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Title:

The Interface between Quantum Mechanics and Historiographic Metafiction in Neo-Victorian Literature: John Fowles' *The French Lieutenant's Woman* (1969) and Julian Barnes's *Arthur And George* (2005)

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Acknowledgment

“My room is the safest place my body has. My mind doesn’t really have a safe place.”
— **Anna Whateley**

“Most teachers and adults could benefit from pretending that all kids in their class have ADHD—what is good for kids with ADHD is good for all kids.” — **Dr. Edward M. Hallowell**

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Abstract

The emergence of modern physics theory, Quantum Mechanics, has rapidly become an inspiring approach to literature. It is a theory that displays the underlying correlation between fiction and science that goes beyond questioning the nature of reality and its representation. This thesis intends to delve into an underexplored area in a recent postmodernist discussion regarding the entanglement of science, as explained by Quantum theory interpretations, and literature, as reflected by the depiction of the Neo-Victorian era in two British contemporary novels. Therefore, this research displays the common aspects shared between the Neo-Victorian Historiographic Metafiction and Quantum Mechanics in John Fowles' *The French Lieutenant's Woman* (1969) and Julian Barnes' *Arthur and George* (2005). In particular, these two fields, which this research explores, underpin concepts to Fowles' and Barnes' narratives, such as uncertainty about reality representation, alternative histories, and temporal distortion. In their portrayal of Victorian society, Fowles' and Barnes' novels are riddled with complicated themes relating not only to the choice of characters but also to how narratively their worlds are fabricated, allowing for scientific based approach to take place in order to excavate concepts of alternative endings and a multiplicity of narratives. These novels call into question historical narratives, such as uncertainties about the authenticity of historiography and realistic fiction, all of which contribute to bridging the void that the perceived history leaves and encompasses a desire for an Alternative History and the disruption of traditional forms of narration. The main endeavour, in this thesis, is presented by examining aspects shared by the Neo-Victorian Historiographic Metafiction and Quantum Mechanics in the two stories. Those aspects serve as a foundation for evaluating contemporary narratives that tend to recreate the Victorian society and support the argument that a recent scientific approach could be utilized to scrutinize postmodern narratives.

Keywords: Neo-Victorian Historiographic Metafiction, Quantum Mechanics, Uncertainty, Representation, Temporal distortion, Julian Barnes, John Fowles.

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General Introduction

Neo-Victorian authors have long been fascinated by Victorian society. For those who attempted and continue to attempt to encapsulate that era's reality, writing about the Victorians may necessitate a fair involvement in a number of diverse literary forms and subgenres, one of which is Historiographic Metafiction. When we refer to Historiographic Metafiction as a subgenre of postmodernist literature, we usually mean the rejectionist movement which expressed discontent with narratives that attempted to depict the past realistically in the early twentieth century. The engagement of postmodernist authors had surged during the late twentieth and early twenty-first century despite of the fact that the movement cannot be restricted to specific dates or eras. Furthermore, writing about the Victorians in the contemporary period has not only positioned the Victorian society as a spatial and temporal interest, but has also impacted the aesthetic and linguistic choices in writing designed to imitate the Victorians. Hence, our attempt to explore the themes of historiographical metafiction has been framed as an inquiry inserted within an analytical framework by focusing on defining aspects related to quantum mechanics and the neo-Victorian novel.

As a postmodern product, the Neo-Victorian Historiographic Metafiction advocates a shift in narrativization that encompasses not just changes in terms of the narrative style, but it also introduces a broad intellectual scope. In fact, the Neo-Victorian Historiographic Metafiction questions the legitimacy of the representation of past events and the absolute truthfulness of historical records, a phenomenon that may share views with Quantum Mechanics principles. Today, the frontiers of scientific methods and inquiry have advanced beyond the outputs of generation physics, supplying us with a new challenging scientific paradigm known as Quantum mechanics- a revolutionary field of view in redefining universe fundamentals. One of the main tenets of quantum theory is the need to recognize unpredictability and skepticism about the universe's structures and dynamics.

Although the scope of this theory is enigmatic in and of itself; it has been applauded as an alluring and outstanding method for scrutinizing the universe in broader terms as an emergent ground, that is evidenced by the ground-breaking discoveries and experiments of Albert Einstein, Max Planck, and Neil Bohr, who sought to observe the behavior of the universe's smallest object, the atom. At Quantum level, physicists are still unable to observe the behavior of the atoms because atoms alter their behavior in unpredictable paradigms as opposed to larger scales of the matter. An abundance of experiments concluded that the singular atom changes its state from waves to particles spread randomly on the black board. This has led scientists to believe that observing the behavior of the atom is, in fact, influenced by the means of the observation which is either the physicists' eyes or the laboratory cameras installed to observe it "Quantum mechanics is the new language physicists use to describe the things the world is made of and how they interact." (*Quantum Mechanics in Simple Matrix Form.* Jordan, 05). In addition, based on these observations that stem from the atom levels, prominent physics philosophers, such as Hugh Everett and Heisenberg, came to the conclusion that it is impossible to effectively observe or predict the universe. The study of atom's behavior, however, only affirmed that it is possible to generate an infinite number of possibilities regarding its nature.

Postmodernists, like many scientists in their respective disciplines, believe that a comprehensive knowledge of the past is unattainable. This claim stems from the belief of the postmodernists that historical events, actually, happened and that this cannot be denied; however, they argue that the representation of those events by historical narratives cannot be entirely truthful due to the influence of observers. The observers of the past are historians and authors who lived to write about them for the succeeding generations to know what they believe as the "Reality". In fact, postmodernists question the circumstances surrounding those events and their claim is that historians and authors are not immune to subjectivity which makes it difficult to objectively represent the past. They refer, by this, to personal perspectives, the

availability and authenticity of historical records, and the conventional opinions generated by society, all of which may interfere to influence historiography. Therefore, they suggested that, as authors, it is only possible to generate a number of possible interpretations. This confluence produces fiction that functions as a critique of historical narratives, leading postmodernist authors to regard fiction as an art rather than a reference to the past.

As far as this thesis is concerned, our attempt is to explore the influence of Quantum Mechanics aspects on postmodern fiction, notably the Neo-Victorian Historiographic Metafiction. Similarly, we place equal emphasis on identifying the factors that modeled the shift in viewing historiography—of Victorian history—in postmodernist fiction, such as the narrative techniques used to compose such histories in relation to two postmodernist British novels. *The French Lieutenant's Woman* (1969) by John Fowles is the first contemporary novel that covers events from the Victorian era whereby the protagonists, Sarah Woodruff, is depicted from the point of view of a contemporary narrator. The story includes metafictional elements to refashion the context of Victorian society by using intertextuality and allusions to the past. The work is read as self-referential, nonlinear, and has a multiplicity of plots and endings. On the other hand, our second selected novel is Julian Barnes' *Arthur and George* (2005) which is a retelling of a Victorian-era criminal case. The story advances the experience of half-Indian man named George Edalji who is convicted of animal mutilation and sentenced based on no evidence. Similar to Fowles' novel, this story also is profoundly metafictional, with bearing of several endings and beginnings, while advancing a nonlinear chronological narrative. Moreover, Barnes' story maneuvers history in fictionalization proportions by portraying real-life historical figures such as Sir Arthur Conan Doyle and George Edalji as characters. Based on the unreliability of narratives and the uncertainty of history, these two works not only represent Victorian history in a unique fashion that adheres to Postmodernist doctrine, but they also serve as a framework for referencing Quantum Mechanics principles and Neo-Victorian

Historiographic Metafiction. Hence, we attempt to grapple with three aspects shared by both perspectives: the representation of reality, alternative histories, and temporal distortion.

The research inquiry's relevance is crystallized in the contention that such gaps in encompassing reality, and thus one's history, are vulnerable to various forms of uncertainty—which are not limited to British society—must be addressed. We hope that by using science as a centerpiece in our venture, we can inspire other scholars to investigate contemporary literature as a consortium of science and rationality, rather than as an invading force of what fiction truly entails. As we endeavor to enter this unfamiliar territory of literary research, we hope to draw attention to literary genres that necessitate the inclusion of interdisciplinary perspectives which are intellectually stimulating and distinguishable from the traditional narrative structures. Needless to say, the inventiveness of Neo-Victorian fiction can be explored through a scientific lens that extends beyond its general contours, – i.e. involvement of other Quantum Mechanics aspects that are not considered in the study.

Nonetheless, there is a seeded desire on our part to develop a novel approach to complement the study of creative fiction. Our motivation for this study has been redistributed in the various observations during our scholar growth in obtaining a master's degree, wherein the assertion of introduced by Victorians has given us a familiarity with the investigation of this era and society. Our exposure to quantum theory was indeed a gradual interest before we eventually considered it as an ingredient for our research, which, when blended with historiographic metafiction, adds to our impression of this era. In contrast to science fiction, Neo-Victorian Historiographic Metafiction includes time travel without the need for time capsules and subsequent rationales for what science advances. This particular aspect has long captivated our attention and piqued our curiosity about the reality behind such authors' abilities to create such works of art. As a writer myself, I have been fascinated by the creativity of the Neo-Victorian authors and their ability to employ time-travelling, to shutter the linearity of the

plot without changing the meaning and sequence of the story. I have admired the idea of making the reader able to read the story from any chapter without worrying about the sequence of events.

Among the queries we endeavor to address are:

1. The manner in which the Quantum Mechanics Theory correlates with the Neo-Victorian Historiographic Metafiction Novel with regards shared aspects.
2. The possible Aspects of Quantum Mechanics that are incorporated in the Neo-Victorian Novels.
3. The different narrative techniques that best illustrate the entanglement of Quantum Mechanics and Neo-Victorian Historiographic Metafiction in *The French Lieutenant Woman* (1969) and *Arthur and George* (2005).
4. The interpretation of Quantum Mechanics from a Postmodern Perspective

There might be a connection between Quantum Mechanics Theory and Neo-Victorian Historiographic Metafiction, which centers upon a core premise of gaining complete understanding of the universe. As a result of this connectivity, aspects that arise from the same belief might emerge. The first is postmodern authors' uncertainty about the representation of reality, which converges with Quantum Mechanics theorists' uncertainty about the ability to observe and comprehend the universe. The second is the result of the first idea, which is, for postmodernists, centered around Alternative History, that gives multiple interpretations of a single event rather than a single definitive interpretation. In terms of Quantum Mechanics, this is referred to as the Multiverse, which implies that there might be several universes rather than a single world. Furthermore, the convergence of both fields can be studied in relation to *The French Lieutenant Woman* (1969) and *Arthur and George* (2005) by focusing on narrative techniques that sustain the entanglement of both Quantum Mechanics and Neo-Victorian

Historiographic Metafiction, such as intertextuality with its various sub-types encompassing hypertextuality and paratextuality. Finally, Quantum Mechanics may be viewed not just via scientific lens, but also through postmodernist lenses, particularly in relation to the concept of uncertainty.

This thesis will be engaged in addressing four major concerns. The first is the conceptual framework, which is used to investigate the relation between science and literature while also displaying many scientific domains that are interwoven with art and literature. This study, on the other hand, focuses on the impact of Quantum Mechanics on postmodern literature and reflection of some scientific and physics beliefs in the Neo-Victorian novel. Similarly, it discusses the fact that the postmodern novel can provide the reader with a new viewpoint on the representation of historical events alongside the possibility of regarding the novel as an aesthetic revolution. We discuss the hybridity of The Neo-Victorian Historiographic Metafiction's narrative structure and the way it combines literary aesthetics with scientific aspects resulting in three shared aspects namely: critique of the representation of reality, Alternative History and Temporal Distortion. Unveiling these common elements between Quantum Mechanics and Neo-Victorian Historiographic Metafiction is utilized to exam the novels' narrative structure.

Nevertheless, we attempt to allocate important narrative techniques adopted in the novels to serve the interface between Quantum Mechanics and Neo-Victorian Historiographic Metafiction. As a result, our emphasis shifts to intertextuality as the narrative technique that distinguishes both works. On another hand, intertextuality serves the postmodern skeptical perspective by demonstrating how historical narratives generate their knowledge about the past, which largely derives from preceding narratives. The latter prompts the concern of whether historical narratives should be regarded as genuine representations to the past. On the other hand, the process of borrowing and incorporating other writings in the text exposes Alternative

Histories through interactive narratives. As a result, both endeavours anticipate the distortion of time and linearity within *The French Lieutenant's Woman* (1969) and *Arthur and George* (2005). Likewise, we attempt to explore the similarities and differences between both texts in terms of narrative structure, characters, Quantum Mechanics, and Neo-Victorian metafictional aspects. Another debate takes place on the question of uncertainty in regard to postmodernists which finally leads to the emergence of Neo-Victorian Historiographic Metafiction, as well as its foundations in Quantum Mechanics theory.

Our study will be based on a philosophical inquiry that makes reference to narrative techniques to filter the relationship between Quantum Mechanics and Neo-Victorian Historiographic Metafiction. Discussing the issue of reality representation begins with the general concepts of representation in both Quantum Mechanics and Neo-Victorian Historiographic Metafiction and progresses to an examination of the shared aspects, supporting narrative structure, and techniques. The discussion, then, shifts to the results, where the uncertainty principle is thoroughly examined in relation to both Quantum Mechanics and Neo-Victorian Historiographic Metafiction, as our interpretations of the fictional narratives in both novels contend.

As for the thesis structure, the first chapter will focus on conceptualizing the research's major concepts. The first part of the chapter will define key concepts associated to Quantum Mechanics Theory. Three notions will be examined in order to comprehend Quantum Mechanics as a scientific theory and a philosophical framework. The first is uncertainty as a result of physics experiments and its relationship to reality representation, parallel worlds proposed by scientists such as Hugh Everett, and temporal distortion in conjunction with time relativity. Accordingly, three major aspects related to the Neo-Victorian Historiographic Metafiction will be interpreted such as the issue of the representation of reality for the postmodernists, the emergence of Alternative Histories as a solution to the dilemma of

representation and nonlinear plot which is the outcome of both two aspects. Three aspects of Quantum Mechanics will be explored in relation to the three other aspects of the Neo-Victorian Historiographic Metafiction to examine their shared characteristics.

The second chapter will study the embodiment of the aspects of Quantum Mechanics in the study case novel *The French Lieutenant's Woman* (1969) and *Arthur and George* (2005). It will, first, initiate the discussion on the issue of the representation of reality by highlighting areas of blurring the boundaries between fiction and reality in both novels. Another discussion will be preceded on the construction of Alternative Histories within both novels, in the end, we will explore the shape of time and chronology in relation to the narrative structure of both novels.

The third chapter will display the role of intertextuality as a technique that contributes to the entanglement between Quantum Mechanics aspects and aspects of the Neo-Victorian Historiographic Metafiction. The discussion will begin with showcasing how intertextuality plays a major role in discrediting the historical narratives through alluding to texts written in the Victorian era. After that, there will be a thorough discussion on the construction of Alternative Histories by means of intertextuality in *The French Lieutenant's Woman* (1969) and *Arthur and George* (2005). At the end, the chapter will close the discussion with highlighting the deconstruction and overlapping temporalities in the novels in question.

The forth novel will conclude with a discussion on the philosophies surrounding the Neo-Victorian historiographic metafiction with regards to quantum mechanics. Points of Convergence and Divergence between *The French Lieutenant's Woman* (1969) and *Arthur and George* (2005), interpreting the Quantum Mechanics and postmodern Uncertainty reflected in the Neo-Victorian Historiographic Metafiction. In the end, there will be a synopsis about other

Neo-Victorian Novels which demonstrated aspects of Quantum Mechanics.

1. The Interface between Science and Literature in The 20th Century

1.1 Introduction

The Industrial Revolution made science part of the lives of the people, culture, and art. The novel, itself, was subject to this influence since many authors like Charles Dickens touches upon the theme of science including several elements coping with what the era presents. Therefore, the relationship between science and literature is discussed in this research alongside illustrating various scientific fields that entangled with art and literature; however, we should draw attention to the fact that the main focus of the present research is how Quantum Mechanics, particularly, influences the postmodern literature and how some philosophies of science and physics are embodied in the Neo-Victorian novel. Indeed, one cannot claim that philosophers, authors, artists and scientists are isolated from one another.

During the early 20th century, the flourishing of scientific innovations mainly used literature and a refined language in order to document research and express the thoughts in an easy and accessible manner for the average reader. In the same time, philosophy and science influenced art and literature. Authors, joining the race of innovation and scientific maturity, could find ways and tools to add to their plots a special element that made the reader of the time find their entertainment and knowledge resource that matched the culture of the era. Moreover, the notion about the universal truth changed with the emergence of a new philosophical account that suggested a focused and a narrowed down narratives rather than the grand narratives. This notion was fueled by the philosophy book written by Jean-François Lyotard which introduced postmodernism as a sphere of all skeptical beliefs and stances towards reality representation. In his book, Lyotard criticizes metanarratives and suggests a replacement that revolves around local narratives because he believes that such replacement more useful. For Lyotard, metanarratives are untenable because of the technological progress of the 1950s which gave a

new face to communication and discourse: “Simplifying to the extreme, I define postmodern as incredulity toward metanarratives. This incredulity is undoubtedly a product of progress in the sciences: but that progress in turn presupposes it” (Lyotard, xx iii).

In this vein, and in order to justify the emergence of Neo-Victorian novel genre, it is vital to examine the process through which fiction transitioned from an absolute belief in historical narrative towards a postmodern notion towards it. This process is believed to be influenced by the era’s revolutionary scientific theory i.e. Quantum Mechanics. Moreover, the relationship between science and literature has served the postmodern authors’ purpose in flipping upside down ideas and the understanding of object reality. They tended to give alternatives interpretation to the reader about reality small local narratives rather than absolute grand narratives about truth, history and historical narratives. Therefore, it is crucial to go back in time and look up works that carried inside them a print from science and its different philosophies.

From another perspective, Tyndall looks at literature as aesthetics that explains scientific phenomena artistically, he stresses that not every scientific fact can be perceived mathematically. Science, for him, can be perceived through prose in way that does not touch upon numerical facts. He compared personal identity to the molecule change in the body:

How is the sense of personal identity maintained across this flight of the molecules that goes on incessantly in our bodies, so that while our physical being, after a certain number of years, is entirely renewed, our consciousness exhibits no solution of continuity! Like changing sentinels, the oxygen, hydrogen, and carbon that depart seem to whisper their secret to their comrades that arrive, and thus, while the Non-ego shifts, the Ego remains the same. Constancy of form in the grouping of the molecules, and not

constancy of the molecules themselves, is the correlative of this constancy of perception. Life is a wave which in no two consecutive moments of existence is composed of the same particles (Burroughs 418)

His suggestions show that creative writers are those who are able to produce a work worth viewed from both an aesthetics point of view and a scientific one. It can be an interchangeable relationship whereby science uses literature to explain itself, or that literature covers scientific aspects for the creativity of the work.

Seminal contributions have been made by authors such as Malcolm Bradbury on the change of the novel. He summarizes the changes in literature, i.e. the novel, as related to the changes that people faced in the end of the nineteenth century and the beginning of the twentieth century. He states that a new period of style started to emerge causing an enormous change in the novel's nature and structure. He refers to the characteristics, types of narratives, mode of realism, relationship between the story and its teller, forms, chronology and views of characters that were being reconstructed to fit in the new world (Carpenter, 21). The latter refers to the formation of the postmodern rebellion against the traditional forms of narratives. Peter Beardsell mentions that the British novelist Malcolm Bradbury listed the causes of the change in the novel's nature and structure and he related them to the transformation of traditional social forms, the progress of cities, of new life style, the appearance of a "more fleeting and fluid" vision of the world, and an overall moving of experience (Beardsell,12).

Adding to what Bradbury has explained, the changes which occurred in peoples' lives were reflected in the works of literature. There is little possibility that a work of fiction have an omniscient author exactly as characters' representation and readers' participation changed. There is less certainty about reality; as a result, the form transforms for the sake of novelty

itself. Therefore, it is crucial to pay attention to the fact that some of the techniques that were used in literary texts during the two early decades of the twentieth century were, actually, inspired by scientific themes way before:

Nabokov, in a note to his *Lolita* (1955), observed that "reality is one of the few words that mean nothing without quotes" [...] "It is childish to study a work of fiction in order to gain information about a country or about a social class or about the author." [...] But even the "fictionalist" novels that developed from this were often responses to the horrors of history, the crisis of authenticity, the problems of representation that affected the post-war era; many of them dwelt on the wartime experience, which still haunts fiction to this day (Bradbury, 274).

Bradbury attempts to explain the inability of readers to gain information from narratives and points to the portrayal of Nabokov to it as "childish" which poses issues about truth and representation and makes them challenging. On another hand, in Roland Barthes's view, what we recognize as realism is, therefore, chains of narrative techniques that generate a lie that what we read specifically refers to reality (Bentley 34). Reality, thus, is what we perceive through narratives because of conventional stories that writers reflect in a work of fiction that does not necessarily transmit past events authentically. Referring to the postmodern novel, McElroy states that the postmodern novel does not commit to a specific genre or a form; it could take many forms and merges many genres as a form of anarchy against the traditional form of the novel (McElroy, 05). In fact, one of the main forms that postmodern novel employs Metafiction. Therefore, McElroy believes that the postmodern novel comments on tradition and in the same time is part of that tradition it criticizes which makes it paradoxical. In addition, it rejects order and gives chance to the reader to interfere: "Postmodernism situates all commentary and critical

interpretation of any particular novel within that novel as a narrative element crucial to creating meaning." (McElroy, 5-7). Therefore, it is crucial to shed light on the type of narrative that comments on another work of fiction i.e. Metafiction. It is the genre that serves the intention, the will and the mentality of the postmodern author. Metafictional works break traditional forms of narratives, have no temporal order, it involves time shit, non-linearity and characters self-awareness. However, before tackling Metafiction as a narrative technique that contributes to the construct of an entire genre, it is important to highlight the aspects that makes the postmodern novel encompasses elements from other fields such as science as long as it is previously mentioned that the postmodern novel commit to no specific form or culture and that it could encompass different fields and adopts many culture:

The postmodern novel is truly a pastiche. It can be at once Victorian, Modern, and Postmodern. It may also be at once Classical and Neo-Classical, realistic and fantastic, fiction and, non-fiction. To understand this amalgamation of styles and periods, readers must move beyond the traditional role as consumer of a predetermined, pre-authored text to become an active participant in authorship, bringing to the reading a heightened awareness and sophisticated critical competencies. (7).

For instance, the *stream of consciousness*, that is defined as the mind's progression of thoughts, feelings and memories, was introduced by William James' *The Principle of Psychology* (1890) first, and later by May Sinclair in her article about Dorothy Richardson *The Egoist* (1918). Later on, James Joyce's *Ulysses* (1922), Virginia Woolf's *Mrs Dalloway* (1925) and Dorothy Richardson's *Pilgrimage* (1915) became the first novels to contain the narrative of stream of consciousness in the English language.

Virginia Woolf's comment showed how physics and modern psychology influenced writers' representation of characters' thoughts as well as the nature of Quantum Mechanics. She explained: "The mind receives a myriad impression [...] From all sides they come, an incessant shower of innumerable atoms [...] Let us record atoms as they fall upon the mind in the order in which they fall." (in Carpenter, 21) The use of the term atoms was metaphorical, but it shows how science contributes to the emergence of a new discourse. There is a possibility that Virginia was commenting and referring to the fundamental idea of sub-atomic research introduced by Proul "*On the Relation between Atoms*" (1815), Maxwell "*Molecules*" (1873), JJ, Thomson's discovery of electrons (1897), Plank's works (1900), Einstein's (1905), Rutherford (1909-11-19), Bohr (1913), Chadwick and Beiler (1921), Compton (1923) and Broglei (1924).

Atoms, for Greek philosophers, were a mere empty space, but with the coming of the modern physics, atoms were discovered to be hard spheres during the 20th C. The authors of the New Quantum Universe pictured the atom as a neutron with electrons circulating around it like the solar system, playing the part of the Sun and the planets circulate around it. As a result, and thanks to the book of Soddy '*The interpretation of Radium*' referring to the study of the radioactive energy, G.H Wells wrote his novel *The World Set Free (1914)* having his inspiration from physics. He hypothesized the invention of the atomic bomb and its threat on humanity.

Science and literature influence each other since both are human activities (Flohr, 1). In addition to this, the one evidence on the influence of science on literature is the Darwinian theory of evolution that reshaped society and influenced the literary discourse. A particularly active field of research in this context has been the relationship of science and literature in the nineteenth century because in this period, especially in the first half of the century, culture was

much more unified and “science was very much integrated with the culture of its age. Science was visibly reshaping society in the form of new technology in such areas as transportation, lighting, communication, medical treatment and mass production.” (1-2)

The influence between literature and science is interchangeable. Starting from the nineteenth century and on, scientists believed that imagination was a means to expressing scientific discoveries that they could not observe. As John Tyndall states, imagination is “mightiest instrument of the physical discoverer” (qtd.in Otis 9). It plays the role in simulating and modeling forces in order to make understanding of scientific discoveries easy. Scientists, in the nineteenth century, relied on metaphor in order to compare forces to one another. During this process, scientists made a call to their readers to use their imaginative ability to understand this comparison.

We take as a an illustration some literary works that involved science to create a thematic in their novel. Also, must look at how scientists used literature and imagination for the purpose of conveying logic. Referring to chance and gambling, probabilities are taken as both social and evolutionary force. Mathematics shows that random chance can help people make predictions about their lives even if nature is controlled by random occurrences. In the same context, George Eliot presented a sense of gambling in her novel *Daniel Deronda* (1876) depicting how people have little control over their lives as opposed to the emphasis of mathematicians on the will of humans. (*Ibid*)

In their book *Representations of Science in Twenty-First Century Fiction* (2019), Nina Engelhardt and Julia Hoydis affirm that there is a need for a new literature similar to Ezra Pound’s famous call “Make it new!” which represents a call for a change. Pound looked at science and mathematics as a source of inspiration of the new literature. “When asking literature

to produce ‘lasting and unassailable data’, he seems to imply that it can be true or false, just like scientific facts are commonly assumed to be true or false.” (Engelhardt and Hoydis, 171).

As far as the contemporary era is concerned, Quantum Physics, as a branch of Modern Theory of Physics, began to be recognized as more than a scientific innovation. It rather became a potential means for writers to generate narrative materials (Dihal, 55). Dihal suggests that the physics of the smallest scales sketched a previously unimaginable world in which probability rules the universe, a world in which particles are also waves, their paths and interactions mathematically describable by wave function that contain all of these probabilities until a measurement is made. (55)

It seems that the certain authors of the contemporary era have a motive which is to use Quantum Physics in order to strengthen the plot as well as to offer the possibility to travel back in time and change the past and future (55-56). Vanna Bonta was the forerunner in creating a novel that involves Quantum Mechanics as an underpinning tool to her plot. Bonta’s novel *Flight* (1996) is a narrative that demonstrates different aspects of Quantum Mechanics. It is an exemplar of a literature that shows science but does not use any of the scientific inventions in its plot, i.e. machinery. In Bonta’s description of a fiction that entangles with Quantum Mechanics, she says:

The realm of all possibilities, as opposed to science fiction that depicts ‘the real.’, primarily defined by content, quantum fiction is mainly identified by the technique of writing, and anything can become its subject matter; the narrative can but does not have to be science-oriented. The narratives employ non-chronological plots and disrupted temporalities to render the characters’ experience of quantum reality, such as parallel worldliness in multiverse,[...] consciousness as an active participant in

the creation of reality” (Front 9)

Bonta is the first author to coin the term Quantum Fiction referring to the type of fiction that is inspired by late discoveries in Quantum Mechanics. Therefore, this inspiration has different outcomes that appear within the text. One of these results is the parallel worlds that Bonta mentioned in her statement. In literature, the parallel worlds are known as Metafictional worlds. It is the representation of a life inside a life inside another life causing layers of realities and not just one unified plot with a climax and an ending. It is rather a creation of climaxes that entangle with one another resulting in multiple endings of the events inside the novel.

We have seen that with the emergence of each innovation in science, literature has adopted scientific fields and merged them with literary works. Retrospectively, we have mentioned that the postmodern novel with its rebellious and revolutionary stance and attitude towards the traditional craft of the novel, can be Victorian, Modern and postmodern. This flexibility and freedom entitled the postmodern novel to explore new areas and innovate in the field of prose fiction. We emphasize that the postmodern novel, while attempting to resurrect the past of the Victorians, created what is referred to as the Neo-Victorian novel. One of the dominant characteristics of the Neo-Victorian novel is Metafiction. It allows it flexibly and artistically transition between the past and the present in order to achieve Quantum Fiction. It mainly uses no machine themes in the plot; otherwise, the novel would rather sound science fiction. What we are dealing with in this research is authors’ ability to adopt principles of Quantum Mechanics in order to produce a novel that travels back in time so as to re-investigate history mainly that of the Victorian: “[...] authors throughout the twentieth and twenty-first centuries have nonetheless considered it worthwhile to feed this

mind-boggling science into their works” (Dihal 56).

Other works that employed Quantum Mechanics principles as a mode of narration are Jorge Luis Borges and Andre Norton *The Garden of Forking Paths* (1948) where the Many-Worlds Interpretation (Multiverses) is a dominant principle. The whole story is set up as a historical text, a declaration dictated, interpreted and notated. Beneath the actual writing of history, set up as a mirror of this narrative, we are compelled to doubt the truth of our history. In addition, other works that embodied aspects of Quantum Mechanics are the novels of Gregory Benford’s *Timescape* (1980) and Iain Pears *in Arcadia* (2015).

George Levin (1988) describes science as being constructed similarly to anything else humans do and that it is regarded as legitimate to discuss it as a cultural formation (3). Furthermore, there are new forms of literature that came up to correct misconception about reality. Here we are referring to the form of novels that are influenced by Quantum Mechanics. This type of novels takes reality as its target in an attempt to give alternative and accurate ways to be expressed or projected within a plot. The coming stages define Quantum Mechanics, major principles and philosophies it covers, the manner in which it influences the construct of a novel alongside the outcomes that the reader perceives out of the harmonious alliance between science and literature. Since we are referring to the postmodern novel, it is important to reveal which novel genre encompasses and adopts the principles of Quantum Mechanics.

Evidently enough, we observed that literature and science meet halfway. On the one hand, they serve each other interchangeably; that is to say, literature helps average readers to comprehend science. Likewise, scientists rely on metaphor to provide a clear interpretation of abstract concepts, which ordinary people find difficult to understand. Besides, many authors use science as a trope in order to give a new style to the novel and to

attain objectives that authors of previous eras did not achieve. As a result, numerous postmodernist writers achieved their vision through the utilization and the inspiration of Quantum Mechanics' principles. Moreover, the genre that embodied the blending of literature with science is the Neo-Victorian novel genre. It is a genre that merges between doubt about the past and history; it also aims to re-investigate past events by involving the lives of people from other times and epochs.

Indeed, authors cannot achieve this investigation without going back in time to revisit the past because time travelling is essential and requires knowledge and tools. This is only possible if Quantum time travel is involved. The theory of Quantum Mechanics made time travelling possible for authors and characters although the travel is not physical but it is done through designing a plot based on non-linearity, alternative histories, multiple universes, multiple endings and Metafiction. Talking about Neo-Victorianism, its narratives introduced a variety of texts that serve various purposes. It could be biographical as it could be detective. Thus, the main concern of this research is to tackle Neo-Victorian narratives that work similarly as the detective fiction. It aims at uncovering, re-investigating, re-writing and re-depicting events that happened in the past has a philosophical lens.

the illustration of magic trick tends to make the reader realize that Neo-Victorian narratives, in this respect, want them to have a desire of seeking truth through the text. Not only that, but it encourages us to make sense of how we acquire knowledge about the world and how we express that knowledge (Hadley 59).

In the same context, Neo-Victorian fiction aims at giving credit to those unheard and marginalized voices. Llewellyn (qtd in, Yeats) argues that Neo-Victorian fiction re-vising and re-writing the Victorians is but “a Reclamation of alternative histories”, it tends to rewrite a historical novel that marginalized these voices giving examples of history of

sexuality, post-colonial viewpoints and others (2). Moreover, Neo-Victorian fiction is mainly concerned with Victorian narratives. These Victorian narratives are now being criticized through other works of fictions, explored, revived to give justice to marginalized voices through intertextual tasks. Consequently, revisiting the Victorian narratives while being a contemporary novelists gives birth to the Neo-Victorian genre. It is the genre from which Historiographic Metafiction branches up.

Often, neo-Victorian fiction, as a genre, appears to occupy a limitless intertextual space, continually subject to a paradoxical nature. The influence of Historiographic Metafiction pervades here; in a return to Hutcheon that seems almost inevitable, the neo-Victorian narrative has been characterized as having a “hyper-fictionalized historicized-theorized textual style (Yates 4).

Neo-Victorian novels adopts much of the techniques of Quantum Fiction. The latter is a fictional work influenced by science as far as parallelism, the consciousness of the characters regarding the reality, themes, and multi-dimensions of fact and alternate history are concerned. However, Quantum Mechanics can exist both in Science Fiction novels as it can contribute to the Neo-Victorian novel. The distinction between this is that the Science Fiction novel is the inclusion of machines and technologies that enable the traveling of characters through time and space. In Neo-Victorian novels, no technology is required to travel back in time. Friedman includes in the category both fiction with direct references to physics and its metaphorical employment; “using models, images, and language from science to discuss an aspect of the human condition that the author perceives to have similarities to a topic in the physical universe. (qtd in, Front 9).

Therefore, we stress that the focus in this research is on the physics fiction that refers and relates to the theory of Quantum Mechanics other than to the science fiction that employs scientific and physical law directly and accurately to create a novel based on physical phenomenon supported by technological development. Dennis Bohnenkamp defines the strand in fiction as depending “quite heavily, and quite overtly” on the new physics; it is “a fiction quite literally about physics.” He distinguishes physics fiction from science fiction which similarly relies on physics. In contrast, Amit and Maggie Goswami employs the term “physics fiction” to indicate the strand in science fiction which uses physical laws accurately. (qtd in, Front p.9)

On this basis, the previously made discussion is a reflection on the interchangeable influence between science and literature. Giving the fact that the era of scientific discoveries brought up new life modes that eventually started appearing in different fields like psychology, philosophy, art, education and popular culture. Inevitably, the novel as well adopts most of these transformations of the society. Moreover, these changes are still continuing and may never stop in the future resulting in different forms of literature. Authors play the role of reporters; since no plot that refers to reality is actually different from what the writers observe. However, this observation is subjectively retold within the novel. The Neo-Victorian draw a new shape of reality, provide new tools to represent it as it artistically refined the narration style.

1.2 Making Sense of Quantum Mechanics Experiments and Aspects

The late twentieth century and early twenty first century witnessed a bloom in the field of science. Modern Theory of Physics was introduced in the first half of the century; however, Quantum Mechanics, in the second half of the century, emerged to correct what Modern

theorists missed or ignored. Quantum Mechanics studies the behavior of atoms. It attempts to answer the question whether atoms are particles or waves. Physicists were perplexed when Thomas Edison invented the light bulb and they were determined to understand the nature of light. This contributed to the start of a series of experiments in order to understand and predict the behavior of light atoms.

Quantum Mechanics evolved over several decades, starting with a series of contentious mathematical interpretations of experiments that the mathematics of classical mechanics could not describe. In his book *Quantum Mechanics in Simple Matrix Form* (1984), Thomas Jordan stated:

Quantum mechanics is a fundamental language of physics. It is used to describe things on a small scale of size where quantities comparable to Planck's constant are important. It represents knowledge gained from many experiments that reveal properties of atoms and atomic particles that are different from what we know in everyday life; therefore, the language is different (Jordan 1)

It occurred at the turn of the twentieth century when Albert Einstein released his relativity theory, a different physical-mathematical innovation which discusses the movement of bodies in high velocities, Jordan states, "Quantum mechanics is the new language physicists use to describe the things the world is made of and how they interact." (5) Nevertheless, unlike relativity, the roots of Quantum mechanics cannot be credited to a single scientist. However, it is not only a set of mathematical justifications to materials and quantity in the universe, but it is a vast space whereby one acquires knowledge and imagination about universe and existence. Quantum Physics; therefore, exist in every aspect of our existence. In 1925 Werner took the first steps towards the new language (5). He collaborated with Heisenberg and then Max Born and Pascual Jordan, and Paul Dirac. Born was one of the first people to realize what was going

on. He expected a new language, termed "Quantum Mechanics," (5) for atomic physics and he was able to establish it with mathematical knowledge. At 42, Born was a well-known physicist and Göttingen Professor. Heisenberg completed his doctoral studies in Munich Germany with Arnold Sommerfeld and became assistant to Born to work in Göttingen (5).

Davide Wallace states that the mission of science is to provide knowledge about how the world functions just like "Molecular biology tells us about DNA strands. High-energy astrophysics tells us about quasar emission jets. No one has ever observed DNA strands, or quasar jets, or dinosaurs, with their own eyes" (11). He stresses that Quantum Mechanics describes the unobserved phenomenon and it is not about predicting their behaviours, he adds "Nobody studies DNA in order to better predict the behaviour of the mass spectrometer, nobody studies quasars in order to better predict the X-ray spectrum of the sky." (12)

Identically, the influence of Quantum Mechanics on the Neo-Victorian Historiographic Metafiction is discussed from the point of view of language studies, narrative techniques and style. Therefore, it is important to set clear that the discussion on the Neo-Victorian novels in this phase is not science oriented but rather science inspired. It tackles the influence of narrative techniques by major scientific conclusions achieved by scientists as Albert Einstein, Hugh Everett, Schrodinger and Heisenberg. Therefore, in order to understand how physics influenced literature one has to go back to the source of that inspiration i.e. Science. The research, consequently, reaches the point of deriving philosophies from mathematical formula that serve as a storytelling device in the works of literature.

Perhaps the quantum state is to be thought of as representing the world only probabilistically, in the same way that, in classical statistical physics, a density function on phase space represents not a single state of the world but a probability measure over

possible states of the world (Wallace 28)

The research on the sub-atomic behavior continued till the late 1920s showing the significance of Quantum Mechanics. Consequently, the laws of physics that were set for centuries were destroyed. Einstein played the first fiddle in the destruction of these laws, but other scientists as Bohr, Schrodinger, Rutherford, Heisenberg and Dirac completed the whole symphony. Instead of seeking to know the exact measure of the sub-atomic world, they accepted that the uncertainty is the norm. This relates to the notion of the postmodernist authors that reality is subject to description and comment other than subject to proving its truthfulness.

It is impossible to know exactly where a particle lands and its speed. Based on the experiment of particles, Heisenberg developed his Uncertainty Principle in which he made Quantum Mechanics popular and marked its influence in literature. Writers are encouraged to generate a new form of novels where all aspects of Quantum Mechanics reside. The Uncertainty Principle feeds authors' sense of ambiguity, lack of direction and absurdity. Photons behaving randomly and atoms alongside with all above mentioned discoveries give a new spirit to literature whereby authors employ randomness, lack of causality, disrupt time sequence, alternative endings and alternative past (Carpenter, 28).

Quantum Mechanics made possible what was impossible before by making what was strange to the reader familiar and comprehensible, also, the reader learns information about Quantum Mechanics throughout the novel. The influence of Quantum Mechanics on fiction leads to two kinds of estrangement at the same time. It makes the familiar strange again, by providing new approach to applying existing story tropes, and it makes the strange comprehensible, by introducing complicated science in a captivating fictional narrative. (Dihal, 56-57)

In order to predominantly give a better understanding of what quantum mechanics

stands for, its history, its principles, and the remarkably coming stages introduce an explanation about the scientific experiments that notably contributed to the birth of the uncertainty principle philosophy, parallel worlds theory, and time relativity.

1.2.1 No objective Reality, Only Uncertainty in Postmodern Time

Starting from the theories of physics, uncertainty principle is a suggestion made by Heisenberg which is a result of a scientific experiment made by scientists as Albert Einstein and Max Planck on the subatomic particles. Uncertainty has many distinct interpretations in physical literature. It may correspond to a profound ignorance of a quantity by an observer, or even to the empirical vagueness in which a quantity is estimated, to any inconsistency in the interpretation of a quantity, or to a statistical distribution in a set of similar mechanisms. In comparison, various separate descriptions are used for these uncertainties: inaccuracy, spread, incoherence, quantum superposition, indeterminacy, and latitude.

Taking for example “*The Double Slit Experiment*” which is the experiment done in order to know whether the electron is a particle or a wave. Scientists placed a double slit barrier that exposed to a board. They sent the electrons using a device that works similarly to a gun. The marbles entered one slit and landed on the board forming two straight lines. Now, they replaced the board with one slit with a board with two slits and fired at it to see how the marbles land. The result is that the marbles formed two straight line and that was expected. The experiment is repeated again; however, in the second time they used waves, like water waves. They put a double slits board on water surface and used two balls to shake the water and form

to waves. The water waves entered the slits from one side and met each other on the other side of the slits to form more waves entangled with one another. Once they reached the board, they formed several straight lines with emptiness in between.

Now, repeating the same experiment, at the Quantum level, to check and observe the behavior of electron throughout its journey to the last board. An electron is the smallest unite in matter, physicists attempted to know whether the electron is a solid matter or waves. They believed that if they succeed in understanding the nature of the electron, they would be able to predict how the universe around us functions. Because each element in the universe are made of electrons. Let's imagine the electron as a tiny marble. When being sent through the slit, it landed on the last board in a straight line just like the marble did. However, when they shot the electrons through double slits, instead of having two straight lines, they got wave pattern. This was not expected. The question that was raised was "How come the electrons behave like waves?" Which is called the interference pattern.

