often than the other features.

Postcolonial texts do not only resist but also revolutionize the narrative theory. The ideological aspect of focus is related to the world view reflected by the text. If the narrator wants to tell the narrative from the eyes of a character, he adopts the point of view of that character, if he wants to offer a more general point of view, then he constructs the narrative voice observing the story from the outside. How might different narrative focalisations alter the fashion in which an audience ascribes meaning to a narrative?

Postcolonial studies and ethnic studies have been a growing concern for narratologists; however, although narrative theory has proven to serve postcolonial criticism, little theoretical and methodological engagement has been executed. There remains a wide gap to be filled in terms of cultural, historical and ideological research.

All three novels selected for this study are rewritings of Victorian canons with a postcolonial perspective. However, this is not the sole reason that gathered them under the same title. It is the narrative style that creates a remarkable proximity among these works, making them even more intriguing to analyze. In other words, the fictional texts in question have been chosen particularly for their narrative conception echoes the structure of their Victorian predecessors in terms of using narrative voices of paramount importance to access the details of the process of constructing identity.

Furthermore, all three novels use a narrative mode of multiperspectivity, which means that they each have not one but three different styles of narration. The remainder of this work will scrutinize the various outcomes generated by this carnival of viewpoints and how they are focalised. In terms of focalization, the novels selected for this study demonstrate some qualities that make them fit perfectly to the corpus of a narrative research. These narrative elements can be said to have led the researchers to reveal the

narrator, the voice and the ideology the narration conveyed. In the selected novels, the narration is provided through various voices from different perspectives., leaving many viewpoints that are possible to be analyzed since each narrator constructs his own discourse. By applying Gérard Genette's approach on narratology, this research aims to undermine authors' purposeful utilisation of voice and focalisation through multiple perspectives and to demonstrate how those perspectives engage with Victorian concepts. The methods used in this analysis will be primarily grounded on the classification of Genette's voice and focalisation as described in *Narrative discourse* in which Genette greatly refines the concepts. His approach to structural narratology is not only systematic, but also comprehensive, making it perfectly suitable for probing the mechanics of narrative. As the novels under consideration here employ various narratorial voices at different locations and focal levels, they present a perfect field of research through the definition of Genette and grants an opportunity to demonstrate how narratology can be efficiently applied to question and restore the theoretical understanding of narratives.

CHAPTER 2
BERTHA RECONSIDERED: *WIDE SARGASSO SEA*

2.1 Jean Rhys and Her Narrative Style

Jean Rhys, pseudonym of Ella Gwendolen Rees William, was born in the Caribbean island of Dominica, a former colony of Britain on August 24, 1890. At the age of seventeen, after the death of her father, she left with an aunt for England. The different experiences she lived shaped some important themes in her works. Each novel brings a piece of the author's life such as marginalization, loneliness, inner conflicts, women's frustrations and identity.

In 1927, Rhys published her first book, *The Left Bank and Other Stories*, which is a collection of short stories, mirroring the author's life greatly (Rhys, 1927). The style of the stories was challenging due to the "use of terse, episodic narrative as opposed to more fully developed plots" (Kotrodimos, 2013: 359). In 1928, Rhys published *Quartet* which introduced a theme that would soon become a common theme in her novels, the figure of a man as a predator who seduces and exploits vulnerable women. The story is narrated from the point of view of the heroine with internal focalization. However, the first two chapters are interrupted when a secondary narrator addresses the reader exclusively and illustrates Marya's personal history: "Marya, you must understand, had not been suddenly and ruthlessly transplanted from solid comfort to the hazards of Montmartre. Nothing like that. Truth to say, she was used to a lack of solidity and of fixed backgrounds" (Rhys, 1997:15). Occasionally, Rhys shifts from a first-person narrator to a third-person keeping the focalization fixed on the protagonist (Rhys: 1997: 11, 15, 97, 98, 129-130), and thus plays with the reliability and stability of the narration. This work

is followed by *After Leaving MacKenzie* in 1931, the story of Julia Martin who is abandoned by her beloved and finds herself lost and alone (Rhys, 1931). The novel is fully narrated by a third-person omniscient narrator, however; focalized on the protagonist Julia, the narrator follows a disjoint and non-linear manner of narration.

The novel of 1934, *Voyage in the Dark*, is the most autobiographical of the Rhys novels. She portrays the protagonist, Anna Morgan, who moves to London from the West Indies and lives a troubled love that ends with the breakup of the relationship and an illegal abortion at the end of the novel. The fragmentary narration is made of disorganized interior monologues reflecting the thoughts of the narrator- protagonist, Anna Morgan. Employing flashbacks (Rhys, 1968: 57, 85) and recurring dreams (Rhys, 1968: 90, 140), Rhys resorts to Anna's memories to demonstrate the effects of social confines. The protagonist of *Good Morning, Midnight*, published in 1939, is Sasha Jensen who returns to Paris after a long absence. Economically unstable, she has difficulty taking care of herself (Rhys, 1939). Not only does she drink a lot, but she also is dependent on sleeping pills. Her obsession with her appearance is another issue that Rhys attributes to her heroine. Regarding the narratorial texture of the novel, Gardiner comments that "the narrator continues talking to us, turning out to us from the fictional mirror with the monitory, 'mind you'" (Gardiner, 1982: 237). The narration makes use of embedded texts: an operetta (Rhys, 1939:13) advice column in women's magazines (Rhys, 1939: 52-3), popular songs (Rhys, 1939: 77) and love letters (Rhys, 1939: 73,112).

Wide Sargasso Sea which will be further analysed in this study is Rhys's fifth and final book. Published in 1966, *Wide Sargasso Sea* is regarded the most sophisticated novel of Rhys's in terms of style and psychological profoundness compared to her previous works. For the first time in her writing career, Rhys attempts to integrate

multiple first person narrators, yet still manages to comprehensively monitor the identity development of the protagonist (Rhys, 2011).

In her novels, Rhys employs some common themes and characterizations. Her novels depict fragmented identities by incorporating a multitude of voices and point of views as well as diverse levels of consciousness, dreams and flashbacks. In her analysis of the structures of Rhys's fiction, *Jean Rhys's Historical Imagination: Reading and Writing the Creole*, Veronica Gregg explores the historical and biographical references in Rhys's writing and considers rewriting as the primary textual strategy within Rhys's literary works:

> [T]hrough quotations, allusions, and other forms of intertextuality, Rhys rewrites many of the topoi and texts of European discourse on the West Indies. Why? In order to write her self, she has to write through the constructions of selfhood assigned to her within prior and dominant discourses, to read her way through them […]. In rewriting, she is simultaneously critiquing existing readings and producing new ones (1995: 51).

Through her fiction, Rhys both deconstructs and reconstructs her stories and characters by transposing cultural and personal experiences into writing.

In understanding any Rhys novel, especially *Wide Sargasso Sea*, one should be aware of the cyclical accumulative nature of Rhys's novels.

> Behind each of them lies the question she gives Antoinette in the last one, Wide Sargasso Sea: 'Why do such terrible things happen?' And with each her answer became more honest and less self-justifying. Jean Rhys's work, in other words, seemed to be not just a great artistic progress but a great moral one: a growing up she never managed in life (Angier, 2000: v).

This "artistic progress" or "developing aesthetic" as Parsons suggests (2000: 135) can be tracked through the repetitive characterization and narration of troubled psyche. As Elaine Savory, explains Rhys's heroines share common features as they are "isolated and

numbed by their emotional traumas so that they often can scarcely register the immediate world around them, let alone go any further afield" (2009: 16-17). The novel that will be analyzed in this study, *Wide Sargasso Sea*, is regarded as the ultimate construct, the final point of Rhys's artistic progress.

2.2 Narrative Style in *Wide Sargasso Sea*

Published in 1966, *Wide Sargasso Sea* became widely known as a postcolonial response to its precursor *Jane Eyre.* Offering an alternative reading to its Victorian counterpart, the novel functions as a prequel to Jane Eyre and seeks to shed light on the mysterious story of the mad wife. With this novel, Jean Rhys is pursuing a postcolonial inclination to write back to a quintessential imperial narrative. Rewriting texts that belong to Western discourse is a widely recognized postcolonial method in which telling a story from another standpoint is regarded as a deconstructive process to address the contradictions and silences within the narrative. In the case of *Wide Sargasso Sea*, Jean Rhys is addressing Charlotte Bronte's *Jane Eyre*. Rhys explains her motives for writing back to *Jane Eyre* as:

> The Creole in Charlotte Brontë's novel is a lay figure –repulsive which does not matter, and not once alive which does. She's necessary to the plot, but always she shrieks, howls and laughs horribly, attacks all and sundry – off stage. For me (and for you I hope) she must be right on stage (1985: 156).

As a strategy to fulfill her project, Rhys incorporates certain narrative choices and devices in her *Wide Sargasso Sea.* In order to identify how these choices and devices are employed and how they serve the discursive agenda of the novel, this chapter will first establish a contextual basis by referring to Charlotte Bronte's *Jane Eyre* with a focus on

the narrative elements and their discursive consequences. The second part will discuss Rhys's selection of narrative strategies and their contribution to the postcolonial discourse and Neo-Victorian corpus.

Published in 1847, *Jane Eyre* is considered to be one of the quintessential examples of the Bildungsroman genre which flourished greatly in Victorian Literature. Charlotte Bronte's novel which depicts the journey of an orphan girl towards adulthood, concentrates on the protagonist's psychological state (Bronte, 1999). Starting from her abusive childhood memories, the novel gradually reveals Jane's transformation as a grown woman and her transformative experiences till her happy ending.

The novel was first published with the subtitle "an autobiography" which signals its narrative style directly. In the novel, the protagonist Jane accounts for her life starting from her childhood. Through the first-person homodiegetic narrative, the novel portrays the inner journey of young Jane explicitly. Jane as both the narrator and protagonist of the novel, opens the doors to her intimate thoughts and emotions and allows the reader to monitor her psychological development closely. As an adult narrating retrospectively, she comments on the incidents giving away emotions as offense and regret.

Jane is a very conscious narrator; she unfolds her story carefully. What is more, she does not even hesitate to interact with her reader as in the famous line "Reader, I married him" (Bronte, 1999: 520). There are multiple occasions in which Jane reveals her narrating self. For example, in chapter nine as she describes her school on a warm May day, she comments on both her feelings as a character and her merits as a narrator:

> All this I enjoyed often and fully, free, unwatched, and almost alone: for this unwonted liberty and pleasure there was a cause, to which it now becomes my task to advert.

> Have I not described a pleasant site for a dwelling, when I speak of it as bosomed in hill and wood, and rising from the verge of a stream? Assuredly, pleasant enough: but whether healthy or not is another question (Bronte, 1999: 124).

Another example to her awareness as a narrator is when Jane begins the tenth chapter commenting on her narrating self:

> hitherto I have recorded in detail the events of my insignificant existence: to the first ten years of my life I have given almost as many chapters. But this is not to be a regular autobiography. I am only bound to invoke Memory where I know her responses will possess some degree of interest (Bronte, 1999: 136).

The first-person narration through Jane reflects the norms and values of Victorian society and establishes a world that acknowledges and advocates white supremacy. There are instances where imperial discourse is evident through the story as in Jane's decision to volunteer as missionary: "I'll be preparing myself to go out as a missionary to preach liberty to them that are enslaved" (Bronte, 1999: 355). What seems to be a selfless act that elevates Jane's humanity is considered to be instilled with imperial discourse. As Sharpe claims, "By positioning herself as a missionary, Jane empowers herself with the moral superiority of British civilizers" (1993: 49).

The most apparent way the novel contributes to imperialist discourse is through the depiction of Bertha, Edward Rochester's wife. Through the juxtaposition of the two female characters in the book, Bronte establishes a clear contrast between Bertha's Creole self and Jane's white English nature. While Jane is presented as decent, virtuous and rational, Bertha is seen to be outrageous, sexually provocative and overtly aggressive. Bertha's insanity transforms her into the monstrous other due to the cultural anxieties which suggests a stereotypical association between moral decay and blackness. With her lunacy, aggression and sexuality, Bertha is a menace to Jane and the society and needs to

be restrained. Trapped in the conventions of the Gothic genre and social norms of Victorian society, Bertha is imprisoned in the attic.

Bertha Mason's marginalization in *Jane Eyre* serves as a warning to the society through a symbolic figure of the woman who does not fit the standards established by Victorian morality. Her vivacious sensuality and the wickedness attributed to her by her husband cause her to be locked in the attic so that she does not contaminate the rest of the society. By not accepting her prison submissively and showing her aggression both physically and verbally, she becomes even more subversive of the Victorian female role.

Narrated through Jane's point of view, the novel denies an identity or a voice other than bestial growls.

> What it was, whether beast or human being, one could not, at first sight, tell: it grovelled, seemingly, on all fours; it snatched and growled like some strange wild animal: but it was covered with clothing, and a quantity of dark, grizzled hair, wild as a mane (Bronte, 1999: 380).

As Jane's narration suggests, Bertha's depiction transcends the borders between humanity and animality (Spivak, 1985: 247).

Whether Brontë's depiction of Bertha was deliberately constructed with an attempt to marginalize Creole people or it was solely a matter of misapprehension due to simple ignorance is not a question one can easily answer. However, the presence of Bertha "serves both as a reminder of the colonial expansion of the British Empire and source of colonial wealth in the nineteenth century as well as the pervasiveness of the era's dominant, imperialistic discourse and perceived superiority of Englishness" (Akman, 2019: 41).

Regarded as the epitome of the imperialistic discourse, Edward Rochester describes Bertha as follows:

> Bertha Mason is mad; and she came of a mad family; idiots and maniacs through three generations! Her mother, the Creole, was both a mad- woman and a

> drunkard!—as I found out after I had wed the daughter: for they were silent on family secrets before. Bertha, like a dutiful child, copied her parent in both points (Bronte, 1999: 489).

The identity of Bertha had been defined by the history of colonialism and Victorian literature, and constructed by the colonial dynamics of oppression and marginalization. According to Spivak, Bertha is a product of the "axiomatics of imperialism" (1985: 247). Due to the imperialist discourse, evident the depiction of Bertha Mason, *Jane Eyre* has been the target of postcolonial writers. The depiction of Bertha, a West Indian madwoman, has attracted various research and literary responses; however, *Wide Sargasso Sea* remains to be the most reputed. That Bertha was diminished and censored was the core motivation of Rhys in her attempt to unchain Brontë's character by releasing her from being a narratorial omission into becoming a narrator herself. Through Rhys's imagination, the mad former wife in the attic acquires the chance to speak for herself and narrate her own part of the story.

The Dominican writer Jean Rhys writes *Wide Sargasso Sea* to weave an entirely new plot, in which Bertha is brought to the center of the narrative and has her (re) constructed history, in order to challenge the exclusion, silence and invisibility imposed on her in Brontë's novel. Gayatri Spivak, in her acclaimed essay, "Three Women's Texts and a Critique of Imperialism," delineates the underlying discourse underneath *Jane Eyre* and *Wide Sargasso Sea* as:

> I must read this as an allegory of the general epistemic violence of imperialism, the construction of a self-immolating colonial subject for the glorification of the social mission of the colonizer. At least Rhys sees to it that the woman from the colonies is not sacrificed as an insane animal for her sister's consolidation (Spivak, 1985: 251).