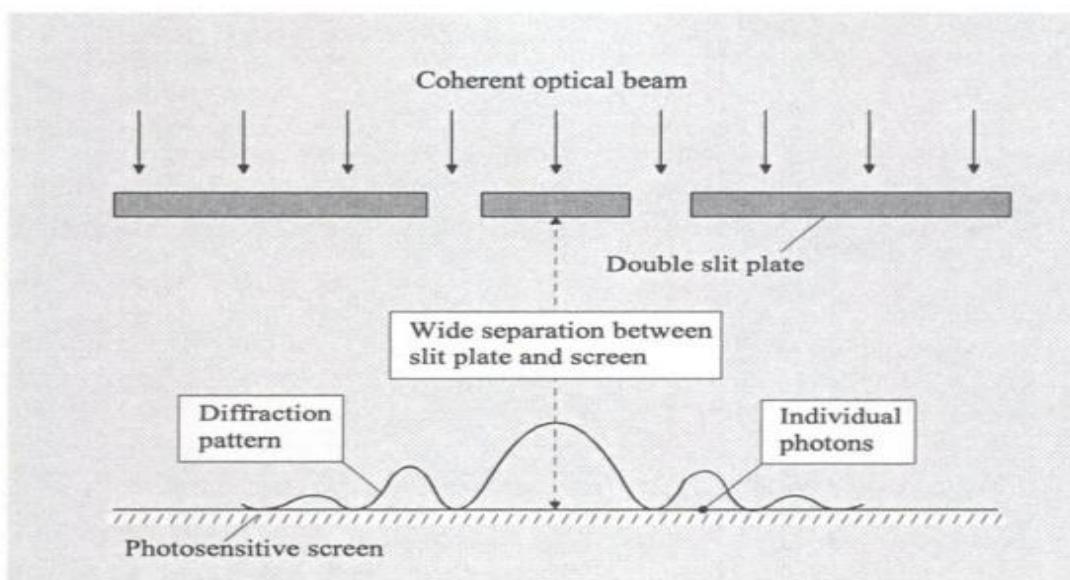


Figure 1: Double Slits Experiment: Two Slits Configuration of photos. Wissel-Berg
(153)

When the waves interact they create canceling points that are shown in the picture, these cancelling points send the electron to different places in the same time creating this behavior in the image below. The behavior of the electron shocked scientists, because they expected it to form two lines and not interference pattern with many lines on the board. They raised suggestions that maybe the electron created canceling points like waves. Here they decided to redo the experiment, but with extra caution. They decided to shoot electrons one after the other so that they do not bounce with each other after passing through the slit and create canceling points like the waves did.

However, and after an hour of shooting electrons one after the other, the same interference pattern appeared on the board. Scientists could not but infer that once shooting one electron, it splits into two particles, pass though the slit, bounce with each other, create canceling points and eventually land on the board to create the interfere pattern. That would be understood as if the electron goes through one slit, goes through two slits, goes through neither of them in the same time bounce with each other and create interference pattern. All these elements are in superposition with one another. Now, scientists had to know which slit the electron went through so as they give explanation to their behavior.

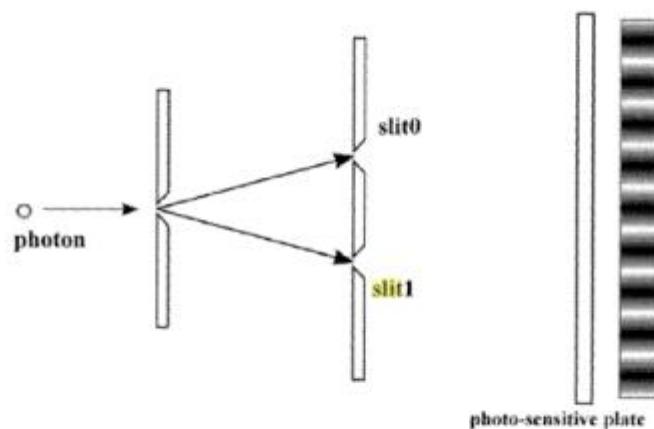


Figure 2: The Double Slits Experiment: particle motion. (Accardi et all 58)

For this matter, scientists placed two cameras in both sides of the slit in order to observe the behavior of the electron after they suggested that it changes its behavior because of eye-observation. They turned the cameras OFF, as a result, the electron behaved as waves and again created the interference pattern. While turning the cameras ON, the electron landed on the board to behave like a particle creating two straight line.

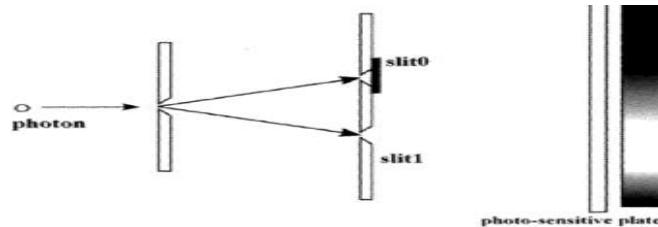


Figure 6.

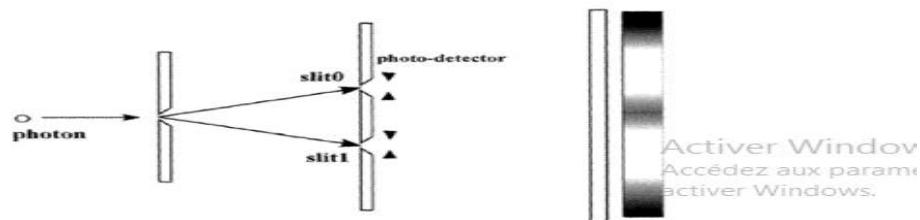


Figure 03: The Double Slit Experiment (Accardi et all 57)

The inference that scientists made, though shocking, is that the electron changes its behavior just by observing it. It decides to behave differently, because it was aware it was watched. The confusing fact about Quantum Mechanics is that results you obtain rely on the manner you observe the electron which are related to the experiment. They act like particles, if some ranges of measurements and observations are made; if other decisions are made, they act like waves. The outcomes are really changed by when and how the experiment is observed, and the double split experiment is the best way to demonstrate that. Therefore, Heisenberg suggested that it is impossible to know whether the electron is a wave or a particle. He addresses his peers informing them that the electron is both a wave i.e. probable multiple states, and a particle. It is a particle when being observed and a wave when it is not. This leads to the

conclusion that anything we see exists and can be objectively described, predicted and explained while things that we do not see does fall into waves of probabilities, it can be anywhere and in any shape.]

From here, the question on reality raises. Scientists together with authors asked the same question on whether reality can be objectively and authentically described. In the case of Neo-Victorian novel, the past events are unknown to us in the present and realist authors provide an image of what they observed about reality and not reality itself. They identified what they had seen, learned, and known. Objects shift as we study them, according to Modern Physics. In other words, our observation describes how we perceive and comment on fact when the truth is concealed. Anything else is aesthetics, and while people are entitled to disagree over their preferred interpretation, no one can presume to be "true" any more than any other. However, the essence of quantum mechanics can be identified in these experimental findings. We position our preferences on the world at our own risk. The best way to learn is to listen to what the universe teaches us about itself.

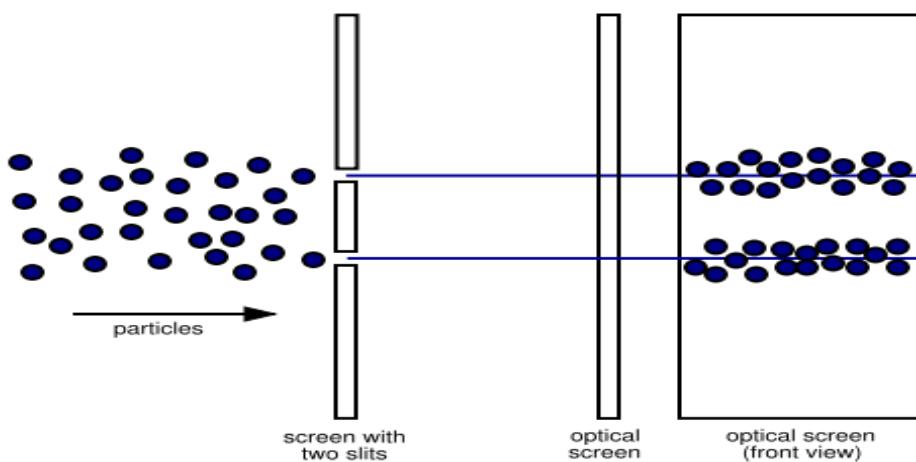


Figure 04: The Result of the Double Slit Experiment (Siegal)

They deduce that electrons changes behavior when being observed; thus, these suggestions are introduce:

- It is impossible to decide the nature of particles.
- ✓ Particles are everywhere and in any position in the same time (Superposition)
- ✓ Particles can take any position i.e. wave form and particle form, except when being observed, they settle as a particle form.

✓ Particles are aware, they communicate and change behavior once they are observed.

➤ The emergence of Schrodinger's Cat Illustration and Hugh Everett's Many-Worlds Interpretation based on the superposition of electrons in the experiment.

Eventually, based on these results, other theories have been settled as an attempt to generate a philosophy about our existence. For example, Schrodinger and Everett followed these inference by sub-theories about possibilities and parallel universes.

1.2.2 Probabilities make Parallel Worlds

Schrodinger suggests that things can take all positions in the same time simply because it is not being observed, but why comparing electrons to the cat in his Cat Illustration? The response is that the cat is made of electrons, as is anything in this universe. Schrödinger, after the Double Slits Experiment, declared that if we lock a cat in a box with a radioactive product, the cat is 50% dead and 50% alive. It means, it can take any position because we cannot know which position the cat is in unless we observe it i.e. open the box and see what happened to the cat. In other words, if we reflect this on the novels' genre, the reality or events that we cannot observe take many positions, have many endings, and may exist in different places. The box is the past, the cat is the event, reality, the settings, the characters' life, actions and decisions while and the observer who opens the box is the author.

In Quantum theory, the particles can exist simultaneously in a superposition of states,

collapsing back to a single state when interacting with other particles. Any physicists at the moment when quantum theory was being introduced drifted from physics to the field of philosophy, claiming that quantum particles can only fall to a single state when observed by an aware observer. Schrodinger considered this idea ridiculous and proposed his reasoning experiment to make apparent the ridiculous yet rational result of those statements (Bairds). If Schrodinger's Cat Illustration suggests their various possibilities to the state of an object, then these possibilities branch out in many other possibilities as shown here:

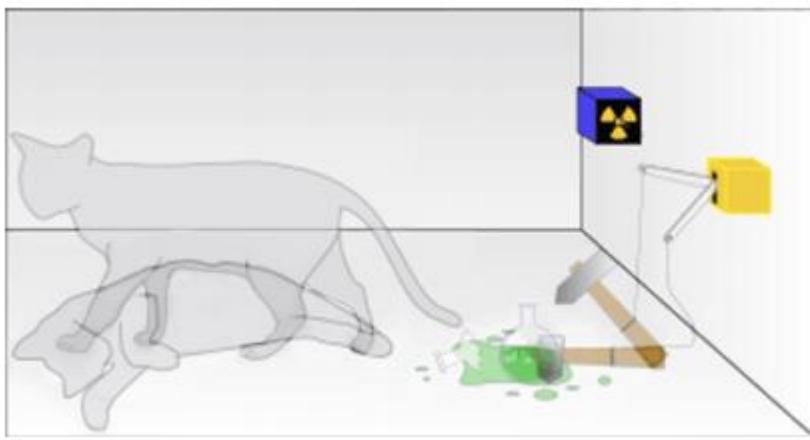


Figure 05: Schrödinger's Cat Suggestion. (Doyle, 271)

Since the past cannot be brought to the present and authors cannot actually physically travel to the past in order to know what really happened, authors use language in order to recreate that past and give it different possibilities and different scenarios as well as multiple ending. That recreation gave birth to a novel that targets the Victorians and their lives, creates parallel universes and worlds in one novel, as it gains multiple ending that most of the time are open and not decided. While discussing the creation of parallel universes, we cannot ignore the contribution of Metafiction in the Neo-Victorian novel. For this, we argue that revisionist novels tend to adapt Quantum Mechanics philosophy either intentionally or unintentionally because while studying the epistemology of time travelling, multiple endings, and aspects of Metafiction, we realize that it resembles aspects of Quantum Mechanics.

To be more accurate, Hugh Everett introduced the suggestion that there are an infinite number of universes and that everything that could possibly happen in our past might not have happened in the past of other universes. Based on the illustration of Schrodinger, the Multiverses theory presented a suggestion that probabilities lead to the belief that there exist multiple universes that carry different events from the events that happen on our actual universe. Epistemologically, reflecting this on the philosophy based on which Neo-Victorian Novels that encompass aspects of Metafiction actually support the claims of this suggestions. In the novel, many events shift in time and space, characters take various roles in various spaces and this leads multiple endings of the events.

Everett believes that there is only one actual universe, which is the universe we can observe. As for the ones that we cannot observe, they may contain events that we do not know. Which leads to the assumption that we probable events and feed the probabilities with our creativity and imagination. In the novel in question, authors' universe is the actual universe they live and perform in; however, events they depict from society are stories they have not observed. They are conventions supported by opinions and judgment. The Postmodern novel criticize this act by presenting a novel genre that projects back to the reader the same past events which have been depicted by historical narratives with different probabilities.

Everett explains that while describing the state of the cat (dead and alive) that falls not only on the cat's sate but also on the world surrounding the state of that cat and becomes in superposition as well, he adds “But in outline, the answer is that the system's surroundings will rapidly become entangled with it, so that we do not just have a superposition of live and dead cat, but a superposition of extended quasi-classical regions-'worlds'" (38). He means the world where we have a dead cat and the other world where we have a live cat, he clarifies that “If the

correct way to understand such superposition is as some sort of multiplicity. Then our failure to observe that multiplicity is explained quite simply by the fact that we live in one of the 'worlds' and the other ones don't interact with ours strongly enough for us to detect them." (30)

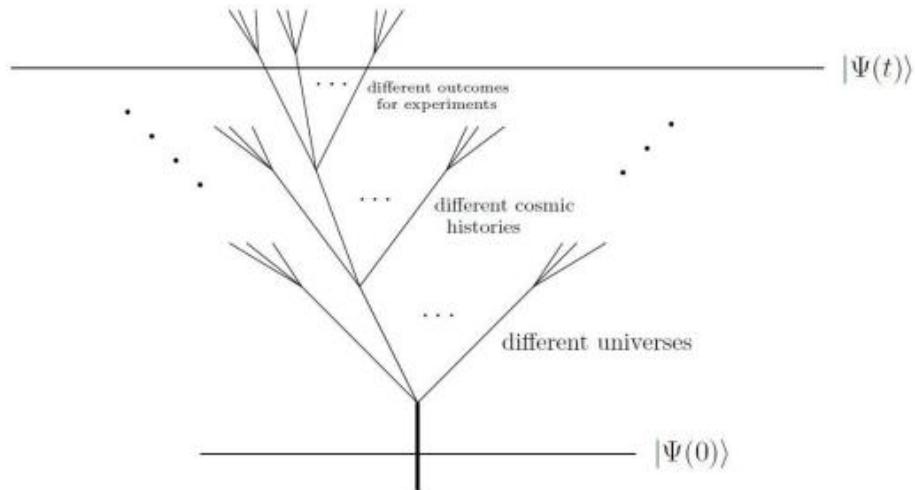


Figure 06: A schematic picture for the evolution of the multiverse state (Numora, 50)

As Marie-Laure Ryan points out, narratives that make use of the Everettian multiverse overlap with three fiction tropes in particular: Transworld exploration, time travel, and alternative history. (Dihal, 67).

Everett, dissatisfied from a purely mathematical point of view with the prevailing "Copenhagen Interpretation." came to the conclusion that, every time we observe the world (which, in its primordial, subatomic form, exists as a dizzying superposition of all quantum probabilities), both we and the world split, causing reality to branch off into multiple and mutually exclusive time-lines, each of which contains a different version of "us." These in turn divide, and the process continues indefinitely. (Carpenter 47)

Therefore, these suggestions bring up new techniques to the literary text. These techniques are divided into two categories:

- Techniques related to the behavior of particles and the uncertainty principle.

- ✓ Fragmentation rather than smooth linear narrative.
- ✓ Disruption of linear time.
- ✓ An apparently random order of fragment.
- ✓ The juxtaposition of fragment from different periods of time.
- ✓ Conscious Characters
- ✓ Narrators and characters in superposition
- ✓ The juxtaposition of fragment involving unrelated sets of characters.
- ✓ Sometimes the terms, montage, cutting, cut-up and fold-in are used in the context.

This shows that the writer can use these techniques to revisit the past as in the case of Neo-Victorian Novel.

- Techniques associated with the ‘Many World’ theory of quantum mechanics and with the observer ‘measurement problems’
 - ✓ Mise en Abyme (Autosimilarité) i.e. the representation of a book inside another book.
 - ✓ Metafiction
 - ✓ The author within the novel
 - ✓ The reader as a participant in the process of creation
 - ✓ Different levels of reality merged
 - ✓ Alternative visions
 - ✓ Multiple points of view
 - ✓ Ambiguity over facts (33)

Postmodernists blended the first and second categories to construct the Neo-Victorian Historiographic Metafiction, and their texts fused the first and second categories of Quantum Mechanics. We also claim that the first produces the process of the revision of the past, as in the case of Neo-Victorian novels, as combined with the second group, Metafiction is the product of this re-engineering of all the following sub-techniques. Now that we have discussed

the scientific experiments and the shared philosophies they have with Neo-Victorian novels, there are other phenomenon that appeared during these experiment which is the phenomenon of time and space. In Quantum Mechanics time is believed to be relative and the coming stage introduces various reasons why scientists as Albert Einstein addressed relativity and what are the evidence he provided the readers with.

1.2.3 Temporal Distortion in Quantum Mechanics Knowledge

Temporal Distortion is yet another suggestion that physicists reached throughout their journey to look for an explanation about what is going on in our universe. It stands for the fact that time is basically an illusion and unreal. In fact, there are different views on space-time and temporality. Both physicists and philosophers developed a view about the notion of time and time measurement. These views are also developed throughout the 20th century to be more relevant to the era's scientific culture and updated research. Furthermore, Temporal Distortion as related to the postmodern era emerged as a philosophy after several studies that were conducted in order to find an accurate definition to the nature of time, divide time into multiple categories including physics and time, psychological time, relativistic time, Quantum Time, and time in literature and fiction.

It is crucial to mention some of the literature presented by both scientists and philosophers to understand the notion of time in both fields and how time was defined, categorized and made sense of from different views. Therefore, we discuss the suggestion of the philosopher Adolf Grünbaum. He argues that a series of studies has indicated that time is a linear continuum of instants. The standard argument for the conventionality of space-time, as explained by Grünbaum, is epistemological: there is a room for interpretation left in the

evaluation of spatial-temporal relations arguments. In Grünbaum's interpretation, however, this philosophical room is centered upon wider ontological features of the space-time continuum or the collection of spatiotemporal points. (Carrier and Wolters, 7)

According to oxford dictionary, time is the infinite continued progress of events in the past, present and future. Although many definitions might be brought up to this concept, time remains hard to define with static standards and it is often tricky and elusive. Many questions were raised about the nature of time. In the ancient philosophy, Greeks and Indians searched answers about whether time is linear, cyclical, endless or finite. However, these speculations moved on to the late Middle ages.

During the Enlightenment age, the debate was in its climax on whether time is real or absolute or just an abstract concept that we need to use in order to understand the progress of events in our daily lives. In the nineteenth century, philosophers also raised questions on whether the present is the actual instant or just a duration. The modern philosophy, however, extended the debate on time and suggested to search whether the present is tensed or tenseless, and if the past and future really exist. Modern physics has also generated a philosophy in this concern.

However, before the coming of the Modern Theory of Physics, time was considered, for Greeks, as a figure of mythology. Khronos or Chronus was the word for chronological and numerical time while another word Kairos represents the value of time and quality. The symbol of it was a portray of an old wise bearded man; the Geras was the representation of Old Age portrayed as a small old bearded man and Horae of Hours were the representation of seasons portrayed as Goddesses of nature in its fourth images.

The Indian philosophy of time suggests that our universe goes through repeated sequences of creation, destruction and rebirth with more than 4000 million years between each cycle and another. It is referred to as the **cyclic view of time** or “**wheel of time**” or **Kalachakra**. These beliefs were in Hinduism, Buddhism, the Maya, Q’ero and Hopi i.e the beliefs of Indians in Peru and Arizona. The idea that time is repeated through cycles is observed through the interchangeable succession of day and night, monthly moon cycle and seasons cycle as this motion seems to be linear.

Plato considered time as a trait of movement and that does not exist on its own but is relative to the motions of other things. He describes it as the numeration of continuous movement or the number of change in respect of before and after. Aristotle describes time as a **measurement of change** that cannot exist without a succession or change. Rassai discusses that “Aristotle, while examining the issue, doubts arise as to the fact that time either has no existence or whose existences is vague and unknown; because part of time has been and it is not now, while the other part is going to come and is not still accomplished.” (44). Therefore, Aristotle stresses that if time contains two different types of non-existence that are: the past or the “no longer”, and the future or the “not yet” separated by a nothing that is the immediate and vanishing present or “now”, how come we think of time as existing?

[...] Aristotle’s account represents time as a kind of universal order and that this is why he defines it, oddly, as a number. It is, he says, a ‘number of change’, a single order within which all changes are related to one another. [...] existence of this single order depends on the existence of beings, like us, who can count. It depends on the fact that we count nows in a certain way. To count a now is to mark a dividing-point in all the changes that are going on at it (Cooke, 5).

The conflict between two main schools of knowledge around the nature of time in early Modern Philosophy started. These schools were the Realists lead by Issac Newton, Issac Barrow and Samuel Clark. They argued that time belongs and is part of the larger structure of the universe that we live in. This view is referred to as Newtonian Time. They suggest that absolute time exists independently through the universe and that it can only be understood through mathematics. Another suggestion is that time is an entity of its own and that we are just using it temporarily. In addition, they argued that we only have the ability to infer time through detecting motions of other objects such as the motion of the sun and the moon.

However, the Anti-Realists claim that time is in fact abstract and intellectual. They claim that it is a relation with events happening in our daily life. In addition, they suggest that the measurement of moment is accomplished through observing the progress of certain events. Their argument is that we cannot think of a moment in life without thinking of the event that happened during that moment. Moreover, philosophers such as J.M.E McTaggart suggested that time is unreal, because we see the present moment as the only present we have while in fact the past once was a present and the future will be once a present time as well, “McTaggart developed an argument for the non-reality of time that has become a common starting point for discussion of his nature.” (Sfetcu 3). He argues that only present moments can be said to be really exists because they happen instantly and we witness it. This suggestion is referred to as Presentism.

Now, in the twentieth century, Quantum Mechanics emerged to answer several questions about time. It is considered one of the most accurate theories that studied time at its depth although relativistic time in the classical theory of physics is still considered a model. One of the suggestions that Quantum Mechanics introduced to the era is that time can only be

measured based on Plank's Time measurement which is 10^{-43} seconds which is quiet beyond our measurement abilities.

In the theory of Relativity, Einstein argues that the speed of light is absolute and that space and time are relative and flexible to accommodate this. There are several scenarios that simulate the time measurement and relativity. One is the Twins Paradox that shows how relativity of time functions in our universe. The suggestions is about a twin astronauts, one of which travelled to the space for a given period of time. When returning, he discovered that his twin brother aged and that he became younger in age. This means that the astronaut experienced relativistic time dilation due to travelling at the speed of light. One year passed in the spaceship while ten years passed on earth before his return. To the average mind, this astronaut time travelled to the past.

Reflectively, in relation to the superposition that is introduced by Hugh Everett, if the location of a particle is in different places in the same time, one explanation can be made which is that those different places create parallel universes. If we can access one of them then we can make time travelling possible. Therefore, the idea of time travelling, for scientists, is likely to be backward than forward in time i.e travelling to the past. However, the idea of travelling to the past is loaded with skepticism and problems since it would generate paradoxes. Taking for example the grandfather paradox. If a time traveler attempts to travel back in time and kill his grandfather, he would never be born; eventually, he would never exist to travel back in time. Consequently, he is born.

Stephen Hawking argues that the fundamental laws of nature i.e. cause and effects, prevents time travelling. However, some interpretations tried to solve this problem by

suggesting that any attempt to travel back in time to change events may result in effects that fall in another parallel universe as it does not influence the original reality. We deduce that philosophers and scientists create a rich knowledge that inspire and contribute to the shaping of people's minds throughout time. Eventually, authors use this knowledge so as to embody it in the fictional world generating a more challenging fiction that is provoking and rebellious. In literature, postmodern facilitates the creation of the new novel genre known as Neo-Victorian novel where the above suggestions are embodied. In the coming stages, a clear idea is given to the reader about how those scientific elements entangle and function within the Neo-Victorian novel.

1.3 Aspects of Quantum Mechanics in Neo-Victorian Historiographic Metafiction

It witnessed shifts in style, genre and intent. In this century, the focus of the novel changed from collective reality to individual reality. Focusing on the life of the character has created what we know as a modernist novel. However, in the late twentieth century, authors felt the need to deepen the understanding of this individual reality more by looking at the structure of the novel to give it a critical currency. This stance contributed to the birth of a new genre of the novel which is the umbrella genre for many other sub-genres.

During the late twentieth century, the postmodern novel developed stances against the Modernist novel. It can only be defined as a new term of operating a novel rather than giving it a chronological definition as to be a succession of Modern era. Speaking of postmodernism, it is the shift in style and the break from the Modernist one. Therefore, in order to explore postmodernism, it is crucial to give a descriptive currency to its different characteristics. Postmodern narrative, unlike the Modernist one, is self-aware and commentary. This awareness

is critical, the change in plot and narrative breaks the rules of realist and modern plots' structure since it involves multiple narratives and shift in time (McElory, 1). This process contributed to the birth of a different genre, or better expressed as a genre with different styles, tastes, techniques and aesthetics. The most dominant characteristic of the postmodern novel is Metafiction, which represents a text that is self-aware, self-reflexive, self-conscious and commentary.

For instance, AS Byatt used the element of Metafiction in order to projects scenes of characters reading letters, books or other novels. This would directly involve intertextuality. Through this, texts draw the attention to themselves or to other works of fiction. Relatedly, other novelists as John Fowles, Kurt Vonnegut and Julian Barnes chose to oppose traditional forms of narration. This type of texts refers more to itself than to any existing reality. It is not a traditional depiction, but it is rather a confrontation of a more realistic level. Here novels become a tool to criticize and comment on themselves. The narrator controls the interpretive task of the reader and starts to analyse itself in the work of fiction. The text may as well refer to other texts. Characters reading novels would result in the creation of intertextuality effect. Here depiction of the outer reality fails and the focus becomes on texts themselves rather than what is happening or what happened in the world outside the novel. The postmodern novel brought up a solution to the inability of authors to create new stories, for it was quiet impossible to invent stories without referring, imitating or adopting from older ones.

In postmodernism, reality is not absolute. It is believed to be perceived by us through a mediator. This mediator is our language that we express events through after observing and it is subjective. That is why postmodernism refers to how events are expressed and reported rather than what is reported. By this we mean that the postmodern novel comments of the novel itself

rather than what reality is being projected. Based on the belief that history has stopped, revising historical narratives by revisiting the past became the concern of many authors; therefore, the union between historical retelling and metafiction marked the birth of a sub-genre called Historiographic Metafiction. The latter occur intensively within Neo-Victorian fiction.

Neo-Victorian writings are a mediator between the *Now* and *Then*. It is to look forward into a more creative style while looking backward into the past. Andrea Kirchknopf, in her essay (*Re*) *Workings of Nineteenth-Century Fiction: Definitions, Terminology, Contexts*, suggests that the fictional reproduction of the Victorians is referred to as “*Victoriana, victoriographies, retro-, neo- or post-victorian novel.*” (Kirchknopf 59 qtd in Hadley, 3). All these suggested concepts refer to the fact that these narratives came after the Victorians and have never met or interacted with them. This means that Neo-Victorian narratives are works that tackle the past as their main topic. They focus on either their lives or their literature.

She suggests to label it Post-Victorian literature for it is “*connotatively blends the Victorian, the modernist and the postmodernist eras.*” (64 qtd in Hadley, 3). However,

Hadley suggests looking at what is specific about both the Victorian and the contemporary/post-modern context of the Neo-Victorian novels (3). For this reason, she prefers using the term Neo-Victorian as it indicates that the Victorian era was brought into the contemporary context, but it, rather, gained a critical currency. That is to say that novelists’ aim is not to reshape literature in the contemporary era to be Victorian or that to have a history come back to the present time. It is rather to produce literature to comment either on the historical events or on the narratives of those historical events.

Moreover, she defines it as the contemporary fiction that engages with both plot and structure. The ways the present writings interfere in the past life of the Victorians vary from a

novel to another. Each writing can introduce these differences in the way they tackle topics, plots, events, and structure. That is to say, for instance, there are novelists that simply chose to create fictional works in the present dressed in the costumes of the past. They write a novel about some characters and events that exist and happen in the Victorian era. These authors use only the setting and time of the Victorians to create a work of fiction without referring to any of novels of the narratives of the past era.

Other texts recreate Victorian conventions, others re-imagine Victorian stories and reproduce them in a new form like Peter Carey's *Jack Maggs* which is a re-imagined work of Dickens' *Great Expectations*. There are texts which engage with historical figures and re-investigations in order to give justice to marginalized figures and voices as in the case of Julian Barnes' *Arthur and George*. And finally, there are texts which aim to explore issues due to the Victorian era. It is rather to comment on issues that remained unspoken in that era as in *The French Lieutenant's Woman* by John Fowles. (Hadley, 4).

Shiller confirms that this genre either aim at recreating works similar to those Victorian novels or it aims at reproduce works that have already been written in the Victorian era i.e. to comment on Victorian narratives through a text that is produced in the contemporary era. Otherwise, there are literary works that are totally contemporary but they are involved in Victorian life, events, issues (1 cited in Hadley, 5).

However, this does not prevent two text features to meet in one novel. A Neo-Victorian novel can both re-imagine Victorian novels and imitate the Victorian conventions as Hadley suggests (5). Taking as an example the novel of Julian Barnes whereby the story is dressed in Victorian costumes and adopts the Victorian image and lifestyle while the author is a postmodernist who dissociates himself from the narratives. This novel is both a recreation of

the Victorian narratives and an examination of other works of fiction i.e. re-examination of Sir Conan Doyle's Sherlock Holmes. Furthermore, this genre as a creative practice that stands alone as a genre and not as a continuity of the Victorian literature and she treats it as related to historical fiction alongside with postmodern fiction.

Neo-Victorian novels vary in terms of evoking not only the history of the Victorians, but it also involves how Victorian narratives reflect the lives of the Victorians. To take other narratives as a main subject in a certain novel is not far from being a fiction that sheds light on another fiction written in the past. Thus; this is but a definition of what Historiographic Metafiction narrative.

In the beginning of the nineteenth century, the historical novel witnessed a strength especially that people started recording their lived experience during the French Revolution, Lukacs argued that historical novels before this period of time were merely thematic oriented novels that focused strongly on the manners and the psychology of characters of the writer's own time (16).

Victorian historical fiction can only be committed to its reality only if it encompasses classic realist novels that, Lukacs and Fleishman argue, is a result that reflects the historical specificity (17). Furthermore, Lukacs criticizes narratives that mainly mirror history but are still influenced by the writer's own time. As if writers find it difficult to dissociate themselves and their time from the narratives that they structure to, actually, project the past.

As for the Neo-Victorian fiction, similarly, is faithful to the realist side as the Classic Victorian Historical novel, since it respects the depiction of the characters' manners and psychology according to their Victorian contexts and not according to the context of the author

(17). Hutcheon presents a chapter discussing how history and literature were bound in the past and how they were separated into two disciplines. However, with the coming of postmodern literature, it rather made clear that history should be looked at similarly to those realist writings and not as a different narrative. Both history and literature derive from the verisimilitude and not from an objective reality. They are both a linguistic construction and intertextual; the latter falls into the definition of Historiographic Metafiction as well.

Therefore, we stress that Historiographical Metafiction, by definition, is an intertextual task performed by the writer. It tends to be entangled and interfered in other works of fiction taking it as its subject. In addition, these types of texts are, mostly, concerned with an entire narrative i.e. a whole text. In the Case of *Arthur and George*, the narrative that is being mentioned inside the novel of Julian Barnes is actually a detective story written by Sir Conan Doyle in the past. While in John Fowles' *the French Lieutenant's Woman*, the author himself interfere in the text as a character to comment of the action and relationships of his own characters. Both novels are a form of revision and recreation of the past life whose primary function is to correct certain events inadequacies.

Yeats confirms that looking back at a text should be done from another perspective:

[...] revising an existing ‘text’ – potentially as vague as our historical comprehension of the Victorian era – in order to reveal and rectify inadequacies or omissions, is a necessary practice, not least from a perspective of gaining socio-political visibility
 [...] “Re-vision – the act of looking back, of seeing with fresh eyes, of entering an old text from a new perspective [...] (4).

Retrospectively, it is fundamental to emphasize that Historiographic Metafiction and Neo-Victorian texts, Widdowson argues, have similar traits as revisionary texts and that it maintains “similar inter-, intra-, and transtextual relationships, with a significant ability to ‘write back to’” (5).

Neo-Victorian texts involving the Historiographic Metafiction comprise techniques that serve their objectives. These techniques, as Widdowson states, are “inter, intra and transtextuality”. They are the road map of this genre, where the texts are intertwined and entangled in order to offer it a kind of meta-linguistic construction. The above means that a series of linguistic orders is formed in order to revise, critique and revive other texts that convey or represent those histories (6).

Now, as referred to the previous illustration, Neo-Victorian narratives are considered to be non-linear and non-chronological when Historiographical Metafiction is engaged. The concept of time, space and linearity is being debated. It is vital to examine how postmodern authors interpret and consider time. Postmodern narratives seem to ignore any of the limitations set out by other literary movements. This rejection encompasses:

[...] rejection of strict rules of a plot construction; the ironic attitude to reality; a discourse fragmentariness; collage; montage; hybridity of genres; paradoxicality; playing with the text, with time, and with the reader; intertextuality; citation; pluralism of styles; a multilevel text organization; orientation at the plurality of text interpretation; a principle of reader's co-authorship, etc. The narrative conventions are often ignored. In literature and cinema, playing with time becomes one of the main devices with the help of which unique and original narrative courses, such as

travel in time and time shifts are created. (Fedosova, 3)

To sum up, Neo-Victorian novels are revisionist novels that aim at recreating, revising, reimagining the past. It recalls the past images in a new uniform and for a different purpose. This genre of novels has characteristics which encompass non linearity, multiple narrative styles, time shift back and forth, multiple voices and endings. Authors of this genre create multiple realities i.e. simulated realities, in order to show that reality is elusive and that what we deal with especially in the fictional world, is but simulations of reality. In the same context, Quantum Mechanics is a branch science that represents the theory of Modern Theory of Physics.

This theory is a set of mathematical studies on the nature and the motion of sub-atomic particles. In other words, in this field, scientists' main mission is to observe the motion of particles. These studies are conducted microscopically. One may wonder what would relate particles' motion to the study of Neo-Victorian novels. It is important to look back at the suggestions and the conclusions of both fields. We focus on the influence of Quantum Mechanics on the narratives of the postmodern era as an era where by the Modern Theory of physics emerged and imposed its dominance in different fields. Equally important, what the Neo-Victorian novel and postmodernism comes up with characteristics that are strongly related to what Quantum Mechanics introduces to the world. Both raise questions on reality and representation, they suggest possibilities to a single event, discuss existence in multiple universes, create alternative histories and different endings.

1.3.1 Postmodern Stance from the Representation of Reality

Neo-Victorian novels exhibit many of the features of Quantum Mechanics. As it incorporates a broad variety of conclusions regarding truth and existence, as well as the essence of objective reality. It raises questions on how to make sense of these conceptual frameworks rather than whether or not reality can be proven to be true. On the one hand, we infer that the physicists continue to describe empirical fact rather than finding an answer. On the other hand, the writers of the Neo-Victorian novel construct several dimensions of a single event and grant it multiple scenarios utilizing language as a means to explain each of them in a single book. Readers notice the multitude of plots in the same novel. This makes the Neo-Victorian novel commentary.

What motivates the postmodernist author to review the history of the Victorians is that their view of reality in the contemporary era is completely different. Because they see reality as being relative and most of the time blur. They prefer not to focus on reality as much as they invest their focus on how humans actually observe reality. They look into their past to seek what can be recovered, corrected or resurrected and criticized. However; Postmodernism fail to fall into one definition because it is characterized by different aspects that can only be known as different from the Modernist stance “Postmodernism encompasses so many widely dissimilar qualities that perhaps the most accurate definition is found in its role as successor to modernism.” (McElory, 1)

As is previously mentioned, postmodern novels added a critical currency to Victorian historical narratives. It derived Historiographic Metafiction that problematizes different possibilities of the past, but it is contradictory; it seeks to revisit the past; however, it would rather provide the “What might have happened if...?” instead of projecting an objective reality because there is no “Dialectic”. (Hutcheon, 120)

To Aristotle the historian could speak only of what has happened, of the particulars of the past; the poet, on the other hand, spoke of what could or might happen and so could deal more with universals. (121)

If we look at historians' work, we notice that many of them added imaginative versions to their real world while reporting it. This seems as postmodern novel which does the same. It opens the doors to possibilities and probabilities, although it is contradictory. Speaking of contradiction and paradox, postmodern novels examine both present and past, fictional and historical representation, particular and general. It is not made to revive either of each but rather explores them (121).

Neo-Victorian novel, in this case, inherited the traits of postmodern era in both body and motive. It shares self-consciousness and self-reflexivity, "Neo-Victorian texts, we argue, self-consciously mimic the strategies of Victorian stage magic in order to entangle us in a performance of illusionism." (Heilmann and Llewellyn, 175)

Heilmann and Llewellyn argue that the Neo-Victorian texts make readers function as spectators watching a stage performance of an illusionist playing magic tricks. The audience already knows that it is not real, but they judge the quality, techniques and the way the magician succeed in mystifying this audience. That is to say, that illusion is compared to the fabrication of a version of Victorian past life, character, experiences and places. We, as readers, know it is a textual illusion, but we judge it as observers of that reality (175).

Neo-Victorian texts are as those magic tricks done by mirrors whereby they reflect different versions of reality, the magician shows you to hide part of that reality. The whole work is done to show through hiding. This refers to Jean Baudrillard's *Simulation and Hyperreality*. For more details on Simulation and Simulacra, this term is clearly the outcome of the influence

of Quantum Mechanics on the public discourse, mindset and culture. Hyperreality is also explained within the Quantum Mechanics work; it represents the doubt and uncertainty about time and objective world. There are three different orders when it comes to reality. The first order of simulacra is whereby postmodern period introduces a fake image or an illusion of reality. In the second order of Simulacra, there is a close relation to the Industrial Revolution whereby the difference between image and representation broke down because of the interference of mass production. The outcome was that reality was imitated perfectly that it no longer remained authentic. In the third order; however, representation is determined to precede the real; that is to say there is no difference between reality and representation; there is only simulacrum.

Three orders of appearance, parallel to the mutations of the law of value, have followed one another since the Renaissance: Counterfeit is the dominant scheme of the "classical" period, from the Renaissance to the industrial revolution. Production is the dominant scheme of the industrial era. Simulation is the reigning scheme of the current phase that is controlled by the code (Baudrillard, 64)

Now, we attempt to answer the question on relating Simulation and Simulacra to the Neo-Victorian fiction and why they are close enough to be an illustration for each other. We argue that Neo-Victorian narratives are related to the third order simulacra because when it comes to reality, one cannot determine the real from the non-real. It is because of the absence of Dialectics i.e. precision or objectivity about the existence of reality. In the opening of his book, Baudrillard states that "The simulacrum is never what hides the truth - it is truth that hides the fact that there is none. The simulacrum is true." (-Ecclesiastes). That is to say that

Simulacra as a representation of reality is true and it does not tend to hide the truth but to hide the fact that there is no truth.

Neo-Victorian narratives focuses of expressing reality as it is observed by us and not to attempt to define reality or to determine it definitely. For Baudrillard, it is not reality that is true, but it is rather a Simulacrum. Neo-Victorian fiction, for him, is a game of hide and seek. Furthermore, he compared it to Disneyland that exists only to prove it is not real while in our life and before our eyes, Disneyland exists, it can be accessed. This game of hiding reality is a simulation of a third order as Baudrillard calls it. It is similar to the Neo-Victorian characters which seek to conceal each other by revealing through text which makes us as readers desire seeking for reality (Heilmann and Llewellyn, 176).

Neo-Victorianism is sustained by illusion: the fabrication of a ‘plausible’ version of the Victorian past and a ‘credible’ representation of the places, characters, and experiences depicted in the text or film. As a sub-genre of postmodernism, neo-Victorianism, when at its most sophisticated, is self-referential, engaging the reader or audience in a game about its historical veracity and (intra/inter) textuality, and inviting reflections on its metafictional playfulness (Heilmann, 18).

Now, we can reflect upon the previous elements and deduce the deep connection and influence that falls on the era’s different fields such as philosophy and literature. Postmodern novel is said to be distinctive and rebellious because it opposes traditional narrative conventions, using more nuanced narrative techniques to raise questions and examine reality. This is achieved by anticipating the minds of readers and offering them a revolutionary text that seems nothing like other forms of text and novel genres. A text that operates as a scientific

discourse that speaks loudly about the nature of our life.

1.3.2 Alternative Histories within Neo-Victorian narratives

Alternative Histories in the Neo-Victorian novels is correlated with time travelling and Metafiction. One cannot discuss one without involving the other. Take for instance, the preceding discussion element; we stated that the effect of time-travel in order to change aspects of certain events is that alternate realities are generated during the transition and that the original event will remain unaffected. In Fiction, we notice that the Neo-Victorian novel introduce such function in the sense that authors tend to use time travelling to make characters consciously transfer from an event in a plot to another. Other features of time travelling appear in the event whereby characters meet either real living people such as their own narrators or they encounter other characters that they write about.