Through the rewriting of the Victorian classic, Rhys counters both patriarchal and imperial ideologies the canon approves. According to Howells, "Rhys speaks from a self-consciously marginal position raising issues of gender and colonial difference in fiction of resistance which are always compromised by the conditions of female dependency" (1991: 58).

With a concern to construct a more complete identity with a plausible history, Jean Rhys commits herself to giving a background to Bertha's mental issues. Within the narrative borders of a single novel, Rhys manages to put her novel in conversation with its predecessor and criticizes the writer for textually refraining from providing a causal story for Bertha. In her effort to give Bertha a standpoint and history, Rhys does more than transforming her into a protagonist with narratorial authority. She also brings her character to the Caribbean and renames her as Antoinette which is more Caribbean because "names matter" (Rhys, 2011: 143).

As a Creole, Antoinette holds the attributes of both black and white races and cultures which problematizes her identity. The childhood stories show the reader that "[r]aised by her black nurse Christophine yet dressed in English clothes, Antoinette lives […] in between two cultures" (Emery, 1982: 425). Neither the black people nor the European accept her as one of them. Her continuous struggle to negotiate between these two cultures positions her in a "third space". As Homi K. Bhabha explains in an interview with Jonathan Rutherford:

> But for me the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the 'third space' which enables other positions to emerge. This third space displaces the histories that constitute it, and sets up new structures of authority, new political initiatives, which are inadequately understood through received wisdom (Rutherford, 1990: 211).

Placing Antoinette in a "third space" with a Creole identity, Rhys does not only deconstruct binary based identity formation but also attempts to find a middle ground for a new hybrid reality.

In an attempt to reveal the "missing parts" regarding Bertha and Mr. Rochester's former life, the novel makes use of a rich and complex narrative structure. Rhys presents her novel through first person narrators or as Gerard Genette calls homodiegetic narrators (1983: 245). The narration is divided, giving voice to Antoinette (the name Rhys gives to Bertha) (Rhys, 2011:3-42), Mr. Rochester (Rhys, 2011:45-137) and Grace Poole (Rhys, 2011:141-142). Since each narrator is a character from the story, the narration in *Wide Sargasso Sea* needs to be labeled as homodiegetic with internal, variable focalization. The lack of a third person narrator, or heterodiegetic narrator as Genette defines (1983: 245), brings forth questions of unreliability making the text a battlefield amongst diverse narrations, each with different motives and ideologies. The incompatibility of the discourses and interpretations of the events is signaled on different occasions in the novel.

The first chapter opens with Antoinette's narration of her difficult childhood shortly after the abolition of slavery. Antoinette as a narrator is a homodiegetic narrator and falls in the category of autodiegetic narrator as her account concentrates on her own experiences. In this way, the mad former wife in the attic acquires the chance to speak for herself and narrate her own part of the story. However, unlike a typical first-person narration Antoinette does not begin with "I" but instead she begins as: "They say when trouble comes close ranks, and so the white people did. But we were not in their ranks. The Jamaican ladies had never approved of my mother" (Rhys, 2011: 3). These very first lines demonstrate the nature of Antoinette's narration which is under the influence of the society and its norms. By initiating Antoinette's narration in such a manner, Rhys

manages to draw attention to the complexity of creating a voice for the oppressed. Imprisoned by the oppressor's language, Antoinette is unable to form an autonomous voice for self-expression.

Another point the first lines of Antoinette's narration indicates is that although Antoinette is the narrator, her focus especially in the first chapters of the novel is on her mother and how she is perceived (Rhys, 2011: 3-28). Her struggle to form an identity in relation to her mother functions both as a return to the roots that positions Antoinette into the postcolonial context and as a foreshadowing signalling her life will eventually turn out similar to that of her mother's.

The first part of the novel (Rhys, 2011: 3-42) reveals that Antoinette's life is irrevocably condemned to social isolation. Born a Creole and orphan of her white father, Antoinette, accompanied by her mother, little brother and Christophine, a surrogate mother who practices magic, lives in a state of loneliness and misery. Because of his father's past as a slave seller, his family has to deal with the growing hostility of the black community. The novel problematizes Bertha/Antoinette's personality, by making her a white Creole woman, positioned in a moment of racial tension in which she and her bankrupt family find themselves in limbo for belonging neither to the whites and English nor to the newly liberated black population.

Antoinette's autodiegetic narration is meticulously crafted with the function of revealing her psyche other than merely giving an account of the events of the story. Her narration is a deliberate tool in presenting her deteriorating mental state and her fragmented identity. In order to achieve this, Rhys makes use of fragmented narration. One characteristics of fragmented narration is the breaking up of time, which manifests a dechronology that breaks with tradition.

In order to maintain a temporal distortion in the narrative, Rhys incorporates episodes of memories into Antoinettes narration which would be called flashback or analepsis according to Genette who defines them as any evocation of an event prior to the point of history (Genette, 1983: 40). On the surface, the narration in Part 1 is subsequent with a young Antoinette as the focaliser who holds a naive world view and shows limitation in understanding social codes and racial tension. Antoinette faces serious discrimination from the neighbourhood children who would call her and her family "white cockroaches" (Rhys, 2011:8). Antoinette as a child is unable to understand the reasons for this hatred. This naive gaze promotes narrative empathy and enables the reader to reflect on the unfamiliar social settings. The retrospective accounts of how Antoinette's only friend Tia was cruel to her (Rhys, 2011: 9-10, 27) highlights Antoinette's innocence and vulnerability which again augments readers' empathy in the face of an unjust situation. Although the narration is essentially focalized on younger Antoinette, there are occasions in which narrating Antoinette hints her present-adult state, creating interpolated instances which combine subsequent narration with present time interruptions (Rhys, 2011: 12, 34) or dissonant commentaries (Rhys, 2011: 15, 39). This interpolated narration serves greatly in fragmenting the narration and revealing her mental status.

Antoinette as the narrator refuses to adopt a coherent chronological sequencing: "the sequence of events are connected by associative memory rather than by temporality or causality, Antoinette's narrative is forcibly contained by a motif that determines her memories and her retelling of them" (Voicu, 2014:95). By employing a nonlinear narration and flashbacks that are present throughout Antoinette's narration, it is aimed to provide a fragmented mediation of Antoinette's deteriorating sense of her identity and mental state.

Young Edward Rochester seizes the narratorial power in the second part of the novel and recounts his marriage to Antoinette (Rhys, 2011: 45- 137). In terms of narratorial structure, Rochester's narration is homodiegetic as well and as his account is equally important for novel, it is rightful to categorize his narration as autodiegetic correspondingly. Although Rhys's motivation for rewriting the Victorian classic is to give voice to Bertha, she has allocated the longest part in the novel to Rochester. By doing so, she aims both for plurality in narration and for a comprehensive understanding of the imperial ideology and its reflections on identity formation. Giving the perspectives of both the colonized and the colonizer, Rhys aims to expose the errors of the imperial discourse which dominated Victorian Britain and consequently *Jane Eyre.* Rochester's narration, therefore, is instrumental in understanding the underlying ideologies beneath his character and his nation.

Rochester's initial reactions upon seeing Antoinette reveal his existing prejudice and scornful attitude. With the cultural codes he was raised with, Rochester utters a patronizing and alienating description of Antoinette:

> I watched her critically. She wore a tricorne hat which became her. At least it shadowed her eyes which are too large and can be disconcerting. She never blinks at all it seems to me. Long, sad, dark alien eyes. Creole of pure English descent she may be, but they are not English or European either (Rhys, 2011: 46).

From this very first depiction Rochester provides regarding his future bride, the reader can understand that this is not a marriage based on love or romance. Rochester is culturally situated in the conception of the superiority of the empire over all non-European, he comes to justify the necessary subordination of Antoinette and The Western Isles because "she was a stranger to me, a stranger who did not think or feel as I did" (Rhys, 2011: 69). Through Rochester's interior monologue addressing his father, it is better understood that the marriage was strongly supported by Rochester's father for reasons of money.

> Dear Father. The thirty thousand pounds have been paid to me without question or condition. No provision made for her (that must be seen to). I have a modest competence now. I will never be a disgrace to you or to my dear brother the son you love. No begging letters, no mean requests. None of the furtive shabby manoeuvres of a younger son. I have sold my soul or you have sold it, and after all is it such a bad bargain? The girl is thought to be beautiful, she is beautiful. And yet… (Rhys, 2011: 49).

This interior monologue reveals that Edward agreed to this 'business deal' as a filial duty in order to please his father and the English patriarchy. Together with these lines, another function of Rochester's narration surfaces that introduces Rochester as a victim of the system that produced him. Rhys, through Edward Rochester's narration, enables the reader to understand that Rochester's autodiegetic narration is a key to the workings of colonialism.

A significant point in the book that displays colonial ideology is Rochester's changing Antoinette's name to Bertha. "Don't laugh like that, Bertha." "My name is not Bertha; why do you call me Bertha?" "Because it is a name I'm particularly fond of. I think of you as Bertha." (Rhys, 2011: 104-105). By naming her Bertha, a much English name, Rochester redefines Antoinette's identity using the authority of language "to dissociate her from her West Indian past, and to establish her rebirth" (Smilowitz, 1986: 102). Previously in the novel, Antoinette shows her connection to her roots "The sky was dark blue through the dark green mango leaves, and I thought 'This is my place and this is where I belong and this is where I wish to stay" (Rhys, 2011: 90). The name changing fragments Antoinette's identity and mental being. As Antoinette will reveal in the third part, "Names matter, like when he wouldn't call me Antoinette, and I saw Antoinette drifting out of the window with her scents, her pretty clothes and her looking-glass" (Rhys, 2011: 143). As Thomas Stately suggests:

> Rhys concentrates on the psychological, the personal traumas which the historical events produce rather than on the events themselves. For all her estrangement from the native and black population Antoinette is a part of the islands, her attraction to the wild and exotic confirms her affinity, it ties her irrevocably to this land in spite of her hostility to it and it to him. (1979:103)

Portrayed as "a Creole girl, and she have the sun in her" (Rhys, 2011: 130) Antoinette is detached from her identity as a result of Rochester's acts: first the alteration of her name and then the relocation to England.

While his actions reveal colonizers' strategies, Rochester's psyche displays a disturbed individual. Driven to marry Antoinette, Edward finds himself thrown into an unfamiliar world where he feels disoriented and frustrated: "That green menace. I had felt it ever since I saw this place. There was nothing I knew, nothing to comfort me" (Rhys, 2011: 90). Kaur, Singh and Mani associate Rochester's treatment to Antoinette with "his feelings of alienation and estrangement that render him powerless in a foreign environment" (2014: 112).

In the midst of his psychological crisis, Rochester receives a letter from Daniel Cosway who claims to be an illegitimate son of Antoinette's father: Mr. Cosway from a slave (Rhys, 2011: 71-73). He begins to believe the accusations made against his wife Antoinette who is madly in love tries in every way to create a marriage out of the broken relationship, but her efforts push him away even more, and Rochester takes on an increasingly detached attitude. Gradually, through his stay in the Caribbean, Rochester's feelings of insecurity and displacement become pervasive and overwhelming reaching to the point of paranoia. In his own words: "I feel very much a stranger here" "I feel that this place is my enemy and on your side" (Rhys, 2011: 100). He feels threatened by everything and everyone around him including his wife. Rhys's selection of temporal

setting is as influential in his mental state as the geography. It is necessary at this point to acknowledge that the story unfolds at a time after Emancipation Act which obliterated white supremacy, depriving colonizers of their power and privileges over the natives. As Elaine Savory asserts "The physical and spiritual landscape of Caribbean topography and climate and cultural identity interconnect: In Antoinette's husband's mind there is a fear of brightness which is threatening because he cannot control it as he has learned to control himself" (Savory, 1998, 145). The Caribbean landscape with the unfamiliar heat, colors, and sounds overwhelms Rochester and becomes a major factor in his alienation in the West Indies.

Slips of subsequent narration to simultaneous one can be observed in Rochester's narration just like Antoinette's, creating an interpolated narration once again. The function here is slightly different from the previous use of the technique: it again reveals mental fluctuations; however, the origin of the disorder is dissimilar. The reason behind Rochester's unstable narration is possibly an indication of his alienation due to his lacking integration into his new habitat.

> The reader is invited to question who is actually going mad as Rochester's language becomes increasingly fractured and fragmented. He is bombarded by constant menace of the strange exotic land, the people he distrusts and something secret that he cannot understand in Antoinette. In his recollections the reader begins to get signals suggesting a real disturbance in Rochester's mind (Thomas, 1978, 345).

In the third part of the book, Antoinette, now Bertha, is a prisoner in her husband's English house. Gradually, she forgets her identity and loses herself completely in the madness leading her to start the famous fire in the ex-husband's house. This chapter begins with the narration of the homodiegetic narrator Grace Poole. However, soon her

narration is interfered with Antoinette's voice where the reader is face to face with fragmented memories, thoughts and feelings through her internal monologue. This interference reveals that Antoinette's anxious, paranoid state of mind reaches an irreversible level. Antoinette begins her narrative as: "In this room, I wake early and lie shivering for it is very cold" (Rhys, 2011: 142). Comparing Antoinette's narration in Part 1 and Part 3, one can see the difference in dissonance. While the first part is narrated retrospectively using past tense, the last part of the novel uses both past and present tenses simultaneously blurring the lines between memory and actuality as well as reality and fantasy. The narration reveals a shattered identity.

The chart below summarizes the narrative patterns adopted in *Wide Sargasso Sea.* As can be understood, all three narrators of the novel are participants of the plotline; therefore, they are labelled as heterodiegetic narrators. Since Antoinette and Rochester are protagonists, their participation can be better defined as autodiegetic level. As they are character-narrators, none of the narrator can access or report others' thoughts which suggest that their focalization is purely internal. As the last category in the chart demonstrates, the degree of persistence shows diversity within the novel. This means that there are diverse focalization situations valid for each part. The first part narrated through Antoinette's autodiegetic narration utilizes a fixed internal focalization on Antoinette's younger self (Rhys, 2011:3-42). In his narration in the second part, Rochester also adopts a fixed focalization showing his perceptions and opinions on his experiences (Rhys, 2011: 45-137). This does not only create richness in narrative style but also reveals conflicting perspectives of Antoinette and Rochester. The third part initiated by Grace Poole and finalized by Antoinette results in variable focalization which is a deliberate strategy in amplifying the sense of fragmentation and troubled psyche.

	PARTICIPATION		FOCALIZATION			PERSISTENCE		
	Heterodiegetic	Homodiegetic	Zero	Internal	External	Fixed	Variable	Multiple
PART 1	x			x		x		
PART 2	x			x		x		
PART 3	x			x			x	

The narrative strategies that Rhys employs however do not end there since there are also embedded texts (letters from Edward to his father (54,128) and from Daniel Cosway (71-73, 90) to Edward) and Antoinette's dreams. Each of these items adds new layers to the narration, thus provoking uncertainty for readers. In other words, readers find it challenging to choose whose account should be considered reliable or authoritative due to the multiplicity of accounts and narratorial figures.