This phenomenon is called Alternative Histories; it seems that the author creates a life within a life within a life, and the characters are observed shifting from one life to another, as if those worlds are intertwined and bridged together. Time changes and shifts between past and present; however, the place remains the same. In other scenarios, we would observe the author of the novel becomes a character and simply meets his own characters inside his novel. This might sound insane to the reader; of course, the author cannot time travel; the means for authors to be involved in the novel they write is through the use of language and narrative techniques such as non-linearity of narration, flashback and flash-forward.

The novel that carries characteristics such as Alternative Histories, doubts the historiography of the past events. Similar to the doubt of the representation of reality. They are interrelated in the sense that one cannot function without the other. Reality that is said to be

falsified through subjective and arbitrary depiction is the engine that generates a phenomenon such as alternative histories within the novel. It is the role of historians that made postmodernist authors decide to see history from another angle just by suggesting different norm of representing history and the past events. They believe that history cannot be represented authentically. Hayden White, the leading postmodernist philosopher of history argues that historical facts cannot be represented objectively because historians cannot dissociate themselves from those facts. He stresses upon the idea that historians play a role in inserting certain events within the historiography and ignores others. (Kirca, 6)

Practically, the embodiment of the alternative histories within the Neo-Victorian novel lays in the use of a number of narrative techniques. Those techniques are merely language forms that help creating different layers within the plot. For instance, intertextuality. It is when the author either integrate and includes texts from his own production their current novel or adapt other texts of other authors and sometimes both.

Hutcheon argues that postmodernism today is characterized by “intense self-reflexivity and overtly parodic intertextuality.” As she pointed out at the fact that metafiction usually matches these characteristics. On history, she argues that this type of fiction added to the definition that it is “an equally self-conscious dimension of history.” (1)

Hutcheon’s stance on postmodernism and intertextuality is supported by Genette’s idea of transtextuality. Transtextuality is an expansion and a widened research that took its first steps from Kristeva’s intertextuality. The latter defined it as a “relation between different texts. A theory of the text that expands the identity of the text to include its origins in and its uses of texts of the past is Intertextuality.” (Mirenayat and Soofastaei, 1)

Gerard Genette developed the term and divided it into five categories under

transtextuality as its umbrella. However; the concern of this research are three main subdivisions that contribute to the making of metafictional novels. These sub-divisions are the Metatextuality, Hypertextuality and the Intertextuality. As for intertextuality, from the structural poetics perspective, Barth and Kristeva defines it as the relationship between a text and another texts and that no text is self-born and all texts are intertextual. However, Genette gave this a more focused definition that Intertextuality is allusion, plagiarism and quotation. It can branch up into three type, implicit/ explicit covert/overt and, open/hidden (1).

The first type infers that intertextuality is the overt presence of other texts which means that author intentionally integrate other texts in their novels without denying this fact as in the case of quotation. The covert intertextuality shows how a text is present in another text but it is hidden and without referring to the original sources for literary reasons. In addition to this, Hypertextuality is concerned with the transformation of a text to take another form as in the case of parody or translation. The concern of this research is the Hypertextuality as a parody, because in Metafiction, the novel becomes but a parody that comments and criticizes other texts and narratives.

Moreover, the second category of Genette's transtextuality is the Metatextuality. The latter is the implicit or the explicit references of one text on another text. In other words, it is to merge two texts without citing or naming the original source (3). Furthermore, Metatextuality is not only about unifying texts, but it is also about having one text criticizes, explains, interpret and comments on the second text. "Metatextuality is explicit or implicit critical commentary of one text on another text. Metatextuality is a book of commentary on a literary text." (3). In the case of Historiographic Metafiction, the Neo-Victorian novel employs each of the categories of

the transtextuality developed by Genette. Through adopting texts from other novels whether implicitly or explicitly in order to comment, explain and analyze them, authors allow the texts to have a Metatextual relationship with other texts. Both Hypertextuality and Intertextuality show a Metatextual relationship.

In the same scope, the novel in question does not adopt the categories of transtextuality only to comment on another text as a story or events, but it also studies its language and comments on it. In details, the language of the neo-victorian novels takes other texts (Historical Narratives) as their subject. We call this relationship a metalinguistic relationship whereby a language takes another language as its subject as in the case of John Fowles' *The French Lieutenant's Woman* that parodies another work of fiction.

[...] 'meta' features, are fictions like Richard Brautigan's *Trout Fishing in America* (1967). Such novels attempt to create alternative linguistic structures or fictions which merely imply the old forms by encouraging the reader to draw on his or her knowledge of traditional literary conventions when struggling to construct a meaning for the new text. (Hutcheon, 16)

On the whole, Neo-Victorian novels that were written by postmodernist authors are an attempt to revisit the past so as to provide alternative narrative to certain events, either for the sake of correcting inadequacies, giving voice to marginalized individuals, comment on certain style of narratives (i.e. authenticity and representation) and to take a stance of an observer and a critic towards historiography and reality. Moreover, in order for these authors to reach their goals, it is noticeable that they employed various techniques in order to

construct a world full of possibilities. These worlds are believed to be but a linguistic construction that took its tools from intertextuality, paradox, parody, metaphor, metalextuality and hypertextuality.

Reconsidering the fact that language helped authors travelling and recreating the past, it is fair enough to mention that this recreation cannot be analyzed without looking at the influence that Modern Physics brought to era. The previous features of the texts, techniques and tools are closely related and inspired by the late conclusions and suggestions of Quantum Mechanics. Metafiction with its ability to travel back to the past seems to have a connection with the Many-Worlds- Interpretation developed by Hugh Everett.

This theory would not come to existence without the contribution of the Heisenbergian Uncertainty Principle that is in its turn influenced the authors' view to reality and its authenticity. Authors, then, went of crafting a whole universe based on all real and none is real by creating many different realities with different endings in one novel. Most importantly, they adopted the narratives of the Victorians as a means to create these alternative histories.

1.3.3 Time Shift and Nonlinearity of Neo-Victorian Plot

History and literature they both rely on the verisimilitude other than the objective truth since they are but linguistic construction. The linguistic construction represents the techniques with which a novel is crafted. It is a way to build alternative histories inside the novel. Historiographic Metafiction as a combination of fiction and historical narratives, is greatly influenced by the suggestions of scientific conclusion. These conclusions contributed to the style and language modes. In the first category of novels styles, we have mentioned the techniques that are a result of the Relativity Theory.

Postmodernist notions of time were also influenced by the scientific revolution which depended on relativity theory and Quantum Mechanics. It resulted in the “paradigm shift”¹ from Newtonian physics to the Einsteinian relativistic worldview at macroscopic scales, and from Classical Mechanics to Quantum Mechanics at microscopic scales. It was accompanied by a shift in perspective also in mathematics, linguistics, philosophy, art, cinema and literature. (Front, 3)

These techniques encompass the fragmentation and nonlinearity of the plot. The author tends to distort the traditional plot structure causing a fragmentation in time structure. This started with the Modernists who gave a new notion to time and structure by producing a literature that does not give importance to time sequence.

Fredric Jameson explains the discontinuous and fragmented temporal aspect of postmodernism as emblematic of the disappearance of certain relationship to history and the past (Stephanson, 31). In a time, structure whereby the present is already the future, the consciousness of the past is less necessary (Bendiksen, 12)

Critics like Bakhtin adopts the notion of relativity theory and borrow its term “space-time” in constructing his notion of chronotope”. That is the representation of time and space in the language and discourse of the novel. He suggests that time and space are fused together to become artistically apparent and visible. The space responds to time, plot and history’s movements. As a result, this chronotope becomes artistic (Front, 4).

From this we deduce that the influence of the relativity theory that encompasses Quantum Mechanics and its principles of uncertainty, objective reality and space-time, is embodied in the Neo-Victorian Historiographic Metafiction in a form of artistic chronotope. The latter is the linguistic construction of alternative histories within a novel for the purpose of

¹ See Thomas Kuhn, *The Structure of Scientific Revolutions* for more insights on paradigm shift.

revisiting the past era and replacing representation of reality with providing alternative images and projection to events. What makes the neo-Victorian novel different from any traditional historical novel is that it involves Metafiction in revising historical events. Through Metafiction, history is given an attention vis-a-vis aesthetics i.e. in neo-Victorian novels, historicity is not the major focus of the narrative but rather the way it is depicted and the techniques as well as the formal and aesthetic side of it.

Nonlinearity stands for the timeline of the story is fragmented and disrupted. Through the nonlinearity of the plot, the reader observes a shift in time between the past, present and the future. The modernists as well employed nonlinear time in their plots, but only as a form while postmodernists tend to involve nonlinearity of events as way to call for scientific justifications that controls temporality in the modern era.

Furthermore, Postmodernists intentionally break the chronology of time based on their beliefs of time relativity and personal experience (Fedosova, 3). Retrospectively, time is relative based on the evidence that people with mental issues perceive time differently. Thus, these narratives introduce no sequence of time since it presents nonlinearity in plot. Fedosova states that “The 20th century brought literary texts which one can read from any page; novels without endings, ‘the beginning starting in dénouement (resolution) or ‘alternative endings’ are quite popular.” (5). In such novels, events are not put in order. There is a shift between present and the past, they stop and freeze or maybe disappear if the writers wants them to. These texts create suggest possible plots and endings and they do not determine how the story ends.

Neo-Victorian Historiographic Metafiction perceive and employ time differently from other texts. For instance, the novels that the scope of examination in this research are written between the late twentieth century and the early twenty first century. Our concern is highlight the three shared aspects between Quantum Mechanics and Neo-Victorian Historiographic

Metafiction covering the works of John Fowles' *The French Lieutenant's Woman* (1969) and Julian Barnes' *Arthur and George* (2005). As for *The French Lieutenant's woman*, the author is the narrative voice of the novel and the plot shifts in time in a binary structure resulting double endings. The author made the novel both Victorian and contemporary by being involved as a god-narrator. It makes the reader active and ready to be deeply involved in the understanding of events.

The story does not follow a unified timeline but it violates the rules of plot structure in ordinary cases since it challenges the chronology and rebels against the authoritative and universal interpretation by involving different participants in the text (McElory, 67).

In the case of *Arthur and George*; Julian Barnes says that it is a contemporary novel set in the past. The author chose to create a work that aims at travelling to the past by time to solve an unsolved case of George Edalji and recreating the person and life of Sir Conan Doyle to investigate this case. Of course, as Fedosova states, time is not only a phenomenon in physics, but it developed to fit a deeper interpretation either in philosophy, biology, history and language (77). The shift in time in both novels is realized through the different techniques of narration. It ends up creating multiple endings, parallel stories i.e. parallel fictional worlds and multiple voices in the text. Time in the Neo-Victorian novel is the engine that supports the building of Historiographic Metafiction. It merges between the beliefs of the modern world on reality and representation with the need for alternative representation of history. Therefore, we observe non-linearity, flashbacks and flash forwards within the plot. They are tools that highlight the time shift. Time is related to alternative histories in the sense that it is related to movement and change. We mean by change the sequence of events that happen between the present and the past in a complete non-linearity. Each event gains a time sequence of its own and surrounding sub-events that we refer to an alternative history. Because as Schrödinger' Cat Illustration and

Everett's interpretation offer, any probability is in superposition and each superposition is a universe that is parallel to our actual universe. In the novel, the plot is in constant superposition. Characters having flashbacks contribute to the creation of a superposition that we refer to as alternative reality again. In addition to this, Historiographic Metafiction is about creating a plot inside a plot. Knowing that a plot contains a number of life stories and events among which there occurs another plus with the same number of events. This is itself a superposition.

1.4 Conclusion

On the whole, the theorizing part of this research highlight the three main shared concepts between science and literature. The conceptualization of the three main aspects about Quantum Mechanics lead to the inference that it is possible to highlight the embodiment of these concepts within the Neo-Victorian Historiographic Metafiction as a novel genre. Studying Quantum Mechanics from the philosophical point of view generated the major concepts that we argue are apparent within John Fowles' *The French Lieutenant's woman* 1969 and Julian Barnes' *Arthur and George* 2005 giving the fact that both novels are written in the period of time of the emergence of Quantum Mechanics in the late 20th century and its climax experimental results early 21st century. This is the period of time where Quantum Mechanics started to involve in every discipline in the academic field namely philosophy, literature, art, education, sociology and phycology. In spite these facts, both novels are studied qualitatively in an inductive manner in order to examine the influence of Quantum Mechanics on their plot structure.

In the same context, we infer that the Heisenbergian Uncertainty Principle, Everett's Many-Worlds Interpretation and Schrodinger's Cat Illustration are the most influential outcomes of Quantum Mechanics. Each of which are interrelated in the sense that they lead to

results such as doubting reality, creating alternative probabilities to reality, and deconstructing time linearity in order to make alternation probabilities possible. They believed that what Modern Physics is doing is describing what is going on in our world rather than predicting or assertively and objectively decide the answering the questions about our universe. They deduced this because their attempt to observe the behavior of a photon lead to this conclusion. It was hard to predict its behavior as our universe is. Therefore, generating different probabilities is the suitable solution and answer to this problematic. Thus, probabilities come up with alternative realities that fall into the multiplicity of time and space. The suggestions of Everett lead to the conclusion that we only fail to observe other alternative worlds because we are part of one world that he refer to as the actual world; however, we cannot ignore it, therefore, probabilities fill this gap. As far as Neo-Victorian Historiographic Metafiction is concerned, similar aspects are highlighted within the genre giving the fact that it is postmodern craft. Postmodernist hold similar beliefs as physicists. They deconstruct the realist view and disobey conventional plot structure that is linear and unified. They tend to encourage works with many probabilities such as in metafictional works. Besides their motivation towards producing a work of fiction that is non-linear and suggest either no ending or multiple endings. Their doubt about historical narrative especially those that expresses the lives of the Victorians grew profoundly that they created a genre that revises the past and reproduces the Victorian work. It was called the post-Victorian literature and later on it changed to become the Neo-Victorian literature. It is a literature that recreate the Victorians in the contemporary times with a critical currency. The genre is rather commentary, critical and Metafictional. This is done by means of intertextuality and leads to the occurrence of Alternative plots and histories within the novel. Consequently, time sequence changes to be rather non-linear. The entanglement between Quantum Mechanics and Neo-Victorian Historiographic Metafiction is now a ground for

analyzing the works of John Fowles' *The French Lieutenant's Woman 1969* and Julian Barnes' *Arthur and George 2005*. The coming stages represent an intensive analysis of both novels whereby the three shared aspects in Question are underlined and illustrated.

Aspects of Quantum Mechanics in The French Lieutenant's Woman (1969) and Arthur and George (2005)

2.1 Introduction

The previous chapter introduced a new account of treating the novel. It explained how the postmodern novel was considered as a revolution in fiction writing. The postmodern novel offers to the reader a new perception of the representation of past events. Moreover, it has revolutionized style and approaches while tackling a social cause. The first chapter, in fact, revealed that the postmodern novel emerged with distinctive principles that participated in the creation of the Neo-Victorian novel genre. The latter is an umbrella genre that encompasses sub-genres namely the Neo-Victorian Fiction and the Neo-Victorian Historiographic Metafiction. We also referred to the importance of highlighting the Neo-Victorian Historiographic Metafiction because the types of novels within this sub-genre deserve to be tackled differently. The narrative structure of this genre is hybrid and unique. It joins both

literary aesthetics and aspects from science which requires a distinguished study account. Our attempt to analyze this sub-genre aims at finding shared aspects between Quantum Mechanics and the Neo-Victorian Historiographic Metafiction alongside with studying the novels' narrative structure which plays a major role in reflecting Quantum Mechanics aspects.

Therefore, after theorizing major concepts of Quantum Mechanics, we have reached a result that Quantum Mechanics shutters the assertive depiction of realism. The set of experiments conducted by Einstein, Max Plank, Bohr, Heisenberg, and Everett led to the conclusion that it was impossible to objectively and assertively describe and predict the universe's behavior. They suggested that our ability to exactly know how the smallest entity in the universe would behave was limited to probabilities. The failure to observe the behavior of the particle led to a set of outcomes upon which the following eras had built a foundation to infer different answers in various fields such as psychology, mathematics, medicine, philosophy, art and literature.

In the years succeeding Quantum Mechanics experiments, scientists needed to explain their achievement to the general reader; therefore, they used a more accessible language to transmit their thoughts. Prose was their tool to convey scientific topics as it was published in a form of stories in the local or national newspapers. There was a smooth transition from scientific discourse to literary discourse and this mergence made it possible for published authors to adopt the approach. However, authors are found to be influenced even by the major Quantum Mechanics aspects. In fact, they went from using a jargon that was partly literary and partly scientific into using principles such as doubt about reality, probabilities, alternative history and time shift. The result of this influence, whether intentional or unintentional, was a novel genre that functioned as a critical tool towards realism and towards itself; therefore, it gained self-reflexivity as a major aspect. It adopted the uncertainty principle to communicate that it was impossible to depict events and took them as historical narratives that we build most of our

knowledge about the past upon. Besides, they employed Metafiction in order to create a life inside a life. It is a story inside another story to simulate the Multiverses/ Alternative Universes. We refer to this as alternative histories. As a result of the amalgamation between the uncertainty about reality representation and the alternative histories, time morphs, and it becomes non-linear and distorted because the experiment demonstrates how time is not static and not determined by any measure. Retrospectively, the past does not exist; it is rather the no longer, i.e. a no-longer-present time. This means that the past can be influenced by the present time in terms of actual decisions. The present time is observable, unlike the past; therefore, in order to describe a past event, there has to be a direct observation to the present events. Historical records and narratives are generated by individuals who did not have direct access to that fact or event; therefore, the representation of that event can be subject to manipulation and biases.

In addition, the future is a not-yet-present. They suggested that the only real time is present time but it is flexible; however, in order to represent reality, the present is the only time that should be subject to representation because, for the past time, events were not directly observed. They are only expressed based on documents, conventional stories and what the society agrees upon as a truth. Authors communicate to the reader that the historical narratives about the Victorians are misrepresented because many factors contributed to concealing evidence as society plays a major role in shaping and blurring much of those evidences. This is embodied in the novels of John Fowles and Julian Barnes, in the sense that throughout the chapters the reader senses the concealing of evidence and the shaping of decisions. This means that both the decisions of the judge who sentenced George Edalji in Julian's novel and the judgment of society where Sarah Woodruff had to live all her life being cast away and distanced in John Fowles' novel. The following sections are devoted to more illustrations of the extent to which Historiographic Metafiction demonstrate the three Aspects of Quantum Mechanics aesthetically.

2.2 Transgression between Fact and Fiction in *The French Lieutenant's Woman* (1969) and *Arthur and George* (2005)

Unlike literary criticism, this research endeavors to elucidate the representation of history in the Neo-Victorian novel vis-à-vis Quantum Mechanics' aspects. We seek to give the study of the Neo-Victorian novel a different analytical framework so as to grasp the singularity of the plot. Hence, it is significant to elaborate on the duality between fact and fiction in John Fowles' *The French Lieutenant's Woman* and Julian Barnes' *Arthur and George* in tandem with revealing the tendency to exhibit the uncertainty about the representation of reality through concealing evidence. John Fowles' *The French Lieutenant's Woman* and Julian Barnes' *Arthur and George* are novels crafted in a way that highlights the uncertainty about the events reported to the reader through historical narratives. The postmodernists lost faith in the possibility of knowing the past; therefore, they tend to portray various outlooks towards the past within the present. In addition, Historiographic Metafiction plays a major role in exposing the fictionality of history-writing (Noorbakhsh 6). Postmodernism does not discard the fact that certain events happened in the past; it rather disbelieves in the absolute truthfulness of the representation of past events. Brown states that postmodernists view the events as something that happened in the past while they believe that fact is a human construction "a representation or a statement" (Brown, 27). For them, events are true; however, facts are subject to debate.

They consider reality as a recorded evidence or documents about the event that happened which is loaded with authenticity issues. We refer to this as the uncertainty about the representation of the past. From the point of view of Quantum Mechanics, Heisenberg assures that it is impossible to be certain while observing, reporting and constructing literature about the objective reality. What is in fact possible is the description of functions of the universe and how its appearance to us is. Brown confirms this statement from the point of view of

philosophy. He states that the postmodernist disbelieves empiricism's certainty about the past because they consider it as a narrative whereby events lose their neutrality; also historians impose a shape on the past (Brown, 29)

Moreover, the transgression between fact and fiction in *The French Lieutenant's Woman* (1969) and *Arthur and George* (2005) is demonstrated in a form of duality between the *real* and the *fictional*. On the one hand, in the first aforementioned novel, *The French Lieutenant's Woman* (1969), two of examples of this transgression occur: the first one being that the narrator seems to dissociate himself from the fictional world of the novel and secondly Sarah Woodruff's unwillingness to clarify the misrepresentation that was reinforced on her in the society. As a result, she chose to fictionalize her own story during her confession to Charles. As for the second novel, *Arthur and George* (2005), this transgression lies in two instances: first, the reliance on fiction in the investigation of a crime by a fiction writer i.e. the crime of which George Edalji was accused; second, fictionalizing a real historical event by Julian Barnes. In retrospect, Julian Barnes presents two characters as depictions of criminal protagonists, Arthur and George, in an attempt to depict a fictional investigation by the writer Arthur Conan Doyle. This entanglement between facts and fiction surfaces as postmodern authors such as Julian Barnes and John Fowles become involved in the uncertainty around the representation of reality.

2.2.1. Fictionalized Events in the Story of Sarah Woodruff's *The French Lieutenant's Woman* (1969)

The French Lieutenant's Woman is a novel written in 1969; however, its events are set in the past back to 1867. In this novel, the protagonist is an example of a misrepresented reality. Sarah Woodruff, the character about whom everybody speaks, speculates, and throws assumptions. She is known to be the *French Lieutenant's Woman* (1969); however, only the

politeness aspects about the Victorians saved her from being called the French Lieutenant's whore, although she knows that she is referred to as such secretly. Her misrepresented story revolves around her love affair with a French Marine whose ship was crushed by the shores of Cobb in Lyme. The French Lieutenant was rescued and assisted by Sarah and this situation escalated to emotional attachment later on. However, the lieutenant left Lyme and returned to France leaving Sarah with hopes that he would return again to marry her, but he never did. Sarah sorrowfully waited for him every single day at the shore till it was spread that she lost her mind.

Love and deception seem like a general theme of the story; however, the narrative structure of this novel reveals otherwise. The reader is put in front of intersections in which the plot is a metafiction where more than one narrator is involved. The novel would be about a classic love triangle between Sarah, Charles and the Lieutenant if Sarah did not lie about being deceived by the Lieutenant; moreover, she caused a plot twist that pushed the reader to realize that her story is not just a typical story about love and deception. Therefore, the novel is constructed in a manner that sets the representation of reality as a subject of criticism.

By the same token, the Neo-Victorian author contends reality and problematizes its authenticity by assigning roles to their characters to consciously veil evidence and shape facts based on opinions and conventions. This criticizes the history we perceive nowadays within historical narratives and clarifies the manner in which it is shaped by surrounding factors such as conventions, lack of evidence and biased opinions. Brown says that historians make a decision to tackle topics for any number of personal or political reasons (Brown, 29). Fact is blurred by the assumptions of the people who experienced those events in the past while historical narratives carry them on and bring them to the present time for to be explored and used as reference to one's knowledge about the past. Therefore, Fowles incorporates this phenomenon in the opening chapters whereby he projects that assumptions precede the truth.

This appears in the conversation that happened between Charles and Ernestina about Sarah Woodruff. When he glanced at a young lady standing by the shore alone, he asked: “Good heavens, I took that to be a fisherman. But isn’t it a woman?” (8) Charles seems to have no idea about Sarah and her story. Only when he asked, Ernestina answered based on her assumptions and the opinions of others of Sarah: “But I can guess who it is. It must be poor Tragedy”. Ernestina’s labeling Sarah as “Tragedy” (8) is an aspect of concealing reality and replacing it with illusion. However, Charles wants to know more on the matter and seems not convinced. Ernestina is determined not to introduce her properly with her full name; she replies; “A nickname. One of her nicknames.” (9) Ernestina sounds concerned about the situation. For her, it does not matter to know what really happened to Sarah that made her melancholic. What matters for her is to persuade Charles that the person standing before them is a tragedy and a couple of other things. She wants to return because she believed she was a mad person. The novel, therefore, constitute of a duality between truth and fiction because characters, in this story, exhibit a rejection to the truth and favor replacing it with biased assumptions.

In addition, the relationship between the reader and the narrator in this novel paves the way to the understanding of the transgression between fact and fiction. Literary critics see the binary opposition between fact and fiction as a metaphor resulting from the dual relationship between the reader and the narrator where the reader is part of the reality while the narrator is fictional (Noorbakhsh et al 9). However, this interpretation can be beheld by Quantum Mechanics aspects as a mechanism used in order to make the reader aware of the distinction between reality and illusion. Quantum Mechanics indicates that it is impossible to describe and predict the objective reality; thus, the introduced act is rather a description of the manner in which this objective reality functions. As a result, Fowles makes his narrator-novelist conscious and grants him control over the story as a way of communicating to the reader that the universe they tend to collect knowledge about through the novel is in fact under the control of a narrator-

novelist and his desires. This occurs in the succeeding chapters where the narrator-novelist stops and tosses a coin to decide the next move of other characters. He, for Fowles, is not part of the narrative; however, he interferes sometimes to point out at something as a character then goes back to the position of the narrator-novelist again (Holmes, 185).

Although his warning that what is being read is fiction, the reader still dwells in the fictional lives of the Victorians and their love triangle (185). According to Holmes, Fowles' novel attempts to persuade us that the version of history they introduce to us alongside the conceptions of objective reality are but human fabrication with fragile authenticity (186). The reader realizes that the narrator is part of the present time and not part of the Victorian time when he refers to himself and the reader with the pronoun "We" associating himself with the time of the reader rather than the time of the events happening in the fictional story while referring to Charles with "Him and Himself" pointing out to the past "After all, he was a Victorian. *We* could not expect *him* to see what *we* are only just beginning—and with so much more knowledge and the lessons of existentialist philosophy at *our* disposal—to realize ourselves: that the desire to hold and the desire to enjoy are mutually destructive." (69)

In the novel, Mrs. Poulteney, the rich old woman who is about to die and who is afraid of the punishment of God and hell, wants to do something charitable that may spare her the punishment of God. She calls for the vicar to find someone worthy of her charity. The vicar suggests to her to employ Sarah Woodruff, whom she has no idea who she is. However, she is curious to know her story "I should certainly wish to hear it before preceding" (32) and wishes to have a reference letter about her performance as a governess at Mr. Talbot's "Will he give a letter of reference?" (32). The vicar reminded her that Sarah's reference letter or her story should not matter much if the purpose from employing her is for charity and God's forgiveness; however, this did not persuade Mrs. Poulteney to question her past. Although the vicar tried to be accurate about the authenticity of information he should provide Mrs. Poulteney, she already

built assumptions and opinions about Sarah and fixed a stance “That does not excuse her in my eyes” (34).

The first thirteen chapters demonstrate typical love story that happened in the times of the Victorians; however, once reaching chapter thirteen, the reader is confronted with the narrator for being directly addressed while disrupting the narration and cutting the narration. The narrator takes the position of a real novelist and he communicates with the reader. The narrator-novelist says: “I do not know. This story I am telling is all imagination. These characters I created never existed outside my mind” (95). The narrator informs the reader that he is pretending to know the mind of his characters while it is not true. This is because his representation of his characters is what was in fact accepted and agreed upon by the Victorian in their times which is that “the novelist stands next to God. He may not know all, yet he tries to pretend that he does” (95). The uncertainty is visible in chapter thirteen where the narrator does not know what he is writing “Perhaps I am writing a transposed autobiography” (95). He even does not know where he is “Perhaps I now live in one of the houses I brought into the fiction.” (95). He even speculates that he himself is Charles.

Highlighting the postmodernist stance from the certainty about the past, the narrator throws an expression that describes how representation of reality functions: “Only one same reason is shared by all of us: we wish to create worlds as real as, but other than the world that is.” (96) According to Quantum Mechanics, the particles scientists tried to observe and drew a full picture about, their reality cannot be observed or predicted; therefore, the uncertainty principle of Heisenberg affirms that whenever we try to look for the truth about those particles, they change behavior and mislead the experts. In the novel, the narrator opens up about the uncertainty of our world and says: “a planned world (a world that fully reveals its planning) is a dead world.” (96), as if he suggests that we should not attempt to know and reveal the truth about the universe.

He explains that once the characters start to disobey us, they start to live. If we think of the Victorians as members of a society that experienced certain events that we do not know about, we consider their lives truthful and authentic until we start writing about them, and then they die. Novelists do not write for truth, the narrator says; they rather write “for money, for fame, for reviewers, for parents, for friends, for loved ones; for vanity, for pride, for curiosity, for amusement.” (96). The voice of the narrator, in the novel, communicates to real novelists that they enjoy the art rather than they seek for truth just “as skilled furniture makers enjoy making furniture, as drunkards like drinking, as judges like judging, as Sicilians like emptying a shotgun into an enemy’s back.” (96).

The narrator makes a confession to the reader that he cannot, in fact, control characters because they start gaining autonomy. However, he plans for them and if they wish to disobey, they can. He only does this if they want them to be real, but if he wants them to be fictional and dead, he would rather start a typical fictional narration where he can practice his God power to know all and control all “I must respect it, and disrespect all my quasi-divine plans for him, if I wish him to be real” (97). In chapter fourteen, the narrator goes back to the narration of the fictional events making chapter thirteen a break of an illusion and exposing the fictionality of the novel.

Fowles, in an interview with Carol M Barnum, says that he has a strong relationship with nature and that he believes that describing it is difficult either by art or science: “ I don't think any art or science can describe the whole reality of nature, partly because it is its experience now, in any given presence and with all the body's senses and the mind's knowledge, that matters.” (Barnum, 188) He prefers to give the freedom to the imagination of the reader to decipher meaning from the text and that one should not fix the reader's view of the novel. He referred to the performance of the cinematic adaptation of *The French Lieutenant's Woman* (1969), and he seemed disappointed with the screenwriter who was Harold Pinter at the time

for determining what the reader should expect.

This, for him, kills the imagination of the reader that he believes still does not know how it really works. Therefore, Fowles finds it useful to keep possibilities open in front of the reader not to decide what they should understand on their behalf. This reminds us of the very major characteristic of the postmodern novel as a whole, which is involving the reader in the work of fiction and the multiple possibilities they can have thanks to the multiple open endings.

Fowles says:

I sincerely admired Meryl Streep's performance in *The French Lieutenant's Woman*, but I am not so happy that she —or anyone who might have played the part—must present a fixed image for the subsequent reader. This mobility or fluidity of image, in terms of how readers "see" the text, is a very important asset of the novel. No reader has ever read the same book in the same way. (190)

A similarity between Quantum Mechanics aspects and *The French Lieutenant's Woman* (1969) narration is drawn whereby signs of uncertainty appear once the narrator reveals himself as a real novelist and he dissociates himself from the Victorians. Furthermore, he plays the role of an observer of the past events; that observer who knows about the characters' feelings and thoughts but he cannot control them. Characters in this novel have the freedom to decide their actions. This makes characters conscious and reminds us of the consciousness of the particle in the Quantum Mechanics experiment. Particles have certain freedom to decide their actions; they change behavior when being observed. They give scientists a notion that they want to form waves but once an observer is active, they behave like particles leaving scientists with an agreed upon conclusion that it is impossible to predict the universe. Characters are also observed by the narrator, but they choose to make decisions and contradict them by action.

In chapter thirteen, the narrator says that we can no longer be the “Gods of the Victorian image” (97) and that we cannot even be sure of the reality of our own past because, for the narrator, we tend to fictionalize our past. He confirms the premise that the observer of the universe only describes how it functions and fails to predict it or reach a truth about its nature. Scientists’ stance closely related to the stance of Fowles in his declaration. They both believe that they observe and report how the universe functions without assuming knowledge about its objective reality “I report, only the outward fact: that Sarah cried in the darkness, but did not kill herself” (98).

In chapter twenty, Sarah Woodruff meets Charles and finally he encourages her to tell her own story. She starts telling her story in a form of a confession; however, as the narrator says “You do not even think of your own past as quite real; you dress it up, you gild or blacken it, censor it, tinker with it Fictionalize it, in a word, and put it away on a shelf- your book, your romance autobiography” (97). He, by this, refers to Sarah’s story as being fictionalized based on the argument that fictionalizing one’s own past is inevitable. Sarah, then, tells Charles that she was not sure if her lover, Varguennes, was truly a Lieutenant and she explains that it was what he told her about himself “At the time of his wreck he was first officer. But all he said was false. I don’t know who he really was.” (168). She associates her uncertainty with her lack of understanding of the spoken French. She says “You must understand we talked always in French. Perhaps what was said between us did not seem very real to me because of that” (168).

Sarah does not blame Varguennes because she believes she misunderstood his spoken language and illustrated that by some situations where he mocked her and she “took a pleasure in it” (169). There is a general uncertainty formed in the story of Sarah that is illustrated by her taking words literally. For instance, when Charles told her “ I understand” (169) He meant that she is good to continue her confession; however, she replied to that by clarifying to him that he cannot understand her because he is not a woman “who was born to be a farmer’s wife but

educated to be something... better" (169). On the whole, the novel gives the freedom to the reader to decide and decipher which version of the story he chooses to believe.

The story of Sarah was told mainly twice. It was told once by her society members and once by herself. These are the possibilities that the postmodern genre introduces to the reader. It is a novel of possibilities: no fixed judgment and no assumption about the certainty of past events. Both versions of the story are fictionalized and told based on the characters' opinions, conventions, feelings and stances. However, the truth remains unknown. It is the uncertainty that contributes to the birth of a self-reflexive novel. A novel that comments at its own art in an attempt to draw attention towards the art itself, the plot structure, the language and the overall craft rather than focusing on the story and events. Sarah herself fails to express her own story "I fear I don't explain myself well" (171) However, Charles claims to understand her feelings, and this demonstrates the role of an omniscient narrator-character. The narrator himself is believed to take the position of Charles sometimes within the novel because he says "In other words, to be free myself, I must give him [...] freedoms as well" (97). The narrator regards himself as "the most reliable witness" who only reports what happens, but at the same time he is the God who knows more about characters but chooses to give them their autonomy.

Sarah continues to narrate her story, although Charles informs her that it was fine if she chose to keep it hidden. But she insists that he must know her story so as to understand her. She narrates that she "Deceived Mrs. Talbot with a tale of a school friend who had fallen gravely ill. She believed me to be going to Sherborne." (172) Her destination, in fact, was towards the Inn where Varguennes waited for her. It was a place that no respectful woman would go to. Varguennes apologizes to her for "humbleness of the place [...]it was less expensive than the other [...] used often by French seamen and merchants' (172). Sarah expresses that she had a good chance to leave "I know a ... a respectable woman would have left at once." (173). But she stayed even though she realized that he never loved her and that he "was a little like the

lizard that changes color with its surroundings. He appeared far more a gentleman in a gentleman's house. In that inn, I saw him for what he was." (173). Sarah's search for freedom is more important than her reputation because she believes that she is more independent than other women who have to conceal the reality of their feelings and desires for the sake of politeness and society.

She knows that Varguennes never loved her or intended to marry her, but she wanted to marry her shame and wanted to be an outcast to be free "Sometimes I almost pity them. I think I have a freedom they cannot understand. No insult, no blame, can touch me. Because I have set myself beyond the pale. I am nothing, I am hardly human anymore. I am the French Lieutenant's Whore." who gave herself to a man and ruined her innocent with an unlawful love affair (175). Therefore, she chose not to tell Mrs. Talbot, instead, tells her that the French Lieutenant's would come back to marry her. Her choice to be an outcast by not telling the truth that Varguennes left her to marry another woman is, in fact, an attempt to show how the Victorians hide the truth. Charles confirms that if every woman who'd been deceived by some unscrupulous member of my sex were to behave as you have—I fear the country would be full of outcasts." (179). She does not deny this statement and stresses upon the fact that she wanted her freedom and concealed the truth to achieve that otherwise, she would accept Varguennes again when he wrote to her about his unhappy marriage and that he "still of love, of an arrangement" (179).

She even refuses to leave Lyme because, for her, another place would only oblige her to behave within the standard frame of manners and rules of the society again. For Sarah, being an outcast is a freedom and which compels others not to expect anything from her. She would have no children, no husband and no house of her own, no responsibility and no blame. She has always been deprived of these social advantages, but this time her deprivation is by choice not by circumstance. Aspects of uncertainty and concealing truth also lie in chapter 47. After

Charles insists that Sarah must leave to Exeter, he realizes that his engagement with Earnestina came to an end. He follows Sarah to her Exeter Hotel alarmed and worried about her when he learns that she twisted her ankle. The meeting with Sarah is more than a chance to check on her health; it escalates to be a romantic meeting where both blindly fall in sin. Waking up in the bed of their sin freed them from social conventions that Charles still holds on. However, while thinking he must break his engagement with Earnestina to marry Sarah, he discovers she is virgin. Her claims and stories about her love affair with Varguennes were not true. His perplexity and loss make him think of deception “But for what purpose. Why? Why? Why? Blackmail! To put him totally in her power!” (354) He cannot but think of a plan to force him to marry her. Sarah lied about her love affair for motives she herself does not know. She seems more complex even to herself that she “cannot explain it. It is not to be explained.” (355). Charles wants an explanation; he believes he deserves one. Sarah tells him that once she reached the Inn, she did not talk to Varguennes, she saw him coming out from his room with a woman and therefore she realized what type of a man he was.

First, concealing such facts demonstrates the fictional aspect of the story she narrated to Charles; and second, it shows how reality is shaped and blurred by the people who are concerned with their own events. Fowles tries to show how one blurs his own past by fictional traits and that the truth remains unknown to us as it is unknown to Charles. At the end, neither society nor Charles himself could give an authentic version of Sarah’s story. Only her could shape it, lie, change and construct. This transgression between fact and fiction provides a clear idea about how historical narratives function when trying to depict past events. There are not only two versions of a single story, there is always a truth. We only know two sides of a story while the truth remains concealed and hidden.

2.2.2. The Real and the Fictional in the Case of George Edalji

Julian Barnes' *Arthur and George* (2005) is considered as a detective novel that is based on a true story which happened in the past. Julian attempts to illustrate the manner in which postmodernists problematize knowledge about the past. Therefore, *Arthur and George* (2005) can be considered as either another possibility that offers an alternative interpretation to the past event, a fabulation of the story that aims at criticizing the historical narratives, documentation and evidence or both. This section examines the duality between the real and the fictional in Julian Barnes' *Arthur and George* (2005) in order to demonstrate the postmodern stance against the accuracy of reality representation. In this perspective, Hadley stated,

Barnes's novel is one of a number of Neo-Victorian fictions which use the tropes and conventions of detective fiction to explore the nature of the relationship between the present and the past. Focusing on the related issues of evidence and justice, *Arthur & George* raises questions about the possibility of knowing the past and the responsibility that the present owes to the past. (Hadley 1)

In Victorian Britain, a young solicitor and a son of a vicar was wrongly accused of animal mutilation. His name was George Edalji and he was a son of a man of Indian origins and a lady of Irish origins. When his parents got married, his mother's clergyman uncle appointed his father Shapurji Edalji a vicar of the St Mark's Church. In 1903, George was convicted for animal mutilation in the village of Great Wyrley that he believed he was innocent from. By then, inspector Campbell visited the Shaprji family looking for evidence that he thought he could use to prove the guilt of George Edalji; however, little evidence was found or none. Inspector Campbell seemed to be certain about George's guilt because he came to his home directly assuming he was truly guilty and that he just needed to check his room and clothes "I am aware of that, Madam. Then I must ask you to show me his clothing. All his clothing, without exception" (118). Without any warrant, he allowed himself to search the house and to accuse George. This explains the miscarriage of justice that George suffered from and how

the lack of inspectors' skills condemned him to prison. However, inspectors seem to know that George was innocent; it is just that the reputation associated with their skills that led them to seek a victim to own all the crimes so us the public rage and terror decreases.

George's mother agreed to hand Campbell her son's clothes hoping it would exclude George from the accusation; however, it did not turn out very well, because the inspector was already determined that George was guilty "Campbell told his men to look out for any knives or razors, agricultural or horticultural implements that might have been used in the attack, then went upstairs with Parsons." (118). While searching his clothes he found what was supposed to look like a thread and told them it was horse hair. Of course, among the mutilated animals there were horses. If the goats and cats were mutilated, he would probably say it was a cat hair. His tone and attitude showed that he was not there for truth rather for confirmation bias 'That's a roving,' said the daughter. 'It's not a hair, it's a roving.'

'What's a roving?'

'A thread, a loose thread. Anyone can see that, anyone who's ever sewn anything.' (121).

In the lines above, the inspector seemed to ask questions about obvious things and used them as evidence against George such as "I need to see his knife" (119) He assumed since every young man has a knife then George must have one as well and therefore he is guilty. He also asked about razors which would obviously be used in a house by any man "And your son – what does he shave with?" (120). When Campbell ran out of questions, he started manipulating the family's answers "But I asked if he went out in the night and you said that he did.", "No, Inspector, you asked if he went out last night, not in the night." (120). Campbell's determination that George was guilty prevented him from seeing the truth and this shows in his ability to recognize items. We assume, as a detective, he was not competent and surely unable to place

evidence and give correct interpretation.

Interrogation with George was unfairly carried. In the office, Campbell had clearly mistaken George's railway carriage door key with a pistol. He ignored the fact that George was a solicitor and that he could carry no weapon of any particular sort as his father confirmed "My son is a solicitor, 'said the Vicar rather sharply. 'He works in an office. He does not sit around whittling sticks." (119). George was astonished at the amount of hateful accusations he was confronted with "Campbell, alert for any sudden movement from the man, said, 'We don't want to search you here, but you must let me have your pistol.'

Edalji looked at him blankly. 'I have no pistol.' "(123).

George was sentenced to seven years in prison; however, he only served three years then was released three years only after his sentencing. George's presumption that the famous detective fiction writer, Sir Arthur Conan Doyle, would clear his name and prove his innocence led him to write to him and ask for his help. What led George to seek the help of Sir Arthur Conan Doyle is his uncertainty about whether persecutors gave him freedom because they believed he was innocent or that they would reaffirm his guilt "Yet George has survived prison only by the thought, the hope, of returning to work" (256) He was not able to return to his job which was his only hope; therefore, he needed Arthur's help so as he could have his job back although he had a temporary job as a clerk.

Sir Arthur was famous for his creation of the character Sherlock Holmes and Doctor Watson as his life was well documented; besides, he wrote on the newspapers which made George believe he could make his voice heard by general readers. Ever since receiving George's request, Sir Arthur Conan Doyle set his mind upon proving George's innocence and started

visiting the places where George was suspected to have committed his crimes against farm animals. Giving the fact that Conan Doyle was a detective fiction writer who only solves fictional crimes, he did not hesitate to become one of his characters himself and let his fictional world entangle with his reality. This happened in times where detective fiction was believed to be the most realistic form of narrative. However, the mission of Conan Doyle was not to lead the persecutors to the real criminal rather than to prove George's innocence supporting his argument with the absence of evidence.

Ergo, Julian Barnes recreated this true story in a novel he named *Arthur and George*. These are the names of the most important characters of the story. In addition, the novel offers the reader myriad interpretations that we attempt to highlight throughout this section. First, the novel can be seen as a duality between reality and fiction since the players in this story transgress this dichotomy. Second, it is crucial to draw attention towards Barnes' use of documentation in the representation of both of his characters and finally, there must be an examination to overall perspective towards the representation of the past.

Furthermore, the debate on reality and fiction in *Arthur and George* (2005) is related to the metafictional aspect of the novel. Simply put, in the true story of George Edalji, Arthur did not mind imitating his own detective fiction character Sherlock Holmes. As a result, he caused the first transgression between the real and the fictional. It is widely known that the fiction's role is to imitate reality while Arthur Conan Doyle seems to reverse this convention by imitating his own character while seeking evidence to clear George's name. It is clear that Conan Doyle tried to be Sherlock Holmes and to investigate the case of George Edalji using thoughts and strategies as well as hypotheses from his own work of fiction, but he often failed to find the truth or part of it. This shows that reality between fictional and nonfictional worlds differs, which raises many questions about whether fiction authentically represents facts. Same as atoms, scientists stated that the behavior of particles is influenced by the observer which has

been stated in the earlier stages. For more details, it is a question of whether we, as observers of the world around us, authentically report what we observe or there is a change practiced by our subjectivity when transmitting facts from a person to another and from a period in time to another.

D. Michael Risinger, a British lawyer who developed his lengthy essay *Boxes in Boxes* (2006), argues that Arthur Conan Doyle is an example of life imitating fiction; he states:

In essence, the creator of Sherlock Holmes set out to play Sherlock Holmes in real life. So if Conan Doyle's fictional Holmes himself in some way imitated life (as I have already said all fiction in some sense must), now Conan Doyle was setting out to imitate the product of his literary art, Sherlock Holmes, in real life. So Conan Doyle's investigation was an example of life imitating art imitating life, and Barnes's novelistic account of it is, as I earlier said, art imitating life imitating art imitating life (Risinger 5)

This transgression caused the entanglement between reality and fiction in the sense that Barnes, in *Arthur and George*, recreated Doyle's overlapping reality with his own work of art in the novel. In retrospect, there is always a reason and an outcome of this recreation. We argue that Barnes attempts to criticize and problematize the historical narrative accounts through surfacing the context where past events happened and highlighting the surrounding factors that influenced the progress of that event. Since the progress of that event is shaped by the interference of a fictional element caused by Conan Doyle, there is then skepticism about the authenticity of the representation of that past event. Arthur is believed to be a man of imagination because it is stated in the novel that "his imagination preferred the different, parallel version he was taught at home" (4). Fiction in this sense is affiliated to Arthur more than George "Arthur could see the beginning of the story – where he was now – and its happy

end; only the middle was for the moment lacking" (5) because George is a rational man who "is expected to tell the truth" (4). Consequently, the quest for truth is predicated on the extent to which imagination overlaps with reality.

Julian Barnes depended on documents that recorded Arthur Conan Doyle's life such as Doyle's autobiography *Memories and Adventures* (1924) in the creation of Arthur the character. Nevertheless, Doyle's Holmesian way of investigating George's case was carried within the art of Barnes. However, Doyle's memoir was full of success examples of his Holmesian method of investigation while examples of failure were absent. Risinger says "The fact is that Conan Doyle was more a born partisan than a cool evaluator of evidence. He would look at an issue, make up his mind, and marshal the evidence to support his view, often distorting it a bit in a good cause." (29). One example of the aforementioned quote in Barnes' chapter "Ending with Beginning" when Arthur met George for the first time; he observed his features deeply and focused on the way he was holding the newspaper close to his side and reading while leaning to see the angles of the page. He determined, as a medical man, that George had myopia (159). Therefore, Arthur made up his mind and decided that a man with myopia could never commit a crime at night and run in the woods from the police. Hence, Barnes already used a modified reality to create his work of art. In addition, this illustration can be reflected on the entire novel. Therefore, inevitably, the entire novel contributes to a transgression between reality and fiction in the sense that historical records were subject to biased manipulation.

Like Doyle, perhaps Barnes was not interested in tackling George's cases from the perspective of evidence availability, because George's innocence is introduced to the reader right from the beginning of the novel. Besides, Doyle was fond of creating narratives about

cases to support them later on by evidence that fits his narratives and not vice versa. Barnes, then, showed the same attitude when he focused more on two points: the first one is giving depth to Arthur's story while giving few details about George's life. The second is misrepresentation of George's life and the life of his family. The latter might be due to two other reasons; the first reason is the inability of Barnes to access records about George's life due to the scarcity of records about George unlike Doyle who was a public figure. The second reason is that Barnes might have fabulated the story to create an allegory in order to problematize reality representation.

Risinger, in this respect, heavily criticizes the authenticity of Barnes' depiction to George and his family and describes it as "not very credible" (32). However, Michael Risinger neglected one aspect about Julian Barnes which is that Barnes is a Postmodernist author. Postmodernists have a well-known stance towards representation of the past which they tend to exhibit through creating paradoxes within their works of art, they fabricate and focus more on the aesthetics of their fiction more than the cause they write about. Their novels tend to perform as books of criticism towards the historical narratives. Perhaps the reason that made Risinger neglect this aspect is him being a professor of Law which might have treated *Arthur and George* (2005) as a historical record or a documentary prose rather than a work of fiction, or perhaps because George's case is very heavy and important in the history of Britain that made Risinger criticize its artistic imitation. Risinger declared "But enough. I am not a literary critic. The real question is, how far from the historical truth did Barnes stray? And the answer is, pretty damn far." (33). Nevertheless, Risinger's criticism triggered a set of interpretations that offered us the opportunity to examine Barnes' transgression between the real and the fictional illustratively.

In retrospect, Barnes' misrepresentation of George's life is an allegory that teaches the reader that historical narratives represent only whose lives are known to the public. Mostly, those lives are subject to biases and manipulation such as the memoir of Conan Doyle and his widespread reputation in society. While reading the novel, we perceive that Barnes purposely neglected George which reflects what we stated before about the issue of reality representation of the past events. Postmodernists believe in the inability of knowing the hidden, the concealed, the past and the future. For Barnes, George is the unknown that cannot be described or predicted. The reader notices, throughout the novel, that they only know the details that were depicted and not the real event. The real criminal was not known as well which explains the indifference of Barnes about knowing reality and his interest in how reality is mirrored.

In retrospect, we recommend that Barnes attempted to create an allegory which tended to exhibit the notion of the Postmodernists. The latter means that Barnes endeavors to demonstrate the accessibility of the past which made him focus more on the art itself rather than focusing on reality representation. Moreover, Barnes seemed to have employed a parodic intertextuality. He seemed to have recreated the story of George Edalji's case using Sherlock Holmes' voice. Walton and Schafer in their article *Arthur, George and the Mystery of the Missing Motive* (2006) argue that Barnes' George took a stance against Arthur's conspiracy theory and believe it lacked evidence. George made it clear that his status as a lawyer requires evidence more than theory "But I'm a lawyer, Sir Arthur. What evidence do I have that anyone has acted against me because of race prejudice?" (265).

George seemed to accuse Arthur of using his imagination as a detective fiction writer and he insisted upon providing evidence which Arthur replied to as "perhaps you should try occasionally not to think like a lawyer. The fact that no evidence of a phenomenon can be adduced does not mean that it does not exist." (265). Arthur believes that evidence exists, but he keeps thinking of the way he can access it. The issue of accessibility might have led Arthur

to theorize motives that made the police and persecutors sentence George to three years in jail. He suggests that their motive is racism against George's ethnicity and origins which George refuses to adapt.

In addition, Walton and Schafer relate George's want of evidence to Sherlock Holmes saying:

The temptation to form premature theories upon insufficient data is the bane of our profession", Holmes said in the Valley of Fear, and "It is a capital mistake to theorize before one has data. Inevitably one begins to twist facts to suit theories, instead of theories to suit facts". Between them, Arthur and George may have made a passable Sherlock (qtd in Walton and Schafer 3).

They suggest that George wore the gown of Sherlock Holmes; however, what we suggest instead is that Barnes used mockery and parody using George against the theory of Arthur. In other words, as if George is communicating to Arthur that since he wants to use his fictional character in the process of investigating the case then he should at least impersonate Holmes fully in his use of evidence by providing one himself.

Risinger identifies Gordon Weaver's book as the best source of information for readers to know what he believes to be authentic details of George Edalji's case. According to Risinger, Weaver's book was published one year after the publishing of Barnes' Arthur and George. Reading Weaver's book shows that despite the fact that both Barnes and Weaver had access to the same historical documentation related to the case, each one chose to express it differently. This means that, according to Risinger, Barnes failed in depicting the facts surrounding Edalji's case while Weaver stated the facts as they were presented in the records (33). There is a

convergence between fact and fiction in *Arthur and George* (2005) that might explain the misrepresentation of reality. In a chapter entitled *All Letters Quoted are Authentic*,² Berberich argues that “fact and fiction converge and intermingle in a way that makes it difficult, or maybe even irrelevant, for the reader to see the fine dividing line” (123) which brings us to the conclusion that the misrepresentation of the event might be intentional as it tells great deal of Barnes’ stance as a postmodernist author.

Perhaps Barnes indulges in experimenting throughout the novel as a form of challenge. Barnes,³ Kondeva argues, “is interested in individuals’ ‘inner voices’ and their own truths rather than the ultimate Truth” (91). The latter clarifies Barnes’ ignorance to depicting details about George’s family. We suggest that Barnes focuses on the individual voices of both characters rather than the grand image of the events of the past. Sebastian and Childs argue that Barnes focuses on the missing pieces “The first runs from 1892 to the very beginning of 1896. It is intense and increasing. All of a sudden it stops. Nothing happens during seven years. Then, it starts up again, and the first horse is ripped. February 1903. Why the gap?” (10). Moreover, the gap, in Edalji’s case, is a representation of the unknown that is not described, told or predicted. That gap in time shows how the past cannot be fully accessible to the observer or the investigator.

Furthermore, detectives tend to search for what is tangible to be used as a reference or an evidence to prove that certain events happened; however, the paradox is that the unknown is not safe from false representation. It means that despite the existence of a gap in history where no information is displayed, it was totally ignored by historians in their narratives that “the

² Berberich. *Christine All Letters Quoted are Authentic’ : The Past after Postmodern Fabulation in Julian Barnes’ s Arthur & George*. Sebastian and Childs (ed). *Julian Barnes: Contemporary Critical Perspective*. pp. 181-128

³ Kondeva. Dimitrina. *The Story of Julian Barnes’ s The Porcupine: An Epistolary ½ Chapter*. Sebastian and Childs (ed). *Julian Barnes: Contemporary Critical Perspective*. pp. 82-91

unknown and the marvelous press upon us from all sides; they loom in fluctuating shapes, warning us of the limitations of what we call matter" (Barnes 223 qtd in Sebastian and Childs 10). The limitation mentioned in this quote, from the novel, does nothing but to refer to the inability to access the unknown. Similarly, to scientists of the late twentieth and the early twentieth century, postmodernist authors believe that it is impossible to access the past and describe it authentically without considering those gaps and limitations which hinder the process of representation.

Barnes seems to have displayed the problem of representation and has offered a solution to this dilemma. Therefore, while reading *Arthur and George* (2005), the reader notices a multitude of interpretations. It is apparent that the events and characters are put inside a room of mirrors whereby the reader can see the story from different angles and is able to interpret it differently from what historical narratives have already interpreted. In addition, Barnes indulged in depicting events that are well documented as they are while leaving those gaps that were not proven true (Berberish 126). In the novel, there is a thin line between the real and the fictional. Barnes' novel technique helps to remind readers that they are actually reading a fictional work in which even the protagonists, George Edalji in particular, feel like a character in a novel (Berberish 126). Consequently, Barnes provided readers with information about the story not to determine the truth but to allow his readers to construct their own judgment by themselves which is generally the stance of postmodernists.

According to Berbersih, Barnes blended fiction with factual statements while presenting authentic evidence. He offered illustrations whilst denying others, and presented evidence pro and against the convicted. Barnes created an expertly crafted historical novel, a hybrid detective novel and a biographical novel. At the same time, it contradicts many of these conventions: the

detective is eventually defeated because he cannot come up with a plausible solution; and although some of the biographical detail is immersed in historical study, several cracks have been filled by fictional possibilities. And with this, Barnes asks his readers to critically evaluate all the narrative and not take anything for granted (128) this is one way Barnes could criticize historical narrative which is by providing an alternative vision back towards the past.

Christine Berberich notes that *Arthur & George* (2005) form a deliberate and important turning point within Barnes's oeuvre as the author moves from the earlier historical Metafiction of *Flaubert's Parrot* and *A History of the World in 10½ Chapters* to what Richard Bradford describes as a 'new historical novel' (Groes and Childs 18). Moreover, *Arthur & George* (2005), clearly shows the relationship between the past and the present. In the process of revising historical events, Barnes created a novel that fell into the new genre. This genre is known to be revisionist of the historical narratives and historical events "Arthur & George offers something new, an ingenious combination of realism and post-modern historiography" (Childs 18). Fact and imagination are merged in *Arthur & George* in a way that makes it hard to distinguish between both for readers. The latter invites the reader to "assess" this work of fiction and to pay attention to details

In retrospect, Barnes' novel *Arthur and George* (2005) can be considered a window into the past; however, it does not function as a realistic depiction of the past events although a great deal of the story depends on authentic written materials, records, documentations and files. The novel is a criticism tool to the historical narratives. The issue of history seems to be the interest of Julian Barnes not only in *Arthur and George* (2005) but also in most of his novels. However, this novel is considered the most vocal work of fiction among his works. This fictional work is considered hybrid and seems to represent the postmodern stance that tends to question the authenticity and truthfulness of representation. Moreover, the novel constitutes a paradox that represents a fabulation which serves as an allegory.

Edalji's case has been documented as one of the most mysterious cases in the history of Victorian Britain. It was a time where forensic science was not strong enough to provide detailed and expert reports about crimes. George Edalji would not have been sentenced if justice had done its proper job. The miscarriage of justice back then targeted a man of mixed identities which was suggested that it was but a problem of prejudice and racism. The case remained unsolved although George was pronounced innocent from any of those crimes. The real criminal was not found and animal mutilation alongside the threat letters continued even after the sentencing of George Edalji.

Barnes opened the file of George Edalji not to bring up the case to life again but to uncover the misuse of evidence, to highlight the gaps in the historical narratives about the past and to open different possibilities to a single event. We argue that Barnes opened the window to have another look at the past events and it does not seem that it is a single look but multiple ones. Each time readers read the novel, they come up with different suggestions and interpretations. Each reader prefers to see it from a different angle while the story itself does not have a single ending or even a single beginning.

Despite the fact that Barnes used authentic documents, the story did not escape the fictional print. According to the aforementioned critics, Barnes misused the documents and records; however, we affirm that Barnes intentionally left gaps to convey an important message which is that the past cannot be unfolded fully. There must be missing parts about the reality that is not accessible to the present time. In her book *The Poetics of Postmodernism* (1988), Hutcheon argues that "Historiographic metafiction, for example, keeps distinct its formal auto-representation and its historical context, and in so doing problematizes the possibility of historical knowledge, because there is no reconciliation, no dialectic (meaning investigation for the sake of finding the truth) here—just unresolved contradiction (106). Therefore, the attempt to know the past is quite challenging. This has resulted in the postmodern choice of focusing

on the aesthetics rather than on truth. Barnes, in this respect, offers us a critical account using the most famous unsolved case in history and employed it as an illustration to his views as a postmodernist.

To Aristotle (1982, 1,451a-b), the historian could speak only of what has happened, of the particulars of the past; the poet, on the other hand, spoke of what could or might happen and so could deal more with universals. Freed of the linear succession of history writing, the poet's plot could have different unities (qtd in Hutcheon 106)

For postmodernists, history indeed can have probabilities and possibilities. Those possibilities do not have to be successively ordered or even *narratively* similar. This notion deconstructs the conventional attitudes that tend to unify representation and mold it in a way that rejects any different interpretation. In *Arthur and George* (2005), reality is not a target, but the target is how reality is represented and described. Referring back to the earlier suggestions, the late nineteenth century and the early twentieth century introduced an epistemological *movement* that changed the perception of readers to the ability to access knowledge about the past. The Neo-Victorian novel, therefore, focuses on the lives of the Victorians giving the fact that it was the era of realistic narratives. The concern of the postmodernists is that realists could not and would not consider truth while constructing a story. We argue that the issue of story and history develops in relation to the era's scientific changes.

Barnes highlighted the issue that occurred in the forensic investigation and showed how truth has been dealt with in a dogmatic manner and a biased stance. This has led us to take science as an important element in the evidence-based investigation. Consequently, the circumstances surrounding the postmodernist authors led them to adopt aspects of science as the closest clue to explaining how reality functions rather than investing in chasing the

impossibly accessible truth. As a result, we notice a clear similarity between the postmodern view and the scientific one whereby the unobservable reality cannot be determined objectively. It can only be described in terms of function and be aesthetically represented.

Finally, the precursory section discussed the importance of explaining the problematization of reality representation from different perspectives. Postmodernism coincides with innovation in science which is based on rationality and evidence; however, Quantum Mechanics left some questions unanswered. Scientists confirm that the universe cannot be represented objectively. It can rather be described in terms of function. This view became a major influence in different fields. Fiction, therefore, adopted much of Quantum Mechanics such as cynicism about access to knowledge about the past. Consequently, the emergence of the literary genre named Neo-Victorian fiction paved the way for the postmodern stance to be embodied within the novel as it relied on Historiographic Metafiction so as to act like a critical currency towards historical narratives. This novel genre breaks conventional modes of narration and stands against metanarratives/ grand narrative.

The aforementioned novels constitute illustrations whereby metanarratives are heavily criticized. *Arthur and George* (2005) and *The French Lieutenant's Woman* (1969) provide readers with freedom to decide about story details. They do not tend to impose certain interpretations but they put it in a form of superposition. That is to say, with regard to Quantum Mechanics, an event that happened in the past might have different interpretations based on the readers' personal view just like the photon in the scientific experiment. Photons are observed to take different positions in space and it is difficult to be determined by the observer.

To conclude, Neo-Victorian Historiographic Metafiction does not only tackle the problem of reality representation but it also branches up into other aspects such as alternative histories

and temporal distortion. It is observable that such a fiction genre requires a combination of aspects so as it fits within the postmodern fiction characteristics. Nonetheless, the succeeding stages are dedicated to further studying alternative histories followed by a thorough study on the function of time within Historiographic Metafiction.

2.3. Alternative Histories Marked in Plot Structure

“Alternative histories”, as a concept, refers to probabilities related to events that happened in the past. Similar to Quantum Mechanics, Alternative Histories became the result of experimental physics theories. After studying the behavior of photons, physicists concluded that generating probabilities to a single event makes it possible to understand the function of the universe while it is impossible to predict it. According to Hugh Everett and Schrödinger’s experiments (1952), there are other unknown realities in our material world. They are only expressed as possibilities. According to physicists, it is not possible to know whether a cat is dead or alive; thus, it is claimed that the cat is half dead and half alive. This is an arbitrary claim that also relates to the postmodern notion of truths and facts. The latter means, for the postmodernists, the past events cannot be known or represented accurately because they resemble to the cat in the scientific experiment. Those past events either happened or did not happen. The only way they can be represented is through expressing them with possibilities.

Looking back into history, postmodern authors of the contemporary era claim that knowledge about the past is only known based on what has been reported and documented about the past. However, little is known about the circumstances during which those facts and events were documented. For them, events are truths inside a box that cannot be known unless the box is opened. Karen Hellekson, in her book, *The Alternate History: Refiguring the Historical Time* (2001), stated that “Alternate histories revolve around the basic premise that

some event in the past did not occur as we know it did, and thus the present has changed.” (8) Alternative Histories occur in a form of beginnings and endings and they are often bound to time shift.

Since it is not possible to physically travel back in time to directly observe the past events happening, there are other useful means of investigating. Physicists went on making probabilities and possible scenarios to those events. It was the only means for them to enlarge the area of knowledge about the material world. Hugh Everett chose the suggestion that the universe has multiple layers and called it the “Many Worlds” or the “Multiple Universes”. It is where, according to his claim, different scenarios are placed with beginnings and endings. He suggests that there are earths instead of one earth and lives instead of one life. Postmodern authors of the same era went on building on this conclusion and premises of physics intentionally or unintentionally.

Alternative Histories, as a phenomenon, is related to Historiographic Metafiction for two reasons: the first is that it is intensively used by the postmodernist authors who are fascinated by history; second, because it represents different views about the same story and the fictional work itself takes history as its subject which is highly self-reflective. On the analysis of Reider’s *High Castle* novel, Hellekson (2001) argues that its “purpose is to make concrete, through artifacts and through the characters and their minds, these ‘metafictional possibilities’ by failing to distinguish between the real and the artificial and by failing to grant one interpretation ascendancy.” (73). Therefore, Alternative History is a fundamental aspect of the Historiographic Metafiction.

In his book entitled *Victorian Science Fiction: The Rise of the Alternative History Sub-Genre* (1871), Suvin argues that:

Alternative History can be identified as that form of SF in which an alternative locus (in

space, time, etc.) that shares the material and causal verisimilitude of the writer's world is used to articulate different possible solutions of societal problems, those problems being of sufficient importance to require an alternation in the overall history of the narrated world. (149)

However, it is important to draw the attention to such characteristics mentioned by Suvin in his definition. The latter are fundamentally present within the Neo-Victorian genre but rather as Metafiction and not Science Fiction.

Moreover, the stance against the ability to access the past that has been discussed in the initiatory sections led to emergence of Alternative Histories. The rejecting the realistic representation of past events rather suggest providing multiple probabilities to a single event. Furthermore, in the process of altering history within the fictional work, breaking the conventionality of linear time is inevitable. Consequently, it is vital to discuss the embodiment of Alternative History in the sample novels John Fowles' *The French Lieutenant's Woman* (1969) and Julian Barnes' *Arthur and George* (2005). The focus of the forthcoming section revolves around the insertion of Alternative Histories within both novels in terms of beginnings and endings.

2.3.1. Alternative Life Stations of Sarah Woodruff and Charles Smithson

The French Lieutenant's Woman (1969) unveils the manifestation of Alternative Histories with regards to Sarah Woodruff and Charles Smithson's story. Alternative Histories, in this sense, is constructed in a form of multiple endings whereby the reader is offered various possibilities. It occurs as a narrative technique that controls the plot structure. Moreover, as a metafictional work, these histories overlap to create a non-chronological plot and make the endings unpredictable in terms of chronological order.

Retrospectively, the story of Sarah Woodruff is not only a reflection to the binary

opposition between fact and fiction, but it also offers an alternation of history. Sarah altered her story in order to pursue her freedom that she believed other Victorian women did not have. Her second encounter with Varguenes did not happen; howbeit, she chose not only to hide the truth but to plot an alternative one. Altering realities as a literary choice is wielded within the novel of John Fowles because, as Lynch declared in his book *Freedom in The French Lieutenant's Woman* (2002), it is:

Primarily a response to social and political pressures on the individual to conform. His novel can be more clearly understood, however, if the two kinds of freedom are distinguished. Social freedom, a concept that will be elaborated on below, is the opportunity to choose between alternative social "realities" or support groups, which confirm and strengthen one's identity (51).

Lynch, therefore, believes that the fictional freedom manifested in the novel is but a metaphor freedom from God referring to the choice of the narrator to give freedom to the characters asserting that it is the only way for them to live is to be independent from their creators. Therefore, this freedom that Sarah embraced is one alternative to her reality as a governess who is entitled to be part of a conventional system.

Sarah had a choice which is to go back to Mrs. Talbot, in order to apologize for her deeds and ask for another chance; however, she believed that those women she left behind were not alive; they were trapped and not free while she was an outcast and free. During her last meeting with Charles, she asked her back to Lyme pretending to be a widow and continue living with her daughter, but she refused another time. Lynch argues that "Sarah, then, has found an alternative symbolic universe, a social frame of reference within which she is able to choose an identity." (57) That universe is not accessible by Charles because he could not dissociate himself from the Victorian identity.

Furthermore, the novel does not only display an alternation of social realities but also showcases multiple endings for these realities. For instance, in *The French Lieutenant's Woman*, the first ending occurs in chapter 44 where Charles cut tides with the unforgettable Sarah Woodruff. He is depicted as a married man to Ernestina Freeman, the daughter of a wealthy man to whom he was engaged. Ernestina is the rival of Sarah and the symbol of a typical Victorian woman who is raised to be a lady. She is depicted as a privileged woman who is entitled to marry a man and settle to play her domestic role in taking care of her husband and children. In this ending, Charles has seven children and is in charge of the large business of the Freeman after the loss of his uncle's heritage. The earliest pages of Chapter 44 reveals that Charles attempts to make up excuses for his misdeeds to Ernestina while avoiding to admit any of them. His own sense of remorse is evident as he vexes Ernestina about embroidering for someone else. He denied her urge to kiss before he left, but now he is doing it as a kind of proof that he is over Sarah. The story stops abruptly here. The narrator does not really understand what happened to Sarah, but Charles never encounters her afterwards.

The narrator chooses to end the story with a typical Victorian ending "Charles and Ernestina did not live happily ever after; but they lived together, though Charles finally survived her by a decade (and earnestly mourned her throughout it). They begat what shall it be—let us say seven children" (337). He seems to decide the end instantly as if he is independent from the original writer who is John Fowles by saying "Let's say seven children". Therefore, Fowles emphasizes that social conventions are strengthened and the foundation of the family remains essential. He makes subtle criticism of this typically Victorian ending, as well as of the Victorian portrayal of lower-class characters. At the same time, he emphasizes the concept that characters are real and confirms his absolute control of the plot. For instance, he states the end of Smith's assistant and his girlfriend Mary's marriage then mentions that it is not that important to discuss the lives of servants. Soon after, he asks "Who else?" in a way that demonstrates he

is in charge of telling the story the way he wishes.

In the second ending, in chapter 45, the reader discovers that the first ending is not real “And now, having brought this fiction to a thoroughly traditional ending, I had better explain that although all I have described in the last two chapters happened, it did not happen quite in the way you may have been led to believe” (339). What the narrator unveils about the first ending of the story is indeed shocking to the reader. Despite of the narrator’s honesty about his work, it is clear, at this stage, that he is unreliable. This structural break in the narrative indicates that Fowles is attempting less to mimic Victorian conventional prose, rather than utilizing distinctly postmodern metafiction techniques.

The second ending seems to be merely a daydream Charles had on his way between London and Exeter: “Charles was no exception; and the last few pages you have read are not what happened, but what he spent the hours between London and Exeter imagining might happen” (339). The story returns to the one key decision and now continues from that moment when Charles has chosen differently than the reader has been led to believe which marks the second Alternative History.

Another ending occurs in chapter 60 when Charles and Sarah meet again after a long separation time and they decide to raise their child together. However, it is unclear whether they decide to marry or not because Sarah seems to value her freedom more than conventions. Fowles' stance, at this stage, is that Sarah is a pioneer of the feminist movement, behaving as she does in order to transform the balance of power in the world away from men and towards women. She is motivated more by values than by personal satisfaction. Charles finally asks about the name of the little girl he meets at the entrance and the scene ends by them coming to an agreement which does not imply any sign of marriage plans except an intimate moment and a happy ending.

However, the final ending shows otherwise. In chapter 61, Charles meets Sarah but they make a different decision. Moreover, the narrator jumps in again and tells the reader that despite of the inappropriateness of introducing new characters at the end of the novel, it is inevitable in this sort of novel. “I shall not labor the implication that he was previously got in as he really wasn’t, and is therefore not truly a new character at all; but rest assured that this personage is, in spite of appearances, a very minor figure—as minimal, in fact, as a gamma-ray particle” (462). Therefore, Fowles seems to involve himself in the story to tell the reader that he is in total control of this story and that there must be another alternative ending. He is standing there outside the house of Sarah as an onlooker. Inside the house, the conversation between Charles and Sarah made Charles believe that she is offering him a friendship and that they do not have to choose between marriage and complete alienation. However, friendship between them seems inappropriate in that type of society, especially when Charles and Sarah slept together. This led to choosing between one of the two extremes and ended up just like the first ending with separation.

The narrator's reference to the original author of the novel as a “gamma-ray particle” is actually a direct hint that demonstrates the influence of Quantum Mechanics on narrative discourse. The character's constant changing position in space and time is also a direct reference to the scientific suggestion that particles are in constant superposition in space and time. The postmodern Alternative Histories and Everettian Multiverses do not only coincide in the time whereby the theory of physics emerged to existence but they also share the same philosophy about objective reality. As an alternative to the realistic description of the past events, Fowles offers a full account of probabilities that are not typical or conventional but rather postmodern.

2.3.2. Beginning, Beginning with Ending, Ending with Beginning and the Ending of Arthur and George’s Story

Julian Barnes’s *Arthur and George* (2005) is divided into four parts with titles. Julian

Barnes reopened an old case in an attempt to re-investigate it through historical records and documentations. We suggest that Barnes, himself, is involved in the case of Edalji just by taking part in the re-writing of that historical event. Therefore, we can refer to it as a re-investigation of a re-investigation⁴. This, itself, emphasizes the idea of multiplicity of realities and Alternative Histories. We argue that there are two concepts related to the recreation of history. On the one hand, authors and historians like Linda Hutcheon refer to it as the ‘Alternative/ Alternate history’; on the other hand, physicists refer to it as alternative universe. However, we chose to construe and facilitate the understanding of both concepts for the reader and we, interchangeably, refer to it as Alternative Reality. By reality, we mean the facts and events and not its literal meaning.

Therefore, the first alternative of reality is that of Barnes’ endeavor to bring the past to the present and voice it. Barnes searched for information about George Edalji and his family; however, the lack of documents about his family tempted him to write his tenth novel *Arthur and George* (2005). It is here where Alternative Histories start to emerge in the writing process in a shape of multiple plots. This novel is an imitation of life; moreover, the life Barnes imitates is different, quintessential and complex. In 1906, when Sir Arthur Conan Doyle, the famous author of Sherlock Holmes, received a letter from George Edalji saying that he needed his help in clearing his name, Sir Arthur attempted to imitate his own work of fiction. It is well known that Sir Arthur was an author and not a detective; however, he was intrigued by his own imagination, talent and own creation in the process of re-investigating the case of Edalji. The latter altered the past in a bid to offer another possibility which he believed to be just and fair.

The second alternative reality is related to the first part of the novel that is entitled “Beginnings”. This part projects the life stories of both Arthur and George separately. It is also

⁴The Edalji case was already a case when Sir Arthur Conan Doyle decided to reinvestigate it and bring justice to George Edalji.

a projection of two histories that we can also refer to as alternating biographies: The history of Arthur and that of George Edalji. They are different in age; therefore, the author chooses to start with introducing their lives to the reader using different tenses. “Beginning” may refer to the start of the life of Arthur and George before they ever meet. Through the first part, the personality of Arthur was mirrored: his attitude and his first memory; however, George has no first memory. While Arthur’s life is surrounded by imagination, George only learns how to tell the truth as he hears it from the bible ‘I am the way, the truth and the life.’ (5). Arthur believes that fiction is a parallel version to his own life and learns to know the right and wrong through chivalric stories and medieval romances. Their lives are projected in parallel but separately as if they inhabit two different worlds. There was a shift in time between the past and present and this appears in the narration since the past tense is used for Arthur’s life while the present tense is used for George.

Arthur:

He was able to walk, and could reach up to a door handle. He did this with nothing that could be called a purpose, merely the instinctive tourism of infancy. A door was there to be pushed; he walked in, stopped, looked. There was nobody to observe him; he turned and walked away, carefully shutting the door behind him. (3)

George:

George does not have a first memory, and by the time anyone suggests that it might be normal to have one, it is too late. He has no recollection obviously preceding all others –not of being picked up, cuddled, laughed at or chastised. He has an awareness of once having been an only child, and a knowledge that there is now Horace as well, but no primal sense of being disturbingly presented

with a brother, no expulsion from paradise. Neither a first sight, nor a first smell: whether of a scented mother or a carbolic maid-of-all-work (34).

Reflectively, any work of fiction must imitate the life of the people in some way; therefore, Sir Arthur Conan Doyle, by taking a step forward towards re-investigating the case of Edalji, he took the role of a detective he created in his work of fiction Sherlock Holmes. Thus, Sir Arthur, in this stage, imitated fiction that imitated real life. In her book, *The Fiction of Julian Barnes* (2005), Guignery suggests that “Many implicit and explicit references to Sherlock Holmes confirm the detective drive and the appeal to suspense. When Arthur starts investigating the case, he himself impersonates Holmes, while his secretary, Wood, plays the role of Dr. Watson.”(130). This creates a cycle of imitations. Barnes, then, is said to have imitated a life that imitated a fiction that imitated a life.

Narration shifts to the third alternative reality that is developed within the second chapter “Beginning with an Ending”. It deals with the first animal mutilation and the arrest of George Edalji in 1903 until his release in 1906. As for Arthur, this section introduces the start of his love affair with Leckie until the death of his wife Touie in 1906. However, there is an analepsis in the last stage of this chapter from 1906 to 1897 where Arthur declares that the beginning of his love affair with Jean is the beginning of a new life that has no past and no future, but just a present:

Their love is different. It has no past, and no future that can be thought about; it has only the present. Arthur says that in his mind she is his mystical wife. Jean agrees, but says that mystical wives do not wear physical rings. (273)

The parallel lives of George and Arthur entangle for the first time when Arthur receives a letter from George asking him for help “Sir Arthur, I did not imagine for a moment when I

wrote to you'

No, and nor did I when I received your letter. But there we are. And here we are." (261)

This again creates another alternation where both characters jump into the same universe and for the first time. In this alternation, the story of Arthur and George begins. In the novel, it is referred to as "George and Arthur". This section shows an unknown man walking in the field, approaching a horse and doing something to it.

The readers learn that this person is neither George nor Arthur; however, they know it has something to do with both. The reader discovers that it is rather a hint in order to reveal signs about the first meeting of Arthur and George. It also shows what links George to Arthur which is the animal mutilation incident. In the fictional world, the author depicts their first meeting taking place once George sent that call for help letter to Arthur in 1903 and made a face to face meeting in 1906.

As for the fourth alternative reality, it is entitled "Endings with Beginnings". "Endings" here means the end of George's prison and the beginning of his life as a free man. It also refers to Arthur and George's intersection after prison and the intention of Arthur in reinvestigating the Great Wyrley Outrage. The author finally uses the present tense in this section as a sign of merging the narrative that was separately done before George meets Arthur. In this section, narration moves slowly from past to present. Barnes made this section longer and richer as he invented the third encounter between George and Arthur where George criticizes the way of investigation of Arthur. It was an attempt to show that their relationship was not always positive.

The fifth and the last Alternative reality is entitled "Endings". It is a projection on George's point of view of Arthur's life 23 years forward until his death. However, the author did not mention the end of Arthur's life. He referred to it in the title as "Endings" with plural form to leave it open. In the novel, the end of Arthur's life is not really clear.

The novel itself is considered an Alternative History to the original past event. However, the plot seems to be put in a superposition where every event occurs in different points in space and time. Thanks to the metafictional aspect, the novel is entitled to adopt Alternative Histories which is demonstrated in two fashions: the first is Barnes' attempt to alter the historical narrative in a fictional fashion and the second is constructing a narrative structure that displays the story scenes as a sequence of non-chronological events that occur in different settings.

Alternative Histories, retrospectively, is proved to be a postmodern technique. It is also perceived as an independent genre of its own. However, in *Arthur and George* (2005), Alternative Histories is utilized as merely a technique that supports the postmodern standpoint and aesthetics. The debate, now, revolves around Alternative Histories as an outcome of rejection to the absolutely fixed truth and the tendency to replace it with alternative possibilities.

2.4. Temporal Distortion and Non-linearity

The percussive stages familiarize the reader with the dilemma of the representation of reality and the attack of the postmodernists to the realistic historical narratives especially those that covered the lives of the Victorians. Furthermore, the Alternative Histories came as a solution to this dilemma by offering myriad possibilities instead of a single interpretation which later on became part of the Neo-Victorian novel. However, it is vital to determine the effects of the transformation of narratives on the chronology of the plot with regards to its metafictional aspect.

Patricia Waugh, in her book, *Metafiction The Theory and Practice of Self-Conscious Fiction* (1984), refers to Metafiction as “fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality.” (2). Studying Metafiction, inevitably, leads us to discuss two aspects: the first one is the extent to which historical narratives are authentic. The second is the sort of alternative interpretations can be introduced and the manner in which these

alternative interpretations can be molded using language and literary techniques.

Metafiction as a literary genre allows the author to break the conventional plot structure through adapting other texts and distort time linearity. Among the deconstruction techniques used in the metafictional texts is the involvement of the author as a character, the shift between past and present unpredictably, involving the reader in the commentary about the story, the ability of narrators to address the reader and their intention in shifting the story flow. While the term metafiction is frequently used to denote the literary genre that adopts other texts, it also covers many more elements such as parody and criticism. Therefore, starting from the previous construal, one major key effect that is to be discussed throughout the coming section is temporality and non-linearity of the metafictional plot.

Nonetheless, the distortion of the conventional linear plot is a consequence of suggesting Alternative Histories as a replacement of a single interpretation because with each alternative history comes a distinctive time dimension. Events that are depicted to have happened differently, also, are expected to have taken different time spots in history which causes the shift between past and present throughout the narration. Part of the beliefs of the postmodernists is related to the scientific inkling that time is relative to its observer; therefore, the postmodern novelist finds freedom to deconstruct time perception in the plot. Ramond Wilson explains in the book *Temporality in Life as Seen Through Literature* (2007) that:

Although Hawking does not specifically use the term post-modern, it is a mark of the post-modern when the results of scientific exploration prove even more bewildering than the phenomena that the scientists were trying to understand. Hawking explains that the laws of science do not distinguish between the forward and backward directions of time (qtd in Anne-Teresa Tymieniecka 393). Sonia Front and Alicja Bemben in their book, "*Hours Like Bright Sweets in a Jar": Time and Temporality in Literature and Culture* (2014), suggest that

postmodernist authors have thus adapted to these distorted multiple temporalities by creating representations in which temporality is detached from the “human scale”. They explained that if different perspectives in a modernist novel balance one another in order to offer a coherent and a linear account of the events, the different viewpoints in a postmodernist novel are inconsistent, nonlinear and the organizing narrator is absent (30). Besides, the metafictional aspect of this novel genre makes it impossible to maintain linearity.

As postmodernist literary fiction reflects time revealed by scientific discoveries, such as quantum mechanics, but also geology, evolution, radioactivity and the expansion of the universe, fictional time and temporality are no longer rooted in character psychology.

(Front 27)

Front and Bemben draw a comparison between the modernist novel and the postmodernist one with regards to dealing with temporalities and linearity. The result of this comparison suggests that the postmodernist exclusive narrative tends to be the analog of Hugh Everett's multiverse interpretation of quantum mechanics. Modernist literature, thus, portrays human temporality, while postmodernist literature responds to and fictionalizes non-commonsensical theories of quantum mechanics, using them as plot frameworks or thematicizing them (30-31).

Fedosova, in her article *Reflection of Time in Postmodern Literature* (2015), argues that the postmodern epitome is typified by a rejection of rules and conventions and that its “primary factors are activation of intercultural contacts, virtual reality, and neglect of norms and canons” (78). Furthermore, she deduces that time shifts from a cultural category to a personal category, which is reflected in postmodernist imagination and the text as an artistic product (78).

Furthermore, in order to illustrate the manner in which these temporalities function, it is exigent to highlight them within the novels selected for this research: John Fowles' *The French Lieutenant's Woman* (1969) and Julian Barnes' *Arthur and George* (2005). Therefore, the

ensuing approaches indulge in the thorough elucidation of aspects of time as part of the plot construction with regards to characters' experience in the different alternative choices they have undergone.

2.4.1 Manipulation of Time: Narrator, Sarah and Charles

Temporal distortion is one component of Fowles' novel. The objective of Fowles is to break the convention of the plot and the way towards this target is through manipulating time. One way of dealing with time manipulation in Fowles' novel is to shed light on the multiple ending of Sarah's and Charles' story. Also, another discussion should be drawn about the narrator's time and the characters' time. Therefore, it is inevitable to discuss temporalities of Fowles novel as a postmodern conduct with regards to its roots in science.