In the novel, Antoinette narrates three dreams which revolve around the same theme and serve as a way to channel her true feelings and fears that she has repressed and is unable to express otherwise. These dreams do not only demonstrate the fragmented identity of Antoinette but they also reveal her paranoia. It is possible to observe Antoinette's "delusional progression moves […] from a recognition that makes the heretofore benign and self- apparent environment now seem obscurely threatening, through the cultivation of a protective isolation and an acute suspiciousness, to the conclusion that [she] is at the center of a hidden plot" (Paradis, 2007: 26). In every dream narrated in the novel, it is possible to conclude that Antoinette is paranoid about being followed even chased. Each dream appears after a pivotal, traumatic instance in Antoinette's life. The first dream is from her childhood, right after the betrayal of her only friend Tia who did not only steal her money and clothes but also called her names (Rhys, 2011: 9-10): "I went to bed early and slept at once. I dreamed that I was walking

in the forest. Not alone. Someone who hated me was with me, out of sight. I could hear heavy footsteps coming closer and though I struggled and screamed, I could not move. I woke crying" (Rhys, 2011: 11). In this first dream, it is possible to see through the child focalizer that the dark and persecutory figure does not reveal itself in a precise image, suggesting a fear that Antoinette cannot yet define. The naive and inexperienced nature of her childness is reflected upon the structure of her first dream; it is brief, plain and vague.

During her stay at the convent, Antoinette receives the news about a suitor that is coming for her. This incident triggers the second dream in which the dark presence materializes into the figure of a male persecutor, and Antoinette follows him as he takes her to an inevitable nightmare: "I follow him, sick with fear but I make no effort to save myself; if anyone were to try to save me, I would refuse. This must happen" (Rhys, 2011: 40). One point that can be concluded from this dream is its textuality and more complex structure. This complexity suggests that similar to the dream, Antoinette is becoming more mature and complex. It also suggests that as she gets older she has more to fear and less to express in the real world. In terms of the imagery, this dream is mostly interpreted as a symbolism and a foreshadowing for her marriage. Using natural but gothic imagery, Rhys surrounds her character with "hatred" and "fear" and fosters and uncanny sentiment.

The third dream of Antoinette takes place in the third part of the novel as Antoinette interferes with Grace Poole's narration. It is at a point where Antoinette suffers from an identity crisis: "There is no looking-glass here and I don't know what I am like now" (Rhys, 2011: 143). These lines imply how her anxiety is actually about her character, her identity as she wonders "how she is like" and not "how she looks like". The scene shows Antoinette's confusion regarding her identity, time and space. "The effective representation of a troubled psyche within which dreams alter the structure of

the real and the real colonizes the imagination is thus facilitated by a textual structure" (Smith, 1996: 117).

The third dream has a further textual function of bridging the novel with its precursor (Rhys, 2011: 149-150). It presents the other side of the horrible fire scene from *Jane Eyre*, thus merging the two storylines. In *Jane Eyre*, "Bertha sets fires in order to destroy Rochester and finally herself; and for Rochester, fire causes the suffering that enables him to atone for the past and start his new life" (Carlton-Ford, 1988: 378). As Spivak asserts: "[S]he must play out her role, act out the transformation of her "self" into that fictive Other; set fire to the house and kill herself, so that Jane Eyre can become the feminist individualist heroine of British fiction" (1985: 902). Rhys recycles the fire scene as a strategy to bridge her rewriting with the precursor. The fire also functions as a trigger for Antoinette's memories from Coulibri to resurface, maintaining a repetitive motive within the narration itself maintaining the traumatic effect.

In *Beyond the Pleasure Principle*, Sigmund Freud claims that: the dream life of patients suffering from a trauma "repeatedly takes them back to the situation of their original misadventure, from which they awake with a renewed sense of fright" (Freud, 2003: 167). Dreams or nightmares in a repetitive pattern do not only indicate trauma but they also keep the trauma alive with each repetition. As Cathy Caruth explains:

> The return of the traumatic experience in the dream is not the signal of the direct experience but, rather, of the attempt to overcome the fact that it was not direct, to attempt to master what was never fully grasped in the first place. Not having truly known the threat of death in the past, the survivor is forced, continually, to confront it over and over again. For consciousness then, the act of survival, as the experience of trauma, is the repeated confrontation with the necessity and impossibility of grasping the threat to one's own life. It is because the mind cannot confront the possibility of its death directly that survival becomes for the human

being, paradoxically, an endless testimony to the impossibility of living (1996: 62).

In *Wide Sargasso Sea*, dreams are used as a narrative tool to transgress the boundary between conscious and unconscious. Antoinette's repetitive dreams reveal her preoccupation with safety and revive her traumas. From the first dream instance to the last one, with each dream, her unconscious constructs a more detailed and intense dream. By using such a pattern, the novel creates a fuller picture for the reader regarding the origins of Antoinette's fears and at the same time it shows the gradual invasion of her unconscious.

As the two major autodiegetic narrators of the novel, Antoinette and Rochester create the major conflict of the plot. It is possible to interpret the relation between Rochester and Antoinette as a microcosm of the abusive relationship between the colonizer and the colonized. Through the rewriting, the marginalized Creole woman attains the narratorial authority. However, inexperienced in expressing herself, Antoinette's neither memory nor narration is well-structured. The fragmented narration and memory of Antoinette suggest the fragmentation of the collective memory of the Creole as a consequence of the traumatic colonial experience. In his *Cultural Trauma and Collective Identity* (2004), Alexander suggests that "[c]ultural trauma occurs when members of a collectivity feel they have been subjected to a horrendous event that leaves indelible marks upon their group consciousness, marking their memories forever and changing their future identity in fundamental and irrevocable ways" (Alexander, 2004: 1). Sam Durrant, in the Introduction of *Postcolonial Narrative and the Work of Mourning*, establishes a substantial nexus between cultural trauma and colonial experience as he explains:

> The "monstrous" histories of slavery, colonialism, or the Holocaust are sublime insofar as they do violence both to the individual and the collective imagination.

> Such events have been described as collective or cultural trauma not simply by aggregating the traumatic experiences of individual victims, but because they disrupt the "consciousness" of the entire community, destroying the possibility of a common frame of reference and calling into question our sense of being-in-common (Durrant, 2004: 4).

Antoinette's narration both in content and style show the sufferings of colonial trauma.

The duplication of the autodiegetic narrator and the presence of several first-person narrators stem from the fragmentation of the colonized characters or their perception of reality. More or less directly, fragmentation is determined by the experience of colonization.

The unmasking of the discursive strategies activated by the dominant system to impose and perpetuate its canons in the peripheries of the Empire, plays a fundamental role in the process of re-appropriation of history which was manipulated and created by patriarchal and imperialist representations. "Rhys discovered a way to challenge both modemist discourses of womanhood and English imperialism by significantly rewriting a European "shrine"-Charlotte Bronte's *Jane Eyre*" (Kineke, 1997: 294). By reconstructing the narrative and Bertha's identity, Rhys's novel makes substantial contributions to the understanding of culture and its imperial or subordinate features, in connection with power.

With her rewriting of the Victorian novel Rhys managed to pose a challenge to the novelistic conventions of the Victorian Era. Through the intertextual rendering of Charlotte Bronte's *Jane Eyre*, "Rhys enters and re-imagines Bronte's text -glossing and subverting, reversing and transforming it- writing it to her own time and her own frame of reference" (Friedman, 2014:117). Jean Rhys as a response to colonialist discourses established through canonical narratives changes the forms of the narrative and introduces a new narrative perspective focused on the forces that determine Antoinette's fate. The

identity of Bertha, had been defined by the history of colonialism and Victorian literature and constructed by the colonial dynamics of oppression and marginalization. However, Rhys switches the hierarchy of the centre and periphery, by situating Bertha right in the center of the novel whereas Jane is left to obtain a minor role. The voiceless ghost-like description by Jane Eyre is provided with a background story to the times before all the madness and objectification.

Through the relocation of the story from England to the Caribbean, Bertha transforms into both the narrator and the protagonist of her story. She is no longer the mad woman in the attic, but the woman who suffers greatly from identity issues and is driven mad as a result of many factors. Rochester, formerly an oppressive figure who takes Bertha's life and voice, appears on the sidelines of the narrative. This is because although part of that same narrative is done by him, he is not the only authoritative voice in the plot. Although through his narrative Rochester is able to display the perspective of the colonizer in his narrative, his perspective is frequently questioned by that of Antoinette, thus always showing both sides of the same story and, through parallel narratives and the other characters.

CHAPTER 3
MAGWITCH REINVENTED: *JACK MAGGS*

3.1 Peter Carey and His Narrative Style

Born in Bacchus Marsh, Victoria in 1943, Peter Carey is one of the most famous and appreciated Australian writers on the international contemporary literature scene. Working for an advertising agency surrounded by writers and artists who were generally interested in literature and creative writing led him to become increasingly interested in the great masterpieces of the Western canon, thus initiating his career as a writer. During the course of his career, Carey evolved a style of his own and became recognized as "an innovative writer who takes risks" (Eggert, 2007: 122).

After experimenting with story-telling in two volumes of short-stories, in 1981 Carey published his first novel *Bliss* in which Carey shares the story of Harry Joy, an ordinary man of family and business who is liked by his community and lives a content life as it seems. However, one day he suddenly dies. As he leaves his body, he sees a glimpse of heaven and hell and knows that they exist. He stays dead for only a couple of minutes and comes back to life. After he wakes up from the surgery, he believes his real life is actually hell and all his friends and family are actors in that hell who are there to make him and others suffer. The narration is maintained through a heterodiegetic narrator who is positioned outside the story. The focalization which is solely on Harry (Carey, 1981: 1-15) adopts a more dynamic nature which alternates constantly (Carey, 1981: 15) until "The story of Little Titch" which is narrated by Harry (Carey, 1981: 192). In the last chapter of the novel the narratorial voice shifts to the children of Harry Joy and Honey Barbara (Carey, 1981: 295). The complex structure of a story inside story tries to undermine the problematicity of grasping reality through a fictitious construct while the

use of such self-conscious narrative construct (Carey, 1981: 61) and story-telling as a theme itself draws the attention to the act of story-telling itself on many occasions (Carey, 1981: 8). This reflexive notion is designed "to question the validity of particular histories as well as other narratives, particularly the official (imperial) version of the history of the colony" (Fletcher, 1992:12).

Carey's second novel, *Illywhacker* (1985), gives the account of three generations of Badgerys, through the narration by the central character. The unreliability of the narrator is not only due to the use of first-person narrator but also because Herbert Badgery, the narrator, is a pathological liar who admits being so himself: "I am a terrible liar and have always been a liar"(Carey, 1985: 1). Through his unreliable narrator, Carey subverts Australian history and fabricates stories. By doing so, he problematizes historical discourse and challenges not only Australian history but also society through a "salesman's sense of history" (Carey, 1985: 343).

A year later in 1986, Carey published his famous *Oscar and Lucinda*. Complex in structure, the novel offers a revisionist perspective on the colonial history of Australia. Having very intriguing backstories, Oscar and Lucinda meet on a ship to Australia, where they join forces as two people isolated from society for various reasons. The romantic relationship between the two eccentric characters is widely interpreted as a metonymy for the relation between Australia and England. The narrator is the great-grandson of Oscar Hopkins whose self-conscious narrative interruptions complicate the novel together with the embedded narrations within the main narration such as letters (Carey, 1998: 90, 341, 458) and songs (Carey, 1998: 111, 468, 470), all adding new narratorial levels as well as pluralism.

In his 1991 novel, *The Tax Inspector,* Carey attempts to explore a contemporary issue of Australia: the dysfunctional family. Stylistically, Carey makes an exception and gives the monopoly of narratorial power to an omniscient third-person narrator (Carey,

1991). Through the novel, the reader is provided with a slice of the lives of the Catchprice family as they are visited by a tax inspector. Employing an abundance of postmodern strategies like the insertion of songs (Carey, 1991: 110, 137) and constant shifts in point of view, the novel maintains the multi-dimensional nature the reader is used to.

The Unusual Life of Tristan Smith (1994) reveals the fantastical story of Tristan Smith who is both the protagonist and the narrator of the novel (Carey, 1994). Tristan lives in an alternate world as a citizen of Efica, a country dominated by Voorstand. *The Unusual Life of Tristan Smith* is considered to be the most obvious postcolonial novel written by Carey as it explicitly deals with the issues of colonizer, colonized and national identity. As Bill Ashcroft points out in his work "Simulation, Resistance and Transformation," this novel is Carey's "liveliest and most unrelenting reflection on the postcolonial dilemma of Australian society. No other contemporary novel addresses so many postcolonial issues in Australian culture" (Ashcroft, 2005: 199).

Based on historical facts, *True History of the Kelly Gang* (2000) is the fictional reconstruction of Australia's most notorious outlaw, Ned Kelly. By allowing Ned Kelly to narrate in autodiegetic voice, Carey manages to rewrite Australian past and the unspoken colonial history (Carey, 2000).

Carey's 2003 novel, *My Life as a Fake*, demonstrates a refined style reaching a peak point in Carey's writing career. The novel is equipped with postmodern narrative strategies of all sorts. Mise en abyme, alternating narrators, embedded poems (Carey, 2010a: 81) and the absence of quotes for dialogue (6 vd) are some of the devices Carey plays with in his novel as thematically he elaborates on a literary hoax (Carey, 2010a: 19).

In *His Illegal Self* (2008) Carey experiments a new narrative strategy: writing through the eyes of a child, Che. The heterodiegetic narration's focalization is mainly on

Che; however, at points the focalization shifts to Dial, the mom figure for Che (Carey, 2008: 30-46). The use of a child focalizer provides not only a fresh stylistic element for Carey to experiment with but also an ironic effect.

Carey's revisionist history writing expands over geographies as a result of his own journeys and change of residence. *Parrot and Olivier in America* (2009) portrays the unlikely friendship of Olivier, a French aristocrat, and Parrot, an Englishman. The novel is written as a 19th century historiography retelling the adventures of Alexis de Tocqueville in America. As autodiegetic narrators, Parrot (Carey, 2010b: 106-199, 238-305, 314-312, 335-345, 361-397, 414-442, 464-520, 622-644, 701-722, 737-820, 831-838, 850-881, 948-958, 1015-1059) and Olivier (Carey, 2010: 12-104, 201-236, 307-312, 323-333, 347-359, 399-412, 444-462, 522-620, 646-699, 724-735, 822-829, 840-848, 883-946, 960-1013) narrate their own stories and conflict with each other and even within themselves.

Constructed as a dialogue with the nineteenth century, *The Chemistry of Tears* (2012) is the story of Catherine Gehrig and how she recovers from the trauma of a deceased lover. Catherine works on an automaton to keep her busy and during the course of the novel she discovers the notebooks of Henry Brandling, the man who instructed the creation of the automaton for his son back in the 19th century. The narration is divided between two autodiegetic narrators: Catherine Gehrig (Carey, 2012: 3-19, 29-31, 42-49, 73-86, 100-108, 111-124, 134- 152, 169-184, 188-192, 198-203, 210-221, 224-229) and Henry Brandling (Carey, 2012: 20-28, 32-41, 50-72, 87-99, 108-110, 125-133, 153-168, 184-187, 192-197, 204-209, 222-223) who speaks to us from times long past through the journals Catherine finds.

Amnesia (2014) employs a refreshing theme of cybercrime, revolving around the issues of truth and deception. Carey presents a metafictional novel about how societies forget about their past. In terms of narration, the novel utilizes shifting voices: the first

part is narrated through autodiegetic narration in the journalist Felix's voice (Carey, 2015: 3-147) whereas the second part is conveyed through a heterodiegetic narration with focalization on Felix (Carey, 2015: 149-373).

Set in Carey's hometown Bacchus Marsh, Victoria, immediately after the second world war, *A Long Way from Home* (2018) discloses Australia's recognition of its true history. The novel employs alternating autodiegetic voices of the two protagonist narrators: Irene Bobs (Carey, 2018: 13-57, 65-72, 82-92) a wife and mother, and her next door neighbor, Willie Bachhuber (Carey, 2018: 3-12, 58-64, 73-81). As the narration shifts from one to the other, the undermined themes get deeper alternating from car racing to treatment of the Aboriginal people.

Being one of the major representatives of modern Australian fiction, Peter Carey has become recognized "as someone who can speak for the nation and its multiple traumas" regarding primarily the construction of an Australian identity (Ho, 2003: 124). His works have repeatedly proved his stance as "a force for justice in world literature [who] directs the humanist's crusade to uplift the humble and downtrodden" (Snodgrass, 2010: 3). In order to bring out an Australian literary voice, Carey makes use of historical characters and facts of Australian history that had really existed. Carey's return to history is not nostalgic but rather critical; he does not seek to form realistic representations of history, on the contrary, he subverts the postulated historical reality. Using postmodern narrative techniques, Carey tries to reconsider and deconstruct such concepts as Australian history, national identity and the effects of imperialism. He boldly takes the liberty to review and reconsider the historical facts, stretch and distort the limits of history for the sake of the plot and offer representations of multiple historical possibilities. As Edwards claims:

> Carey's work, his inventive bricolage, refigures the Australian experience as an open site for further constructions. […] In the processes of their artful play with 'national' constructions, Carey's texts disassemble the past as a reliable concept; they offer the attractions of new building permits unconstrained by regulations that limit the play of signification to measuring a construction's strength according to the quality of its truth-claim (2005: 168).

Carey is known to construct narratives that play elegant metafictional games with the reader. He does not conform to the conventional norms of storytelling. Rather than 'reporting reality', Carey is interested in constructing his own 'possible worlds' in order to see the real world from odd angles, or make reality clearer by dislocating it. His novels refuse "to establish a smooth narrative effect in the 'classic' traditions of European narrative art. Instead, he exploits cross-mixtures which create dislocations, disrupting any supposed norms of fictional practice" (Woodcock, 2013: 9). The narrative strategies he uses abundantly have an agenda further than aesthetic concerns and they "help to prepare the ground for a critical interrogation of some of the most controversial issues in the Australian political fabric" (Kane, 2005: xxi).

7.2 Narrative Style in Jack Maggs

Carey's renowned narrative style is evident also in his 1997 novel *Jack Maggs*. In this novel, Carey's playfulness in narration augments as he embraces the concept of pastiche by targeting Charles Dickens's canonical novel *Great Expectations.* Disrupted by Dickens's portrayal of Abel Magwitch as "a fearful man" (Dickens, 2000: 3), Carey decides to explore and rewrite the Dickensian masterpiece. As he explains in his own words:

> Then one day, contemplating the figure of Magwitch, the convict in Charles Dickens' *Great Expectations*, I suddenly thought THIS MAN IS MY ANCESTOR. And then: this is UNFAIR! Dickens' Magwitch is foul and dark,

> frightening, murderous. Dickens encourages us to think of him as the "other," but this was my ancestor, he was not "other". I wanted to reinvent him, to possess him, to act as his advocate. I did not want to diminish his "darkness" or his danger, but I wanted to give him all the love and tender sympathy that Dickens's first-person narrative provides his English hero Pip. That's where I started. The journey itself is, of course, far (As qtd in Ho, 2012: 55).

As the quote reveals, the restricted and diminishing descriptions regarding an Australian convict motivated Carey to 'talk back' to Dickens and reconstruct his characterization of Magwitch. In his pursuit of justice, Carey resorted to his narrative strategies once again. In order to better understand the narrative strategies employed in the novel and explore the discourses they may beget, this chapter will first address Charles Dickens's *Great Expectations* in order to establish the context and narrative structure which Carey defies. It will then analyse the narrative strategies utilized by Peter Carey in his rewriting and discuss how these strategies contribute to the postcolonial discourse within the scope of neo-Victorian genre.

Written within the tradition of Bildungsroman, *Great Expectations* portrays a psychological journey into Pip's psyche. In order to exhibit the transformation of Pip from an innocent ten-year-old boy into a snobbish gentleman and then into an adult with better understanding and judgement of his surroundings and experiences, Dickens employed autodiegetic narration in which the protagonist Pip himself is the narrator. The reader experiences the novel from the eyes and the mind of Pip who holds the narratorial power to lead the reader as the main character of the story as he is able to form and change the narrative perspective, manage time and distance. The choice of Pip as the autodiegetic narrator offers the reader the opportunity to identify with him, decreasing the distance between fiction and reality for the entire duration of the reading experience and offering the sensation of total immersion in the story told. Apart from making the story a more

realistic experience for the reader, the use of Pip as the narrator also allows the reader to develop sympathy for him and even identify themselves with him (Dickens, 2000: 3-166) as this type of narration enables a direct communication between Pip and the reader.

The main focalization type of the novel is fixed internal focalization since the reader's knowledge is limited to a character's knowledge throughout the novel without any change. In *Great Expectations*, Pip is the focal character of the novel because the narration is ruled by him solely (Dickens, 2000). As Pip is narrating retrospectively, it is possible to distinguish Pip the narrator from Pip the character. The narrating Pip is and adult who re-examines the past events and people in his life and presents a critique of them. Although the narrative strategy is suitable for the purpose of revealing the formation of Pip through the inner workings of his mind, the information and perspective that the reader can access is limited to the narratorial memory of the autodiegetic narrator. This is the very reason why the reader just as Pip assumes Miss Havisham was the "fairy godmother" sponsoring Pip to become a gentleman (Dickens, 2000: 130).

The novel is structurally composed of three parts in relation to the achievement of what Pip expected to have. The first part involves 19 chapters where the reader observes Pip's childhood years through the mind of a child including his encounter with the felon and Miss Havisham and Estella. The second part starts when Pip leaves the marshes his childhood is spent and settles in London. This part shows the problems of Pip about his self-image and contentment even though he joins a higher social class. The troubles lead Pip to behave harshly towards Joe, a lovely father figure in his life when Joe comes to London. This is one of the points of the story when the distinction between the narrator and character-focalizer becomes apparent (Dickens, 2000: 224). Pip, the character who also happens to be the internal focalizer is very upset about his treatment of Joe. On the other hand, Pip, the narrator, is not happy about the revelations of these

feelings in the past. The third part is about Pip, as an adult. It is where Pip realizes his earlier mistakes which he had chosen to ignore before. This is the chapter where the dissonance is felt greatly as the reader can easily interpret how Pip's perceptions and reactions have changed over time (Dickens, 2000: 389-395).

Other than its artistic contributions, the autodiegetic narration with its focus on the character of Pip reveals a certain ideology through the narration of Magwitch:

> A fearful man, all in coarse grey, with a great iron on his leg. A man with no hat, and with broken shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who limped, and shivered, and glared and growled; and whose teeth chattered in his head as he seized me by the chin (Dickens, 2000: 3).

Pip's narration causes the marginality and peripheral role of Magwitch, forming him as an emblem of otherness as the point of view of the protagonist continually sets a distance. The following narration from the novel shows this act of distancing as Pip wished he did not have:

> Newgate in my breath and on my clothes. I beat the prison dust off my feet as I sauntered to and fro, and I shook it out of my dress, and I exhaled its air from my lungs. So contaminated did I feel, remembering who was coming, that the coach came quickly after all, and I was not yet free from the soiling consciousness (Dickens, 2000: 218).

This and other descriptions on Magwitch (Dickens, 2000: 260-279) reveal that "Pip's presentation of Magwitch is coloured by his ideological positioning in an imperial and classist society, which included distinct impressions of Australians as inherently criminal" (Zapkin, 2018: 5).

Carey explains thath his novel *Jack Maggs* was "published at a time when Australians were still squabbling among themselves about whether Australia was going

to be a republic" and he further elaborates on this specific date as he suggests "The issues of Jack Maggs are being played out in this argument about the republic and whether they are going to go and sit by the fire with the Queen of England having cakes and ale or whether they are going to understand their situation" (Carey, 2006a). Jack Maggs is "a deliberate intervention in a national archive filled with texts and images that have been inherited from Britain" (Ho, 2003: 124). In an interview Carey discusses that:

> Australia kept on being Victorian long after the British stopped being Victorian. People arriving in Australia many years after the Victorian era well and truly ended would see its vestiges there. In the outposts of the Empire these exiled people were still keeping up the standards, unaware that they were no longer the standards. Things like that happen when people feel they are exiled from where the center is, or from where home is (Wachtel, 1993:104).

Designed as a coquel to *Great Expectations, Jack Maggs* provides a parallel story which concentrates solely on Abel Magwitch's relation with Pip from the parent text. Transforming a minor character into a protagonist, Carey builds a rich and complex story around Dickens's marginalized Australian convict. Carey takes Dickens's Abel Magwitch from the periphery of the story and puts him right in the center with a developed background story and a new name: Jack Maggs. Thus, Carey grants Magwitch the liberty of self-representation. While Charles Dickens's Magwitch represents an open wound which Victorian society does not want to contact, Carey's Jack Maggs is easy to empathize with. Magwitch is depicted as an epitome of revenge against the world that condemned him to a life of hardship and misery (Dickens, 2000). Carey, however, wanted to give Magwitch "all the love and tender sympathy that Dickens's first-person narrative provides his English hero Pip" (As qtd in Ho, 2012:55). According to Bradley, with such a stylistic choice: "Carey has colonized the fictional space of Dickens' novel by

appropriating his characters and situation and then using them for quite different ends from those that Dickens might have envisaged" (1997: 661).

With an attempt to enact narrative justice, Carey confronts the Dickensian text with a provocative dialogical mode (Carey, 1997). The dialogue with a canonical expression of nineteenth-century narrative enables Carey to present a challenge to the entire discursive system in which *Great Expectations* was produced and operated. With his novel, Carey explores the ways in which language and literature can establish power relations and acts of manipulation. Furthermore, he manages to dismantle canonical ideologies and ascribes narratives a dismantling and redemptive notion. By parodying the canonical novel of Dickens, Carey allows the reader to cast a critical glance at Victorian values. As Marc Carneige states "much that Dickens kept hidden in the pockets of Victorian morality – the abortion racket, homosexuality, child prostitution – here clatters loudly to the floor" (1998: 1). Through the revisitations of issues which were one regarded as taboos, Carey seeks to undermine not only Victorian duplicity but also the imperialist discourse.

Carey does not break his narrative mold, and indulges the reader with a multiplicity of voices and stories. Similar to his previous novels, *Jack Maggs* is a perfect case of hybridity due to its richness in style. Unlike *Great Expectations* which did not offer much of a plurality of focalizations, Jack Maggs seeks to present a pot-pourri of perspectives through constant shifts of narrators and focalized characters. Due to this variable focalization, the ideologies of both the colonized and the colonizer are revealed. The novel is structured around a heterodiegetic frame narrative with several focalizers and embedded narratives that introduce multiple narratorial voices and layers (Carey, 1997: 74-77, 93-106, 208-219,223-226, 238-241, 274-278), each revealing itself as the story unfolds further.

It is possible to observe the atmosphere of the Victorian era all through the novel both by the narrative style and the vivid depictions of Victorian London. The novel starts with an epigraph from Armand Marie-Jacques De Chastenet's *Du Magnétisme Animal* (1820), which is an excerpt revealing the strategies of hypnosis or mesmerism which is the terminology Carey chose to use (Carey, 1997). Originated in Austria and France, the practice of mesmerism quickly became widespread and by the mid-18th century it was one of Britain's most disputed topics (Winter, 1994: 317). Popular and practices especially among the upper-class, Animal Magnetism or mesmerism caused controversies among the society as those who regarded it as a science, those who appreciated it as entertainment and those who rejected it (Kaplan, 1974: 691-702). The epigraph functions both as a foreshadowing since hypnosis is used as a crucial element to reveal the plot and character identity and as a liaison that directly initiates a conversation with the Victorians who "loved a controversy and a scandal more than they loved facts" (Kaplan, 1974: 691).

The opening of the first chapter also echoes Victorian conventions with the description of London mediated through a heterodiegetic narrator who is outside the story world:

> It was a Saturday night when the man with the red waistcoat arrived in London. It was, to be precise, six of the clock on the fifteenth of April in the year of 1837 that those hooded eyes looked out the window of the Dover coach and beheld, in the bright aura of gas light, a golden bull and an overgrown mouth opening to devour him – the sign of his inn, the Golden Ox (Carey, 1997: 1).

The heterodiegetic narrator frames the story and introduces the setting: London in 1837 when Jack Maggs returns to London. It can be seen that Carey provided a comprehensive description of Victorian London. The faithful reconstruction of the urban setting enables Carey to appropriate his former colonized into the colonizer's habitat. When compared to

the parent text, it is easy to grasp the contrasting imagery regarding how Magwitch of *Great Expectations* and Maggs of *Jack Maggs* returned to London.

Commenting on Magwitch's return to England in his *Culture and Imperialism*, Said writes:

> The prohibition placed on Magwitch s return is not only penal but imperial: subjects can be taken to places like Australia, but they cannot be allowed a `return' to metropolitan space, which, as all Dickens s fiction testifies, is meticulously charted, spoken for, inhabited by a hierarchy of metropolitan personages (1994: xvi).

Allowing Maggs a return to the "metropolitan space", Carey gives Maggs a sense of mobility which he lacks in the main text. The opening very much like a Victorian novel introduces the focal character of the novel: Jack Maggs. It is again through the heterodiegetic narrator's voice that the reader learns how Jack Maggs, a pardoned convict, arrives in London at the risk of his life in an attempt to find the young man with "a tender heart" for whom he had worked hard and saved every dime. However, he is not able to find Henry Phipps as he planned and as a result of a curious coincidence he is mistaken for footman candidate. Maggs takes this chance as a convenient opportunity to wait and learn more about Phipps, and starts working for the household of Mr. Percy Buckle. The prolonged wait leads Maggs to meet different personalities as he fills in as a footman and goes through bizarre incidents in the process.

During his position as the footman, Maggs meets the reputable gentleman Tobias Oates, the author, whose existence brings many layers to the story both as a character and a narrator. From this point on, the novel brings forth new discourses as the relationship between Oates and Maggs bears two diverse narratives that overlap and conflict (Carey, 1997: 26).

Oates, as a guest at the house Maggs works at, realized the pain that haunted him: "the pain and the horror that always accompanied these crises. It was not a horror of anything, or about anything, but a horror so profound that a certain time elapsed during which he hardly knew where on earth he stood" (Carey, 1997: 29). Oates refers to the pain in Maggs's subconscious as "phantom" and through this "phantom" that haunts Maggs, the reader is given the proof of Maggs's traumatic status together with a sense of curiosity to delve into the reasons for his mental state. The phantom is a reflection of Maggs's demons which are his suppressed memories:

> By mesmerised he understood that he was made the subject of magnets, and that these magnets in some way tugged at his Mesmeric Fluid, a substance in his soul he could not see. He understood that, under the effect of magnets, he was able to describe the demons that swam in this fluid, and that Tobias Oates would not only battle with these beings-named Behemoth and Dabareiel, Azazel and Samsaweel,- but also, like a botanist, describe them in a journal where their host might later see them (Carey, 1997: 98).