To a greater extent, Raymond Wilson thoroughly discussed the formulation of time in *The French Lieutenant's Woman* regarding its similarity to the scientific discoveries sprang up from Quantum Mechanics theory. He refers to the Butterfly Effect that is a small event that seems unimportant but it evolves to become an influential event in later stages of the story. Wilson affirms that this scientific discovery was made by Edward Lorenz eight years prior to the publication of *The French Lieutenant's Woman*:

The name “butterfly effect” comes from the insight that the flapping of a butterfly’s wing in Brazil might cause a hurricane to change course and smash into the Florida coast, rather than spinning itself out harmlessly in mid-Atlantic (qtd in Anne-Teresa 405-406)

In both ending of the novel, Sarah's words to Charles and her placing her hands on his while he is leaving are both small events that cause bigger events. The bigger events could lead to them spending the rest of their lives together or separate forever. The Butterfly Effect, in this sense, makes time control events gradually without having to state them chronologically to the

reader. That is to say, Fowles tends to deviate from the realistic depiction of endings and events by non-chronologically provoking bigger events.

Moreover, Fowles' novel is multidimensional in terms of containing two novels, one is Victorian and the other is postmodern. In the Victorian novel, the narrator is the conductor of the story, meta-aware and intrusive (McElroy 78). The narrator is the commentator of the novel while the character, Sarah, is the conductor of her own story; she is the creator of herself in the novel by means of telling her own story events in a fictional fashion. Therefore, the timeline of the narrator overlaps with that of Sarah, because, the narrator refers to himself as someone from the twentieth century while Sarah's story takes place in the nineteenth century. McElroy argues that "the twentieth-century novel is abstract-implied, inferred, assumed, and residing between the lines. Together, they reflect the overall novel's questioning of authority and reality and its challenge to the constraints of narrative time and space" (79). Overall, the narrator of the novel plays an important role in the construction of this temporal distortion. He interferes in the story, here and there, within several chapters breaking by this the conventional plot structure and creating a novel inside another novel through the comments he makes about the characters.

McElroy adds that the reader's interaction with the presumed truth of the Victorian comes in a shape of a shattered temporality. He believes that the commentator often speaks from a Victorian viewpoint; however, his awareness is contemporary while sometimes it is both Victorian and contemporary. In addition, it is inevitably entangled with the reader in a temporality formed when the reader joins the book. This meta-awareness of temporality not only contradicts authority and reality, but also disproves the novel as a way of establishing "historical accuracy" (80)

In fact, there are three characteristics of time in Fowles' novel. First, it shifts from past to present each time the narrator gives the wheel to the characters to drive the plot. Second, once

the narrator communicates with the reader, he, indeed, makes time elastic and flexible. If this novel will be read by readers of the twenty second century, this novel will inevitably involve the readers' time as a third dimension. Three, this conduct is intentionally done to denote that the novel under no circumstances can be taken as a reference to the historical events because of its unreliability as a historical narrative. Consequently, Fowles succeeded in joining the postmodernists on board in their rejection of taking historical narrative as an authentic reference to historical representation.

This manipulation of narrative time, McElroy argues, involves the novel at the center of its own "multi-dimensional temporality". The novel occurs in the context of the author, the reader, the historical era depicted by the novel, on the one hand; and the characters and stories within the text on the other hand. That is to say, this time shift only happens until the author and/or reader joins the text. Time starts functioning only when one of them opens the book. Around the same moment, the book is a self-contained body within its own, static temporality (81).

Additionally, the shift in time does not only appear in the boundaries between the narrator and the characters, but it is also embodied in the non-chronological flow of events. The reader can observe the middle of the event happening then only after a few chapters or pages that the beginning of the event takes place. For instance, the story of Sarah does not start with her meeting with the French Lieutenant's. Instead, it starts in the middle when she becomes melancholic. Fedosova says: "the 20th century brought literary texts which one can read from any page; novels without endings, 'the beginning starting in dénouement (resolution) or 'alternative endings' are quite popular" (81). This part of the story happened prior to when Charles and Ernestina first encountered Sarah on the seashore.

The distortion of time in *The French Lieutenant's Woman* (1969) plays a major role in

the construct of the novel. The game of time in the novel implies a clear stance of Fowles towards historical narrative. His attempt to reshape the historical narrative and transform it into a postmodern one is driven by his belief, as his postmodern peers, that the novel should be free from the Godlike depiction of characters.

2.4.2 Arthurs' Past, George's Past and their Present Time Intertwine

Shuttered temporality is quite common to the postmodern novel. It is the prevailing quirk that transfigures the contemporary novel into a self-aware narrative. It occurs in the novel in the form of time disruption and non-chronological buildup of events. The novel pertaining to Julian Barnes is not an attempt to set the records straight when it comes to the case of George Edalji. In fact, as any postmodernist, but more creatively, Barnes indulges in framing an account of criticism towards historical narratives. Therefore, one characteristic featuring historical narratives is chronological order and linearity which he tends to break.

In the novel *Arthur and George* (2005), temporality takes another shape which is similar to Fowles' *The French Lieutenant's Woman* (1969) in some aspects and different from it in others. Regarding similarities, temporal distortion in Barnes' novel causes the multiple endings that Fowles's novel is characterized by. However, when it comes to the shift in time, Barnes prefers to highlight it in the shift in tenses between characters' lives rather than using a self-conscious narrator.

Barnes starts the novel with titles given to each part and they are mainly four parts. The first part shows the childhood of both Arthur and George separately: “a small boy and a corpse: such encounters would not have been so rare in the Edinburgh of his time. High mortality rates and cramped circumstances made for early learning” (3). Also, the story of each one of them begins with their names put on the top of the page.

However, while reading the first part, we observe that the tense used for George's story

is the present tense: “George does not have a first memory, and by the time anyone suggests that it might be normal to have one, it is too late” (4); while Arthur is depicted using the past tense “He was able to walk, and could reach up to a door handle. He did this with nothing that could be called a purpose, merely the instinctive tourism of infancy” (Arthur and George 3). Such details about time uncover greater characteristics which are to be discussed in the ensuing stages.

George is described as the boy who is raised to tell the truth because boys of imagination are considered liars. However, Arthur is raised surrounded by truth, yet he prefers anything alternative to it. George’s early life seems to be static and standard and that everything in it seems so clear cut such as his daily activities whereas, in the parallel version of the story, Arthur seems to experience different things such as moving out from their small flat in his first ten years.

The story, predominantly, sounds similar to any historical narrative until time starts to shape differently and the reader discovers that the story of George and Arthur is not simultaneous but that there is a gap of 18 years between them both. Even the childhood experience is different because it happens in different times. 18 years is almost two decades and, for George, life seems to hold him accountable for his actions unlike Arthur whose life seems stable and accomplished.

Furthermore, George was born 18 years after the birth of Arthur. Perhaps what makes the use of the past tense for Arthur justifiable is that the story is told from George’s time. In addition, the second part constitutes the story of George’s end of persecution as it refers to the narrative structure that Doyle himself uses in his detective novel Sherlock Holmes “The ‘ending’ also echoes the method of composition of Conan Doyle, who always conceives the conclusion of his stories first: ‘How can you make sense of the beginning unless you know the ending?’” (qtd

in Guignery 128). The latter testifies about the rationale behind the dominant time rapture in the novel.

The title of the second part, “Beginning with Ending”, demonstrates the disruption of linearity in the plot. The section starts with the innocence of George being displayed: “The month the persecutions stop marks the twentieth anniversary of ShapurjiEdalji's appointment to Great Wyrley; it is followed by the twentieth – no, the twenty-first – Christmas celebrated at the Vicarage.” (63). George establishes his own office at Sangester, Vickery and Speight where he feels the beginning of an independent life, however, still unsure whether he is declared totally innocent or that the lack of evidence made him unfit as a candidate for such a crime. He was still accused of writing anonymous letters, which he was not satisfied with.

Moreover, in the same part, the story moves back towards 1897 depicting Arthur’s love to Jean while taking care of his sick wife Touie,: “He would always give Touie whatever attention and comfort she could need; he would never cause her a moment' unhappiness. And yet (70). Despite his devotion to his wife, he could not overcome his feelings towards Jean Leckie. During the autumn of the same year, Touie developed health complications; then soon after, his father died which led him to quit writing more of Sherlock Holmes detective stories. The city rose in rage as if the one who died was a real man named Sherlock and they protested to have more of his stories. “He did the raging for both of them, in silence, by himself. He also concealed his blacker feelings. Each uncomplaining cough sent a pain, not through her, but through him; she brought up a little blood, he brought up gouts of guilt”. (86)

We notice that the death of Sherlock Holmes actually marked his death from the fictional world and his birth into reality. The proof of this is that the narration shifts from past to present again to display the short entanglement of George’s life and Arthur’s life in the same chapter. Touie dies and Arthur receives a letter from George asking for help, and here their beginning

with an ending emerges.

The investigation starts in the third part entitled “Ending with Beginning”. The title implies the end of Arthur’s story and the beginning of George’s new life with a proof of his innocence back to 1906. Then, in the last part entitled Ending, the timeline moves forward to 1930 depicting the celebration of Arthur’s memorial without mentioning his death day. The ending is not determined; instead it was left open and carried with questions.

The novel’s chronological structure communicates the idea of necessity. In other words, it doubts the necessity of an ending of an event to have a beginning. Beginnings and endings, in the novel, are not clearly stated with regard to where they start and where they finish. Within a chronologically ordered event analepsis occurs to shatter the readers’ expectation of sequence and order of time.

Such a structure is part of historiographic metafiction. It implies that certain events in the past are not necessarily chronologically ordered as they are depicted within the historical narratives. Besides, the intertextual aspect of the novel unriddles the function of time within the neo-victorian genre. It basically involves texts from other time periods which makes it impossible for the narration to maintain a chronological pace.

From the postmodern lens, Hutcheon explains how historiographic metafiction deals with the narration of the past. She claims that it reminds us that, while events did exist in the true factual past, we name and represent such events as historical evidence by collection and narrative positioning (qtd in Taniyan 31) Therefore, instead of narrating those past events chronologically, she suggests that the postmodern historiographic metafiction brings into doubt the reliability of historical knowledge by identifying it as a collection of inconsistencies, discontinuities, holes, and ruptures. (31)

Therefore, Barnes’ novel implies that history is not like it seems to be through the rapture

in narration time and shift between the past and the present. Moreover, it delineates that the aim that made Barnes employ such a technique is his will to display the commentary aspect about the novel. In other words, like Fowles's narrator, Barnes' controls the story events, comments, criticizes and adds to it. This process is called 'fabulation' which is turning around the story without going towards the end straightforwardly for a higher literary purpose.

In science, it is suggested that any alternative history must have its own timeline. Therefore, events that took place in different spaces in history occupy various timelines. It goes without saying that Quantum Mechanics refers to time as relative to its own observer. Fedosova argues: "time represents a certain construction which is formed by a personality. Thus, it is perceived differently by different people" (79). Barnes starts to use the present tense only when Arthur meets Jean Leckie and refers to his relationship as timeless and has no past, present or future. Should this be relative to Arthur's own perception about time, it is determined that fictional time is an exemplar of time perception in science. Fedovova, States that:

The works which have come to us of such philosophers as Heraclitus, Aristotle, and Augustine are devoted to this issue, fundamental theories of the 19th and 20th centuries are connected with it, and the advanced achievements of scientists directly or indirectly touch upon the concept of time (77)

The use of the present tense in George's story is also a reference to the long lasting notion about justice and dignity alongside with hints that it uncovers that the narrator belongs to George's present. Because the present tense used in George's part of the story is carried further and once he meets Arthur, the tense does not change. Thus, we deduce that time plays a role in the emphasis on George's case and not on Arthurs' life.

Moreover, George's life and family is, hitherto, not historically well documented. As a

consequence of that, Barnes took the freedom to reimagine parts of his life events and put them in a non-chronological order. He is criticized for the historical inaccuracy compared to *The Book of Weaver* which was published a year before *Arthur and George*, stating all the historical facts chronologically and authentically. However, the doubt about Barnes' authenticity is not well placed if we think of the postmodern attack on historical authenticity itself, Fedovosa, refers to this as “*a nihilistic post-historical present*” (77). As a result, for the postmodernist, as long as knowledge of the past is not objective, the depiction must be free from conventional norms.

The time shift in the story makes the world of Arthur and that of George entangle at one point in the present when George decides to write to Arthur then eventually meet him at a hotel: “preliminary inspection reveals that the man he is about to meet is small and slight, of Oriental origin, with hair parted on the left and cropped close; he wears the well-cut, discreet clothing of a provincial solicitor.” (259) This entanglement can be explained by science as the cross-over of parallel worlds of George and Arthur that carries with it the entanglement of their time frames.

2.5 Conclusion

In essence, *Arthur and George* (2005) and *The French Lieutenant's Woman* (1969) are the manifestation of the postmodern attributes with regards to their approach towards historical narratives. These attributes emerge in the shape of harnessing Metafiction as a major aspect deriving from that of a historiographic metafiction account. Both novels are cross-temporal products that revolve around the lives of the Victorian. The latter inescapably coined the label ‘Neo-Victorian Historiographic Metafiction’. Furthermore, the genre in question is inevitably founded in the era of scientific innovation which entangled in its beliefs with the beliefs of the

postmodernists. Among the aspects that the novels embodied, there, is the stance against the representation of reality in the historical narratives which is heavily attacked by the postmodernist authors such as John Fowles and Julian Barnes. This led to the suggestion of alternative histories that provide probabilities and different possible interpretations to a single occurring event. It is utilized in order to avoid the absolute interpretation which is provided by historical narratives and taken as a reference to the past. Eventually, this alternation could not but cause a disruption in time linearity because alternative histories are paralleled and to each of which its time dimension therefore the narration represents them with different techniques such as flashbacks, flash-forward and shift in the tenses. In Quantum Mechanics, similar beliefs occurred when scientists developed the Copenhagen Interpretation. Heisenberg raised doubts about predicting and knowing the objective reality without being exposed to change by the observer. Moreover, Schrodinger suggests that knowledge ratio implies that unobservable events 50% happen and 50 % do not happen; as a result, a split in scenarios is caused and the emergence of possibilities is realized.

Consequently, Hugh Everett depended on the Schrodinger's suggestion in developing his notion about the possibility of the existence of multiple universes calling it Many-Worlds Interpretation. This also led to the conversation about time between being relative or absolutely determined. The aforementioned scientific discussion seems to function as an ideal evidence for postmodernists to attack reality and representation and replace it with alternatives. This notion is embodied in the novels selected for this research whereby both novelists tackle the issue of representation differently. John Fowles chooses to create a self-conscious novel that comments on itself and celebrates freedom of characters in determining their fate, plans, decision and the end of their stories. Julian Barnes chooses to re-investigate a real past event and give it a new shape by transgressing boundaries between fact and fiction. Eventually both novelists head towards multiple endings of the plot breaking by this all conventional norms

such as chronology and linearity. The match between Quantum Mechanics and the Neo-Victorian Historiographic Metafiction led to the belief that the contemporary era became a ground of several rejections that led to the birth of the postmodern stances. It is the era of replacing order with chaos, convention with deconstruction, grand-narratives with individual reality and finally shuttering what they believe as a blind obedience to the influence of the past on the present.

Narratology: The Role of Intertextuality in the Entanglement between Quantum Mechanics and Neo-Victorian Historiographic Metafiction

3.1 Introduction

In the earlier section, we discuss the interface between literature and science highlighting, by that, major aspects resulting from the interaction of modern theories of physics, Quantum Mechanics, and postmodern view towards fiction and history. It was crucial to clarify the manner in which Quantum Mechanics operates as a philosophical knowledge about the universe and its important role in shaping the intellectual orientation within many fields including literature.

Quantum Mechanics proves to be the turning point of the 20th and the 21st era. Reading postmodern metafiction incentivizes reflecting on Quantum Mechanics aspects such as its treatment to the description and prediction of the objective reality, its paving the way to

inception of the Alternative History pattern and its projection of new shapes of time. The latter play the first fiddle in studying the Neo-Victorian Historiographic Metafiction for its deep and rich philosophical meaning.

The thorough study of these aspects lead us to test the influence of their entanglement with two bestselling novels *The French Lieutenant's Woman* (1969) and *Arthur and George* (2005) by Julian Barnes. The latter perform as a ground for observing the implementation and execution of these aspects in the aesthetic construct.

Moreover, the discussion is still lacking the tools that sustain the execution of Quantum Mechanics aspects within the novels in question. Therefore, this section is a devoted space for displaying major narrative techniques that serve the Interface Between Quantum Mechanics and Neo-Victorian Historiographic Metafiction within the novels in question. Hence, the focus falls upon the intertextuality as the narrative technique that characterizes both novels. On the one hand, it serves the postmodern skeptical notion in terms of exposing how historical narratives construct their knowledge about the past which, mostly, borrows its knowledge from other narratives. The latter raises questions on whether or not historical narratives should be taken as authentic references that represent the past. On the other hand, the process of borrowing and involving other texts in the manuscript surfaces Alternative Histories which is achieved by means of interactive narratives. As a result, both endeavours anticipate the distortion of time and linearity within *The French Lieutenant's Woman* (1969) and *Arthur and George* (2005).

3.2 Intertextuality as a Critical Stance towards Historical Narratives

Initially, it is significant to accentuate the definition and origins of intertextuality in order to establish a common ground and further the discussion. Therefore, we start with displaying the different lenses of intertextuality according to structuralist and poststructuralist views. However, the discussion is far from being purely linguistic, because our aim is to clarify the term and give it its correct context before moving into the debate with regard to its influence and connection to the current theme.

Intertextuality is defined as the relationship between two texts. The molding of a text's meaning by another text is known as intertextuality in most of its definitions. It is the connectivity between comparable or connected novels that mirrors and shapes the understanding of a text by a reader. This relationship between texts is emphasized through quotes and allusions. Julia Kristeva, a literary critic, proposes that intertextual connections may be seen in various types of literature which exist because of their connections to previous literary texts feeding into the idea that no work is genuinely or entirely unique. Meaning that any literary text has some degree of effect or borrowing from previous literary works, according to the concept and the meaning of intertextuality. In his book *Intertextuality*, Graham Allen states that "not only does Kristeva coin the term intertextuality, but in doing so she introduces a figure who has since been styled the most important literary theorist of the twentieth century." (15) Referring, by that, to the fact that Intertextuality and Bakhtin's work are inextricably linked, and understanding the former necessitates a comprehension of the latter.

From another perspective, Roland Barthes was the most articulate intertextual theorist, continually challenging conceptions of unchanging meaning and undeniable truth. Barthes explained what he means by the terms "text" and "intertextuality" in his essay Theory of the Text (1981). According to Barthes, the material inscription of a 'work' is not the "text" but the "work" which offers the potential of meaning, closure, and so interpretation. because the text constitutes multiple meanings and is weaved together from a variety of other texts "the text is

radically plural because of the force of writing seen in its differential sense. That is, it is plural not in the sense of having ‘several meanings’ but in terms of its accomplishment of ‘the very plural of meaning’ (Allen 66).

Now, as far as postmodernism is concerned, the focus on the contemporary era is deflected from the “Real”. According to Allen, the postmodern art production falls within the suggestion of Jean Baudrillard’s Simulacrum which means that “the ‘simulacrum’, the copy, comes to replace the ‘real’” (183). Therefore, there is an intense interest in the reproduction of previous artworks such as the novel itself causing the birth of the Neo-Victorian novel. The latter is a result of the disinterest of the postmodernists in the original works and the enthusiasm to reproduce those works with present agendas. This process is the essence of intertextuality and the main factor of its emergence “It might seem, then, that in a Postmodern context intertextual codes and practices predominate because of a loss of any access to reality.” (183). Eventually, we deduce that the role of intertextuality is to sustain the stance of the postmodernists from reality representation which implies that lack of access to the past makes it subject to skepticism. The latter paves the way for the multi levels of interpretation or as we refer to it, in the previous chapter, as possibilities.

Allen discusses the suggestion of Hutcheon that “no historical narrative of events ever directly and transparently records or represents those events. All historical narratives are themselves dependent on available modes of narrative.” (191). This refers back to the earliest debate on the inaccessibility to the past which denotes the relationship between what postmodernism and Quantum Mechanics imply. Retrospectively, for Schrodinger, only direct observation determines the state of a single event. Consequently, the multi-level interpretation suggested by the postmodernists entangles epistemologically with Everett’ multiverses/Alternative Universes/ Alternative Histories.

In this case, intertextuality, itself, performs as a tool of criticism towards historical narratives and reality representation. However, it is manifested in various forms such as quotation, parody, allusion and pastiche. As far as Quantum Mechanics is concerned, the forms that dominate the text in *The French Lieutenant's Woman* (1969) are quotations which occur as epigraphs at the beginning of each chapter. As for *Arthur and George* (2005), they are mainly allusions and parodies.

Ultimately, intertextuality is the theory; however, in fiction it performs as a narrative technique that makes the novels' narrative structure different from the conventional one. With intertextuality, the work of fiction becomes metafictional; eventually, the postmodern reproduction of literary works touches upon historical works that result in the occurrence of the Historiographical Metafiction as a concept pertaining to the postmodern novel. In the case of *The French Lieutenant's Woman* (1969) and *Arthur and George* (2005), the intertextual conduct touches upon the Victorian narratives which results in the birth of the Neo-Victorian novel. Retrospectively, intertextuality serves as a tool that materializes the relation between Quantum Mechanics and the Neo-Victorian novel. Studying intertextuality highlights the areas where reality representation is criticized.

3.2.1 John Fowles' Epigraphic Intertextuality in *The French Lieutenant's Woman*

As a bestselling novel, *The French Lieutenant's Woman* (1969) discloses an abundant volume of intertextuality in the form of epigraphs. Those epigraphs, according to Genette, fall into the category of paratextuality and they are referred to as peritextuality. Peritextuality are a set of notes at the beginning of a chapter and they support its meaning (03). Owing to Fowles' writing methods, the novel's narratives are innately unique and unconventional. In addition, it exhibits significant signs of postmodern beliefs. Not only the story that captivates the readers'

attention, it brings to the surface such visible qualities that could be a material that serves as testament for Fowles' brilliance in this research. Therefore, it is vital to accentuate the fulcrum point of intertextuality in this novel which determines debate about reality representation issues with regards to Quantum Mechanics.

Reality representation is a timeless issue that raises questions among the postmodernists be them writers, artists, scientists or philosophers. However, different styles are invested in order to surface the stance against representation within historical narratives. In *The French Lieutenant's Woman* (1969), reality representation is criticized by means of intertextuality. This means that involving texts from other works of fiction implies the dependence of narratives on one another in passing the messages throughout history. The latter means that the constant quoting does not only happen in a written form but it is also a reference to the influence of social interactions on a single narrative. The quotations found in Fowles' novel are from novels that are mostly realistic whose function is to mirror reality. Therefore, intertextuality in Fowles' novel seems parodic that uses the clash between fact and fiction.

Part of her research and explanation of imitation and parody, Didziulyte explains that *The French Lieutenant's Woman* is a 20th re-examination of 19th Victorian fiction. In comparison to the 20th century, the author paints a realistic image of the 19th century. Fowles employs postmodern methodologies to create a historical fiction parody in the novel (06). Hence, we deduce that Fowles provides tangible proof of the postmodern rejection towards imitation of life in the historical narratives by referring and borrowing texts from other works of art. By that, he argues that the novel's first goal is to imitate art. The latter qualifies the novel to be a historiographic metafiction with a strong projection of the postmodern techniques.

In Quantum Mechanics, reality representation is seen as an impossible pursuit; therefore, scientists suggest an alternative to it which is the generation of a set of contextual possibilities

that are flexible and changeable based on the settings. Meaning that they believe that the universe cannot be objectively given a description but possibilities can give freedom to expecting any event that may occur in any form. This leads us back to what the postmodernists manifest through their writing.

In order to study Intertextuality in Fowles' novel, it is important to conceptualize its components and the types being introduced to it after the studies of Barthes, Bakhtin, Kresteva and Hutcheon. In addition, Gerard Genette presents a full account called transtextuality explaining its divisions as follows: Intertextuality, which he describes as the existence of a text within another text, is the first type of transtextuality. Intertextuality is a set of quotation, plagiarism, and allusion. Paratextuality is the second sort of transtextuality. While the third type is known as metatextuality, which occurs when one text comments on another. Furthermore, Hypertextuality is the fourth form which is explained by referring to Homer's "Odyssey" and Joyce's "Ulysses." where the first one is a hypotext for (Didziulyte 12). The former means the elaboration of a novel to another novel or its translation. In this section, we tend to explore Fowles' use of intertextuality with its different types.

As a postmodernist author, Fowles refers back to the past of British society focusing on the Victorians. The former occurs in depicting the Victorians from the point of view of Sarah Woodruff who exists in the novel as a Victorian character with modern feminist characteristics. The following epigraphs are borrowed from scientific and philosophical works of the Victorian most controversial timeline. “Of all decades in our history, a wise man would choose the eighteen-fifties to be young in. —G. M. Young, *Portrait of an Age*” (Fowles 11).

But a still more important consideration is that the chief part of the organization of every living creature is due to inheritance; and consequently, though each being assuredly is well fitted for its place in nature, many structures have now no very

close and direct relations to present habits of life. —Darwin, The Origin of Species (1859)

The controversy of that time lies in the fact that the British society then witnessed a rise of philosophical doubts and encouraged looking for alternative explanations to life and men.

Retroactively, Fowles insertion of quotations from previous works of fiction, poetry, philosophical works and scientific papers is a clear evidence of his argument that any narrative must be influenced by previous narratives. The former opens his chapters with epigraphs while keeping quoting from other works within the chapter itself. Observably, these quotations and epigraphs are closely linked to the meaning of each chapter. For instance, the first chapter opens up with a poem written by Hardy "The Riddle". While reading the chapter, the reader observes that there's a description of a woman named Sarah Woodruff who "stood motionless, staring, staring out to sea, more like a living memorial to the drowned, a figure from myth" despite the wind stirring her garments (11). Both Hardy and Fowles describe a woman standing alone, facing the sea, with the wind blowing in her face. In both situations, the figure is enigmatic, a "riddle" for Hardy and a "myth" for Fowles who is not yet known for the reader either.

In her book, *The Politics of Postmodernism*, Hutcheon argues that past events existed empirically, but we can only recognize them today via texts in terms of epistemology. The portrayal of past events in history gives them significance, not existence (78). The focus on the aesthetics of the text seems to be the interest of Fowles since he shifted all his focus and fascination towards criticizing representation in his novel.

In his thesis *Postmodernist Narrative Strategies in the Novels of John Fowles*, Pollheide argues that Fowles employs anachronistic remarks in order to convey a realistic image to the

modern reader. However, the goal of these comments is not just to enlighten the reader about Victorian England; they also show a complicity and critical attitude that Hutcheon has recognized as a characteristic of postmodernist literature (68). For instance, in the first chapter, Charles' conversation with Ernestina displays an intertextual allusion that refers back to Jane Austen's fiction:

“These are the very steps that Jane Austen made Louisa Musgrove fall down in Persuasion.”

“How romantic.”

“Gentlemen were romantic...then.”

“And are scientific now? Shall we make the perilous descent?” (Fowles 8)

This is another station where Fowles emphasizes the influence of narratives by other narratives which disqualifies the works of fiction from being a reference to the past. Fowles refers to the location that Austen depicted as a spot where her character falls down; however, readers who are unaware that the statement is fictional may take it as a reference to a past event.

Also, Fowles uses metatextuality through the narrator which is perceived as independent from the story. Metatextuality serves as a text that comments on another text. In this case of *The French Lieutenant's Woman*, the metatextual conduct occurs in the narrators' performance since it keeps commenting on the characters' choice. The narrator, then, contributes to the metatextual commentary of the novel.

Accordingly, scientists such as Proietti and co continue to run Quantum experiments in order to know whether reality can be determined by a single observer and agreed upon by others or not. Prior to Proietti and co's experiment numerous assumptions underpin the notion that observers can eventually reconcile their observations of some form of fundamental reality. The first is that universal facts do exist and may be agreed upon by observers. Other assumptions, however, exist. One advantage is that observers are free to

make any observations they wish. Another is that the decisions taken by one observer have no bearing on the decisions made by other observers, which physicists refer to as locality. All of these assumptions remain true if there is an objective reality that everyone can agree on. However, Proietti and co's results prove otherwise.

They argue there is no such thing as objective reality. That implies several of the assumptions such as: there is a reality we can agree on, that we have freedom of choice, or the suggestion of locality are incorrect. They also suggest that individuals who adhere to the conventional understanding of reality have another option. This is due to the fact that the experimenters failed to notice another flaw. Indeed, physicists have spent years trying to plug gaps in comparable tests, but they admit that they may never be completely closed (04).

For Fowles, rejection of reality representation is also a rejection of grand-narratives. Because the reference to Darwin's work in the beginning of the novel is an indication to the stance against the spiritual like reality. In Quantum Mechanics, similar stances occur especially in linking the ambiguity is the inevitable truth that not all quantities can have determined values at the same time. This leads to the freedom of the observer to make their own possibility which scientists refer to as Choice. The former makes reality limited to possibilities and perception that postmodernist writers refer to as interpretation which should be freely performed by the reader.

In essence, *The French Lieutenant's Woman* (1969) represents an important sample for the study of intertextuality function. It plays a role in uncovering the notions and practices of the postmodernist authors, on the one hand, as it determines the techniques used to serve the former objective. Eventually, based on this research framework, *The French Lieutenant's Woman* (1969) is not dissociated from its era's surrounding and influential events. Quantum Mechanics aspects played a role in shaping the mind of the

British individuals and society that authors such as Fowles cannot be dissociated from. It is proven true that *The French Lieutenants' Woman* (1969) represents the link between the scientific aspects and the literary ones.

3.2.2 Fictional and Non-fictional intertextuality in Arthur and George (2005)

Arthur and George (2005) is considered the novel that emerges to set the records straight. However, its narrative techniques are far more than just a passive definition. Barnes' novel is clearly hard to understand even after deciphering its narrative techniques. This means that *Arthur and George* (2005) remain subject to interpretation from different perspectives which makes it fit our research claim. In order to elucidate the approach tackled by Barnes in constructing a multileveled novel, we need to look at its intertextuality techniques.

Critics like Louisa Hadley determined that readers of Neo-Victorian novels are also encouraged to engage actively with Victorian literature. In addition, she clarifies that the intertextual linkages that neo-Victorian fictions create with Victorian literature are the clearest example of this. Hadley believes that almost every neo-Victorian literature contains explicitly or implicitly connections to Victorian writings, implying that readers should be able to recognize them. Moreover, reviewers of neo-Victorian works sometimes take pleasure in spotting such intertextual allusions, implying that neo-Victorian fictions favor readers who are familiar with all of the Victorian connections (143).

As a novel that falls in the detective genre, Barnes' attempt to re-investigate the case of George Edalji made intertextuality inevitable. However, in his novel, intertextuality occurs in many styles. First of all, in his authors' notes, he mentions that all documents except letters from and to Lekie are authentic. It means that the documents Barnes inserted

in his texts are all real and authentic. Hadley argues that “The incorporation of such factual texts is clearly part of Barnes’s commitment to historical specificity in his neo-Victorian novel.” (145). However, we suggest that the incorporation of those documents implies that the novel is parodic especially that the entire work leads to various interpretations. Supposing that Barnes remained faithful to the authenticity of the documents in order to maintain the realistic side of Edalji's case, then we should ask the question (why did not he determine the ending of his novel?). In *The Postmodern Condition: Inhumanity and Agnosticism in Barnes' Arthur and George* (2005) and *Nothing to Be Frighten of* (2008), Larbi argues “facticity is withdrawn from the narrative in terms of historical evidence and the psycho-narration in terms of fictionalization which to the ambiguity of what and where truth lies in the narrative, and by implication in reality” (36). The historical records then cease to serve as realistic depiction.

The reader always remains questioning and seeking for understanding of the novel which encourages them to generate more interpretation. In an article entitled *The Literature of Exhausted Possibility: The Entanglement of Postmodern Fiction*, Larbi affirms that “the fabulation upon factual elements being implemented into and within a fictional account that leads to a multifold/multi-interpretative comprehension, enabling the readers to make up their own finality through the open-closure endings.” (Larbi 16). The latter is the essence of the postmodern stance against reality representation; therefore, we claim that the insertion of authentic documents and records is parodic. In addition to our aforementioned claims, we suggest that the presence of authentic documentation has two purposes: first, it is a form of fictionalization of real material and second, it serves as a tool to link the Victorians with the contemporary era by bringing the past into the present.

Another form of intertextuality found in the novel of Barnes is pastiche. It is defined as the act of referring to another work of fiction without mentioning it directly. Hadley

argues “In light of neo-Victorian fiction’s commitment to the historical referent of the Victorian era, the concept of pastiche is clearly inadequate for understanding the approach of its authors writing as Victorians.” (159). Barnes inevitably imitates the style, language and the attitude of Sir Arthur Conan Doyle the creator of the famous Sherlock Holmes. This recreation made the novel a potential illustration of hypertext. For Genette, hypertextuality is an entire work of fiction derives in style and meaning from another work of fiction either through elaboration or translation (05). For Sherlock Holmes, *Arthur and George* (2005) is a hypertext while Sherlock Holmes is the *Hypo*.

In the second chapter, we have spoken thoroughly about Barnes’ character Arthur. We have mentioned that Arthur sounds like the reincarnation of Sherlock Holmes which is already a fictional character. This is another form of intertextuality that tends to recreate the Victorians. We can refer to it as metafiction which covers different types of intertextuality. Nikl says that “for common readers not specialized in history it is impossible to tell where Barnes sticks to history and where his writing wanders into fictions.” (37) which Barnes uses in order to provoke multiple interpretations. The imitation of Sherlock Holmes in the novel is a celebration of a fictional character of a given period of time in history. Arthur as a character plays the role of a detective and is proved to use most of Sherlock Holmes methods in investigating the case, which is referred to as the Holmesian method of vision.

The reincarnation of Sherlock Holmes in *Arthur and George* is very misleading and confusing which leads to two different interpretations already. The first one is the reincarnation of Sir Arthur Conan Doyle, the detective fiction writer, in the character Arthur and second is the reincarnation of Doyle’s famous character in Barnes’ character, Arthur. Barnes blends fictional and non-fictional symbols in a way that encourages the reader to generate multiple expounding to the same character. This type of intertextuality

is part of what is referred to as architextuality which is when a work of fiction recreates the styles and genre of another fiction.

In 1901, Sir Arthur Conan Doyle decided to kill Sherlock Holmes in a short story entitled *The Final Problem*. However, after receiving a backlash from British society, Doyle felt the obligation of resurrecting Holmes in 1903. For Barnes, his resurrection of Sherlock Holmes occurs in his character's impersonating Holmes. Should this be referred to as a Quantum Transition, it is important to mention the recreation of Margaret Atwood to Jane Austen's *Pride and Prejudice* as a zombie version. Furthermore, zombies as fictional characters are a result of a laboratory experiment conducted to resurrect the dead in contemporary times fiction. For Barnes, this impersonation is rather aesthetic that is constructed via types of intertextuality. In this case, pastiche and hypertextuality play a major role in the success of this recreation; however, it also reflects the Quantum transition. The former means that characters disappear from a given space and time to appear in another space and time without using time capsules or advanced technologies. In fact, the author shapes this transition artistically using different types of intertextuality.

Barnes shows that death does not exist by resurrecting a character that is pronounced dead by his own creator and again resurrected. To see Holmes displayed through Arthur is to believe Barnes could not escape the influence of Quantum Suggestions about existence within time and space. Robert Lanza and Bob Berman examine whether the soul exists in their book *Beyond Biocentrism: Rethinking Time, Space, Consciousness, and the Illusion of Death*. According to his new scientific hypothesis, we are immortal and exist beyond time. Space and time, according to biocentrism, are not the solid substances we think they are. In a timeless, spaceless world, death does not exist. His new scientific theory contends that death is not the final event we believe it to be.

Their point again is:

that our biocentric conclusions that there is no death, no time, no space, and instead a single living entity, which precludes a stand-apart dead universe abiding separately from life and consciousness, is a science-based reality, but it's also the conclusion that anyone would arrive at on their own if they merely thought things through, or quietly contemplated what was going on inside their minds (Lanza and Berman 175-176).

Barnes, also, artistic craft shows a strong rejection towards reality representation through the life and death of Holmes through multiple fiction works starting from the first reaction in (1903) to his own in (2005). He omits the boundaries between fact and fiction, real and possible, past and present as well as introducing intertextuality as the key element that blends all of the previously mentioned concepts with one aesthetic plot. *Arthur and George* (2005); therefore, is not a mere re-creation to a random past event that requires thorough study, but it also constitutes a full critical account towards historical narratives that is sustained through the use of different categories of intertextuality. Intertextuality in this respect psychological game that carries a mission of encouraging perceivers of fiction to seek alternative interpretations autonomously.

3.3 Explaining the construct of alternative history through Intertextuality

Alternative History is an important element in *The French Lieutenant's Woman* (1969) and *Arthur and George* (2005). It merges characteristics of metafiction and science in fashion that encourages the reader to look beyond the novels' plot. It is essential to reach the level of

criticism that the novels are characterized by. In addition, it marks the thin line between reality and fiction “The alternate history thus filled a lack: it combined the imagined with the real” (Hallekson, 20). Alternate History and Alternative History are one term and the choice to choose one of them does not influence the meaning; therefore, in this research, Alternative and Alternate History are used interchangeably.

Alternative History is a literary phenomenon that emerges to sustain the readers' understanding of the past through the postmodern lenses. Hallekson argues that “Constituting a narrative through conscious or unconscious topological choices is therefore an attempt to make the past explicable to a modern reader through culturally determined narrative choices.” (24). By choices she means the aesthetic possibilities that occur within a plot which provides the reader with a multi-level interpretation to a single past event.

Hallekson believes that historiographers have been debating the function of narrative in history for a considerable period of time which led to the assumption that Language constructs history. She refers to White's significant and contentious work which demonstrates that the historian is implicated in the formation of history and that he can no longer be conceived of as an observer, but rather as a participant. Consequently, Alternative Histories dealing with time travel play with the idea of the historian as participant. (24)

Alternate Histories take advantage of people's desire to learn directly. They are one method of recreating history in which the author smoothly blends real history and fabrication. Alternate Historians employ the same techniques as both authors and historians: they start with a historical foundation, which is factual in our world and derived from testimonies, letters, and other historical documents, as well as the historical ramifications of the event (war, peace, an important treaty, lands exchanged, and so on), and then add fictional characters and events. The

contrast between the event's actuality and the alternate past produces tension, which keeps the reader engaged. Therefore, The author narrates the story in narrative style, employing narrative methods that are common in both fiction and history (Hallekson 31).

Alternative History is a postmodern craft because the Historiographic Metafiction practiced by the postmodernist authors aims at reframing the cultural discourse and providing alternatives to them. In his book *Historiographic Metafiction and Narratology Meet: Towards an Applied Cultural Narratology*, Nunning argues that the narratological typology is needed in order to make sense of narrative devices used to blur the difference between fact and fiction in the postmodern Historiographic Metafiction. Therefore, Nunning developed the following set of parameters:

- a. The incorporation of facts into fiction, and the relations between the different directions of reference (intratextual reference, self-reference, intertextual reference, textualized extratextual reference).
- b. The various levels of narrative communication (i.e., the diegetic level of the story, the extradiegetic level of narrative transmission, hypo- or metatextual levels, the paratextual level) on which history is thematized and structurally incorporated.
- c. The narratological categories describing the time structure, the various narrative modes, and the structure of narrative transmission that different kinds of historical fiction typically display.
- d. The relationship(s) between the fictive historical worlds projected in historical novels and the “official” historical record that historiography has established.
- e. The different kinds of available historical fiction, defined on the basis of the question of whether and to what degree the fictional illusion is maintained and

fostered or undermined and destroyed, and on the basis of the various functions that different variants of historical fiction typically fulfil (Nunning 361).

According to Nunning, traditional and contemporary postmodernist forms of the historical novel can be classified under a restricted number of typological rubrics using the five model parameters mentioned above. The categories of contemporary forms of the historical novels are: "documentary historical novels," "realist historical novels," "revisionist historical novels," "metahistorical novels," and implicit and explicit types of "historiographic metafiction." (361)

Nunning, therefore, offers a shortcut towards explaining the incorporation of Alternative History in the Historiographic Metafictional novel through the employment of different types of intertextuality. It is crucial to give further analysis of each parameter and attempt to reflect on the narrative structure of both Fowles' *The French Lieutenant's Woman* (1969) and Barnes' *Arthur and George* (2005).

The first parameter, Nunning suggests, it establishes the relationship between different references be them directed to the text itself i.e. self-referentiality or outside the text in a form of quotations and epigraphs. Involving this parameter in the novels in question projects two types of Alternative Histories: the first one is an alternative version of the past event that represents a different interpretation such as in the case of Barnes' novel. The latter incorporates letters, documents and records in the novel alongside with fictionalizing the real past event. The second is the alternative choices made by characters and the different versions of their lives that they choose to experience such as in Fowles' novel. The latter is self-referential.

In addition, the second parameter presented by Nunning provides insight on both novels' narrative structure. It explains the incorporation of history through the hypo-metatextual and

the paratextual level of narrative communication. The metatextuality aspect represents the narrative structure of *The French Lieutenant's Woman* (1969). The latter treats the text as a subject for criticism which means that the text performs as a commentary on itself. Nunning denotes that Historiographic Metafiction encompasses these five parameters in order to project the postmodern view towards historical fiction.

The study that is being carried here is the manner in which forms of intertextuality contribute to the formation of Alternative History with regards to its shape in both literature and science. Therefore, physicists regard Alternative History as a set of possibilities that generate to replace the single interpretation of the universe. The postmodernists share similar visions which is that historical narratives are not but a possibility that explains the past events and does not determine their authenticity and reality.