As Anne Whitehead suggests "trauma assumes a haunting quality, continuing to possess the subject with its insistent repetitions and returns" (Whitehead, 2004: 12). The phantom Carey creates for his novel also occurs as a repetitive image that excruciates Maggs. As he stresses out due to the feeling of being compromised, the image of the phantom gets darker and more fearsome. As Jeffrey Alexander explains in his *Trauma: A Social Theory*:

> Traumatic feelings and perceptions, then, come not only from the originating event but from the anxiety of keeping it repressed. Trauma will be resolved, not only by setting things right in the world, but by setting things right in the self (Alexander, 2012: 10).

The phantom – Maggs trauma – needed to be set right by setting right his story thus by acquiring the narratorial power and expressing his own perspective.

Oates serves multiple functions in the novel. Firstly, he is the representation of Charles Dickens. As he transforms Dickens into a character Carey plays with the Victorian intertext, which was a method he used previously in his *Oscar and Lucinda* on a much smaller scale through the character Marian Evans. Using her real name instead of the pseudonym George Eliot, Carey's reference in *Oscar and Lucinda* is a direct one. However, in *Jack Maggs* the reference is less direct and more elaborate since Oates is a major character and conflict in this novel. Carey chooses not to use Dickens's name directly; however, the biograpical similarities are evident throughout the novel: Carey introduces Oates as a popular author (Carey, 1997: 18) with a journalistic career (Carey, 1997: 129). The financial difficulties Oates's family goes through (Carey, 1997: 118-119) and his interest in mesmerism (Carey, 1997: 30 vd). are among the clues that tie Oates closely to Dickens. As Fred Kaplan explains Dickens was not only interested in mesmerism but also practiced it. He also acknowledges the significance of mesmerism on his works as mesmeric sessions enabled him to depict more realistic characters with detailed psyches (Kaplan, 1974: 691-702).

Oates's aesthetic style and literary themes also allude greatly to those of Dickens: "Toby had always a great affection for Characters [...]: dustmen, jugglers, costers and pick-pockets" (Carey, 1997: 81). Carey has embedded both biographical and literary parallelisms that make the connection rather noticeable. The following excerpt mirroring Charles Dickens's childhood and concerns is crafted skillfully to alert the reader on the affinity:

> The death of children had always had a profound effect on him. When the young victims were also the children of poverty, it produced in him a considerable rage [...] For Tobias had been a poor child too, and he was fiercely protective of abused children, famously earnest in defence of the child victims of mill and factory owners (Carey, 1997: 130).

The connection can be recognized easily since Dickens himself is known for directing readers' "attention to the helpless victims of untoward circumstances, or a vicious system – to the imprisoned debtor – the orphan pauper – the parish apprentice – the juvenile criminal – and to the tyranny" (Collins, 1996: 74) and he had a difficult childhood due to his father's financial situation and later imprisonment (Allen, 1988: 9-11).

The interaction between Oates and Maggs is Carey's smart solution to confront the creation with the creator. The confrontation of Maggs with Oates becomes the main conflict of the novel as the story unfolds. Using the techniques of hypnosis, Oates manages to access the secret corners of Maggs's mind, discovering his true identity which leads to tension and turbulence in both households: Oates and Buckle. Considering Maggs as a "treasure" to claim possession on (Carey, 1997: 54, 87), Tobias Oates goes in pursuit of writing a biographical novel on Maggs's life. The conflict between Maggs and Oates is the embodiment of Magwitch's protest against Dickens himself regarding how he was characterized and exploited for the sake of literary production. As Anthony J. Hassall believes, "the central relationship in Jack Maggs is not between orphan and convict, as in *Great Expectations,* but between Maggs and Oates, who wants to turn Maggs into a fictional character (1997: 129).

Carey incorporates a Faustian bargain to the text when Oates offers his help in relieving Maggs off his "phantom" the painful trauma that has been haunting him. Just like Doctor Faustus sells his soul to Mephistopheles in exchange for knowledge (Marlowe, 2000), Maggs sells his memories to Oates: "But what if I should take the demons from your heart where they are causing you pain? What if I write them on paper and then place the pages in this box here? When we are done, we can go to this fireplace, Jack Maggs, and we can burn them together" (Carey, 1997: 47). As the Achilles' heel of

Maggs is his desire to reunite with Mister Phipp, Maggs agrees to trade the corners of his memory with Oates in exchange for an introduction to the Partridge the Thief Taker who has a reputation for locating anyone (Carey, 1997: 48-49).

Memory is a crucial theme in analysing Carey's novels as it reoccurs frequently as a matter to question the colonial past of Australia and the national identity it led to. Through sessions of mesmerism, Oates seeks to colonize Maggs's memories, disclose them and expose them: "On the following day he [Oates] would return for those deeper, more painful items which must still be cut free from the softer tissue of Jack Maggs's memory" (Carey, 1997: 178). Oates does not only achieve them through an unethical bargain and method but also uses them to his own benefit, distorting according to his own taste. The sessions and revealing so much to Oates disturbs Maggs as he protests: "How am I to get those thoughts back out?" (Carey, 1997: 232). Maggs dissent brings forth the question of ownership of memory regarding the right to tell one's own story, to modify it or to let the memory fade away. "Experimenting with mesmerism, Oates blunders amateurishly into Maggs's subconscious memories, pretending to liberate him from his 'phantom' while in fact appropriating his story for a planned novel, *The Death of Maggs*" (Hassall, 1997: 129). Woodcock interprets this act of appropriation more as a colonial exploitation than a literary theft when he claims "just as England stole Maggs's birthright by making him a thief. That is Tobias Oates colonises Maggs for his own imaginative purposes, stealing Maggs's life for his fiction" (2003: 129). In this respect, the idea of fictionalizing a character and moulding it for the benefit of the discourse of colonialism which regards seizing control of the narrative as a strategy to legitimize its operations.

Other than its function as the intrusion and exploitation of memory, mesmerism as a motif in the novel can also be interpreted as a means for Carey to criticize Australian identity and selective memory. As Ho suggests "Jack's submission to Toby's mesmerism

is his desire to be English, to place himself under Toby's subjection and to become a British subject again" (2003: 130). Carey familiarizes the reader with Maggs's refusal to recognize any connection with the Australian land at several occasions: "I am a fucking Englishman, and I have English things to settle. I am not to live my life with all that vermin. I am here in London where I belong" (Carey, 1997: 140-141). Maggs rejects his life and family in Australia in his pursuit of Phipps in whom he invested his hopes of an English gentleman. He denies his convict history to gain an English identity: "Sir, I'll tell you the truth: I'd rather be a bad smell here than a frigging rose in New South Wales" (Carey, 1997: 250). In order for his identity to be integral however, Maggs needs to reconcile with this "phantom" and own his convict background which Carey finds essential for Australian society as well.

The revelations of the mesmerizing sessions are not presented to the reader immediately instead they are withheld through the utilization of the heterodiegetic narrator whose focus is restricted by the writer's playful attitude. The reader has to follow the upcoming clues from the dialogues between the characters (Carey, 1997: 31-31, 46-47) and their individual narratives (Carey, 1997: 74-77, 93-106, 208-219,223-226, 238-241, 274-278). The restricted focus is not only an artistic strategy to intensify suspense and curiosity but it is also used to increase the contrast of the individual narratives of Oates and Maggs.

Another function of Tobias Oates is that the character sets the perfect stage to criticise the Victorian outlook. Tobias depends heavily on observation, experimentation and science for his literary creations as well as his journalism.

> There was much of the scientist about Tobias Oates. The study, with its circular window and its neat varnished systems of shelves and pigeon holes, was ordered as methodically as a laboratory [...] In these corners Tobias Oates stored not only

> his evidence, but also experiments, sketches, notes, his workings-up of the characters who he hoped would one day make his name (Carey, 1997: 44).

Oates's artistic tendency of favouring observation over imagination is utilized as a means of criticism on the naturalist and Darwinian impact over the nineteenth century and its consequences of moral conflict. Determined to take possession of the details of his life as potential cues for a novel that shows the emotional mechanisms of a criminal mind in action, Oates treats Maggs as an experiment "subject", to observe, to mesmerize, "a memory [he] can enter, and leave. Leave, and then return to" and a mind to feed on (Carey, 1997: 87). When Maggs, desperate to reach Henry Phipps, agrees to Oates's proposal, the morally questionable experiment starts. Upon the bargain between Oates and Maggs, Mr Buckle comments as such: "Your master is a student of Mesmerism. He will be pleased to make you available for science" (Carey, 1997: 49). The cannibalistic attitude of Oates's obsession with science is underlined through this dialogue (Carey, 1997: 49) and further incidents (1997: 54, 118) on how Oates appropriated Maggs's memory and mind. A more elaborate description on the methods of Oates, however, is given as following:

> It has always been Tobias's method to approach his subject by way of the body. When he had set himself the task of writing about Jack Maggs, he had first produced a short essay on his hands, pondering not merely the fate of the hidden tendons, the bones, the phalanges, the intercarpals which would one day be liberated by the worms, but also their history: what other hands they had caressed, what lives they had taken in anger (Carey, 1997: 303).

The last function to be discussed in this study is Oates's narratorial voice which serves greatly to the purpose of this research. Through the passages from Oates's work in progress, *The Death of Maggs*, Carey brings forth a new narrative voice into the novel as Tobias Oates becomes a narrator in the novel (Carey, 1997:223-226, 274-278). Tobias Oates's pursuit of writing a biographical novel based "loosely" on Maggs' life is

accessible for the reader with its gradual steps of collecting 'inspiration', drafting and editing. The insertion of these phases is a calculated conduct for Carey as "explaining how the hypotext was created reveals it as a crafted element rather than an immanent one. It puts the source-text into perspective as one version of the truth amongst possible others and thus reveals a space for the writing of alternative versions" (Parey, 2009: 131). With each version of his story, Oates takes on a new perspective, each with a discourse serving himself and his literary concerns, and none minding Maggs. Unhappy with the distorted bits of his life, Maggs protests:

> 'All this is me?' 'One way or another.' Jack Maggs, for his part, untied each bundle and, although he did not read everything, he did read a good deal, enough to cause a very great embarrassment to show upon his face. 'My boy must not read this', he said (Carey, 1997: 331).

These protests do not terminate Oates 'artistic' struggle as he insists on finishing 'his' work.

Maggs's chronicles is another element contributing to the plurality of the narration (Carey, 1997: 74-77, 93-106, 208-219, 238-241). The use of epistolary technique is used "as a means of adding layers of complexity in the development of his character" as well as enhancing the narratorial conflict (Blair, 2010: 15). By producing such a statement of fact against Oates's account, Maggs's narration functions as an opposing voice to that of Tobias Oates and contributes to the plurality of voices and discourses. These chronicles written at first hand by Maggs are autodiegetic accounts and they integrate a new layer in the narration. The duality created with the co-existence of overlapping narrations suggest that truth of the (hi)story is not based on the reliability of a singular voice, but on the reconstruction of many different sources and voices. Through this polyphonic narrative, the novel manages to question the existence of a unique truth.

The letters of Jack Maggs were primarily aimed for Henry Phipp. When Maggs could not reach Phipp, he attempted to explain himself in writing: "Well, Henry Phipps,

you will read a different type of story in the glass, by which I mean – mine own" (Carey, 1997: 103). In doing so, Maggs managed to provide access to the background story that Dickens forgot to construct, and Oates wanted to deflect. The role of Maggs's childhood and youth stories is elementary in "Carey's attempt to recover and hence recover from the stigma of convict ancestry" (Ho, 2003: 124). Through Maggs's letters, the reader learns that Maggs, as a child, was abandoned by his natural family, and then exploited and betrayed by what he considered his real family - Tom and Ma 'Britten. Ma 'Britten disappointed Maggs as she never showed the love he sought for and abandoned. As in Maggs's narration: "As for me, I would have given up all lessons if I could have had Mary 'Britten love me, and call me Son" (Carey, 1997: 103). Described as "the Queen of England in that little whitewashed room" is a deliberate homonym for Mother Britain in an attempt to criticize Britain's negligence of its dependencies (Carey, 1997: 93). The symbolic relation of Maggs and Ma 'Britten reveals how Maggs was directed into a life of a criminal on the individual level, and points out the delinquencies of colonialism on a global level.

With every detail Maggs provides in his letters, one can understand that he is a man toughened by the conditions in which he struggled.

> "I was in an emotional condition, Toby. I had, the month before, been betrayed by my brother Tom. I had seen my childhood sweetheart sentenced to be hanged. I had heard her cries and seen her struggle and kick as the turnkeys carried her away. I also was to be cast out of my dear England, not in a year or two as was the custom, but in the very next tide. I was feeling very bitter about my lot" (Carey, 1997: 287).

The childhood of Maggs reveals resembles a Dickens novel where children are orphaned, abused and used by adults. Raised in corrupt surroundings where he is forced to commit burglary, Maggs reminds the reader of the famous Dickensian character Oliver Twist. The resemblance is not coincidental as it is very possible that by giving a childhood so

similar to Oliver Twist, a neglected and exploited boy, Carey wanted his Maggs to undermine the biased portrayal of his ancestor (Dickens & Rogers, 2008). The theme of orphanhood is used not only as reference to Dickens or his literary works but also as a metaphor to the Australian identity.

> As the orphan of the Dickensian novel is a product of life within the unique socio-political system of nineteenth century England, so is the orphan of postcolonial literature bound to a system in which the legacies of slavery and colonialism converge; a system in which historical events have destroyed the bonds of paternity among the formerly enslaved (Everett, 2009: 49).

Being an orphan means being without familial ties, historical roots which were all characteristics "allowing the creation of personal history" (Everett, 2009: 46) which is valid both for Maggs and for the Australian society.

As can be understood from the abovementioned discussion, in order to rewrite the story of Magwitch, Carey forms a style that mimics Victorian conventions and Dickensian themes but undermines these very notions at the same time. When considered in the light of Homi Bhabha's concept of hybridity (Bhabha, 2012), it is possible to read Carey's novel as mimicry of Dickens's *Great Expectations* which allows for textual resistance revealing the ambivalence of the source text and Victorian society.

Carey, similar to his precursor, inquires the social challenges that afflicted Victorian England. However, his struggle does not end there as he concentrates further on the issues of colonialism and identity formation. The novel "[e]xamines the impact of the imperial experience on the English national psyche. It allows the transported convict to return "home" and confront the society which created him" (Woodcock, 2003: 121).

The multitude of voices and the different versions of the facts give space to numerous different functions working at the same time, allowing the reader to hear many

different points of view and to perceive the complexity of both Jack Maggs/Magwitch and the Australian society. Carey, grounding on the nineteenth-century novel, intends to explore the past of his nation to understand the present. By exploring his ancestral history, Carey aims to challenge the ways in which Australia and Australians are represented. Maggs, the Australian ancestor Carey recreated, is more than what Magwitch was, he has many more dimensions to his character, and there is social causality in his actions. He is not reduced to a dreadful convict that society excluded anymore as he finally acquires a sense of empathy and understanding.

Carey's revisionist approach of communicating the Australian ancestry through a Victorian classic paved the way for Lloyd Jones's novel of 2006, *Mister Pip.* Jones, however, chose a more oblique way of revisiting *Great Expectations*. *Mister Pip* is designed as the coming of age story of the teenager protagonist/narrator Matilda who lives in Bougainville, Papua New Guinea in the early 1990s (Lloyd, 2009). Lloyd chooses to respond to the Dickensian text by changing not only the geography but also the timeline. Bringing the story to 1990s, not ancestral issues but contemporary concerns are bridged with the Victorian canon. Mister Pip is not a direct rewriting as it is through Matilda's reading of *Great Expectations* that the reference is established. The narration focuses mainly on Matilda's reading and interpretation of the Dickensian novel. Through Matilda's reading experience, Lloyd revisits similar concepts to that of Carey's novel such as memory, colonialism belonging and Englishness.

CHAPTER 4

HEATHCLIFF REVISITED: *THE LOST CHILD*

4.1 Caryl Phillips and his Narrative Style

Born in St Kitts and brought to Leeds, England as an infant, Caryl Phillips is one of the most remarkable writers of his generation. As the only black child in a school of whites in an industrial area in the north of England, Phillips was confronted from an early age with the problems of belonging and ethnic and social exclusion. As he uncovers himself in one of his interviews: I grew up when there was a stigma attached to being the newcomer: you were marked as an outsider. The society tried to impose choice on you: are you one of us or not? It's a very British conceit – membership (Jaggi, 2001: 86).

Phillips studied English Literature at Oxford University, and his literary career began right after his graduation from Oxford in 1979 when he began writing scripts for theatre and radio. Phillips is renowned to be a prolific writer who has contributed to English Literature greatly in various genres; essays, plays, screenplays and novels. His writings include a considerable number of biographic elements originating from his own experiences as a member of the Black British community and his heritage. In an interview in March 2005, the author acknowledges the influence of his heritage on his writing as follows:

> My Caribbean heritage has been important in that it provided me with an alternative view of looking at the world. The socio-cultural and racial fusion and confusion, of the Caribbean seems to me to better reflect the reality of the, real world- as opposed to the relative 'narrowness' of the view of the world as seen from the USA or Europe. (2005: 1).

The contribution of Phillip's heritage is not limited to an alternative perspective. His stylistic choices have also been under heavy influence of Caribbean literature. In his collection of essays, *A New World Order,* Phillips acknowledges the link between his narrative style and his heritage as follows:

> I began to read Caribbean literature and soon recognised the techniques and rhythmic patterns that marked it out as being distinct from the literature of other parts of the world. Its restlessness of form, its polyphonic structures, its yoking together of man and nature, of past and present, its linguistic dualities and its unwillingness to collapse into easy narrative appeared to me to be characteristics that had grown out of something specific to the Caribbean region (2001: 130-131).

Unlike Jean Rhys, Phillips belongs to the second-generation Caribbean writers who were raised in the territory of Britain. Second-generation writers tried to reconcile the two cultures and try to define their own identities while defining a multicultural British identity. The detachment of the second-generation immigrants from their family backgrounds and their deprivation of social interaction with their origin cultures gave a new dimension to the narratives. Therefore, while Jeans Rhys as a first-generation writer was concerned with alienation and displacement, as a representative of the second-generation Phillips elaborated on such topics as belonging and inclusion.

In his works, the author focuses on the experiences of marginal characters who were subject to colonial exploitation in past centuries, but also, members of today's society. He discusses circumstances arising from manifestations of prejudice towards blacks, exclusion of minorities and the concept of otherness. The author tends to focus on the experiences of individual protagonists with their difficulties, their problems also within English society.

While being best known for his novels, Phillips began his artistic career with the publication of three stage plays: *Strange Fruit* (1980), *Where There is Darkness* (1982)

and *The Shelter* (1983). Written in the 1980s, Phillips's plays reflect the political state of England under Thatcher's regime and dwell on personal and collective experiences of the diaspora. Certain themes and characters in these plays are re-elaborated and matured in Phillips's novels and shed light to his worldview and literary vision.

As Benedicte Ledent suggests "Phillips's vision of the Caribbean in his early fiction is free from nostalgia and is uncompromisingly critical of the perpetuation of colonialism and of slavery in Caribbean societies" (2007, 79). Caryl Phillips's first novel *The Final Passage* (1985) depicts the difficulty of adaptation and discrimination faced by the first-generation immigrants (Phillips, 2010). Similar to Phillips's own parents, the protagonists are a young Caribbean couple with their little son few months old, leaving for England with the dream of a better life find themselves totally unprepared to overcome the challenges of their new life and the feelings of alienation and exclusion. To give the experiences of an immigrant in Britain, Phillips chooses to use a non-linear narration embellished with the flashback technique.

Following a similar pattern and existential interrogation, *A State of Independence* (1986), is built on the conflict between home and exile (Phillips, 1986). As the protagonist, Bertram Francis seeks answers to the questions of identity and national belonging after his return to St. Kitts, the island where Phillips himself was born. He is the epitome in-betweenness; too British for the islanders and too black for the English colonizers.

After his first two novels, it is possible to observe a playful experimental shift in Phillips's style. As he admits himself in an interview with Kevin Rabalais:

> With *The Final Passage* and *A State of Independence*, I felt like I had done something that was reasonably conventional in terms of chronology. After that I didn't want to mimic the form. I wanted to push the edges of how you tell a story. To find contentment with an ability to tell a story and then repeat that form, just pour new characters and new plot points and situations into it- it just seemed a

> little too premature to have found a solution to how to tell a story. I wanted to keep pushing at the boundaries (2009: 175).

From that point on, Phillips continues to fragment the conventional chronology as the reader is used to. Furthermore, he mediates various discourses through a plurality of narrative techniques. In this respect, *Higher Ground* (1989) marks a true turning point in his literary production and the beginning of a phase of his writing that is more mature and conscious than that of previous novels. The novel consists of three stories with different characters, timelines and geographies (Phillips, 1989). Despite their significant difference, all three stories are skillfully united under such common themes as oppression, slavery, racism and memory.

Phillips's writing equipped itself with psychological and historical exploration during the '90s. In 1991, he wrote *Cambridge*, a novel depicting the story of Emily Cartwright and her journey to the West Indies to inspect the family plantation (Phillips, 1993). The narrations of Emily (Phillips, 1993: 7-129) and Cambridge, who is among the slaves working in the plantation (Phillips, 1993: 133-167), merge with a third person external narration (Phillips, 1993: 3-4, 171-184) providing the reader with multiple perspectives as well as discourses regarding the matter of slavery. Scholars have observed many parallels between the narrator/protagonist Emily Cartwright and Emily Brontë. In establishing this character, Phillips admits thinking about the Brontë sisters and their knowledge about slavery (Phillips & Sharpe, 1995: 159).

In his historical fiction, *The Nature of Blood* (1997), as a means to deal with the Holocaust once again, Phillips chooses to make use of Shakespeare's *Othello* (Phillips, 1997). The structure of the text is built on five different narrative units, each telling different stories with diverse temporalities and places; however, as the narration proceeds, a narrative and thematic unity is constructed.

A Distant Shore (2003) portrays two different but complex stories of Dorothy, the retired white music teacher, and that of the black Solomon, who is an immigrant in England (Phillips, 2005a). The characters whose paths ultimately intersect and evolve into an unlikely friendship reveal issues of belonging and isolation. In an attempt to fragment the story, the narration is divided between the two characters Dorothy (Phillips, 2003: 3-63) and Solomon (Phillips, 2003: 66-170).

In *Dancing in the Dark* (2005) Phillips fictionalises the life of Bert Williams one of the first black entertainers of America (Phillips, 2005b). The narration resembles that of a musical with acts dividing the novel instead of parts and play-like dialogues. The inclusion of newspaper reports (Phillips, 2005: 112, 149-160) brings in a new instrument to the narration that works like an orchestra with various sounds.

In the Falling Snow (2009) is the portrayal of three generations of immigrant experience centering around the detached and isolated character Keith together with his father and son (Phillips, 2009). Other than race and diaspora issues, the novel also deals with the outcomes of social classes through the marriage and divorce Keith is through. The vast use of flashbacks cherishes the idea of detachment and social marginalisation of Keith.

In *The Lost Child,* published in 2015*,* Phillips once again constructs a complex narration with intersecting stories, varying narrators and underlying discourses in a similar way to his previous novels.

As Claude Julien says:

> Caryl Phillips is deploying postmodern strategies such as fractured narratives, shifting points of view and representation of unstable identities to confound time and make the transatlantic connections-past and present clear. Phillips uses evidence of complex strategy to attain coherence through the manipulation of time (2017: 116).

Transcending the typical restrictions of linear time, the narrative in Phillips's novels brings the past up to date, creating a dynamic interaction between past and present. He continually questions memory using various narrative strategies such as the use of a polyphony of intersecting narrative voices, fluid characters that cross different spatial and temporal zones and fragmented and broken narration. As Timothy Bewes states, "[r]ather than corrective narratives, telling a previously untold or mistold story about the past, Phillips's works are caught up in a drama of literary possibility that is riveted to their contemporaneity" (2010: 53).

4.2 The Narrative Style in *The Lost Child*

As Petra Tournay states "Phillips pursues the project of re-writing and recreating hidden histories" (2004: 91). Published in 2015, *The Lost Child* is another revisionist project of Caryl Phillips in which he re-reads and reimagines Emily Brontë's canonical classic *Wuthering Heights*. In *The Lost Child*, Caryl Phillips revisions the history of slavery that is encoded in Brontë's work, and he further weaves it into two other plotlines in his own fragmenting and binding manner. In order to recognize the themes and strategies that Phillips responded, this chapter will first scrutinize Emily Brontë's novel and then discuss the ways in which Phillips made use of intertexuality and postmodern narrative techniques.

Wuthering Heights, which is the first and only novel by Emily Brontë, was first published in 1847 under the pen name Ellis Bell. When it was first published, the audience found the plot and the characters rather difficult to identify with. The novel tells the story of Heathcliff and his love for Catherine explaining and analyzing how this passion, in the end, can lead to the destruction of both. In fact, the central theme of the novel is precisely

the destructive effect that the feeling of jealousy and the thirst for revenge can have. Although it may seem like a love and revenge story at first glance, it actually has layers that contain much deeper messages, psychological analyses and symbolic meanings.

The novel has a very complex and rather innovative structure for its time; with 34 chapters and a narrative that unfolds over very long temporal flashbacks. Brontë implements a dual narration in which she engages two different narrators with various levels of focal and temporal distances. Different levels of narration construct the story not by telling the same events from different perspectives, but through the participation of characters. In Genette's terminology, it is possible to label the narration of *Wuthering Heights* as *variable internal focalization* as alterations of focalization occur in the course of the narrative and the reader is provided with different scenes through different perspectives (1983: 189). The amalgamation of the two narratives that at times complete each other, in other moments contradict and even refute one another.

The novel is narrated through two focal characters: Mr. Lockwood and Nelly. The narration starts with the external focalization through Mr. Lockwood (Brontë, 1994: 19), the new tenant of Thrushcross Grange. According to Lyn Pykett, Mr. Lockwood as the narrator is "the reader's representative in the text, as the ordinary person who encounters the extraordinary world which becomes the subject of the story, but he is also the story's censor, who seeks to mould and shape it to his genteel, masculine point of view" (1989: 108-109).

The reader first meets Heathcliff through Mr. Lockwood's filters:

> But Mr. Heathcliff forms a singular contrast to his abode and style of living. He is a dark-skinned gipsy in aspect, in dress and manners a gentleman: that is, as much a gentleman as many a country squire: rather slovenly, perhaps, yet not

> looking amiss with his negligence, because he has an erect and handsome figure; and rather morose (Brontë, 1994: 21).

Lockwood, from the very first encounter, draws readers' attention to Heathcliff's racial otherness. From this very introduction, he is portrayed as "rather morose", and thus a distant and incomprehensible figure is established. The reader gets the sense that Heathcliff is quite reserved in communicating his thoughts and feelings. Mr. Lockwood makes further associations between being black and beastly by making use of animal imagery as in "growled Mr. Heathcliff" (Brontë, 1994: 22). The animal imagery is even more explicit in the following lines "He dashed his head against the knotted trunk; and, lifting up his eyes, howled, not like a man, but like a savage beast being goaded to death with knives and spears" (Brontë, 1994: 148).

Mr. Lockwood provides an extradiegetic temporal frame as he begins writing in his diary in 1801, at a point when a lot has already happened; therefore, Lockwood's account is constructed with what he observes, discovers and what he has been told by Nelly, the housekeeper. Therefore, Lockwood's narration is based mostly on facts and as an outsider, he establishes an emotional distance. Although a character within the novel, Mr. Lockwood should be regarded as an extradiegetic narrator with external focalization as in fact he did not partake in the story and depends on external resources for reference.

The fact that Mr. Lockwood cannot retrieve the thoughts or emotions of the characters problematizes his narration and requires Nelly to support his narration with inside information. In Chapter 4, bursting with curiosity, Lockwood resorts to the knowledge of Nelly:

> "Well, Mrs. Dean, it will be a charitable deed to tell me something of my neighbours – I feel I shall not rest, if I go to bed; so be good enough to sit and chat an hour". "Oh, certainly, sir! I'll just fetch a little sewing, and then I'll sit as long

> as you please. But you've caught cold: I saw you shivering, and you must have some gruel to drive it out". The worthy woman bustled off, and I crouched nearer the fire; my head felt hot, and the rest of me chill: moreover I was excited, almost to a pitch of foolishness, through my nerves and brain. This caused me to feel, not uncomfortable, but rather fearful (as I am still) of serious effects from the incidents of today and yesterday. She returned presently, bringing a smoking basin and a basket of work; and, having placed the former on the hob, drew in her seat, evidently pleased to find me so companionable. "Before I came to live here", she commenced, waiting no further invitations to her story, "I was almost always at Wuthering Heights" (Brontë, 1994: 44).

From this moment on, Nelly takes command of the narration. Nelly can be considered as an intradiegetic-homodiegetic narrator as she too is a character in the novel and unlike Mr. Lockwood, she actually involved in the story which gives her an internal focalization. As a homodiegetic narrator, Nelly's narration cannot be objective. In comparison to Mr Lockwood, Nelly's account is full of commentaries and speculations as to how the characters felt and why they pursued such actions (Brontë, 1994: 44vd). Some of these speculations are given directly while some others are indirectly in parenthesis (Brontë, 1994: 46-50). These speculations together with Nelly's subsequent narrating -that Nelly is telling memories from years ago- bring the question of unreliability. The fact that Nelly took part in what happened and even manipulated some intensifies the suspicions regarding her objectivity which Nelly herself acknowledges towards the end of the novel.

> I seated myself in a chair, and rocked, to and fro, passing harsh judgment on my many derelictions of duty; from which, it struck me then, all the misfortunes of all my employers sprang. It was not the case, in reality, I am aware; but it was, in my imagination, that dismal night, and I thought Heathcliff himself less guilty than I. (Brontë 1998: 244)

The way Nelly portrays Heathcliff is also biased. Her first mention of Heathcliff is as follows: "Rough as a saw-edge, and hard as whinstone! The less you meddle with him the better" (Brontë, 1994: 43). Apart from Heathcliff's distant nature, it is obvious from these lines that Nelly wants him to remain that way. Her biased tone is even more explicit when she talks about the day Heathcliff was brought. Explaining how Heathcliff's origins were not known, Nelly utters: "Not a soul knew to whom it belonged" (Brontë, 1994: 45). Referring to Heathcliff through the use of "it" pronoun attributes non-humane features to the character. Together with Mr. Lockwood's narration, Nelly's narrative style reveals marginalizing ideologies beneath.