Intertextuality; therefore, entangles different realms through quoting other fictional and non-fictional works written in the past. It keeps generating alternative versions. In the case of Fowles' novel, intertextuality is vibrant. It clearly shows reference to other works involving history inside another history. It fictionalized facts by mixing real historical records with fictional depiction. In Barnes' novel, the author rather uses hypertextuality to recreate a fictional character inside another fictional work while also fictionalizing real historical documents such as records, letters and newspaper articles. Intertextuality then plays a major role in webbing Alternative Histories within both novels.

In essence, Alternative History's function in the Historiographic Metafiction is to shatter the conventional plot structure, criticize historical narrative and replace it with alternative versions. This literary element occurs in *The French Lieutenant's Woman* (1969) and *Arthur and George* (2005) with the help of types of intertextuality such as metatextuality, hypertextuality, and paratextuality. It is manifested in the employment of quotes, epigraphs,

and allusion. Alternative History can be both a literary phenomenon and a scientific one. Because in both fields, it represents the process of generating alternative versions and interpretation to a single event under the belief that objective reality does not exist.

3.3.1 The Paratextual Incorporation of Alternative History in Fowles' Novel.

The French Lieutenant's Woman (1969) displayed a number of paratextual references that occur in a form of epigraphs and quotes which are as important as the text. They surround the text in order to convey an important message about the novels' structure. Paratextuality involves reality with fiction which contribute to the creation of Alternative Histories. It provides the facts, fictionalizes it and then comments on it. Paratextuality entangled different realms, the real ones and the fictional, making the novel metafictional. This entanglement refers to the multiverse theory developed by Everett about the overlapping of universes. Therefore, it is vital to study the shaping of Alternative History in Fowles' novel through these paratextual elements.

There is a complex relationship between the real and the fictional in Fowles' novel. Genette presents key classification to intertextuality to help understand this complex relationship. According to Genette, involving epigraphs in the novel is referred to as *peritext* which is the use of titles, notes and epigraphs. "In Victorian tradition, each chapter of the novel

has at least one epigraph, taken mainly from Victorian literature. Many of them are from works of Thomas Hardy, Alfred Lord Tennyson, A. H. Clough, Matthew Arnold, Charles Darwin, George Eliot, William Makepeace Thackeray, Jane Austen and some others.” (Didziulyte 16). In Fowles novel, epigraphs do not belong to the time of writing his novel, they rather belong to the past which is one way of generating an Alternative History by recontextualizing other works.

According to Quantum Mechanics, the recontextualization of these fictional and non-fictional works entangles different universes and brings them into the present time whereby the author writes his fictional work and also it involves the time of the reader. Because, while reading, the narrator in the story performs two roles. The first one is that he brings to the attention of the reader that the work is metatextual i.e. a commentary on the work of fiction. The second role is that he persuades the reader that he is real and not fictional.

Retrospectively, the narrator does not consider himself a fictional character because he is the one commenting on the characters’ lives and choices. At the same time, the reader is aware that the narrator is not real but fictional which brings us to the realization that the fictional work tries to blur the boundaries between the real world and the fictional world. Consequently, Fowles’ novel can be considered as a novel that suggests multiple universes to the reader i.e. the universe of the narrator, the universe of the characters and the universe of the readers who is involved as a second observer of events. The narrator; therefore, is a contributor in the creation of Alternative Histories, for instance, in chapter 55, he say:

So I continue to stare at Charles and see no reason this time for fixing the fight upon which he is about to engage. That leaves me with two alternatives. I let the fight proceed and take no more than a recording part of it; or I take both sides in it. . . . I think I see a solution; that is, I see the dilemma is false. The only way I can take no

part in the fight is to show two versions of it. That leaves me with only one problem: I cannot give both versions at once, yet whichever is the second will seem, so strong is the tyranny of the last chapter, the final, the “real” version. I take my purse from the pocket of my frock coat, I extract a florin, I rest it on my right thumbnail, I flick it, spinning, two feet into the air and catch it in my left hand.

So be it (Fowles 406)

In addition, when it comes to the characters’ choices, Fowles chooses to start each chapter where their life takes a different detour with an epigraph. Which means that epigraphs from the past describe or determine the choice of Sarah Woodruff and Charles Smithson. For example, when Charles departs to look for Sarah in chapter 58, Fowles starts with the poem of Hardy:

I sought and sought. But O her soul

Has not since thrown

Upon my own

One beam! Yes, she is gone, is gone.

HARDY, “At a Seaside Town in 1869”

(Fowles 425)

The reader realizes the theme and the plan of chapter 58 from this poem without even engaging in reading it yet. Hardy’s poem was published in 1869, a century before the publishing of *The French Lieutenant’s Woman* in 1969. However, although the poem’s date coincides with the events of the story, it is still not part of the story which makes this recontextualization of the poem a huge part in creating an Alternative History. This shows how an artistic work can serve as an interpretation of another fictional work.

Another vivid example of paratextuality occurs in the sixth chapter where the reverend told Mrs. Poultney about Sarah's misbehaviour with the Talbots family. This chapter starts with another epigraph by Fowles' choice that represents the personality of Sarah "Ah, Maud, you milk-white fawn, you are all unmeet for a wife. 'TENNYSON, Maud (1855)'" (Fowles 31). Giving the fact that the poem is published in 1855 prior to the events of the story, makes another period of time overlap with both the events of the story and the present time. This overlap shows how Fowles' uses a poem to explain a personality pertaining to his fictional character with another work of art that was published years prior to his work.

Sarah Woodruff, also, contributes to the creation of an Alternative History using elements of intertextuality. In an attempt to fictionalize her own story, she took parts of her story that are real and factual and recontextualized them in order to create an alternative. This intertextual choice is referred to as allusion. She makes allusions to the story that is invented about her and reframed it to make it more real than it really is.

Readers of the contemporary era seek alternatives to a single historical event; therefore, Fowles' novel presents a rich ground whereby readers can find what they are looking for. In the story of Charles and Sarah, there are many possibilities that Singles refer to as the "What ifs" (01). In his book Alternate History (2012), Kathleen Singles explains the reader's desire for alternative interpretations, she say:

Such works have become veritable pop-cultural phenomena, along with countless other literary explorations of the question 'what if?'. Nowadays, readers can even search on websites like www.uchronia.net² for an alternate history of their choice – not only by author, language or date of publication, but also by 'divergence', or the historical period and/or even chosen as the focus of the alternate history (01).

Singler argues that the lengthy, preparatory task of defining history in alternate history as the standardized narrative of the real past has consequences for all historical fiction. Which means that the homogenized narrative of the real past is more of a dynamic and a flexible story than a hard physical series of events, which is the physical equivalent to the collective memory. She explains that contemporary historical fiction reflects and influences the collective version of history generated by a given cultural circle at a certain moment in time and that maybe history will never be fully understood. However, she believes that thinking about history in this way gives us the required flexibility when engaging with historical fiction from many times and civilizations. It's also a way to compensate for clear tendencies in historical fiction without making unsubstantiated claims about the nature of events.

Therefore, when studying “What if” from the lenses of Fowles’ novel. We observe that the narrator’s points out to the choices made by Sarah and Charles in chapter 60 and 61 that we analyzed earlier. That section is depicted as if the narrator is constantly asking “What if?”. For instance, what if Charles never wanted to marry Sarah? What if Sarah never left Lyme? What if Charles knew about his daughter?. Based on these questions, we observe different scenarios to the end of the novel.

The different scenarios that characters choose for their lives occurs in as a self-referential allusion. This means that Sarah and Charles perform another type of intertextuality which is referring back to the starting point which is the beginning of the end. In this case, we have, for instance, Charles’ ending when he takes the train to go to Exeter to meet Sarah. He depicts himself meeting Sarah and proposing to her while a while after, the reader realizes that Charles is having a daydream.

Alternative Histories manifest in *The French Lieutenant’s Woman* (1969) thanks to the

arrangement of the different types of intertextuality. The latter prevails in the novel with its myriad sub-divisions. We observe the presence of metatextuality which is the commentary of the narrator on the events of the story and the choices of characters. In addition to paratextuality that shows how epigraphs can contribute to the creation of multiple interpretations conducted by other works of fiction borrowed from the past. Furthermore, there is a solid link between Alternative Histories and the multiverses pertaining to Quantum Mechanics in terms of generating realms of possibilities. *The French Lieutenant's Woman* (1969) therefore can be read from different lenses and interpreted based on the readers' personal beliefs and imagination. Fowles' novel, by this act, proves to be an art that focuses on itself and pays less attention to the historical events' depiction. It is the message of the postmodernist authors who create the Historiographic Metafiction.

3.3.2 Barnes' Allusion to the Past through Intertextual Accounts

Arthur and George (2005) puts forward illustrations about the connection between Alternative Histories. It represents the postmodern beliefs and styles which makes it highly metafictional. It involves history and representation in a new fashion that is different from the historical narratives. The metafictional aspect of the novel is endorsed by the presence of three types of transtextuality as being explained by Genette in his book *Palimpsests* (1982). First, it encompasses hypertextuality which is the relationship between a work of fiction and another either through imitation or elaboration on the work itself. Second, it involves paratextuality that is defined as the presence of surrounding texts such as letters, documents and epigraphs, and the third type is intertextuality with its general meaning which is defined as the presence of quotes and allusions. In order to explore these forms of intertextuality within the novel, it is vital to scrutinize the function of Alternative Histories and what they require so as to be visible and functional. The novel offers two accounts of Alternative Histories, one that tackles the past

event and attempts to re-investigate the case of Edalji and the other one which entangles a fictional dimension of the novel with reality to fulfill that re-investigation. In addition, the novel has an ⁵endogenous and exogenous⁶ reference to Alternative Histories whereby both involve hypertextuality and paratextuality.

The endogenous reference in this respect revolves around the intertextual relationship between the text and the past event that is outside the novel settings. It refers back to the past where the Edalji's case took place encompassing all the surrounding events. However, the exogenous reference revolves around what is within the text. It brings attention to the construct of the plot inside the novel and the story dimensions as related to the formation of an Alternative History.

Furthermore, the exogenous reference displays the implicitly shared aspect between the primary event of the past and the current fictional investigation created by Barnes. That is to say that the entanglement of Sherlock Holmes with Barnes' fictional work is the means to access and evaluate that past. Genette; therefore, explains that implicit involvement of two fictional works as imitation (07). According to Genette, hypertextuality comes up with transformation of text A into text B such as the case of the Odyssey and Ulysses where Ulysses emerged as a transformation of the Odyssey; the latter indicates that text B would not exist without text A. Otherwise, it emerges as an imitation which is a form of derivation of text B (hypertext) from text A (hypotext). Furthermore, Genette adds that in the case of imitation, the text does not explicitly represent a transformation of the original text but rather exists thanks to it and becomes a concrete inspiration of it.

Initially, it is crucial to study *Arthur and George* (2005) connection to Sherlock Holmes

⁵ refers to events that happen within the novel as a fictional construct.

⁶ refers to a link between the novel and external events such as the event of George Edalji's conviction in 1809.

employing the necessary terms as a road map. In this context, hypertextuality suggests that Arthur and George (2005) is an imitation of Sherlock Holmes; therefore, it is vital to label Arthur and George (2005) as a hypertext of Sherlock Holmes (the hypotext). This terminology helps further understand the function of both. For instance, the hypotext always comes first in time of production while the hypertext emerges years later. The reason why it is argued that Barnes' work is an imitation of Sherlock Holmes is because the protagonist of his novel appears more as a detective rather than a detective fiction writer besides using Holmes style and language.

Predominantly, the hypertextuality aspect of the novel lies in the fact that Barnes vividly projects the image of Sherlock Holmes the fictional detective protagonist in the personality and conduct of his own protagonist Arthur. Alexey et al argue that "It is weirdly coincides in the context of the novel with the process of creating Sherlock Holmes" , because Barnes' novel is a contemporary work of fiction that is set in the past while Sherlock Holmes is a character created by Sir Arthur Conan Doyle, and "the fictional narrative impacted his life and became blended with the reality, therefore it can be named metafiction., which is typical for postmodernism" (711) three different histories overlap in Barnes' novel. This overlap represents, first, the creation of an alternative history and second the superposition⁷ of these histories in space and time.

We suggest that hypertextuality, in Barnes' novel, blurs the boundaries between fiction and reality by embodying Sherlock Holmes in Arthurs' personality. George Edalji's case is recreated in the novel with a parodic tone. Barnes attempts to convey that historical events are not as important as the art that represents them; therefore, he suggests the focus on the aesthetics

⁷ superposition is a state of presence of a single event in multiple spaces at the same time. It is suggested by Hugh Everett following the Quantum Mechanics experiments.

of the novel rather than the events themselves.

Barnes shows us that the history itself is just people who does not change much, so the history is always the same, and it does not matter much what epoch is now, and therefore history can be used for building narratives about universal values not changing through the history (psychology, for example) (Alexey et att 771)

The hypertextual relationship between Barnes' novel and Sherlock Holmes is highlighted in the sense that Barnes tries to show the reader that the British society back then did not consider Holmes a fictional character. Barnes Parodies this in the novel showing how people sent mails to the fictional address depicted by Sir Arthur Conan Doyle in Holmes detective series of stories, he say:

Ever since Sherlock Holmes solved his first case, requests and demands have been coming in from all over the world. If persons or goods disappear in mysterious circumstances, if the police are more than usually baffled, if justice miscarries, then it appears that mankind's instinct is to appeal to Holmes and his creator. Letters addressed to 221B Baker Street are now automatically returned by the Post Office stamped ADDRESSEE UNKNOWN; those sent to Holmes c/o Sir Arthur are similarly dealt with (Barnes 257).

In the case of *Arthur and George* (2005), it is crucial to state that Barnes imitates Sherlock

Holmes methods, style and language in order to create *Arthur and George* (2005). The hypertextual aspect about the novel shows the story's protagonist, Arthur, as an embodiment and incarnation of Holmes. This incarnation is a linkage between the past event and its present retelling. Barnes tackled the Holmsian method to resurrect, reinvestigate and redefine history alternatively and according to the postmodern standards. As previously stated, Barnes' work is considered by all evidence presented in this research as a parodic work which Genette confirms that parody is what hypertextuality causes.

The word parody is currently the site of a rather onerous confusion, because it is called upon to designate at times playful distortion, at times the burlesque transposition of a text, and on other occasions the satirical imitation of a style. The main reason for this confusion is obviously the functional convergence of the three formulas, each of which produces a comic effect, generally at the expense of the text or style being “parodied.” (Genette 24)

Genette attempts to explain the function of parody and provides it a fair definition not to be confused with extreme satire. For instance, he confirms that “parody does not actually subject the hypotext to a degrading stylistic treatment but only takes it as a model or template for the construction of a new text which, once produced, is no longer concerned with the model.” (27). In this case, we view *Arthur and George* (2005) as a hypertextual parody motivated by imitation and not by transformation. For further illustration, the classification Genette shows the functional degree of parody.

<i>relation</i>	<i>function</i>	non-satirical	satirical
transformation		PARODY	TRAVESTY
imitation		PASTICHE	CARICATURE

Figure 7: Gerard Genette's classification of hypertextual parody. Palimpsests: Literature in the second degree (1982)

Arthur and George (2005) identifies with non-satirical imitation that eventually results in pastiche. Moreover, the imitation of Barnes to Sherlock Holmes is tackled for the sake of re-projecting the case of George Edalji; however, additional changes are applied to the story which are the multiple endings. This implies that the Barnes contemporary work employs the styles, language and method of a work of fiction written in another artistic era for the purpose of retelling the story of George Edalji leaving room for multiple interpretations. Consequently, hypertextuality does not only help Barnes imitate another work of fiction to represent reality but it also generates Alternative Histories.

Hypertextuality; therefore, cannot be an endogenous reference because it deals only with the relationship between a text and another text that is not directly quoted i.e. by imitation not by quotation. However, it supports the realm inside the novel to generate Alternative Histories which we referred to earlier as endogenous reference. George's innocence is considered as an Alternative History to his persecution before meeting Sir Arthur Conan Doyle. Pronouncing George's innocence is displayed as being a result of a thorough re-investigation performed by Doyle who in his turn would not have succeeded if Sherlock Holmes had not existed.

Furthermore, Barnes fused letters pertaining to George Edalji's Case in his novel. Those letters are taken from the real Edalji's case file. In the beginning of the novel, Barnes writes a note about the authenticity of the documents and the letters inserted in the novel except the letters between Lekie and Arthur. The latter are fictional letters written by Barnes as part of the artistic touch of the novel. However, the letters and the anonymous threat letters sent to the inhabitants of Great Wyrley are definitely authentic:

Apart from Jean's letter to Arthur, all letters quoted, whether signed or anonymous, are authentic; as are quotations from newspapers, government reports, proceedings in Parliament, and the writings of Sir Arthur Conan Doyle. I should like to thank: Sgt. Alan Walker of the Staffordshire Constabulary; the City Archives of Birmingham Central Library; the Staffordshire County Property Service; the Revd Paul Oakley; Daniel Stashower; Douglas Johnson; Geoffrey Robertson; and Sumaya Partner (Barnes 445)

This note demonstrates how paratextuality influences the composition of Barnes' work. Because the letters and documents are set in a fictional setting, we believe that this paratextual practice is another method of providing Alternative Histories. Retrospectively, we argue that Barnes does not attempt to authenticate his work of fiction but rather fictionalize real historical records as part of his own parody towards the real event. Our argument is based on the evidence that Barnes does not care about the historical truth other than his persistence on referring to the artistic craft itself otherwise he would depict George's life authentically and fairly without the need to shadowban details about his life as previously explained.

With regards to alluding to historical facts, intertextuality, in its broadest sense, also helps

to the construction of Alternative Histories. Barnes' allusion is related to the past event, settings, addresses, names of people, names of places, and an actual reference to Edalji's case. Furthermore, allusion touches upon literary references such as Sherlock Holmes' death and Conan Doyle's resurrection, which is being doubly fictionalized. Although *The Death of Sherlock* is a work of fiction, Barnes' account of the occurrence makes intertextuality the cornerstone of his metafictional technique.

Holistically, we observe that George's case itself involved fictional elements such as the imitation of Doyle (the real) to Sherlock Holmes. When Barnes released his novel, his fictional product became the cradle of both real and fictional elements. Scientifically, when looking at what Quantum Mechanics suggests, we observe that characters in Barnes' novel are in superposition. It is to have a character gain an existence in the past and the present in the same time within the same story; however, sometimes it appears in the story in with the personality of Arthur (the character) and other times as an aesthetic form that involves the Holmsian way of investigating complicated crimes. Different times means different spaces because space and time are related according to science. Referring to Everett's multiverses, the superposition of Barnes' characters and story players belong to different histories. Barnes' novel is already a Neo-Victorian one that involves different histories from the past, adding to that the metafictional aspect about the novel makes the resemblance of his fiction style to what Quantum Mechanics suggest possible.

3.4 The Shape of Time in the Intertextual Fiction

Alternative Histories have proven to be an effective direct outcome of intertextuality; as

a result, it's critical to show the additional impacts that both Alternative Histories and intertextuality have on the novel's chronology and linearity. When it comes to time and linearity in literature, postmodernist disobedience overrules through the employment of a variety of literary approaches. In the postmodern novel, intertextuality is one literary technique that purports to achieve these aims and undermine the idea of time. Furthermore, researching time and linearity in postmodern Historiographic Metafiction necessitates a detailed examination of the intertextuality-time structure relationship.

The nonlinearity of the plot is a characteristic of postmodern metafiction. It emerges in a form of flashbacks and flashforwards, shifting between the past and present and even shifting from a story to another which also influences its narrative time. In an article entitled *Reflection of Time in Postmodern Literature*, Fedosova argues that a defiance of laws and conventions, a mode of expenditure, playfulness, amusement, and unrestricted leisure are all characteristics of the postmodern paradigm. She adds that the key factors in postmodernism include activation of intercultural relations, virtual reality, and disregard for conventions and canons, as opposed to the modernist style's goal of economy and time planning. She views time as a cultural term to a personal category that is reflected in postmodernist creativity as well as the text as a creative product (78).

The creativity of the postmodern text lies in the attempt to distort traditional plot structure including the disruption of time linearity. Fedosova affirms that among the principles of the postmodern writers are:

Rejection of strict rules of a plot construction; the ironic attitude to reality; a discourse fragmentariness; collage; montage; hybridity of genres; paradoxicality; playing with the text, with time, and with the reader; intertextuality; citation; pluralism of styles; a multilevel text organization; orientation at the plurality of text

interpretation; a principle of reader's co-authorship, etc. The narrative conventions are often ignored. (Fedosova, 79)

The distortion of temporality in the postmodern text is sustained by intertextuality as one of the major narrative techniques. This study is steered towards analyzing the myriad ways in which intertextuality contributes to the temporal distortion of the postmodern text.

The discussion about narrative time cannot be dissociated from the aspect of reality. Postmodern authors believe that the interpretation of events that represent reality differ from a reader to another; therefore, the perception of time must carry a similar trait. Fedosova provides an illustration on the perception of the postmodernists of time by stating that it is subjectively produced for each individual differently under the impact of many circumstances such as their view of the world and age. She adds that it is also psychological, because it is also influenced by the individuals' personal consciousness, perception, and feelings. She believes that there is a distortion of time perception, a sensation of loss in time which might seem, for them, either slow or quick. The latter is accompanied by unreality of the experienced event such as in the case of the brain injury, awareness frustration, or depersonalization (80).

The narrative time is complex since its function is to tell the story from different points in time which contributes to the shift in space as well. The shift is either analeptic or preleptic that represents "retrospective or prospective" events throughout the narration (Fedosova, 80). The distortion of temporality has many consequences which are embodied in the multilevel narration, multiple endings and different beginnings. The reader, therefore, is able to decipher the story and events from any point in the novel without having to look for the beginning and the ending.

The postmodern writer finds freedom in manipulating the sequence of events. They tend

to move events forward and backward or even make them disappear and switch to another point of narrative in the plot timeline. For them, it is not necessarily to follow the chronological order and linearity because they believe that narrative time is different from the physical one that humans experience in real life. Narrative time, for the postmodern writers, is flexible and perceived based on the interpretation of the reader. This structure is a true example of freedom quest when it comes to constructing a plot that fits the understanding, circumstances and the perception of each individual reader aside.

The postmodern text's manipulation of temporal sequences allows for numerous interpretations of events. Furthermore, interpretation is strongly related to the event's time frame since the characters in a story perceive time differently and depending on their consciousness and experience. To illustrate, if character 1 encounters an event and experiences it within their time frame, they may view time differently than if character 1 passes by character 2 and observe them enjoying the same experience.

Relatedly, Quantum Mechanics explains the shift in time as the change that occurs on the observed object because of the observer. Different events that happen in space and time are reported successively through history due to the observer's action. If a single event is observed by different observers of different consciousness and experiences, various interpretations occur in the process as well. In this case, we obtain the time frame of the observation process, the time frame of the events itself and the time frame of the person perceiving or reading about the event.

The multiverse theory suggests that each universe has its own current events; consequently, possesses its own time-space. We argue that based on the aforementioned analysis, each universe is a history of itself, in science, those histories embrace the present time frame as their only valid reality. As for the past, it is perceived as narrative; therefore, it can be

moved forward and backward to be told from another point in the timeline. For the postmodernists, a shared assumption occurs in their conducts which is the emphasis on the currency and present time.

In the fiction writing process, observation of reality is rather an intertextual observation whereby other texts written in the past about certain events intertwine and entangle with present narration. There are perspicuous outcomes to this performance which is the overlapping of time and space in the postmodern text creating, by that, a Historiographic Metafiction.

As far as intertextuality is concerned, there are two major intertextual outcomes that stem from the intertextual observation: the first one is the entanglement of the past with the present back and forth because of the employment of paratextuality with its different subtypes. The second one is the recreation of the past itself through hypertextuality. Therefore, we shall analyze these two results thoroughly together with providing examples on the structure of each.

Furthermore, when creating a story, the postmodern writer makes use of historical allusions. These allusions are frequently seen in writing form and are either quoted or alluded to. If they are mentioned, hypertextuality manifests itself in many forms such as imitation and transformation. When a text imitates another work from the past, temporality is distorted especially when the allusion occurs inside the text. Hypertextuality enables writers to recount the story of a past event from a contemporary perspective by referencing another text written in the past without addressing it explicitly. The latter indicates that the historical event takes place in the past, while the narrating and writing process takes place in the present. It is not only recounted from the present, but it is also affected by the writers' own time.

Furthermore, analeptic writing refers to the postmodern writer recounting a narrative from his current position in time. This entails traveling back in time to resurrect the past. Furthermore, the text tense is constructed in such a way that it appears as if the narration is

taking place in real time, as evidenced by the usage of the present tense. This, however, is not impervious to change. Because postmodern literature is non-chronological, some historical events would be proleptic, that is, they would be described before they occur. During narration, the storyline is created as though the reader is unfamiliar with the historical event and is encountering it for the first time. As a result, whether recounting the event retrospectively or prospectively, the writer plays with the tenses.

In this regard, the second outcome of the intertextual observation is the entanglement of the past with present time via paratextuality. The inclusion of an epigraph by the writer at the beginning of each novel chapter produces a juxtaposition of past and present time in one point in the timeline, as though the events cited from those sources occur concurrently with the events of the novel that quotes them. The latter leads to two further outcomes: the reader's perception of those epigraphs as timeless interpretations of the novel, and the distortion of the novel's chronology.

In a research paper entitled *Narrative Poetics and Postmodern Transgression: Theorizing the Collapse of Time, Voice, and Frame* (2000), Brian Richardson classifies six temporal distortion strategies that explains the manner in which the aforementioned technique are put into play, namely:

Circular Temporality which is the most well-known form. The latter explains how instead of ending, it rather returns to its own beginning and therefore continues indefinitely. Its circular temporality mimics but eventually changes the linear chronology of ordinary experience; it always returns to and leaves from its place of beginning, which also serves as its end (Richardson 25). In this type of fiction, beginnings and endings are not clearly defined and conventionally ordered.

Contradictory Temporality: according to Richardson, it is the self-contradictory story,

in which conflicting versions of the story are introduced. He affirms that it is a major form of several of the most severe postmodern narratives. He believes that such conflicts are not feasible in actual life, for instance, a man may have died in 1956 or in 1967, but he cannot have died in both. There is no single, clear tale to be extracted from the discourse in such works, but rather two or more conflicting versions that significantly detrimentally affect the entire concept of story inasmuch as it is regarded as a singular, self-consistent sequence of events deduced from the speech (25). This type of fiction best describes Metafictional works that encompass a time frame which deconstruct the conventionality of the plot building.

Antinomic Temporality: Richardson explains this strategy as the numerous stories that take place in the past. He declares that most fit well into the conventional temporal notions that underpin nearly all contemporary narrative theory. Other, more complexly retroverted stories, on the other hand, they portray more conceptually obstinate circumstances. This strategy shows how fiction can contain anachronisms. According to Richardson, they should be referred to as prolepses or analepses. The narrator presents the narrative retrospectively which means in the past tense because the audience's understanding of the story is prospective; the interested reader wants to know what has already happened (26).

Differential Temporality: with regards to this type, Richardson denotes that as one timeline is overlaid on another, broader one, the character ages at a varying speeds than the others around them . He claims that the narrator's predicament prompts several amusing descriptions in which metaphorical comments about time take on literal meaning (26-27). Metaphorical time emerges in metafictional work whereby characters perceive time differently from one another.

Conflated Temporality: Richardson describes the conflated fiction as a uniquely

contemporary structure in which seemingly separate temporal spaces struggle to remain separate and slip or entangle into one another. That is, when the storyline elements collide, so do their separate timelines. Accounts of one sequence of events collapse into another sequence of events, ostensibly taking place at a separate timeframe, with no framing device to highlight the relationships between the diverse sets of events (27). For instance, characters from a different time zone interfere in the timeframe of other characters such as the entanglement of characters from Victorian fiction with other characters from contemporary fiction.

Dual or Multiple Temporality: within this type, the start and the end time of the storyline is declared to be the same; however, the events in between take different durations. Richardson argues that different plotlines, despite beginning and ending at the same time, require varying amounts of days to unravel (28).

The study of temporality is broad; however, the most prominent types of fictional temporalities that this research delves into are the aforementioned ones. Therefore, our interest is to lay Barnes' Arthur and George (2005) and Fowles' *The French Lieutenants' Woman* (1969) open and attempt to mirror the contribution of intertextuality in deconstructing their temporalities.

3.4.1 The French Lieutenants' Woman's Deconstructed Temporality

The French Lieutenant's Woman (1969) is a complex narrative that opens as a simple Victorian story and then expands into a more innovative and intertwined storyline. In this work, the past and present are either melded together, ruptured by the inclusion of additional stories, or recounted from other points in time and space. The current section is a space whereby different time split points are presented and explained according to techniques of intertextuality

and temporality strategies.

Initially, the narrator of the novel in question is in control of the narratives, despite the fact that he does not appear in the first few chapters. Until temporal distortion interferes with the narrative, the reader understands the flow of the plot chronology normally. First, the novel's intertextuality approaches, such as the epigraphs at the beginning of each chapter, demonstrate that the author drew on other works of fiction from the past to move the past closer to the current time frame. This method makes the novel's temporality inconsistent. The contradictory temporality reflects Fowles' paradoxical fiction.

The narrator appears to have complete control over the narrative and the ability to modify time. He determines when particular storylines, such as Sarah and Charles' and Earnestina and Charles', begin and end. Furthermore, we contend that the narrator's participation in the story rendering of the narration is both analeptic and proleptic. This indicates that the narrator believes himself to be in the contemporary age, i.e. in his and the reader's present moment, while narrating events from the past using epigraphs rather than stating what happened. For example, the epigraph on the first chapters' header describes Sarah Woodruff although it is a poem written in 1869, a hundred years prior to the publication of Fowles' novel:

I sought and sought. But O her soul

Has not since thrown

Upon my own

One beam! Yes, she is gone, is gone.

HARDY, "At a Seaside Town in 1869"

(Fowles 425)

Propeltic narration, on the other hand, demonstrates how the narrator already reveals much of Sarah Woodruff's fate before the reader engages in the plot in depth by pursuing a conventional chronology to discover more about her. Earnestina is also exploited by the narrator to realize the prolepsis narration since she presents Sarah to Charles as "Tragedy" rather than mentioning her name first and then recounting her tragic history. This proleptic remark already places the characters in an unstable temporal sequence, which is too early to be revealed and resembles a shortcut towards the ending.

This sort of paratextuality, i.e. epigraph, results in antimonic temporality, which occurs when no story is told inside a conventional time frame. In doing so, the narrator prioritizes the characters' present above their history and future. because, we say, the postmodernists' definite time philosophy is built on cherishing the present that is currently observed and experienced over the past that no longer exists and the future that is not yet here. The reader perceives time differently in fiction; it is the time of other people who lived in the past yet are connected to us via their narratives. This implies history can be read from any point in the timeline.

In a book entitled *About Time: Narrative, Fiction and the Philosophy of time* (2007), Mark Currie argues that:

Narrative is generally retrospective in the sense that the teller is looking back on events and relating them in the past tense, but a reader or listener experiences these events for the first time, as quasi-present. Even in a second reading of a novel, it can be argued, the reader decodes the past tense as a kind of present, since it is an aspect of readerly competence to understand what is not yet known (Currie 06).

Therefore, Prolepsis, according to Currie, is a point in a story where the chronological order of events is disrupted and the narrator relates future events out of turn. He argues that the story travels into its own future to disclose later events before returning to the story's present to continue the sequence (Currie 29). With regards to Sarah Woodruff, the narrator discloses the tragedy of Sarah in the first epigraph and the statement of Earnestina for the reader to learn more details about her history in the later chapters. Consequently, it is referred to as prolepsis because the story of Sarah is told from the point in time of both the narrator and the reader. Currie argues that "it is possible to identify three time loci which structure the communication: the time locus of the narrated, the time locus of the narrator, and the time locus of the reader (31).

Currie, therefore, presents three types of prolepsis:

Narratological prolepsis, which is a type of anticipation that occurs inside the narrative's temporal locus. It is the foreshadowing or flash-forwarding of future events within the realm of narrated events. Such as the flashforwarding of Sarah's tragic history. It is rather a prolepsis that happens inside the novel.

Structural prolepsis, which is a type of anticipation that occurs between the narrative's time locus and the narrator's time locus. It is, among other things, the relationship between narrated time and narration time that is inherent in classical narration's preterite tense. This can refer to the relationship between the narrator of the French Lieutenant's Woman and the events inside the novel, because, the narrator in this sense, dissociates himself from the story temporality.

Rhetorical prolepsis, which is a type of anticipation that occurs between the narrator's time locus and the reader's time locus (Currie 31). This one refers to the communication

between the narrator or The French Lieutenant's Woman and the reader. In the novel, the narrator interacts with the reader as if he associates himself with the reader's reality and time. In this case, the narrator has a timeless presence and adapts the time of his reader.

Furthermore, while reading the novel, time becomes a combination of slow and fast time. It is noticeable that temporality is not only antinomic but it can also be differential. In a research entitled Spatio-Temporal Dislocation in *The French Lieutenant's Woman* by John Fowles, Mohammad Abdullah Matarnah argues that the discourse's time is autonomous; it can travel ahead and backward, shrinking and expanding. He adds that the story might take a day, a year, or a lifetime, therefore it has its own time. Matarnah believes that these traits allude to time's elasticity and flexibility, in that it extends, slows, stops still, or travels quickly. The narrative moves through a space in fiction time, coming and going, shifting from the past to the future and back again (03). Matarnah made the difference between the narrative time and the story time that Richardson prefers to label the narratological and structural prolepsis.

In *The French Lieutenant's Woman* (1969), the conversation between characters marks a time shift. For instance, the conversation between Ernestina and Charles in the first chapter refers to the present time; however, they stand in a point of time whereby Sarah Woodruff experiences the end of her history with Varguennes. Additionally, the epigraph on the first page of the novel supports this claim because it describes Sarah's melancholy. Also, Sarah tends to create a narrative by dislocating her own space of the spaces of other narrative players. She chooses to marry shame and be known as the French Lieutenant's whore for she prefers to occupy a new different spot in time and space. Sarah is the embodiment of a modern woman inside the Victorian narratives; therefore, her experience of time iThe novel's temporality is likewise conflated. The Victorian time and the novel's time intersect, resulting in existential questions. The rejection of the postmodernist of the past as a significant component in people's lives results in the construction of a fiction that fuses the past and present in order to emphasize

the significance of the current moment as a field of action and responsibility. In her thesis entitled *Tick-Tock: Dislocation of Time in John Fowles's the French Lieutenant's Woman*, Kelly Miller (2015) argues that If Charles is to go from a Victorian gentleman to an Existentialist in the narrative, he must continue to act. She claims that it is not sufficient for Charles to be involved physically with Sarah; he must then behave with an Existentialist intention. Ernestina's engagement, in this case, must be terminated. He must sign Mr. Freeman's paper, which suspends his gentlemanly rank. Kelly argues that one act does not constitute a "past" in which Charles may rest on his Existential laurels, as if he had finished his growth. Charles must continue to accept responsibility for his acts in a self-aware manner because (18). The latter illustrate the denial of the past and the acceptance of the present as the only reality.

Furthermore, Ernestina's allusion to Jane Austen's fictitious character "These are the very steps that Jane Austen made Louisa Musgrove fall down in Persuasion" (13), demonstrates the novel's metafictional element with its emphasis on proving that Fowles' characters are more realistic. This implies that the novel's conflated chronology blurs the lines between fiction and reality. Therefore, the conflated temporality in this novel is strongly sustained by means of intertextual allusion.

Readers of fiction expect fiction to be linear and should lead to an end to a conflict after a climax; however, in a fiction such as Fowles', the ending is open and not determined. By not determining the ending, the novel is subject to alternative interpretations for the reader and a sphere for Fowles' to keep writing. Miller; therefore, argues that the narrator indicates that by offering various endings, he avoids revealing to the readers what he thinks about the novel's problem. To be clear, readers cannot accept the narrator's denial of his or her involvement totally since the narrator has previously admitted that authors can never fully detach from the act of writing. The meta-narration about a novelist's work, on the other hand, and the posited act of disengaging from the writing, both aim to make readers more aware of the fiction about

writing (53). The latter challenges the reader's expectation of a determined ending by suggesting multiple endings. Richardson refers to this by contradictory temporality, it is when events begin at the same time but branch up into different endings of their own space and time frame.

Dislocated temporality in Fowles' novel leads to multiple endings. In the previous chapter, we have listed four endings to the novel while in this chapter, it is crucial to highlight their temporality. In chapter 44, Charles is married to Earnestina Freeman and the epigraph at the beginning of this chapter describes the scene:

Duty—that's to say complying With whate'er's expected here . . .

With the form conforming duly,

Senseless what it meant truly . . .

'Tis the stern and prompt suppressing,

As an obvious deadly sin,

All the questing and the guessing

Of the soul's own soul within:

'Tis the coward acquiescence

In a destiny's behest . . .

—A. H. Clough, "Duty" (1841) (Fowles 403)

This ending is depicted in a poem written at a different time and in a different space. This poem's setting and historical period are unmistakably Victorian. The latter implies that this is a classic Victorian ending to a narrative in which all characters settle, issues are resolved, and the image of a happy ending is completed.

Chapter 55 is the novel's second ending; yet, it is not a definite end, but rather a questioning of the nature of an undetermined ending. The narrator sits there observing Charles in the train while he is on his way to London. He, now, communicates with the reader but from another space. Retrospectively, the narrator started the novel from contemporary space and time; however, in chapter 55, the space whereby the narrator embodies the role of a character is different from his first position.

Now the question I am asking, as I stare at Charles, is not quite the same as the two above. But rather, what the devil am I going to do with you? I have already thought of ending Charles's career here and now; of leaving him for eternity on his way to London. But the conventions of Victorian fiction allow, allowed no place for the open, the inconclusive ending; and I preached earlier of the freedom characters must be given. My problem is simple—what Charles wants is clear? It is indeed. But what the protagonist wants is not so clear; and I am not at all sure where she is at the moment. Of course if these two were two fragments of real life, instead of two figments of my imagination, the issue of the dilemma is obvious: the one want combats the other want, and fails or succeeds, as the actuality may be. (Fowles 405-406)

The narrator uses two tenses in this statement such as allow and allowed. He blurs, by this, the lines between past and present time again and causes the dislocation of narratives. When he wonders about Sarah's whereabouts, he denies the future. His main focus is on the present time because he stated that he is sitting in front of Charles and that he could end his career *NOW* and *HERE*.

The narrator explains his choices by commenting on fiction writing norms, he says:

Fiction usually pretends to conform to the reality: the writer puts the conflicting wants in the ring and then describes the fight—but in fact fixes the fight, letting that want he himself favors win. And we judge writers of fiction both by the skill they show in fixing the fights (in other words, in persuading us that they were not fixed) and by the kind of fighter they fix in favor of: the good one, the tragic one, the evil one, the funny one, and so on. (Fowles 405-406)

By this, he emphasizes the idea that art should be for art's sake and the attention of the readers should not be directed to the solution of the problem in the story, the endings, the past or even history. The latter is yet another strong indication of the postmodern rejection to grand-narratives and determined reality.

Chapter 60 seems to be the third ending of the novel whereby Charles learns about Sarah's whereabouts and visits her. He learns then that he has a daughter called Lalage. So many mysteries about their choices are uncovered. Charles tells Sarah about his broken engagement with Earnestina “Did you not know I broke my engagement to Miss Freeman?” (444) and Sarah explains to him why she chooses to disappear “I did not mean to make you so. I meant to do what was best. I had abused your trust, your generosity, I, yes, I had thrown myself at you, forced myself upon you, knowing very well that you had other obligations. A madness was in me at that time.” (444). At this moment, Charles meets his child and seems to share a fatherly moment with her, indicating the third end of the novel.

Insofar, chapter 61 seems to introduce a deviation in the plot whereby another ending

surfaces. Here we notice a circular temporality since the narrator takes the characters back in time from chapter 61 to chapter 60 and starts crafting the last ending. This ending restarts again from the point Charles says again “No. It is as I say. You have not only planted the dagger in my breast, you have delighted in twisting it.” (454). This travelling back in time demonstrates the willingness of the narrator in generating more than one ending to the story and that if the story keeps going, there might be more.

In this chapter, the end is not determined either and there is a hint that the most plausible ending might be in chapter 60. The narrator tries to avoid settling down on 61 as the real ending of the novel so he does not deviate from his belief. He claims that cannot know what is in the mind of Sarah. He cannot determine whether the child is in fact Sarah’s or belongs to the woman in the Rossetti’s house she is found living in by Charles. The ending is left open to more possibilities and this leads us to reflect on other possible explanations to this phenomenon.

In a similar vein, Quantum Mechanics provides examples. Time is becoming more important in Quantum Mechanics. It is inextricably linked to space, and every change in time has a direct impact on space. The change in time and the plot's broken chronology create a diversity of narrative spaces in the realm of fiction. The ends are witnessed in various locations, and as time retrogrades, the space changes as well. The proleptic narration triggers the multiplicity of plot where stories gain distinguished endings in a form of probabilities. We argue that such probabilistic endings are the incarnation of Hugh Everett's Multiverses whereby each universe has its pertaining probabilistic ending.

The undetermined endings support our claim that the more uncertainty the reader has about the ending, the more probabilities they generate. The infinite number of probabilities takes us back to Schrodinger's Cat's suggestion that the less we know about a hidden object the more probabilities we generate about its nature. In the novel, the little girl Lalage is

Schrodinger's Cat in a closed box. The narrator does not give a clue whether she is Charles and Sarah's daughter or the Rossetti's house woman's daughter. Therefore, the girl, for the reader as an observer, is 50% their own daughter and 50% not. In case she is their daughter, more probabilities are potentially generated with regard to her age and many aspects. Likewise, in case she is not their daughter, the plot would split further into more probabilities.

3.4.2 Arthur and George's Overlapping Temporalities

Arthur and George (2005) exhibit overlapping temporalities which are strongly connected to the aspect of hypertextuality. Subsequently, the relationship between present fiction with its hypotextual fiction i.e. that of Sherlock Holmes, generates temporalities that are tied up to the different stories told in the novel, mainly its beginnings and endings. Therefore, it is critical to pinpoint the different temporalities with regard to hypertextuality and to explain the temporal strategies related to it.