> I seated myself in a chair, and rocked, to and fro, passing harsh judgment on my many derelictions of duty; from which, it struck me then, all the misfortunes of all my employers sprang. It was not the case, in reality, I am aware; but it was, in my imagination, that dismal night, and I thought Heathcliff himself less guilty than I. (Brontë 1998: 244)

Gideon Shunami claims that "Nelly Dean […] fashions the narrative from scratch by recounting authentic developments as well as by adding her own touches of exaggeration in regard to the heroes' actions and by supposedly obliterating her own harmful deeds" (Shunami, 1973: 457).

Both narrators -Mr Lockwood for not witnessing the incidents himself and Nelly for manipulating them- can be regarded as unreliable; therefore, it is not possible to conclude that the narrators complete each other. However, their existence together with the metadiegetic narratives construct a sense of heteroglossia: "The co-presence of independent but interconnected voices of the narrators and the characters in the novel is the primary condition of its being a polyphonic novel" (Madran, 2009: 213). Another aspect that adds to the polyphony of the novel is through the embedded texts. The letter which was written by Isabella (Brontë, 1994: 124) that Nelly reads for Lockwood, and

the notes written by Cathy (Brontë, 1994: 34-36) that Lockwood reads when he spent the night at the Heights are metadiegetic narratives which the narrators depend on in order to be regarded more reliable.

However, the use of variable focalization does not necessarily set the ground for individual expressions of cognitive or ideological conceptions as both narrators add to a story which is not of their own. Therefore, although it is possible to access a bigger picture for the story of Heathcliff and Cathy as each narrator reveals new insights, it is still impossible to get a complete understanding of what really happened without the emotive perceptions of the protagonists. The limited access to the thoughts and feelings of the protagonists precludes the sense of absolute certainty in terms of accuracy.

Scholars have studied the colonial implications through Brontë's character Heathcliff and the treatment towards him. Looking at the imperial treatment and Heatchliff's origins hinting slave trade, Maja-Lisa von Sneidern claims,

> Wuthering Heights is the site in which the problematics of an Anglo-Saxon mythology saddled with the fact of slavery and the "fact" of race are revealed, if not resolved. Brontë locates her plantation colony not on the margins of the empire, some exotic island half way around the world, but in the heart of Yorkshire (1995: 174).

In *Re-Membering the Black Atlantic: On the Poetics and Politics of Literary Memory*, Lars Eckstein explains that: "Phillips's narrative technique […] consists of 'uprooting' and 'displacing' the material of older texts about slavery and the slave trade" (2006: 104). In giving Heathcliff a story, Caryl Phillips holds on to the only clue that might have something to do with Heathcliff's lineage; the city where Heathcliff was found by Mr. Earnshow upon "his seeing it starving, and houseless, and as good as dumb in the streets of Liverpool, where he picked it up and inquired for its owner" (Brontë, 1994: 45). In

Great Britain, at the beginning of the 19th century, most of the transatlantic black slave trade transited precisely through the port of Liverpool. Setting out from this little information regarding Heathcliff's origins, "the textual structure of *The Lost Child* is haunted by the history of the slave trade" (Stefanova, 2017: 55).

Akin to its predecessor, *Wuthering Heights*, *The Lost Child* revolves around the longstanding and prevalently used theme of troubled family through different generations. Unlike other postcolonial rewritings of Victorian fiction, the novel does not concentrate on its predecessor solely. It weaves together parallel narratives of Emily Brontë's own life, the backstory of her characters, and the life of Phillips's new character, Monica and her family in the years after 1957.

In terms of narrative variety, the author traditionally plays with multiplicity and playfulness, and thus "weaves an intricate web of multiple voices" (Buonanno, 2017: 96). The narrative universe to which the writer gives life can therefore be defined as dialogic and relative. It is possible to observe different narrators, different focalizations and various stylistic elements that distinguish one part from another. With such a variety, however, Phillips chooses not to give narratorial authority to the Victorian predecessor's subaltern character; Heathcliff. He attempts to give a background story through a third-person narrator and use his story and character thematically.

Transforming Heathcliff into "an epitome of abandonment, loss, and alienation" (Stefanova, 2017: 48), Phillips combines his story with a second-generation migrant story and a biographical fiction on the Brontës, all under the concept of "lost child", Phillips draws attention to the abandoned and failed children of the Empire. As Stefanova suggests, "By unveiling unresolved individual and collective traumas, the novel displays a sophisticated form of dialogue between stories of abandonment, loss, and vulnerability" (2017: 42). With that motivation, unlike the other two novels analysed in this study, the

association of *The Lost Child* with its Victorian precursor is not explicit. Philips enacted a subtler strategy in his neo-Victorian response, giving the reader pieces of his puzzle.

The opening chapter of the novel depicts an anonymous woman in the streets of eighteenth century Liverpool and her seven-year-old son (Phillips, 2015: 3-6). The chapter reveals that the woman was brought from Congo to the Indies on a slave ship, which was a ravaging experience itself (Phillips, 2015: 6-9). It is not until the last chapters of the book that the reader can understand that this son is actually Heathcliff from *Wuthering Heights* (Phillips, 2015: 241-260). As Buonanno suggests: "By placing Heathcliff firmly within the history of transatlantic slavery with his rewriting, Phillips fills the gaps of Wuthering Heights and solves the riddle of the character's unknown origin" (2017: 98). The limited narrative on Heathcliff's mother shows echoes of Victorian realism (Phillips, 2015: 3-12). The language and choice of vocabulary emphasizes the author's wish to create a distinguishable narrative; when compared to following chapters, the first chapter reminds Victorian fiction in terms of language as well as themes and plot. The way the narrator describes the protagonist and the situation in which she dwells (Phillips, 2015: 8) may function as a social criticism that exposes the ills of society such as its inability to recognize and confront the colonial reality.

In terms of narratology, the chapter adopts a heterodiegetic internal focalization on the main character which appears to be the mother. Throughout the narration, it is possible to access the memories and desires of this focalizer as can be seen in the following lines: "She wants to tell the man that it hasn't always been like this, truly it hasn't. She wants to tell him, but to what purpose?" (Phillips, 2015: 3)

Although the protagonist is not the narrator herself, thanks to the internal focalization, it is possible to reach her inner-workings and past memories.

> She remembers long days in the West Indian fields digging with a rod of pointed iron under the burning sky; she remembers restless nights as black as soot

> listening for the sound of footsteps approaching the door and wondering whether tonight would be her turn to be covered. But Master never came to her (A Congo woman, too dark) (Phillips, 2015: 4).

Stylistically, the inner thoughts and dialogues are given within parentheses attracting the attention to the narrative style (Phillips, 2015: 4-9, 11). These can be interpreted as interventions of the characters to speak for themselves or penetrations into their psyche. Fragmenting the narration, these parentheses provide a detached space for characters to demonstrate their inner-thoughts. The following lines from this chapter reveal the inner world of the protagonist as she is protesting against how she cannot be seen:

> The boy helps her to her feet, for they must leave before the quarter descends into violence. They stagger off, her feet clad in mismatched shoes that skid through fetid puddles of waste (The sailors don't see me; they never see me) (Phillips, 2015: 6).

These are very intimate thoughts that would not be comprehended through mere observation. The use of brackets is not limited to the protagonist. As can be seen below, the brackets now are lent to the male company of our protagonist; however, the focalization does not shift.

> (I am a man of some influence who has not yet entered the evening of my mortal span, yet I confess to being bedevilled of late by unpredictable bouts of melancholy) (6). His breath is unsavoury, but this aside, there is an inoffensive fragrance to the man in whom she discern goodness (Phillips, 2015: 8).

These brackets enable us the workings of characters' minds; how they think, how they feel, and the way they criticize. In this way, the author does not only add polyphony and multidimensionality to the text but also signals the reader of his playfulness. In this fashion, the author is able to assign different tasks to different voices.

The second chapter of the novel opens the story of Monica and her family (Phillips, 2015: 15). Monica is a sophomore student at Oxford University and her father

Ronald Johnson visits her on campus to discuss her romantic relationship with a foreigner. Starting with her confrontation with her father regarding his relationship, the narrative adopts a heterodiegetic narration with variable focalization (Phillips, 2015: 15-24). It is possible to perceive that the narrator is not present within the story, and as an outsider with focal privileges the narrator is able to shift from one focalizer to another (Phillips, 2015: 15-24). During the father-daughter confrontation, the narrator seems to be focalizing on Ronald Johnson and his paternal anxieties (Phillips, 2015: 17-24). Right after Ronald ends his visit, the focalisation shifts onto Monica which will then shift to Julius, her love as she decides to pay him a visit (Phillips, 2015: 24). Through the focalized narration, the reader can reach the beginning of the romantic affair of Julius and Monica. Through the lines below, it is also possible to witness how Julius felt about Monica:

> Throughout Christmas and New Year he had found it impossible to banish strange Miss Johnson from his thoughts, and by the time students were once again rattling through the city's broad streets and narrow lanes on their clanking bicycles and readying themselves for the new term, he had made up his mind that this oddly intense northern girl had the right resources of strength and courage to make the journey with him (Phillips, 2015: 25).

Within the marriage, focalization shifts from Monica (Phillips, 2015: 36-50) to Julius (Phillips, 2015: 33-35, 50-53). As the couple is unable to form dialogues and communicate their feelings, it is through the shifts in focalization that the reader comprehends their issues, mostly the inability to understand each other. The silence gradually wears off the marriage and without giving previous warnings, Monica leaves Julius and moves back in with her parents taking their sons with her (Phillips, 2015: 53). The novel continues with Monica's story as she struggles through raising two boys as a single mother (Phillips, 2015: 55-92).

At the heart of his storyline, Phillips positions a chapter that focuses neither on Monica and her sons nor on *Wuthering Heights,* but on Emily Brontë. Portraying Emily in her dying bed, the author manages to bring a new layer to his narrative (Phillips, 2015: 95). The reader is provided with a combination of fact and fiction based on Brontë sisters' biographies through a heterodiegetic narrator focalized on Emily. The author chooses to enrich the narration with intrusive italics as a vehicle to transpose Emily's inner thoughts and flashbacks (Phillips, 2015: 100-105). This way, Phillips manages to establish a dialogue with Emily Brontë and link her familial story to his rewriting. The narration also reveals an embedded letter from Charlotte to Anne (Phillips, 2015: 100).

In Chapter Six, the narration shifts to Ben, the older son of Monica (Phillips, 2015: 137). Through his narration of his childhood, the reader attains a second perspective on the marriage of Monica and Julius "Come Sunday afternoon it was just me and Mam, and sleeping Tommy, and the telly and the sharp smell of the gas fire if it was really cold out" (Phillips, 2015: 138). From this flashback to Ben's childhood, it is possible to conclude that "Dad" was not really in the picture. In Ben's first chapter of narration on his childhood, there is only one line regarding Julius: "I also remember Dad" (Phillips, 2015: 140). Ben's narration also reveals Monica's mental state and how it affects the family: "I remember the song that was playing was "My Boy Lollipop," but it's a happy song and Mam wasn't happy, so I quickly shut it off. I lay in bed with my eyes open, and I didn't sleep that night as I was really worried about Mam Phillips, 2015: 141). In an autodiegetic mode, Ben reflects on the childhood memories with an innocent-eye (Phillips, 2015: 137-189). In between the lines, it becomes apparent that while he sometimes cannot comprehend the nature of the incidents, at other times he is able to grasp more than what Monica assumes. These overlaps in narration create multiple narration.

Ben's narration adds another layer to the polyphony by introducing a new song in each section of his narration (Phillips, 2015: 137, 141, 142, 145, 149, 153, 159, 164, 170, 172, 177, 180, 182, 185, 187). Using song names as section titles, he creates a vivid narration of his childhood embellished with auditory details. Some section titles include "Those Were the Days" –Mary Hopkin, "Hey Jude" –The Beatles, "In the Summertime" –Mungo Jerry, "School's Out" –Alice Cooper, "Life on Mars?" –David Bowie and "Bohemian Rhapsody" –Queen to name a few. These songs are not only used as titles but they are also used in the narration: "Everybody's favourite song was Mungo Jerry's "In the Summertime," and I remember it very well because it was the first time I'd ever been tempted to sing along" (Phillips, 2015: 153). Incorporating these songs contributes to the narration in many ways. To start with, the inclusion of these songs shows the workings of the mind emphasizing how the act of remembering occurs. Through the workings of memory, the narrator also interacts with the reader through auditory triggers, enabling the reader to bring forth memories. Furthermore, by alluding elements of popular culture, the narration provides a better imagery with the audience regarding the time the story takes place. What is more, the postmodernist concern reveals itself as these elements of popular culture do not belong with to high culture, thus their utilization denobles the novel genre. This motivation is evident in the following lines: ""All the Young Dudes," was always playing on the radio. It was a pop song that sounded like something you'd play at a funeral" (Phillips, 2015: 170). Given all these functions, it is possible to conclude that Ben's narration is rather auditive, and it creates a great contrast with the previous narration and the theme of silence which resulted in the failure of a marriage. He is silencing the deadly silence through these songs since the dissolution of his parents' marriage is a traumatic experience that he strives to come to terms with by means of music. While Monica or Julius was unable to deliver their thoughts, Ben undertakes the

authority of a narrator and portrays a polyphonic narration. Through his narration, it is evident that the author adds new layers and voices as if he is conducting an orchestra.

It is also Ben's narration that uncovers the postcolonial discourse of the novel. While Monica as a white woman is not aware of many things as well as her own actions, Ben, particularly in his narration of his brother Tommy, unravels many issues that would otherwise be overlooked. Through innocent eye again, the reader understands that Tommy was bullied at school and among friends (Phillips, 2015: 150-152, 167-168, 171). The gravity of the situation is not understood, however as Ben is unable to grasp the details. It is when Tommy is lost that Ben manages to understand and regret for not paying attention (Phillips, 2015: 172-176). The theme of 'lost child' emerges once again in this chapter (Phillips, 2015: 172-176). It is no coincidence that the reader learns about Tommy's being lost in this chapter narrated by Ben. As previously stated, Ben is the narrator that unleashes the postcolonial perspective in the novel. Therefore, his narration is vital in revealing his brother's incident. The loss of Tommy is a metonymy for the loss of a generation with colonial background. Phillips hints the colonial trauma through the lost child as the lost child stands for the loss of colonized's identity. Discriminated, otherised and alienated, Tommy functions as an epitome of trauma victim who cannot recover. His silence becomes permanent with his loss.

The novel returns to the heterodiegetic narrator (Phillips, 2015: 193) as it reveals the death of Monica and her father's reaction (Phillips, 2015: 199-200). This is the same style of narration from the first encounter of the reader with Monica and her dad at the university campus.

The inner story ends with Monica's own narration, narrating her way to her death after Tommy got lost and Ben was taken away by the Social Service (Phillips, 2015: 213-237). For the first time in the novel, it is possible to reach her emotions and internal

monologues. Through the workings of her mind, the reader can comprehend her attitude and decisions for remaining silent although her inability to speak her mind has put her in misfortunate situations for couple of times. Through the autodiegetic narration of Monica herself, Phillips tries to explain her silence.