Arthur and George (2005) opens up with the story of Arthur and George which is told in different times. The story of Arthur's childhood is told through the use of the past tense while George's story is told using the present tense. In this respect, the story of both, for the reader, is written in the contemporary time; however, while telling George's story, it becomes analeptic narrative whereby George is considered a present character while Arthur is a past character. These stories are also events that start both in the same fictional realm at the same point in time but each character experiences time differently. Arthur's time seems to be progressive and ahead of George's time. This dual temporal strategy disrupts not only the time of narration but also space because both Arthur and Goerge do not meet in the first chapters entitled Beginning.

The blurring of the boundaries between past and present is visible from the first chapter. The first sentence "A child wants to see" (Barnes 03) could give an idea that the narrator is set

in the present time; however, the proceeding sentence shows otherwise “It always begins like this, and it began like this then. A child wanted to see.” (03). The aforementioned quote shows that the last sentence is set in the past. The narrator goes back to past tense as he narrates the life of Arthur.

In the second chapter, George’s story begins as “George does not have a first memory, and by the time anyone suggests that it might be normal to have one, it is too late” (04), this quote from the novel shows that the life story of George is narrated in the present time; furthermore, it also shows that George has no past and no memory. Therefore, the narration continues in the present for it is already determined that it is too late for George to have a first memory. The former is a description of what proleptic narration is. In addition, George’s urge to tell the truth is an early sign of his persistence in pursuing justice. This early sign points out at the later stages of the story where his sentencing is unveiled to the reader. It is rather an early telling of an event before it fictionally happens.

Moreover, temporal strategies suggest that the novel unveils the use of antinomic temporality whereby the narration moves back and forth from past to present and from beginning to end out of order. Throughout the initial chapters, the moving forward and backward in time continues. The reason why there is a constant change in narrative time is that the story of George and Arthur is not paralleled and this is due to their difference in age, life experiences and their own perception of time. In addition, this aspect shows that the story is George’s and does not revolve around Arthur. Arthur is the main player in the events of the story and the detective who is expected to bring justice to George; however, the attention of the narration is always directed towards the case itself.

As the storyline moves on, George and Arthur experience time differently although they both lived in the Victorian era. The pace of time can also reflect the Differential temporality

because the time spent in jail by George would definitely differ in pace from Arthur's time which he spent studying medicine and writing stories.

Additionally, the story of George is told from the end not from the beginning. Here, we observe a phenomenon, the first one is the proleptic narration which is the construction of possible events non chronologically. The second one is the narration of events which happened in the Victorian era in the contemporary time. Barnes plays a crucial role in the story for he is one of the time manipulators, not as a writer but as a narrator. In the first time phenomenon, we observe that the beginning of the story is actually the end of George's jail sentence and not the end of the second investigation phase. This means that the narrator depicts George's life after he became free from jail and started seeking for justice through getting in touch with Arthur. The position of this part of the story is chronologically disrupted.

As for the second phenomenon, we observe a progressive generation of possibilities. Each chapter comes with different possibilities. The fiction already foreshadows events before they happen; however, knowing that the novel itself is a retelling of a past event makes us realize that the reader is aware of the story yet not of the end. Here comes the role of Barnes in turning the end into ends or no ends whereby no single interpretation is made. It is rather open to the reader to decide the ending especially when it comes to the uncovering of the real animal mutilator. Barnes does not show the identity of the real criminal nor that he shows that the cases suggested there is a real criminal at all. The center of attention of this fictional work revolves around bringing justice to George Edalji.

Furthermore, we should not ignore the conflated temporality as a crucial aspect of the novels' chronology. It is observable that the fiction resulted in the conflating of two spaces. The first space is the past that is embedded in the present through the retelling of a historical event. This embeddedness succeeded in bringing the Victorian and the contemporary times closer for

purposes that can either explain or reinvestigate the lives of the Victorians. The second space is that of Sherlock Holmes which is embedded through the imitation of his investigation styles and language. This is a pure hypertextual conduct that does not involve the space but also entangles the chronology of both texts.

In a chapter entitled Ending with Beginning, Barnes highlights the degree to which the investigation of George's case is influenced by methods of Sherlock Holmes. The opening of the chapter shows how people used to mail Sherlock Holmes letters to request help:

Ever since Sherlock Holmes solved his first case, requests and demands have been coming in from all over the world. If persons or goods disappear in mysterious circumstances, if the police are more than usually baffled, if justice miscarries, then it appears that mankind's instinct is to appeal to Holmes and his creator (258).

There is another proleptic narration of an event before it happens which is the mention of "if justice miscarries" which uncovers that the following stages of the story revolve around a reinvestigation of a miscarriage of justice.

Moreover, Barnes demonstrates the fame an influence of Sherlock Holmes and how people used to email him letters to his fictional address and have then returned "Letters addressed to 221B Baker Street are now automatically returned by the Post Office stamped

UNKNOWN; those sent to Holmes c/o Sir Arthur are similarly dealt with" (258). Barnes made it clear that involving Sherlock Holmes in the investigation is by all means inevitable. Therefore, we consider Sherlock Holmes a space that displays its own time involvement in Barnes' fiction and that this relationship between both fictional texts is a hypertextual relationship that causes temporality to disrupt and deform.

In addition, the letters do not only address Sherlock Holmes but also Arthur for people believed that he is qualified to solve crime as excellently as Sherlock “Then there are appeals directed to Sir Arthur Conan Doyle in propria persona, written on the presumption that anyone with the intelligence and guile to devise such complicated fictional crimes must therefore be equipped to solve real ones.” (258). The statement explains that people relied on Arthur’s fiction writing skills in predicting, analyzing and solving crime cases. The later stages of the novel prove that Arthur indeed used his imagination to know the truth. The merging of two functional spaces causes them to collide and become present narratives although both of them belong to different times.

In page 259, Arthur and George finally meet and it is where narration shifts to the present time again. We argue, it is shifted to present time because the focus is on the case of George and not on the life stories of both Arthur and George. Arthur’s life occupied a section in the novel for the purpose of bringing them closer together in time and then start narrating their journey towards seeking justice together. In this quote “Arthur is late for his appointment with George Edalji at the Grand Hotel, Charing Cross; business with his bank has detained him.” (259) the present tense starts to occur in order to depict the following events.

Continuously, starting from page 270, tenses start shifting from past to present and vice versa in a confusing manner. We argue that Barnes used this non-chronological shifting in order to eradicate any hint that the work is a historical narrative. Instead, he insists on making the work unique and deprived from any attempt to act as a representation of reality i.e. historical representation. For instance, the following statements illustrate the shift in time from a paragraph to another:

A: <u>Past tense</u>	B: <u>Present Tense</u>	C: <u>Past Tense</u>
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<u>Paragraph 1:</u> “As soon as Wood had familiarized himself with the dossier, he was sent ahead in a scouting capacity”	<u>Paragraph 6:</u> “He goes to her flat; she is wearing blue silk; they embrace wholeheartedly.”	<u>Paragraph 10:</u> “Meanwhile, Arthur sat on the Birmingham train, reminding himself of his only previous experience of playing detective.”
<u>Paragraph 2:</u> “In the library at Undershaw, he bent himself to research”	<u>Paragraph 7:</u> “She finds herself thinking differently about Touie.”	<u>Paragraph 11:</u> “Podmore had been surprisingly negative about this haunting”
<u>Paragraph 3:</u> “He decided, with regret, not to drive”	<u>Paragraph 8:</u> Jean trusts Arthur too; she knows he is a man of honour	
<u>Paragraph 4:</u> “He left the motor in the stables and took the Waterloo train from Haslemere.”	<u>Paragraph 9:</u> She has been Arthur’s waiting girl since March the fifteenth	

Figure 8: The Shift between Present tense and Past tense in Arthur and George (2005)

We notice that there is an incoherence in the practice of time. This shift indicates one of the following suggestions. It is either an indication that Barnes wants to show no difference between the past and present, discourage readers to take fiction as a reference to the historical events and encourage them to speculate historical narratives, or direct the attention to the reader towards the art of writing itself.

As far as Historiographic Metafiction is concerned, fiction is considered as an art rather than a reference to reality. However, when we draw a closer look to the narrative structure of *Arthur and George* (2005) we also notice a great similarity between Quantum Mechanics aspects and the novel as a work of fiction in terms of giving no weight to time. For instance, Quantum Mechanics treats temporality as a fluid phenomenon, Berman argues that past—the

history of the cosmos, of Earth, or anything else—is not some fixed statue, but unfolds in the present moment and only upon observation” (*Beyond Biocentrism: Rethinking Time, Space, Consciousness and the Illusion of Death* 53). His statement is deduced from the set of scientific experiments and conclusions of the unreliability of time which in its turn claims that time is an individual experience and perception. Barnes’ novel can be read from any chapter. The temporality of the novel permits the story to be read anaphorically or metaphorically

3.5 Conclusion

This chapter examines the strategies of Neo-Victorian Historiographic Metafiction, focusing on Fowles' and Barnes' work. The latter show aspects of Quantum Mechanics that are mirrored in the texts through intertextuality. As a result, intertextuality is essential in identifying and disclosing Quantum Mechanics features. First, intertextuality demonstrates that no text is self-contained and that fictional works are frequently impacted by other works of fiction, poetry, and non-fictional works. It also explores fiction's inaccuracy when it comes to historical representation. Since there is no direct access to objective reality, Quantum Mechanics implies equivalent viewpoints from representation. Similarly, current writers think that there is no firsthand observation of the past, and hence any fictional work made for the sake of representation cannot be considered an accurate reference. Fictional works, on the other hand, are essentially aesthetics that serve art. Second, intertextuality indicates that adding allusions to other works of literature helps to create Alternative Histories, which are distinguished by their undetermined endings and offer possibilities rather than certain interpretations. Such allegations are made when hypertextuality is used. The latter is closely connected to Hugh Everett's multiverse hypothesis, according to which there may be many worlds with an endless number

of possibilities for existence and reality is not fixed but embedded in multiple realities. Third, intertextuality challenges representation and offers alternatives; yet, this process alters temporality, resulting in time distortion in this style of literature. The incorporation of Alternative Histories creates temporalities rather than a single temporality. Each Alternative History seems to have its own temporality, in which time does not run linearly. Similarly, the aforementioned concepts are examined in regard to Julian Barnes' and John Fowles' novels, followed by a full examination of both works, with emphasized illustrations.

Discussion on Novels and the Major Philosophies Surrounding the Neo Victorian Historiographic Metafiction with Regards to Quantum Mechanics.

4.1 Introduction

Neo-Victorian authors have always been fascinated by Victorian society. Infact, writing about the Victorians may manifest in many ways, one of which being Historiographic Metafiction. Writing about the Victorians from the present era, on another hand, has an effect on the style of literature that purports to reflect them. These changes are not just at the level of the narrative style they also cover a broad intellectual spectrum. For example, Neo-Victorian metafiction challenges the legitimacy of representation and absolute truth, a phenomenon brought by Quantum Mechanics experiments. Therefore, this generates a fiction that performs as a commentary on the Victorian lives rather than a representation of historical events.

As a result, fiction has evolved into a celebration of art rather than a nod to the past. Consequently, the preceding chapters comprehensively explained the impact of Quantum Mechanics aspects on postmodern literature, specifically the Neo-Victorian Historiographic Metafiction. They, also illustrates the spheres of impact as well as the narrative strategies utilized to achieve such an endeavor and reflects them in two novels, *The French Lieutenant's Woman* (1969) and *Arthur and George* (2005).

Furthermore, this chapter discusses the commonalities and distinctions between both works in terms of narrative structure, characters, aspects of Quantum Mechanics, and characteristics of Neo-Victorian metafiction. Additionally, another discussion is to be held on the topic of uncertainty in relation to postmodernists that has eventually led to the birth of the Neo-Victorian Historiographic Metafiction, as well as its roots in Quantum Mechanics theory. It is,,indeed, critical to emphasize the causes for this uncertainty, in addition to debating its influence on

thinking in the postmodern age and how it is mirrored in postmodernist literature.

4.2 Points of Convergence and Divergence between *The French Lieutenant's Woman* (1969) and *Arthur and George* (2005)

The French Lieutenant's Woman (1969) and *Arthur and George* (2005) are both considered Neo-Victorian Metafiction which dealt with historical events, however, to each of which its pertaining style that they utilize to address history. Barnes' novel shares similarities and differences with Fowles' novel; therefore, it is vital to discuss them simultaneously. Covering the latter sustains the exploration of the characteristics of both novels in terms of narrative structure, characters' journey, and Quantum Mechanics aspects.

Arthur and George (2005) and *The French Lieutenant's Woman* (1969) are both written in the late twentieth and early twenty-first century. It cannot be said that postmodernism ranges during this period of time because other works prior to these novels can also be classified as a postmodern fiction; nonetheless, they are written in the period of time during which postmodernism became the focus of several writers, poets, artists and philosophers. The period of time whereby both novels were published is the time span during which Quantum Mechanics has occupied a wide space in the world of academia and has flourished to change society, thinking and influence artistic works such as poetry, fiction and fine art, because it coincides with the postmodernist movement that promotes free will, possibilities and uncertainty.

The story of George Edalji can be similar to that of Sarah Woodruff in the sense that both protagonists endure similar challenges. The first challenge is miscarriage of justice that dooms

both characters outcasts. George, on the one hand, is sentenced based upon no evidence, perhaps based on confirmation bias and prejudice against his race and origins knowing that he is a British national with Indian backgrounds. George's devotion to Christianity does not make him immune to racial profiling and injustice. On another hand, Sarah endures rejection from society because of her choices, her silence and her deeds. She does not defend herself. Indeed, she chooses to live as an outcast because she believes there is freedom in this choice. To be an outcast, for her, is to be expected to satisfy no one in her society.

However, the difference between both characters concerning this particular point is that George is pious even though he is raised as a religious fellow and not by choice while Sarah is not. She is a free woman who gave herself to Charles Smithson without consideration to the societal religious traditions or giving weight to the Church teachings. There is hardly ever a mention of religion regarding her character even though religion occupies a great part in the novel especially when Mrs. Poultney's death approaches. Mrs. Poultney chooses to employ Sarah to atone for her sins. She thinks that she can be permitted to go to heaven if she does good to Sarah despite the hate and rejection she receives from society. At this point, Mrs. Poultney did not consider sheltering a woman that might stain the reputation of her household as long as this can make her win God.

The novel carries a great deal of fictionalizations which in its turn create different versions of one story. Unlike Sarah, George refuses to fictionalize his own story. Sarah told several versions of her own story to Charles besides the one told by her strictly Victorian society. However, George does not accept the fact that Arthur chooses to go so far in his case to the extent that he mimics his own character Sherlock Holmes. Sarah has a purpose from

fictionalizing her own story which is to remain an outcast and free from expectations of her and its constraints while Arthur believes in imagination and its ability to solve complicated questions.

Moreover, Neo-Victorian Historiographic Metafiction is the umbrella genre to which both novels pertain to. In this context, several aspects need to be discussed, first, both novels use metafiction in the sense that they both allude to other works of fiction. The works they allude to belong to the Victorian times. However, each of them experiment this differently with regards to their narrative techniques. For instance, while Barnes alludes to Sherlock Holmes through hypertextuality, Fowles does the same but by ways of paratextuality where other texts are quoted. Usually, the quoted texts Fowles embedded in his novels are situated at the beginning of each chapter. That allusion functions as a hint or a summary of the entire chapter. It may also function as a spoiler for what events are coming next; however, as chapters are being read, unexpected changes occur at the level of the story that leads to the beliefs that the novel is paradoxical and cannot be predicted by those paratextual elements.

Furthermore, Barnes' character, Arthur, serves as a commentator on documents and records while seeking for the foundation of George's sentencing to investigate the evidence upon which he is convicted, but Fowles' commentary is made on the novel itself, which is a metafictional method at its best. Records, in Barnes' novel, are letters and court documents while in Fowles' novel they are epigraphs from others poetry or fiction works written a hundred years prior to the publication of his novel. This shows that Barnes' novel is a re-investigation of history presented in a form of possibilities while Fowles' novel is commentary in a form of criticism.

This is context, Historiographic Metafiction is used in order to highlight the postmodern stance from the representation of the past. Postmodernists authors question the accessibility of the past and whether or not it should be taken as a reference to our present existence. In Barnes' and Fowles' novel this occurs in the growth and the endeavours of their protagonists. Sarah does not take her past as a reference to her present existence, she prefers to embrace her present neither she thinks of the future because she chooses not to be a wife for Charles. On the other hand, Barnes presents *Arthur and George* (2005) as a re-investigation but it is loaded with possibilities rather than affirmations. Barnes could give facts as they are about the case of Edalji's but he chooses to fictionalize some parts in order to give the reader an opportunity to draw their own conclusions.

Therefore, we approach the discussion of the structure of the novels. The beginning of Barnes' novel is somehow biographical whereby both characters are introduced with regards to their childhood, background and education. While Fowles' novel starts without introducing the characters; however, the epigraph offers hints on the chapters' themes. Additionally, in Fowles' novel, some characters are introduced by other characters taking as an example Earnestina's comment of Sarah's identity. Although both novels use distortion of temporality, they experience it differently which leads the novels to split into different directions in terms of plot.

Relatedly, Barnes' novel is divided into beginnings and endings which Fowles' beginning is only apparent in chapter 13. Reading Fowles' novel makes the reader realize that the first page is the middle of the story; however, reading it from any page would not constitute a difference. Barnes' Beginning deals with the character's life path; however, Arthur's life path seems linear while George's life path is reflected from the point of the beginning of his

misfortune. George and Sarah's narration timeline at the beginning seem similar in this sense despite that their lives take different twists and turns in the middle and at the end.

Furthermore, whereas Barnes' story is metafictional, serving as a critical currency for historical narrative, Fowles' novel is a direct criticism and commentary. In Chapter 13, the reader encounters an explicit criticism made by the narrator about the characters' behavior and choices. The narrator of Fowles appears to control the plot by commenting on the behavior of the characters. Fowles' narrator dissociates himself from the story's events to act as an onlooker, whereas Barnes' narration appears traditional. When it comes to narrative, Fowles' novel sounds more like a research article than a work of fiction.

Progressively, despite the fact that both novels are Neo-Victorian Historiographic Metafiction, they both embrace historiography differently. For instance, the objective of Barnes in his work of fiction is to re-investigate the case of Edalji using the same documentations and records achieved by the court in the Victorian time. While he delved into writing this novel, he had to return to those records for information about George's case. This act proves that the novel is another face of the case, a face that does not come up with a new ending to the trial but it is opened up to various possibilities. Barnes fiction is smart in the sense that the reader cannot finish the novel with one determined ending and conclusion. Each reader would decipher their own conclusions from the story which is the objective of several postmodernists.

On another hand, Fowles' novel shares similar objectives in a different fashion. He rather recreates the lives of the Victorian in a contemporary era. Barnes, similarly, recreates their lives, but the fact that George's story is actually a historical event makes his construction different in aesthetics than that of Fowles. For instance, Fowles' novel is entirely fictional. His characters

are imaginative but only the settings are real such as the seashore of Lyme where Varguennes' ship crushes. However, Barnes' characters are a fictional reflection of real characters that actually lived in the Victorian times.

In order to differentiate between both fictional aesthetics, it is important to thoroughly clarify the manner in which Neo-Victorian metafiction functions. There are two aesthetic conducts, the first is the intention of an author in recreating the Victorians with imaginary characters while copying the lifestyle, settings, costumes and language of that time. The second is to retell historical events and fictionalize real people who were once alive. The ability of these authors to aesthetically realize this stems from the fact that postmodernists believe that no fiction is unique and original.

Additionally, examining both works displayed a number of aspects related to Neo-Victorianism. First, both novels reject metanarratives and representation of the past. Eventually, they ended up creating a fiction that presents itself as art and not a reference. The reason that leads to this realization is the paradox lies within the plot. The fiction is pastiche and parody that involves not only texts written in the Victorian era, but it also involves fictional characters in the plot such as Sherlock Holmes. Although Holmes is not a character in the story, his investigation methods are the core of the story.

In Fowles' novel, Sarah is the one fictionalizing her own story. Also, the reader does not know if the French Lieutenant is even real or just another fictional character Sarah invented to pursue her freedom. We may suspect this because she tells different versions of the same story to Charles and justifies this as her want of freedom. Therefore, it is possible that Vagueness is

part of her own imagination and that all her melancholy and grief are part of her mental struggle with the hypocrisy of society back then that she attempted to change at any cost. In this context, both Barnes and Fowles' involve the fictionalization element which confirms again the metafictionality of both novels.

Similarly, both works suffer the repercussions of metafiction, which are two further aspects: the plurality of the plot and the multiple endings. Initially, Barnes' novel involves a dual nonlinear plot line, the first of which is Arthur's life from beginning to end and the second of which is George's case from persecution to cleaning his name; however, the nonlinearity of the narration causes the reader to encounter multiple endings at various stages of the novel. On the other hand, Fowles appears to be intrigued by the possibility of travelling back in time and altering the course of events. From chapter 44 to 61, Charles' story is repeated four times, each with its own ending, making the plot sound as if the writer had been writing that particular part and tearing the papers to start over; however, in this novel, the writer included all of the written attempts to make it appear as if the novel has several ending scenarios.

Besides that, in Barnes' and Fowles' Novel, both protagonists prove innocent. George's innocence is pronounced in the courtroom based on the absence of evidence. Moreover, the first meeting between George and Arthur is the very first sign of George's innocence because Arthur walked in the hotel's hall to see that George can only read the newspaper if he brings it closer to his eyes. After suggesting a diagnosis, Arthur confirmed that George suffers from myopia which is a reason for him to believe that George could not have committed those crimes given the fact that they were committed at night.

Similarly, after Sarah left Lyme to Exeter, Charles could not help but visit her in her hotel room. His last visit that made the turn in the story proved that Sarah is actually innocent

from the accusations of her society that she is a whore. Their first sexual encounter showed that she is a virgin which made Charles perplexed. First, he felt blinded by the society that accused Sarah based on no evidence and second he blamed Sarah for not telling the truth as he could not understand the reason that made Sarah confirm such accusations despite her innocence. Sarah makes it clear that her conduct is for the sake of freedom and that being an outcast for her is better than hypocrisy.

In the same context, freedom is manifested in both novels. Despite the fact that the real criminal is not depicted in Barnes' novel, George seems to focus only on his freedom. Also, the freedom that George longed for is that his release from jail but rather freedom from the society's perception of his, freedom of living in the society without a stigma and judgment. However, Sarah finds freedom in stigma and judgment. She believes that society should not expect her to be a pure and clean woman. In her being an outcast, she believes she can be herself and live the way she wishes. She even changed her name not to be found. Unlike Sarah, George seems to care more about being part of the society as he considers himself British.

By the same token, both Barnes and Fowles created characters that play the role of the saviour and the helper. In *The French Lieutenant's Woman* (1969), Charles' curiosity leads him to follow Sarah and to become close to her. He does not adapt the version of the story told to him by his fiance Earnestina Freeman. He, instead, chooses to follow the thread himself and this might have stemmed from his background as a scientist. On the other hand, in *Arthur and George* (2005), George's saviour and helper is Arthur. Although the differences lie in the fact that Sarah did not ask for Charles' assistance while George indeed reached out to Arthur for help, both characters exhibit the sense of the need for assistance.

Scientifically, the novels in question exhibit aspects of Quantum Mechanics in three different attributes that suggest the accessibility of the past and the unpredictability of the universe. The first attribute is their stance against representation. Both authors believe that historical narratives are subject to the influence of both the biases of the writers and the time of the writing itself because the process of writing cannot be dissociated from intertextual elements. As previously discussed, intertextuality can be present in various literary works and historical narratives are not immune to it. Therefore, both authors produced a self-conscious novel to advocate for their stance.

Conjointly, the second attribute of both novels is the Alternative Histories. They both tend to introduce versions of stories to celebrate art and aesthetics. With great efforts, Barnes and Fowles avoided interpretation for they believe it should be probabilistic and not deterministic. Altering history is one way to make their intention understood by ways of multiplicity of the plot and endings. The multiple endings might appear as one or two, maybe even more depending on each individual reader's perception and interpretation. Alternative History therefore is a replica of Everett's multiverses where each universe has its own pertaining beginnings and endings. Quantum Mechanics and these postmodern authors agree to a degree that determining reality is not the right choice because for them the universe cannot be predicted.

The third attribute is the time factor. Both novels disclosed the distorted temporality of their plot. However, each novel deals with time differently. Fowles chooses to shift between the past and present while changing the entire story each time the shift happens resulting in different scenarios of the same characters. Whereas Barnes uses a time shift in the narration

whereby he shifts between the past and present when it comes to sequence of events. Barnes, tells the story of Arthur with the use of the past tense while he tells the story of George using the present time as if he is stressing on the present life of George and not his past.

When discussing aspects of Quantum Mechanics, it is crucial to stress upon the fact that its occurrence in both novels is not similar to science fiction. It might be puzzling to know that such scientific theory can truly lay beneath the philosophies of both novels. The neo-Victorian Metafiction can be studied from different perspectives and science is also one perspective from which we can observe the construct of both novels. Barnes and Fowles made their characters' travel by time between past and present without the presence of machinery or time capsule; however, reading both novels emphasize the fact that time travelling is visible in every part of the story.

When it comes to Alternative Histories and multiple worlds, the characters of both novels come from different worlds and progress in totally new worlds. Their lives took different detours into alternative endings based on alternative choices they made. Sarah chooses to live as a free woman and George wants to be redefined by the law that once stained his image and reputation. The justice he seeks shifts his life from a prisoner and a suspect of animal mutilation into a solicitor and a British citizen with disregard of racial profiling and segregation.

The multiplicity of the plot influences its chronology. Fowles uses shifts between past and present to conflate temporal events. As a result, spaces within the story are not stable. The time dimension stretches and shrinks; consequently, the reader cannot draw a fixed assumption about when events start and end. For instance, there is no mention of the birth of Sarah's child, her age or her life events. The only thing we know is that a child exists and that she might or

might not be Sarah's baby. However, Barnes distorts time differently, he shifts in tenses in order to rearrange the story events in a way that the reader fails to find any linearity.

Barnes' character spends 3 years in jail. As the plot develops, time appears as an unimportant factor. The same thing occurs in Fowles' novel, for instance, when Charles travels from Lyme to Exeter, there is no mention of the time he spends on the train, his arrival date and time alongside the absence of the time duration he spends with Sarah. Therefore, the differential temporal strategy in both novels is visible despite the different methods in which they both adapt it. Characters themselves perceive time differently from one another.

In final analysis, the aim of the Neo-Victorian novel is to recreate the lives of the Victorian with consideration of the authenticity of representation. Therefore, both Barnes' and Fowles' novels do not seek representation rather than criticism. However, their endeavour lead to several other consequences. Among these consequences is the distortion of the conventional plot structure. This distortion appears in three different forms. The first one is the focus on the aesthetics of the novel rather than on the historical representation.

Both novels cease to mirror events as authentic facts alongside showing that those historical events are not immune to the influence of the historians themselves and the time of the writing itself. We notice that both novels, despite being Neo-Victorian novels, are influenced by the styles, language and some cultural aspects of the contemporary time of the authors themselves. The metafictional aspects of the novel seek to prove that no text is unique and original. Some stories are influenced by the assumptions and opinions of the society which are collected and passed through history; therefore, the Neo-Victorian authors believe that historians may pick most of those influencing factors while depicting events.

Second, the aforementioned stance is embodied in this metafictional craft which has its own narrative structure and we are interested in mentioning two of them. One is that metafiction causes the multiplicity of the plot whereby stories occupy different spaces and times. For instance, in Barnes' novel, there are two alternative spaces that we previously referred to as histories and universes. Aesthetically, Barnes deliberately involves Sherlock Holmes fiction which is considered as another space from a different point in time in history. Not only this, he involves his detective style as an intertextual element by allusion and hypertextuality.

As for Fowles' the change in his characters' lives is the multiple spaces he creates; for instance, Charles experiences two choices, either travelling to Exeter and marrying Sarah and returning to Lyme and marrying Earnestina. Both versions happen in the same novel which creates two spaces whereby this character lives both lives. This metafictional play; as a result, distorts temporality in the plot. Linearity is not acknowledged and the shift between past and present is a necessary element in order for these alternative universes to be successfully created.

By the same token, Quantum Mechanics presents these three aspects scientifically. Given the fact that both Neo-Victorian metafiction and Quantum Mechanics simultaneously occur in the contemporary era, the influence seems to be inevitable. We argue that contemporary time inevitably adapted the era's scientific changes. For instance, Quantum Mechanics offers three related aspects. One is that the accessibility to knowledge about the universe' past and future is impossible; therefore, the focus on the present knowledge is more important which is similar to what both novels offer.

The neglect of the past and the focus on the present through distorting the linearity of the plot and blurring the boundaries between past and present using narrative structure and

language is related to the belief of scientists to a great degree. Moreover, the second aspect of altering histories in both novels is related to the suggestion of Hugh Everett that possibilities lead to the assumption that other universes may exist and that only our actual universe deserves our focus because others are mainly infinite probabilities. Similarly, the multiple endings and beginnings show the presence of Everett's suggestion.

Finally, the more probabilities there are the more temporality is distorted because possibility has its own time and space. As a result, Barnes' and Fowles' novels encompass the three of Quantum Mechanics discoveries and embody them aesthetically. In retrospect, both works exhibit a variety of characteristics in which they converge and diverge. That latter centres around the interconnections of both works, such as being the product of postmodernist views, the sphere in which Historiographic Metafiction happens with its numerous aesthetic forms, and the way they deal with the portrayal of the past. Both novels, however, find their own methods of revisiting the past, challenging realistic representations of the past, and incorporating components of Quantum Mechanics.

4.3 Quantum Mechanics and Postmodern Uncertainty Reflected in the Neo-Victorian Historiographic Metafiction

The postmodern uncertainty began with the flourishing of Quantum Mechanics. Although science seems to give definite answers to complex questions about the universe, Quantum Mechanics' experiment proved that knowledge about the universe is far from being unlimited. The strength and popularity of Quantum Mechanics provided the postmodernists ground for arguing against totalitarianism. Quantum Mechanics not only shares principles and aspects with

postmodernism, but it also represents a great deal of the postmodernists beliefs. Neo-Victorian literature; however, is a very specialized field that covers the crisis of historical representation and reality. Therefore, the current section discusses the manner in which uncertainty is related to both Quantum Mechanics and postmodern fiction, the way it operates as a starting point for the new belief and its influence that touches upon works of fiction published by contemporary authors.

Postmodernism, like Quantum Mechanics, is the realm of uncertainties and possibilities. It is a movement that occurred after the Second World War to reject what modernism introduced to the society. It appears that postmodernism is rejectionists at its core, not only in terms of notions but aesthetically as well. Totalitarian ideologies do not seem to be supported by the postmodernists; therefore, different forms of expressions rose to rebel against them. Literature, art, music, philosophy and education all took different detours. Of course, any societal change would first philosophically take over before any other discipline follows through.

Moreover, the scientific research reached a point whereby definite answers are replaced by possibilities based on very updated research experiments. Quantum Mechanics' experiments not only proved that mathematical data cannot predict or provide definite and unified knowledge about the universe, but it also spread to encompass a wide philosophical range. It touched upon the societal perception towards existence itself.

In her doctorate thesis entitled *Uncertainty in Postmodern Literature: With Special Reference to the Novels of Alasdair Gray and Salman Rushdie 1999*, Amanda Anne Davidson suggests that postmodern authors use a variety of tactics to combat the notion of the completed and unified objective, emphasizing insoluble and constructive plurality over a single end and

truth, and building more open frameworks. She argues that through a popular usage, rather than through the conscious construction of a coordinated artistic or philosophical approach, open-ended discussions, curiosity in progress, and diversity acquire typical elements of Postmodern literature (50). Amanda believes that postmodern novels suggest possibilities instead of unified interpretations.

Furthermore, the strategies that postmodernists employ in order to reach the aesthetic goal they set encompass the genre of Neo-Victorian novels. The latter, occurred to display a number of aspects that refer to the postmodern notions one of which is uncertainty. The postmodernists; therefore, suggest uncertainty as a solution to the dilemma of totalitarianism. For instance, the Neo-Victorian recreates the lives of the Victorians, because historical narratives, for the contemporary authors, are the embodiment of the grand-narratives that they believe are absolutists and totalitarian in their judgment about the universe.

Similarly, uncertainty in Quantum Mechanics stems from the surprising results physicists obtained while attempting to observe the behaviour of an atom. Retrospectively, when firing an atom towards a black screen, it landed on the screen board forming a shape of parallel waves while it was not being observed. However, it began to randomly spread as spots on the board when it was being observed i.e. it formed a particle state. Conclusions were drawn after this experiment, which is that the atom is self-conscious and unpredictable. Even after repeating the same experiment several times using cameras and advanced tools, the same results occurred.

Therefore, Heisenberg's *Uncertainty Principle* made its way to show that predicting such small matter of which our universe is made is but an indication that uncertainty is inevitable. Philosophically, reality is subjective to the surrounding factors. That influence is similar to the

influence of the eye that observes the journey of the atom from the pistol towards the screen. For science, if the observing eye and the camera influences the behaviour of the atom then what are the other influences that are inflicted on our universe knowing that it is being constantly observed.

For the postmodernists, the historian is the observer that influences the observed. The events that happen are reported realistically without consideration of the observer influence factor. Historians' opinions, stances, assumptions, preferences, life experiences and even their linguistic skills influence depiction to past events. Thus, the Neo-Victorian Historiographic Metafiction sets the records straight when it comes to representation. This genre seeks to retell the same events but without determining the interpretation of those events, acting as a mirror to those events, attempting to represent them alongside avoiding any kind of absolute reality.

As a result, uncertainty in Quantum Mechanics entangles with the postmodernist Neo-Victorian Historiographic Metafiction resulting in two points of convergence. The first one is the time during which both fields emerge and the second is their beliefs. Both Quantum Mechanics and Neo-Victorian Metafiction reject grand-narratives. Science opens up the room for possibilities; as a result, Hugh Everett introduces his suggestion about the multiple universes where he argued that there are multiple worlds that cause the generation of an infinite number of possibilities. However, the only possibility that we are aware of pertains to our actual universe.

On the other hand, Neo-Victorian Metafiction is characterized by its multiplicity of plot and open endings that opens up a room for possibilities to avoid falling into metanarrative style. The contemporary author believes in the uncertainty of the past and that the past is the craft of

the present time that no longer exists. While that past had their observers which would narrate it based on their time and perception, our present is also under observation whereby we have infinite versions of the same events. Therefore, the historical narratives are influenced by the time and perceptions of their narrators. Consequently, the focus on the present, for them, is more important than chasing history.

For instance, Barnes and Fowles' novel introduces two strong instances that represent the aforementioned arguments. The first one is George Edalji's sentencing is considered as the grand-narrative that determined his life path; however, George refused that path and decided to seek justice for his own name. The latter is a form of break from the metanarratives of the past and the quest for another version of the story. George wants to focus on his present time, because he believes that his present would become his past that would eventually determine his future. Supposing that his past as a convicted man did not change, this would definitely influence his future and doom him a convicted man for good.

The other example concerns *The French Lieutenant's Woman* (1969). Like George, Sarah Woodruff refused to be defined as a governess and the daughter of a bankrupt man. She did not want her past to dictate her future options. Sarah chose to be an outcast so she can control her future and determine it based on her present choices and decisions. She left Lyme leaving behind her a society that thinks of her as a whore. This way, no one would expect anything from her. Eventually, she would be free to make any choice.

Both characters are a true reflection of what Quantum Mechanics and postmodernism suggest. We argue that we can put this in a simple statement; Quantum Mechanics reached a dead end where only possibilities fit as a solution to their crisis. On the other hand,

postmodernism's rejection of the metanarratives leads to a similar path, which is opening the way in front of possibilities as a solution to their crisis.

Davidson argues that:

History, like literature, is one of the cultural means with which people try to describe the world. These descriptions not only create a model for the world, but also give it meaning and purpose. They shape the way the world of experience is perceived, in order to fit it to that model. When a model can no longer contain the constantly changing world of experience it leads to the state of general uncertainty that Jürgen Habermas describes as a 'legitimation crisis' (180)

Davidson's reference to the unchangeable model insinuates the fact that literature should in a way be flexible based on the experiences of the world. If this flexibility is absent, the latter leads to uncertainty which postmodernists suggest.

The rejection of metanarrative generates uncertainty. Davidson's argument stems from her idea of the postmodern incomplete certainties that grand-narratives impose. Those certainties pertain to the religious and political ones. She claims that:

We are no longer entirely sure which of the many events, in many locations, are significant in the creation of our global society, and we are likely not to be aware of all those events. We have to learn many different histories, written from different, sometimes contradictory, perspectives in order to create new narratives. In our

international present, we find that our own narrow national pasts no longer bind, or wholly determine us (193).

Davidson interpolates the concept of different histories which we referred to as alternative histories. The uncertainty of both postmodernism and Quantum Mechanics suggest that the suitable means to find a solution to this crisis is to alter interpretations into alternative interpretations. In relation to Neo-Victorian Historiographic Metafiction, alternative interpretation takes the form of Alternative Histories, whereas in science it is referred to as the Alternative Universe which again is a crossover of two schools of thoughts (194).

In order to understand the path that uncertainty created for the postmodernists and scientists to choose possibilities over certainties, it is crucial to understand that the choice is rather metaphorical. Scientists could not, to date, test the suggestion of the multiverses. In addition, postmodernists cannot determine whether one version of history is more authentic than the other. Both schools of thought artistically addressed the crisis; for instance, the postmodernists parodied and imitated other works of fiction resulting in Historiographic Metafiction. In this case, imitating the Victorians results in a Neo-Victorian genre. Relatedly, scientists keep the multiverses functioning within the theoretical physics and not the practical one.

In the same context, Davidson argues that Fredric Jameson's description of pastiche as 'neutral' is valid and that his interpretation of parody gives it considerably more 'satiric energy' than is necessary. She deduced that parody is the dramatization of a style or work, whereas pastiche is a mixture of texts or imitations, or the imitation of a style or work. The latter is among the techniques that the Neo-Victorian Historiographic Metafiction utilizes to alter the

past. She suggests that It is a non-political method, and that both tactics can be similarly political or trivial; thus, it is referred to as ‘historicism’ by Jameson, or the random cannibalization of all former genres, the interplay of spontaneous stylistic reference. She finds that his argument suggests that this method leads to altering perception of the past (195). Therefore, the means to alter these perceptions is imitation and pastiche.

Hence, history for the postmodernists is various possible images of the past that makes it different from our present time. It is not a single narrative but rather narratives that take the shape of competing discourses each of which possesses its own realities, in addition, the role of literature in this debate is to craft descriptions of the universe using words (Davidson 287). Eventually, each image can derive different meanings and interpretations.

In the same context, *From Certainty to Uncertainty: Thought, Theory and Action in a Postmodern World* (2007), David Peat argues that the physicists Neils Bohr developed the word "complementarity" to describe the discovery that underneath particular experimental conditions, an atom's behaviour might be understood as particle velocity, but under others, it behaves as a waveform. Peat argues that the physicist Bohr concluded that complementarity extended well beyond the bounds of quantum theory, because reality is so multifaceted that no singular explanation could encapsulate it (928). The latter shifted the attention from scientific determinism into uncertainty.

Peat suggests that Bohr's complementarity relates well to the postmodern predicament, wherein the universe is so truly complicated that we must constantly be prepared to consider more than one version of a truth, even if these truths look contradictory or even antagonistic when positioned side by side. If this concept of complementarity could be applied to the debates

between groups, cultures, beliefs, and the crises confronting our globe, it may offer up new avenues for conversation (923). In the context of fiction, the diverse debate takes the form of a multiplicity of the plot.

Retrospectively, Patricia Waugh opens up the debate about the Historiographic Metafiction. She argues that:

In a sense, metafiction rests on a version of the Heisenbergian uncertainty principle: an awareness that ‘for the smallest building blocks of matter, every process of observation causes a major disturbance’ (Heisenberg 1972, p. 126), and that it is impossible to describe an objective world because the observer always changes the observed (Waugh 03).

In some aspects, Waugh draws the attention to the fact that metafiction is founded on a concept of the uncertainty principle which is the impossibility to interpret an objective reality since the observer always affects what is observed. Waugh adds that postmodern metafictional work is both a reaction to an addition to a much more pervasive notion that reality or past are uncertain (03). That is to say that the universe is merely a series of fabrications, subterfuges, and transient systems. She argues that the materialistic, scientific, and objectivist philosophy that realism writing is based on is therefore no longer applicable. In addition to her claim, it would hardly be noteworthy, then, that an increasing number of novelists are questioning and rejecting the structures that correlate to this ordered reality. For Instance, the well-crafted plot, sequential chain of events, the authoritarian omniscient author, the logical connectedness between what characters 'do' and what they "are" the causal linkage between "surface" details and the "deep", "scientific laws' of existence" (Waugh 07)

Waugh insists that the reader becomes conscious that, throughout the act of reading a novel, an exercise of awareness generates an 'object' that did not originally exist. Therefore, the reader is informed, nevertheless, that this process cannot generate something that exists outside of the textual discourse and consciousness (104). Consequently, the postmodernist creates a fiction that focuses on itself which is referred to as metafiction.