Towards the end of the novel, Phillips skilfully blurs the lines and transitions of chapters. As Monica's situation worsens, her miserable situation is matched with that of Heathcliff's mother from the very first chapter of the novel. Phillips concludes his novel with Heathcliff and Mr. Earnshaw on their way to the Wuthering Heights (Phillips, 2015: 260).

	PARTICIPATION		FOCALIZATION			PERSISTENCE		
	Heterodiegetic	Homodiegetic	Zero	Internal	External	Fixed	Variable	Multiple
Chapter 1: Separation	x			x		x		
Chapter 2: First Love	x		x				x	
Chapter 3: Going Out	x		x				x	
Chapter 4: The Family	x			x		x		
Chapter 5: Brothers								
Chapter 6: Childhood		x		x		x		x
Chapter 7: Family	x		x				x	
Chapter 8: Alone		x		x		x		

Chapter 9: The Journey	x			x				
Chapter 10: Going Home	x			x			x	

As the graph below demonstrates, *The Lost Child* is a novel in which narration is not coincidental but strategically applied. Phillips depends on narrative strategies greatly as he combines his diverse stories under one title. Change of voice and focalization does not only help with the shifts in-between stories, but also contributes to the flow of the story as well as implementation of the themes.

Through Phillips's historiographic metafiction and intense use of pastiche, the reader is provided with a transgressive portrait that bonds the history of slavery with the second-generation migrant experience. While challenging the slave trade and its imperial implications reflexively and retrospectively, Caryl Phillips manages to play with the canons literary working and create a polyphony of perspectives that makes his theme of "the lost children" not a matter of past. On the contrary, by linking it to second-generation experience, Phillips makes his argument fresh and relevant.

CONCLUSION

Rejuvenating Victorian literature, neo-Victorianism was first perceived under the domain of historical fiction. Within the last two decades, neo-Victorianism has earned its own field and developed into a dynamic literary genre that keeps evolving and expanding. Associating present with past, what neo-Victorian literature does is taking Victorian subject matters and conventions and remodeling them in such a unique way that while being critical of the Victorian they remain relevant and fresh in the present. By concentrating on the acts of memory, they unearth the origins and the evolution of contemporary issues. Not having a fixed structure and benefiting greatly from postmodernism, neo-Victorian fiction is in a continuous quest for new routes and intersections.

Due to its nouvelle and evolving nature, Neo-Victorian literature is one of the areas that remains largely unexplored, particularly in terms of narratological investigation. By focusing on the traumatic features of the narration employed, this study offers a contribution to the corpus of Neo-Victorian studies. This study argued that neo-Victorian authors who have postcolonial impulses made great use of narrative strategies in order to create a multiplicity of voices instead of the monophonic narrations of Victorian fiction.

In an attempt to understand the motivations for rewriting the Victorian this study started off with a theoretical framework on the neo-Victorian phenomenon. The focus on the fondness of the Victorian era uncovered that the glorification of this era was used as a means of nostalgia as well as political propaganda.

The literature on neo-Victorianism proved that neo-Victorianism is a phenomenon in progress and difficult to confine as it embraces new themes and roles

through its evolution. However, the scholars of the genre concur that it should not be identified with a simple nostalgiac yearning, but instead neo-Victorian texts should adopt a revisionist quality. Rooted in the past yet vigorously linked to the present, neo-Victorianism is, therefore, regarded as "a cultural time travel" (Tomaiuolo, 2018: 8) that forms a dialectic relationship between the Victorian past and its representations. Readdressing the Victorian era with a postmodern perspective, neo-Victorian fiction is expected to take on the role of recuperative writing; therefore, it should re-envision and reconceptualize nineteenth century themes and literary structures.

With that background, the chapter also explored the newly coined Neo-Victorian fiction in terms of its thematic and stylistic considerations. The chapter portrayed how neo-Victorian fiction adopted postcolonial studies and how they depicted the colonial phenomenon. The narrative strategies were explained in detail in order to provide the basis necessary for the application of narratological analysis.

This study adopted narratology as a category of methodology, therefore the evolution of the discipline with a focus on Gerard Genette was provided. Since Neo-Victorian fiction made use of multiple voices in its attempt to portray colonial experiences, the main framework of analysis was confined with voice and focalization.

The structure of the novel applications was formed comparatively first giving the context and narrative strategies of the precursor and proceeding to the rewriting itself. Before engaging with the narratological analysis, the authors were given an in-depth consideration in terms of their themes narrative strategies within the evolution of their fiction reader. This approach provided the reader with a better understanding of the points of reference and targeted norms.

The analysis on Jean Rhys' *Wide Sargasso Sea* showed how the silenced "madwoman in the attic" acquired voice through the narratorial strategies employed in the novel. While giving a backstory for Antoinette, Rhys does not only allow her to speak

for herself but she also maintains the democratization of the narrative voices by giving a chapter for Rochester and another one for Grace Poole to narrate. Although Antoinette is the protagonist of the novel, these two other narrators contribute to the multiplicity of voices. By using two autodiegetic and one homodiegetic narrator, the novelist added layers to the narration as well as fragmenting both the narration and the identity of Antoinette thus displaying her gradual mental deterioration vividly.

Secondly, Peter Carey's *Jack Maggs* was analyzed in reference to Charles Dickens' *Great Expectations* and the analysis showed that in an attempt to give a causality to criminal acts of Magwitch Carey played with numerous narrative strategies. A lot of postmodern techniques were observed in the novel as to how echoes the precursor. Unlike the other novels of concern, Carey's novel brings the idea of author in the bunch of voices. Through the character of Tobias Oates, Carey manages to create a conversation with Charles Dickens. The analysis showed that the plurality of voices was maintained through the journal of Maggs, the novel excerpts of Tobias Oates and the heterodiegetic narrator that switch focal points and include various inner conflicts within. Through all these voices, Carey does not only criticize Victorian England but he also reconstructs the idea of Australian national identity.

Finally, the study analyzed *The Lost Child* by Caryl Phillips and this novel brought some distinctive issues. First of all, the intertextuality between *Wuthering Heights* and *The Lost Child* is at a smaller scale in comparison with the other two novels. Phillips does not ground his whole fiction on Wuthering Heights but instead, he takes the theme of being lost and employs it in three different ways. Firstly, he references back to Wuthering Heights and the backstory of Heathcliff who is one of the 'lost' children of the novel as both an orphan and an outcast. Secondly, he provides a whole new family portrayal in which both Monica and the two sons of color suffer from not belonging and being lost. Finally, Phillips portrays Brontë who suffers deeply from the loss of her brother. The

narratological analysis demonstrated that within each story, a new narrative style was implemented. Phillips utilized both heterodiegetic and homodiegetic narratorial voices and he made use of different styles to provide internal monologues.

By using narratology as a method of analysis this study revealed the neo-Victorian concern for creating a variety of discourses, perspectives and voices. The analyses revealed that, as far as stylistic choices concerned, the narration in the selected novels is under the reign of trauma demonstrating techniques of fragmentation, repetition, and plurality of voices. The multiplicity of narrative voices with the use of different narratorial levels and focalizations solicit the reader's empathy and recognition of the traumatic past.

The definitions made Gerard Genette explaining voice and focalization have been particularly useful in understanding such a concern and how it is elaborated in fiction. It appears that the use of multiple voices and focalizations referring to multiple ideologies and perspectives are not limited to a dialogue between the precursor and rewriting but instead it has extra layers in which it is possible to hear different characters from different backgrounds with different agendas. The polyphony is further enhanced through embedded texts such as letters, diaries and notes. Each of these elements creates alternative narratives to the canon and the society that generated them.

These authors did not only give voice to the silenced characters but by doing so they also touched upon some serious issues such as identity formation, memory and cultural belonging. The untold stories of these silenced characters also revealed the oppressions of the Victorian society and literature where moral codes were hypocritically very important. The plurality of voices can be interpreted as 1. Criticism of the Victorian society, 2. Criticism of the limitations of Victorian literature 3. Criticism of the society in which these rewritings were produced revealing that those Victorian issues were either not resolved or can be easily bridged to their day's concerns.

Given in a chronological order, the novels analyzed in this study also provided a spectrum of the genre and demonstrated the evolution of the narratorial elaboration Within the borders of the selected novels, it is possible to deduce that the narrative complexity of neo-Victorian texts amplified. The boundaries between Victorian past and fictional present seem to be more blurred as the writers sought to find a more relevant and common ground for Victorian themes and settings to exist. It is also evident that the novels have evolved in terms of conspicuousness. While *Wide Sargasso Sea* utilized direct references to Victorian literature, later works embraced more oblique modes of expression concentrating heavily on the contemporary concerns and targeting the Victorian as a source for the ongoing issues. This can be best observed in *The Lost Child* as Phillips chose to refer to Victorian text and author in a minimal amount, using them as a means to create a sense of universalism and perpetuity for his concept of lost children.

As a young genre, neo-Victorian fiction remains a promising avenue of research for scholars. Especially, in terms of narratology the field has a lot to offer. In an endeavor to focus on the plurality of voices, this study was limited to the concepts of voice and focalization. Further research might be conducted applying the remaining concepts of Genette: order, duration and frequency.

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ABSTRACT

Neo-Victorianism is a rapidly growing field that adopts a retrospective gaze to the nineteenth century with a critical perspective. It is regarded as a progressive cultural production due to its emphasis on memory and historiography. Categorized as 'historical fiction' or 'revisionary fiction', neo-Victorian fiction has attained both critical and popular acclaim within the last two decades. However, the narratorial applications in postcolonial neo-Victorian novels as a question has as yet received little critical attention. Using the narratological terminology of Gérard Genette with a focus on voice and focalization, this study aims to unravel how narrative strategies are employed and manipulated in the selected novels.

The objective of this study is to inquire about the tendency of Neo-Victorian rewriting among postcolonial authors and explore the ways in which these cultural productions may attain alternative archives and establish recovery to colonial histories. Using narratology as a method of investigation, this study will try to unveil the purpose of targetting the Victorian era by this genre. In other words, what exactly is the reason for postcolonial writers to produce within neo-Victorian fiction? How does this production contribute to and redefine neo-Victorian fiction?

With these questions in mind, this thesis first explores the Neo-Victorianism as both a cultural phenomenon and a literary genre. Then, it further investigates how postcolonial tendencies fit into this genre. This will be done with a close examination of the Neo-Victorian reinventions of Victorian canons: *Wide Sargasso Sea* by Jean Rhys, Jack *Maggs* by Peter Carey, and *The Lost Child* by Caryl Phillips, which serve as counter-narratives to their Victorian predecessors. The selected authors in this study use a multiplicity of narrative techniques (different voices, different levels of focalization, and embedded texts) to provide the reader with a sense of plurality and fragmentation in terms of narratorial hybridity. This thesis contends that these three novels with their multiplicity of narrative techniques reveal colonialist mechanisms, reconstruct the imperial ideology, and provide alternative discourses. By tracing the development of postcolonial neo-Victorian rewriting through Wide Sargasso Sea, Jack *Maggs*, and *The Lost Child*, the study will reveal how narrative variety and the political and ideological anxieties regarding identity and cultural memory have evolved.

Keywords: “Neo-Victorianism”, “Narratology”, “Postcolonial”, “Voice”, “Focalization”, “Gerard Genette”, “Victorian Literature”, “Hybridity”, “*Jane Eyre*”, “Charlotte Bronte”, “*Great Expectations*”, “Charles Dickens”, “*Wuthering Heights*”, “Emily Bronte”, “*Wide Sargasso Sea*”, “Jean Rhys”, “Jack Maggs”, “Peter Carey”, “*The Lost Child*”, “Caryl Phillips”.

ÖZET

Neo-Viktoryacılık, ondokuzuncu yüzyıla eleştirel bir bakış açısıyla geriye dönük bir bakış açısı benimseyen, hızla büyüyen bir alandır. Bellek ve tarih yazımına verdiği önem nedeniyle ilerici bir kültürel üretim olarak kabul edilmektedir. 'Tarihi kurgu' veya 'revizyonist kurgu' olarak kategorize edilen neo-Viktorya kurgu, son yirmi yılda hem eleştirel hem de popüler beğeni toplamıştır. Bununla birlikte, sömürgecilik sonrası neo-Viktoryen romanlarındaki anlatı uygulamaları henüz çok az dikkat çekmiştir. Gérard Genette'in ses ve odaklanmaya odaklanan anlatıbilimsel terminolojisini kullanarak bu çalışma, seçilen romanlarda anlatı stratejilerinin nasıl kullanıldığını ve manipüle edildiğini ortaya çıkarmayı amaçlamaktadır.

Bu çalışmanın amacı, postkolonyal yazarlar arasında Neo-Viktorya dönemi yeniden yazma eğilimini açımlamak ve bu kültürel prodüksiyonların alternatif arşivlere ulaşma ve sömürge tarihlerini kurtarma yollarını araştırmaktır. Narratolojiyi bir araştırma yöntemi olarak kullanan bu çalışma, Viktorya döneminin bu tür tarafından hedeflenme amacını ortaya çıkarmaya çalışacaktır. Başka bir deyişle, sömürgecilik sonrası yazarların neo-Viktoryen kurgularında üretim yapma nedenleri tam olarak nedir? Bu yapım neo-Viktoryen kurgusuna nasıl katkıda bulunur ve onu yeniden tanımlar?

Bu sorular akılda tutularak, bu tez ilk olarak Neo-Viktoryacılığı hem kültürel bir olgu hem de edebi bir tür olarak araştırmaktadır. Daha sonra, postkolonyal eğilimlerin bu türe nasıl uyduğunu araştırır. Bu, Viktorya dönemi kanonlarının Neo-Viktorya dönemi yeniden icatlarının yakından incelenmesi ile yapılacaktır: Jean Rhys'in *Geniş Sargasso Denizi*, Peter Carey tarafından *Jack Maggs* ve Victoria seleflerine karşı anlatım görevi gören Caryl Phillips tarafından *Kayıp Çocuk.* Bu çalışmada seçilen yazarlar, okuyucuya anlatımsal melezlik açısından çokluk ve parçalanma hissi sağlamak için çok sayıda anlatı tekniği (farklı sesler, farklı odaklama seviyeleri ve gömülü metinler) kullanmaktadır. Bu tez, anlatı tekniklerinin çokluğu ile bu üç romanın sömürgeci mekanizmaları ortaya çıkardığını, emperyal ideolojiyi yeniden yapılandırdığını ve alternatif söylemler sunduğunu iddia etmektedir. Çalışma, *Geniş Sargasso Denizi, Jack Maggs* ve *Kayıp Çocuk* aracılığıyla postkolonyal neo-Viktoryen yeniden yazımın gelişimini izleyerek, anlatı çeşitliliğinin ve kimlik ve kültürel hafıza ile ilgili politik ve ideolojik kaygıların nasıl geliştiğini ortaya çıkaracaktır.

Anahtar Kelimeler: “Neo-Victoryacılık”, “Narratoloji”, “Sömürge Sonrası”, “Ses”, “Odaklanma”, “Gerard Genette”, “Viktorya Dönemi Edebiyatı”, “Hibritlik”, “*Jane Eyre*”, “Charlotte Bronte”, “*Büyük Umutlar*”, “Charles Dickens”, “*Uğultulu Tepeler*”, “Emily Bronte”, “*Geniş Sargasso Denizi*”, “Jean Rhys”, “Jack Maggs”, “Peter Carey”, “*Kayıp Çocuk*”, “Caryl Phillips”.