However, this fiction realm is loaded with alternatives that do not represent the real world but rather communicate to the reader that history and the past can be as fictional as the work of fiction itself. This is a critical currency that the Historiographic Metafiction is characterized by. On this matter, Waugh declares that the subgenre of metafictional works is remarkably brilliant in emphasizing such violations i.e. the Historiographic Metafiction genre. She argues that these writings offer the reader with 'perfect matches' in the middle of their blatantly imaginary or alternative' universes. They provide historical definite particulars rather than generic parallels such as that of realism. She adds that similar works imply that history is a plethora of alternate universes, as fictitious as, but distinct from, the worlds of novels. They imply this by incorporating genuine historical events or characters into a clearly fictitious setting (105). In doing so, the metafictional work such as Arthur and George (2005), is not reliable as a representation or as a mirror to reality despite its integration of real events and real social members within the work of fiction. In Barnes' work; therefore, Sir Arthur Conan Doyle is a character that cannot be a representation of the real fiction writer, Doyle. We argue that he is an alternative version of him in the fictional world but with a totally different personality and choices.

Relatedly, in a research entitled *Postmodernism, Ideology and Rationality* (2010), Browne deduces that the scientific advances provided a profoundly different viewpoint on

temporal and spatial mechanics than that which guided the concept of instrumental control of nature, and they foreshadowed a shift away from the notion of determinism. He believes that these scientific advances were occasionally combined with developing realms of analysis, such as cybernetics, which appeared to establish an alternate and self-referential language. It included scientific breakthroughs such as the uncertainty principle in physics and chaos theory, which challenged the concept that systematic observation produced knowledge of a predictable and ordered world. Browne argues that based on these self-referential traits, Lyotard's depiction of postmodernism's cultural pluralism of language games (88).

Gatenby, in his thesis entitled *Thomas Pynchon's Gravity's Rainbow: Quantum Mechanics and Postmodern Fiction* (1985), argues that according to Quantum Mechanics studies “a complete understanding of reality is not possible; a scientist can never know enough about an individual situation to make an accurate prediction of its outcome.” (23). This leads to Heisenberg’s Uncertainty Principle which implies that we can never know what truly occurs at the subatomic level; all we can witness is what occurs at the beginning and end of an experiment. What we can see between these two places is just conjecture. (Gatenby 23). Similar to the Historiographic Metafiction, the beginning and ends are known while what happens in between with the story is random and nonlinear.

Postmodern authors communicate that the author chooses what to depict and what not to. Authors write about a historical event; however, they can never cover all perspectives objectively. They rather pick what construct the image they want to draw using their own language that is as well influenced by their own stances, beliefs, their knowledge and their time. Similarly, during the experiment, scientists attempted to observe both the position of the particle and its velocity; by velocity we mean its speed. As a result, it was impossible to observe both

simultaneously. Gatenby argues that Because the "observer" chooses whatever attribute of an electron to observe (either its velocity or its position), he now participates in the production of "reality." Therefore, the subatomic universe does not seem to an observer as it "truly is." He adds that in reality, the concept of an objective spectator vanishes (24). Since particles have no independent existence, the observer's perception of the world influences the behaviour of the particle.

Uncertainty slowly shifted the attention towards possibilities; however, scientists such as Hugh Everett introduced the Many Worlds Interpretation to reinforce the claim of Heisenberg and give birth to a further fascinating theory:

According to Everett, Wheeler and Graham, the wave function is a real "thing," and all the possibilities it represents are realities that coexist in different dimensions. The wave function does not collapse; instead it splits off into different, mutually exclusive, realities. The Many Worlds Interpretation begins to sound similar to Karl's definition of postmodern literature as a literature of multiple realities (Gatenby 31).

In this case, the multiplicity of the plot is identical to the many worlds interpretation. It suggests that possibilities can take the form of story events with different endings. The latter creates a space and time pertaining to each story event which constitute diverse universes/ worlds.

Insofar, Quantum Mechanics and Neo-Victorian Historiographic Metafiction are both postmodern creations. We argue that the relationship between them is interchangeable because both once needed the other to gain a form of expression. Quantum Mechanics accessed the

public and average people through prose and language while fiction adapted aspects of Quantum Mechanics in the creation of a fiction genre that serves the beliefs of the contemporary author. This act resulted in a fiction that focuses on itself and its own aesthetics. In addition, Quantum Mechanics suggests that it is impossible to access knowledge about the universe without causing a disturbance by means of observation. Historical fiction is being attacked in the sense that it is absolutist and irrational in its representation. Therefore, the Neo-Victorian Historiographic Metafiction focuses on diverting the attention of the public towards a new realization that it is impossible to be objective about describing the past. Moreover, this type of fiction stems from the uncertainty of both postmodernist novelists and scientists. Consequently, it impacts the narrative structure of postmodern fiction whereby the focus on the Victorian's history makes it a Neo-Victorian Historiographic Metafiction with alternative possibilities.

4.4 Aspects of Uncertainty in *Arthur and George* (2005) and *The French Lieutenant's Woman* (1969):

Heresofore, we have addressed the points of divergence and convergence between *Arthur and George* (2005) and *The French Lieutenant's Woman* (1969) with regards to Neo-Victorian Historiographic Metafiction's entanglement with Quantum Mechanics. In addition, a necessary exploration has been made on the Heisenbergian *Uncertainty Principle* and its permeation with the postmodern fiction writing process. However, further discussion is to be opened about the aspects of uncertainty in both novels with emphasis on the building of the characters and their journey.

Fowles' portrayal of Sarah in *The French Lieutenants' Woman* (1969) made her the central figure of the postmodernists' views and intentions in undermining realist fiction. Her narrative displays uncertainty, which impacts not just the plot timelines but also the choices of other characters. For fact, Sarah voices concerns about her French Lieutenant lover, saying, "At the time of his wreck, he was first officer. But all he said was false. I don't know who he was. He seemed a gentleman. That's all" (Fowles 168), she implies that the only fact she knows about his identity is what he revealed to her about himself, and she is not even sure. This comment not only reveals Sarah's uncertainty, but it also reveals insight about Fowles' postmodernist convictions. He conveys that the narratives being propagated about the individuals at the time are not always genuine.

What emphasizes the claim that Sarah's uncertainty might be the cause of her melancholy and agony is her lack of knowledge about the lieutenant "Sometimes I think he had nothing to do with the shipwreck. He was the devil in the guise of a sailor." (168). She does not seem to know whether the ship pertains to him and his crew at all. The narrator does not seem to want to fix a truth for the reader. In this statement, several interpretations could be deduced. Sarah herself seems to love and hate the lieutenant's, she praises and ridicules him, she either says part of the truth or none "She looked down at her hands. "He was very handsome. No man had ever paid me the kind of attentions that he did—I speak of when he was mending. He had no time for books. He was worse than a child." (168).

Another suggestion is that Sarah's acquaintance with the lieutenant's but an imagination, a fictional story she told about herself to break the chains of a strictly conservative society such as the Victorian "He must have conversation, people about him, people to listen to him. He told

me foolish things about myself. That he could not understand why I was not married. Such things. I foolishly believed him." (168). Such story does not seem genuine to Charles especially when he asks "He made advances, in short?". The question either demands further details from her or questions her honesty.

Additionally, Sarah's uncertainty also occurs in her communication with the French Lieutenant. She knows that her French is not good enough to decipher the meaning of his words properly. She is not certain of what he told her about himself or his feelings "You must understand we always talked in French. Perhaps what was said between us did not seem very real to me because of that" (168). Sarah may build that love and marriage promises based on her poor understanding of French which is another illustration about the manner in which history can be described surrounded with all these influential factors such as misunderstanding of a language.

Sarah's experience was mostly recounted twice; once by members of her society and once by herself. The perceiver of both versions of the story, in this case, is Charles. The latter refers to the contemporary public when receiving a historical event within a realistic fictional work. Those events could be depicted based on the observer's biased perception, in this case the observer is society and Sarah because only these entities have access to that event and not Charles. These are the possibilities that the postmodern genre presents. It is a novel of possibilities, with no set judgments or assumptions regarding the certainty of previous occurrences. Both versions of the narrative are fictitious and based on the characters' thoughts, beliefs, sentiments, and postures.

Yet another aspect of uncertainty is to be drawn when it comes to the conversation

between the priest and Mrs. Poultney about offering Sarah a job and a shelter. Mrs. Poultney doubts her safe passage to heavens and seeks to atone for her misdeeds and repents from her sins through sheltering Sarah. She sorts of embarrasses the priest and pressures him to agree that employing and sheltering Sarah would save her from God's punishment "So the vicar sat down again, and told her what he knew, or some (for in his brave attempt to save Mrs. Poultney's soul, he decided to endanger his own) of what he knew, of Sarah Woodruff.

This statement demonstrates that the priest would endanger his own safe passage to heavens by helping Mrs. Poultney shelters Sarah despite his belief that Sarah is a supposedly not clean woman. He does not seem certain though and this scene demonstrates the imposition of grand-narratives on the Victorians. The religious discourse dominates and dictates the lives of individuals; however, the priest seems hesitant yet cannot decline the offer of Mrs. Poultney despite his uncertainty.

Society at Lyme also exhibited signs of uncertainty. In the initial pages, Earnestina and Charles walk along the seashore. From far, they glance at a woman in a black coat staring at the sea. Charles is curious about her identity and story but Earnestina Freeman is not sure, she only calls her "Tragedy" (04). She says she is mad without even having assurances about her madness. Charles, as a man of science and biology, does not immediately adapt and believe the words of his future wife, instead, he follows Sarah to the woods in an attempt to investigate her story himself. Charles does not also stop at acquiring the story from Sarah but also suggests that she pays a visit to his friend who is a psychologist.

Although the story does not reveal whether Sarah received a treatment for her melancholia, there is still a statement about planning to admit her into an asylum. Says the

doctor “I shall put on my walking boots. I shall tell her you have been unexpectedly called away. And you must go away, Smithson.” (227) The doctor's advice to Charles is to find a permanent solution to Sarah's state of mind.

Much depends upon her state of mind. It may well be that all that keeps her sane at the present juncture is her belief that you feel sympathy—perhaps something sweeter—for her. The shock of your not appearing may, I fear, produce a graver melancholia. I am afraid we must anticipate that.” Charles looked down. “You are not to blame that upon yourself. If it had not been you, it would have been some other.

The doctor is the friend of Charles and during this conversation he comforts him that something would happen with Sarah even if he is not present in her life. Their plan to send her to a mental facility seem one sided only. However, the Melancholia of Sarah might not be real because we have witnessed that she fictionalized her own story and this must be one of her imaginary events.

In a way, such a state of affairs will make things easier. I shall know what course to take.” Charles stared at the carpet. “An asylum.” “That colleague I mentioned—he shares my views on the treatment of such cases. We shall do our best. You would be prepared for a certain amount of expense?” “Anything to be rid of her—without harm to her.” “I know a private asylum in Exeter. My friend Spencer has patients there. It is conducted in an intelligent and enlightened manner. I should not recommend a public institution at this stage.” (227-228)

To illustrate further on the uncertainty chaos inside the novel of Fowles, it is crucial to draw

the attention back towards the hotel scene where Charles has a sexual encounter with Sarah and learn she is a virgin. Such information puzzles him and pushes him into a rabbit hole where neither believes nor disbelieves Sarah. He learned that she is not a sinful woman but he also learns that she lies. Two puzzling and paradoxical traits in one character, he wonders “The discreet sounds of washing ceased. There were various small rustlings—he supposed she was getting into the bed. Dressed, he stood staring at the fire. She was mad, evil, enlacing him in the strangest of nets ... but why?” (354).

Sarah only tells the other version of the story that may be the truth or just another fictionalization of her own life event. She repeated her previous words. Charles only believes her when she admits her lie, he believes she lies but is still puzzled as to why she would do so. Sarah pushes Charles away from her in an attempt to free herself from her virginity, society and Charles. “I am not worthy of you.” And now, he believed her. He whispered, “Varguennes?” Sarah forgets that Charles’ life matters as well and that he would not stay still until he learns the truth that he may never find, she continues to tell the story in her own way, the story that no one witnessed but her “When I went to where I told in Weymouth ... I was still some way from the door ... I saw him come out. With a woman. The kind of woman one cannot mistake.” She avoided his fierce eyes. “I drew into a doorway. When they had gone, I walked away.”(355)

Additionally, Sarah is not certain she wants to stay in a relationship with Charles, she keeps on pushing him further back to free herself and travel away. Indeed, she travels to a place that Charles does not know about, he does not have her new address, her new name and her new acquaintances, yet she remains on a search for her footsteps. After a period of time, Charles received a note about Sarah’s place “The information had come through the post; a sheet of

paper containing nothing beyond the name and address." (438); however, since no name is mentioned, he is not sure he can find her at the sent address.

After meeting with Sarah, Charles learns yet another shocking news. There is a child in the middle of all this chaos. The uncertainty surrounding this event implies that the insertion of this character is not random. It is, actually, to show that there are events that happened in the story which Charles does not directly witness. This is a strong allegory of Heisenbergian Uncertainty that discloses the relationship between Fowles' novel and Quantum Mechanics. It appears that the child is an element that appeared without introduction; however, it is depicted as if the reader already knows about her. Sarah did not introduce the child as Charles' daughter or anything else which opens up room for possibilities:

For at least ten seconds after the door closed Charles stared. It was a little girl, with dark hair and chubby arms; a little more than a baby, yet far less than a child. She seemed to suddenly to realize that Charles was animate. The doll was handed up towards him, with a meaningless sound. He had an impression of solemn gray irises in a regular face, a certain timid doubt, a not being quite sure what he was ... a second later he was kneeling in front of her on the carpet, helping her to stand on her uncertain legs, scanning that small face like some archaeologist who has just unearthed the first example of a lost ancient script (Fowles 457)

Insofar, uncertainty is rendered in Fowles' novel in a form of paradoxical events. Sometimes, events are either misrepresented by characters, lied about or/and modified to fit certain agendas. Uncertainty is very visible in the novel in terms of the existence of open

endings that make the reader rather deduce possibilities and not determined interpretations. Fowles; therefore, tries to avoid the representation of historicity and makes it rather a Historiographic Metafiction with a critical currency.

As for Barnes' Novel, the aspects of uncertainty appear in the core of the investigation of George Edalji's case. Barnes blurs the boundaries between fact and fiction because of the uncertainty surrounding the historiography about past events. In a book entitled *Rewriting History in the Novels of Julian Barnes* (2016), Roşcan argues that records provide evidence of events that the historian converts into facts. She adds that the moral is that the history existed once, but that our historical knowledge of it is semiotically transferred, and that depictions of the history are chosen to symbolize whatever the historian desires. This is frequently accomplished by employing historiographic paratextual patterns to both inscribe and undermine the legitimacy and objectivity of ancient records and interpretations (210).

Barnes shifts the attention of the reader from the historical representation towards the aesthetics of the work of fiction itself. His purpose is to highlight the unreliability of historiography. When it comes to this, Barnes uses the case of George as an illustration of uncertainty about certain events. He does not imply that historical events did not happen, he rather stresses upon their unreliability of representation. Therefore, he blends real events with imaginary ones in an effort to discourage interpretations and encourage possibilities.

The novel of course is loaded with aspects of uncertainty. For instance, in the latest pages of the novel George revises the records of his own case and discovers certain faults made by Sir Arthur while recounting George's cases whereby he took all the credits for himself and disregarded others who took part in the success of the case. Roşcan argues “ This is a clear

instance of the difficulties which arise when trying to write about the past: different sources present conflicting information; the temporal distance effaces traceable leads; and equally important, history is the discourse of those in power.” (221). In this case, the power that is referred to in this statement is the reputation and the popularity of Sir Arthur:

George thought, this was ungracious of him. Sir Arthur was doubtless working from memory, from the version of events he had himself told and retold down the years. George knew from taking witness statements how the constant recounting of events smoothed the edges of stories, rendered the speaker more self-important, made everything more than it had seemed at the time. His eye now sped through Sir Arthur's account, not wishing to find any more fault (Barnes 415).

As an emphasis, Roşcan argues that The prevailing language that historians, novelists, documentarians, and journal reporters choose to employ when trying to describe reality to the public shapes people's understanding of the world. She adds that Michel Foucault (1977) demonstrates in his research on knowledge and language as power, as well as the fragmented and subjective character of this knowledge, it is reality formed by words. She deduced that Barnes writes in an era of discursive activity in which language has lost its prior characteristic of communicating precise and trustworthy historical representation (222). It is deduced that history is a linguistic construct.

The beginning of the investigation of George's case starts with a doubt in forensic evidence. Arthur is uncertain about the authenticity of the evidence upon which George was sentenced, if not their existence at all. This uncertainty led to clearing George's name, because

if he was sentenced upon an absence of evidence then he can be cleared based on the same premise even if this means that the criminal would remain unknown. The anonymity of the real criminal rather implies that history hides certain truths beneath its pages that we cannot access which reinforces the stance of Barnes against representation.

Barnes' re-investigation attempt on the case of Edalji triggered the discussion about uncertainty. The novel ends with an intense foreshadowing of uncertainty especially the part that displays the fact that George has extreme myopia:

Edalji, like many another man in the foyer, is barricaded between newspaper and high-winged armchair. Yet he is not sitting quite as others do: he holds the paper preternaturally close, and also a touch sideways, setting his head at an angle to the page. Dr Doyle, formerly of Southsea and Devonshire Place, is confident in his diagnosis. Myopia, possibly of quite a high degree. And who knows, perhaps a touch of astigmatism too (Barnes 259).

This makes him unsure if he sees the truth, falsehoods, or a combination of the two. Because the incident was brought to light a century later, the complete truth cannot be unearthed and revealed. The whole work, including the case but also the transcendentalist material, revolves around the questions of evidence, proof, knowledge, and belief, and the reader, having gotten the bare bones of the case, is free to actively develop their own inferences and, finally, make judgments (Rosçan 223).

Barnes' novel constitutes a growing uncertainty. Sebastian and Childs argue "The

wisdom of uncertainty seems a more adequate way of describing the speculative, inquisitive and subversive qualities of Barnes's work than self-reflexive scepticism." (08). Barnes', therefore, does not only possess the ability of demonstrating uncertainty but he actually refers to it as the core moral of his work. The novel raises questions about the adequacy of representational performances of realistic depictions of historical events and the only way to familiarize readers with the uncertainty about their authenticity is to utilize strategies to deflect the reader's attention towards possibilities.

The ending of the novel is equally ambiguous and little is known about the final stages. In fact, Barnes chooses to finalize his novel with questions. The latter implies the open ending of the novel and the generation of more questions about history. We observe three questions at the end of the novel:

He focuses once more on the platform, the hydrangeas, the line of empty chairs, and the one specific empty chair with its cardboard placard, the space where Sir Arthur has, just possibly, been. He gazes through his succession of lenses, out into the air and beyond.

What does he see?

What did he see?

What will he see? (Barnes 441)

Sebastian and Childs draw the attention that they are in "three different tenses that Barnes uses to end his novel on are symptomatic of the uncertainty regarding not only the Edalji case,

but historical events in general. As readers, finding out about the case over a hundred years later, we can never know the entire truth; we can only assume, conject and hypothesize." (128). The aforementioned hypothesis is rather a tool to create possibilities and not determined interpretations.

Barnes also illustrates an uncertainty about the reliability of forensic evidence. For instance, chief Campbell's thoughts on the crime pattern of animal mutilation is rather ridiculous and points out his confirmation bias and uncertainty. For instance, in brainstorming possible scenarios with Anson, he wonders what the crime weapon could be:

'The method of ripping is, however, largely consistent from attack to attack.'

'Consistently disgusting, no doubt.' Campbell looked at the Chief Constable, unsure if he did, or didn't, want the details. He took silence for regretful assent. 'They were ripped under the belly. Crosswise, and generally in a single cut. The cows... the cows also had their udders mutilated. And there was damage inflicted upon... upon their sexual parts, sir.' 'It beggars belief, Campbell, doesn't it? Such senseless cruelty to defenceless beasts?' (Barnes (69)

Despite the absence of scientific evidence such as laboratory analysis and prints, investigators concluded that the weapon used in mutilating animals could not be a knife but a razor. Up to this stage, the hypothesis could be proved but with a logical and science based confirmation "So we are looking for some maniac with a knife." Campbell tries to lead the conversation

somewhere he can be correct; however Anson's replies deviate towards a potentially strong evidence that can be possessed and used against George "Probably not a knife, sir. I spoke to the veterinary surgeon who attended the later mutilations – Mr Holmes' horse was treated as an isolated incident at the time – and he was puzzled as to the instrument used. It must have been very sharp, but on the other hand it cut into the skin and the first layer of muscle and no further." Campbell does not seem to understand the intention of Anson just yet "So why not a knife?" This statement makes the reader realize that Campbell is not looking for an answer but rather trying to find a justification to defend his own accusation. Anson continues to explain the reason as to why we should not say it is a knife.

We believe that the uncertainty of both investigators obliged them to solve the case in a short time to release anything to the public. By this they pushed the investigation evidence to become rather a confirmation bias. To explain more, Anson seems to explain to Campbell why the crime weapon is not a knife, but in fact, both clearly seem to push an agenda towards finding a weapon that George possibly used and possessed at home:

'Because a knife – a butcher's knife, say – would have gone deeper. At some point, anyway. A knife would have opened up the guts. None of the animals was actually killed in the attacks. Not at the time. They either bled to death or were in such a state when found that they had to be put down.'

'So if not a knife?', 'Something that cuts easily but shallowly. Like a razor. But with more strength than a razor. It could be a tool from the leather trade. Or a farm instrument of some kind. I would assume the man was accustomed to handling

animals.' (Barnes 97)

Campbell determined that a razor may be engaged in this particular crime from among all potential sharp objects that could be used in a comparable crime without cutting deeper. A razor can be found in any man's household. However, what is conducted here is an uncertainty that leads to confirmation bias in investigators. Campbell wonders whether Anson has ever come across any kind of crime such as "Man or men. A vile individual, or a gang of vile individuals. And a vile crime. Have you come across it before?"

"Not in Birmingham, sir."

"No, indeed.' Anson gave a wan smile and fell briefly silent."

Smirking could possibly indicate that Anson wants a convict at any expense. Hence, a visit to George's house becomes a necessity and a great part in completing their plot. Upon their arrival to the Edaljis' household, Campell makes a strange declaration to the family in a very odd manner "' A pit pony has been found...' Campbell hesitated briefly, given the presence of women, '... in a field nearby... someone has injured it.'" The hesitation could not be because of the presence of a woman but rather because Campbell's claim has no strong evidence.

His visit is actually made to either implant the evidence or to confirm his first premise. George's father is worried about the safety of his son and wants clarification that sounds more like a demand for evidence "And you suspect my son George of the deed.". Campbell cannot confirm George's accusation to his father and chooses to mislead him and manipulate him into

allowing him to search the house without even a search warrant “Let us say that it would be very helpful to exclude him from the investigation if possible.' That old lie, Campbell thought, almost ashamed of bringing it out again” (118). At this point, Campbell’s confirmation biases if not dogmatism is well defined.

George’s father would not accept to have his house searched if Campbell did not confirm to him that the search process would rather exclude George from the case “Thank you. And you will not object, I take it, if I ask my constables to search the house and the immediate grounds.' 'Not if it helps exclude my son from your investigation.” (118). Campbell continued looking for a razor and not for any evidence that might accuse or clear George from the case. He does not seem to give up his stance and he must provide something to the court to show his advancement in this mysterious case that enraged the entire society.

Although Campbell comes with complete uncertainty about George’s involvement in the crime, he remained speaking with a confident tone and with assertiveness. He asks his mother to provide him to fetch George's belongings” I need to see his knife,' he said casually. 'His knife?' She looked at him wonderingly. 'You mean, the knife he eats with?'. 'No, his knife. Every young man has a knife.” (119). He could have asked about the razor, but this would be documented; thus, it is important for an investigator like him to craft a whole process. Therefore, it is important to analyse the following dialogue in order to examine the investigation style “ 'We've found these, sir.' A constable was holding out a case containing four razors. One of them seemed to be wet. Another had red stains on the back. 'Those are my razors,' said the Vicar quickly. 'One of them is wet.' (119).

The police officer, with no particular reason, declares that the razor is wet which is an obvious thing that happens in maybe every English house. However, it is clear that this is what Campbell wants to hear. The father became alarmed and the argument he makes is obvious in any situation "No doubt because I shaved myself with it barely an hour ago." Even though Campbell himself knows that such evidence does not narrow down the search for the criminal but rather enlarges the search circle to encompass him and his fellow members, he continues to make judgments:

"And your son – what does he shave with?" There was a pause. 'One of these.' 'Ah.

So they are not, strictly speaking, your razors, sir?

'On the contrary. This has always been my set of razors. I have owned

them for twenty years or more, and when it became time for my son to

shave, I allowed him to use one.'

'Which he still does?'

'Yes.'

'You do not trust him with razors of his own?'

The dialogue seems quite challenging. Campbell seems to make great efforts in making the conversation shifts from just a razor to declaring that the animals were actually mutilated using a razor with which he can supposedly confirm the accusation of George.

Barnes' use of this scene particularly speaks loads about his stance from the realistic

representation. We could read between the lines that an investigation is not immune to faults and fabrications. Like history, this investigation bore many misunderstandings, intentional falsification of evidence and subjectivity. Barnes communicates that history as a whole cannot be denied or dismissed but its representation could never be authentic enough to reach the level of truth. His focus on the aesthetic performance shows that he cherishes the means of description of past reality rather than the reality itself.

Now, both novels exhibit a great deal of aspects of uncertainty. When it comes to the narrative structure, there are two stations where we observe aspects of uncertainty; the first one is the multiplicity of the plot in terms of beginnings and endings in the case of *Arthur and George* (2005), and in term of multiple versions of the same story in *The French Lieutenant's Woman* (1969). The second is demonstrated in the employment of temporality distortion whereby time and plot are nonlinear.

Initially, the uncertainty of these postmodernist authors appears in their use of multiple layers in the structure of their novels. The latter comes with consequences that influence both the order of events and the temporal strategy. Concerning the order of events, it is hardly ever observed that the historical events mentioned in both stories are linear. There is a constant time shift between the past and present. Not only that, but also it is observed that stories are not consistent with one another. The reader could read the story from any page and could still understand it without much reliance on temporal linearity. This technique is utilized to undermine the representational characteristics of the historical novel.

4. Postmodernist Novels that Demonstrated Aspects of Quantum Mechanics

Postmodern aestheticism is perceived as a self-reflexive artistic product which focuses on

the world inside the novel, its language, construct and techniques rather than on the outside world. It is referred to as antirealistic rejectionist movement because of its stance against realistic representation of the world. In addition, postmodern fiction suggests a number of genres namely the Neo-Victorian one which is the focus of this research. Nevertheless, besides the Neo-Victorian genre, there are other postmodernists novels that displayed aspects of Quantum Mechanics. Therefore, in order to give an overview about these works, this section presents excerpts and illustrations about major works that encompasses aspects of Quantum Mechanics.

Postmodern novels that embody aspects of Quantum Mechanics are diverse and they encompass both metafictional novels based on historical events and others that tend to defeat the notion of the realistic reality. For instance, *Possession (1990)* by A S Byatt is a Neo-Victorian novel that tackles the debate about the representation of the past. It is a Historiographic Metafiction in terms of its focus on a historical event and figures. There are several signs and stations of uncertainty when it comes to the themes of the novel. Initially, the novel revolves around the young doctorate researcher Roland Michell who is a scholar who managed to earn his Doctorate Degree on the Victorian poet Randolph Henry Ash; however, he dissatisfied with his inability to secure a good position at college. Whilst browsing through a book in a library, Ash discovers two letters intended to an unidentified lady with whom Ash appears to have engaged a dialogue. Roland is interested in the letters; thus, he takes the letters secretly and leaves.

Ronald engages in a thorough research about the possibility that Ash had a relationship with the woman addressed in the letters. As he dwells even more in searching, he learns that the woman is a less known Victorian poet named Christabel LaMotte. A connection between

the Ash and Christabel would be a remarkable finding, because Ash has always been viewed as a happily married man, while Christabel has long been thought to be a homosexual. He flies to Lincolnshire to consult with Maud Bailey, a researcher who takes an interest in LaMotte studies, and discovers records that suggest at a relationship between Christabel and Ash.

The letters proved that Christabel and Ash indeed traveled as lovers in secret. They also learn how Christabel escaped to France after finding she was pregnant and gave birth in secret. Other academics have learnt of the affair and are keen to discover what happened to Christabel's kid. Based on the documents, when Christabel learnt that Ash was on his death bed, she wrote him a letter in which she explained that she had given birth to a child who was reared by her own sister. Surprisingly, May Bailey the grandmother of Maud had led a good life without anyone ever realising who her actual parents were. The letter was meant to be given to Ash by his wife, but she never did, and it was buried unread. Meanwhile, constitutional lawyers have established that Maud would inherit all of the letters and records and will be capable of making them accessible for future research.

Being a Neo-Victorian novel, *Possession* (1990) involves as well Historiographic Metafiction. The characters of the story are three type, first, imaginary characters such as Rnald the scholar, fictionalized characters such as Ash and Christabel who were in fact real Victorian poets and the third type is Maud who, initially, appears as an imaginary character than discovers that she is in fact a descendant of the Victorian poet Christabel. This novel alludes to two Quantum Mechanics-inspired themes. The first one is Alternative History and the second is the blurring between reality and fiction as a means to criticize representation.

In the same context, Alternative History appears in the novel when Ronald and Maud

decide to look for the other oblivious version of the historical event. They try to restore the truth and add the missing information to it in an attempt to alter history. The official history of the two poets' lives is accepted as fact and regarded as the genuine fact at the outset of the narrative; portion of the disturbing consequence of Roland and Maud's discovery is that it demonstrates history may be altered, or shown to be factually inaccurate.

The whole puzzle narrative is motivated by a quest to improve the historical evidence: Nevertheless, as the retrospect sequences demonstrate, the historical narrative can only convey information, not the full scope of how those events felt at the time they actually experienced. Crucially, the epilogue demonstrates that, though it appears that perhaps the riddle has indeed been resolved, the historical evidence will remain to just be incorrect, and no one would ever be able to entirely reconstruct the past. Therefore, the latter amplifies the notion of uncertainty shared between both postmodern authors and Quantum Mechanics theory.

Moreover, to illustrate another novel that shares similar characteristics, it is crucial to mention *Jack Maggs* (1997). Peter Carey is the only current novelist who can carry off a twist upon Dickens. He conducts an immensely evocative enjoyable repeat of Great Expectations with great style. In 1837, a mystery guy walks off from a carriage in London, towering, mute. Jack Maggs is the novel's protagonist and an alternate character to Abel Magwitch from Great Expectations.

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Eventually, Maggs makes acquaintances with a young novelist named Tobias Oats who is again an alternative character to Charles Dickens. Maggs Makes a deal with Oats to help him find his adoptive son in the streets of London; however, Oats appears to have different plans which is to use Maggs in order to gain inspiration for his up comong novel. The novel, indeed, alters Great Expectation; it is a Historiographic Metafiction that seeks to recreate a Victorian narrative in a new fashion.

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Furthermore, in another work of Julian Barnes, Metafiction provides another face of the rejectionist stance of the postmodernist authors to the representation of the past. In Flaubert's Parrot (1984), Barnes creates a character with a mission to find the truth. The protagonist Braithwaite travels to France in an attempt to find the stuffed parrot named Loulou which is a model used to design the book cover of Gustave Flaubert's novel A Simpe Heart (1877).

Braithwaite discovered several replicas of the parrot in museums as a sign of historical ties. Museums are also places where history is saved and maintained; yet, exhibiting many versions of the same stuffed parrot demonstrates that Braithwate recognizes the multiple layers of history and historical events that modern people have no access to unless they visit such places or read narratives representing those events.

The sense of doubt and plurality of historiographies is strongly evident in Flaubert's Parrot (1984), which is another area in which a researcher might investigate and show characteristics of Quantum Mechanics ranging from changing occurrences, temporal distortion, and uncertainty. Such a work, too, might be the topic of a debate regarding the impact of current physics theories on the culture of fiction writing, particularly Historiographic Metafiction.

Finding the stuffed parrot used as a model in Flaubert's A Simple Heart (1877) is part of the search, but it's a disappointing experience in terms of what's real. Braithwaite considers Loulou, the parrot in Flaubert's novel, to be an image of the author's voice. Less heroically, it may be a symbol of reviewers and artifact collectors, with a glittering sight but a dormant intellect.

Slightly similar to Possession (1990), Flaubert's Parrot (1984) tells the story of the quest for the truth. The protagonist of the latter, Geoffrey Braithwaite finds that the legendary author was having an affair with Juliet Herbert, the proof of their affair is obliterated. Geoffrey delves into Flaubert's flaws and critiques. He attempts to make sense of his whole life by studying Flaubert's life and career.

This discovery contributes to the recreation of another version of Gustave Flaubert's history. Braithwaite, as a character, alters Flaubert's history when discovering obliterated and destroyed evidences which again makes Barnes in a position of a detective besides his detective conduct practices in Arthur and Goerge (2005). In addition, creating a character that goes on a quest for investigating a life of a real author who lived during the Victorian times is another practice of blurring the boundaries between fact and fiction.

Apart from the Neo-Victorian Historiographic Metafiction novels, there are other British

and American novels that involved aspects of Quantum Mechanics as a story telling mode. To illustrate few, it is vital to mention the work of Martin Amis Time's Arrow (1991). The novel is a sphere where temporality is entirely distorted. The story revolves around the life of a German doctor named Odilo. Time's Arrow recounts the life of a German man called Odilo Unverdorben, but in backwards, beginning with his death and finishing with his early youth and birth.

The novel is told by a being who appears to be Odilo's consciousness. The narrator might therefore be viewed as a required mechanism for narrating a backward timeline. The reversal story starts in America, where the physician initially lives in retirement before resuming to clinical profession He is continuously scared and avoids bringing attention to himself. Later, he assumes a new identity and relocates to New York. In 1948, he goes backwards to Portugal, from where he proceeds to Auschwitz.

The reversed chronology does not only break the norms of the conventional novel but it also highlights the challenges that the novel practices against the laws of physics. Time is a physical phenomenon that classical physics describes as static while Qantum Mechanics describes it as unpredictable, flexible, and relative. Nonetheless, physics is vividly present in Ian Stewart's 2001 metafictional novel Flatterland. The protagonist Victoria Line discovers Flatland: A Romance of Many Dimensions book. As Victoria starts to read Flatland, she reaches the third dimension. She appears to have a chaotic relationship with her parents about reading this book. She is shortly hailed by the Space Hopper, who educates her about three dimensions which is a physical law, multidimensional space, topology, time travel, and anything else related to geometry.

Flatland was constructed in order to familiarize the readers and general public about the complication of space and its different dimensions. Einstein demonstrated the link between time and space shortly after the turn of the century, establishing a fourth dimension. Flatterland is not expressed in the same way. Rather of preparing the reader for physical possibilities, Mr. Stewart describes the Universe as it is understood today. In situations where science has no interpretations, Flatterland plainly says that there are none and makes no suggestions.

Insofar, there are other novels that took fiction writing to a whole new level that involves Quantum Mechanics at its best such as The Neanderthal Parallax (2002) by Robert J. Sawyer and The Time Traveler's Wife (2003) by Audrey Niffenegger. Furthermore, Robert J. Sawyer's The Neanderthal Parallax is a series of stories released. It illustrates the consequences of the establishment of a link between two variations of Earth in distinct alternate universes: the one known to the reader and the other in which Neanderthals were the predominant sentient species. The plot revolves around the cultural, spiritual, and technical disparities between the two cultures.

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Apart from the Neo-Victorian Historiographic Metafiction novels, there are other British and American novels that involved aspects of Quantum Mechanics as a story telling mode. To illustrate a few of them, it is vital to mention the work of Martin Amis *Time's Arrow* (1991). The novel is a sphere where temporality is entirely distorted. The story revolves around the life of a German doctor named Odilo. *Time's Arrow* recounts the life of a German man called Odilo Unverdorben, but in backwards, beginning with his death and finishing with his early youth and birth.

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5. Conclusion

Insofar, this chapter discusses the major and important overlapping aspects of both Quantum Mechanics and Neo-Victorian Historiography. *The French Lieutenant's Woman* (1969) and Arthur and George (2005) converge and diverge in terms of different aspects. Both novels utilize the blurring of facts and fiction in order to shift the focus from the historical representation towards aesthetics; however, to each his own style. Barnes chose to re-investigate an old criminal case whereby a young son of a vicar of Indian origins is accused of mutilating animals. The inquiry is fraught with doubts regarding the forensic evidence on which George was accused. Barnes stresses the uncertainty and instability of representation through the use of other histories, temporal shifts, and the blending of reality and fiction. For Fowles, his style centres around the plot's plurality, the several ends and beginnings, and the non-chronological order of events. In the second section, we addressed uncertainty in postmodern fiction as well as Quantum Mechanics. We underlined the commonalities and cited relevant research that suggests both approaches work together to achieve the same objective and are based on similar discoveries and ideas. Furthermore, the last section includes a thorough examination of both works in terms of the embodiment of uncertainty. Both novels have a lot

of uncertainty stations. For example, Fowles' characters express confusion about the events, narratives, and relationships that surround them. Barnes' uncertainty focuses on the veracity and falsity of evidence in the case of George Edalji.

6. General Conclusion

Retrospectively, we have attempted to uncover the influence of Quantum Mechanics aspects on postmodern literature, namely Neo-Victorian Historiographic Metafiction. In the same vein, with regards to two postmodernist British novels, we lay an increased focus on pinpointing the attributes that reflected the shift in perceiving historiography that concerns the Victorian society in postmodernist fiction, such as the narrative techniques employed to build such histories. The latter was a tool to study two British novels written between the late twentieth and early twenty-first centuries. The first novel is John Fowle's, *The French Lieutenants Woman* (1969), which we argued to have included a narrative structure that manifests the common aspects between quantum mechanics and neo-Victorian historiographical metafiction. The second novel is Julian Barnes *Arthur and George* (2005), which exhibited comparable characteristics in spite of structuring the narrative differently utilizing different techniques.

As a final conclusion, we note that several findings regarding our interpretation of the aforementioned novels should be outlined. Insofar, as the thesis is concerned, we have covered the conceptualization of Quantum Mechanics theory and Neo-Victorian Historiographic Metafiction in order to extract three main shared aspects. The three fundamental aspects of Quantum Mechanics that we found to be implemented within Neo-Victorian Historiographic Metafiction are attributed to the following concerns: reality representation, alternative histories, and temporal distortion.

It is notable that the three axes by which we attempted to process the interpretations for

the novels, namely Reality Representation, Alternative Histories, and Temporal Distortion, have been critical in understanding two novelists' strategies in confronting the question of representation of Victorian society, albeit differently. As John Fowles has managed to write a self-aware novel that criticizes its narratives and embraces the freedom of characters in deciding their paths. Julian Barnes, on another hand, has opted for re-investigating real-life incidents from the past by giving them new vitality seeing how blurring the lines between fact and fiction are executed. As we have put forward throughout the chapters, both narratives eventually undergo several possibilities as the endings become, conversely, different: such narrative choices subvert some of the conventional forms such as chronology and linearity.

Our search for the possible ties of both Quantum Mechanics and Neo-Victorian Historiographic Metafiction led us to realize that the contemporary era has become a breeding ground for numerous rejections, resulting in the development of postmodern attitudes. In the context of literature, it is possible to see how many contemporary novelists around world deal with modern-day representations, but they continue to incorporate timeless issues such as replacing order with chaos, convention with deconstruction, grand-narratives with individual reality, and eventually closing down what they see as a thoughtless conformity to the effect of the past on the present.

In fact, we have looked at the techniques of Neo-Victorian Historiographic Metafiction, with an emphasis on Fowles' *The French Lieutenant's Woman* (1969) and Barnes' *Arthur and George* (2005). The latter demonstrate aspects of Quantum Mechanics that are echoed in the works by means of intertextuality. This later reveals that no text is unique and that fiction is a target of influence by other works of fiction. More importantly, it bears the inclination to investigate fictional inadequacy and incompetence in representing the past because of the absence of a direct observation to the past events. Although Quantum Mechanics appeals to the realms of science fiction, we have implemented it as a representational framework that

assumes comparable perspectives from representation. Similar to the doctrines of these principles, contemporary authors believe that there is no direct observation of the past, and hence any fictitious work created for the sake of representation cannot be fully regarded as an authentic reference.

Following the same train of thought, we have observed that intertextuality implies that including allusions to other works of fiction facilitates the creation of Alternative Histories, which are distinguished by their unresolved ends and offer options rather than specific interpretations. In this form of writing, this process affects temporality, resulting in time distortion. Instead of just one linear temporality, the inclusion of Alternative Histories produces temporalities. Each Alternative History appears to have its own temporality, in which time does not appear to pass in a linear fashion. Similarly, the preceding principles have been interpreted in relation to Julian Barnes' and John Fowles' novels, followed by a comprehensive assessment of both works, with notable illustrations.

As an illustration, Epigraphs in *The French Lieutenants Woman* (1969) reveal a plethora of intertextuality. These epigraphs are classified as paratextuality and are referred to as peritextuality. In Fowle's novel, intertextuality is parodic in that it exploits the dualism between reality and fiction. As for Barnes' *Arthur and George* (2005), Barnes blurs the lines between fact and fiction, reality and possibility, the past and the present, and introduces intertextuality as a fundamental component that unites all of the preceding principles with aesthetic narrative. *Arthur and George* (2005); not only a recreation of a fortuitous previous occurrence necessitating extensive research, but also a comprehensive critical assessment of historical narratives supported by the application of multiple types of intertextuality. In this aspect, intertextuality is a psychological game with the goal of motivating fiction readers to explore for alternate readings on their own.

The planned comparisons were instrumental in our discussion because they revealed that the *French Lieutenant's Woman* (1969) and *Arthur and George* (2005) have found forms of convergence and divergence in several aspects of representations. Both works use the ambiguity of facts and fiction to divert the attention away from historical representation and call it more towards the aesthetics of the novels; yet each has its unique style. Barnes opts to re-investigate a historical criminal case in which a young son of an Indian pastor is convicted of animal mutilation. The investigation is filled with uncertainties about the forensic evidence against George. Through the incorporation of different histories, chronological changes, and the mingling of fact and fiction, Barnes emphasizes the ambiguity and instability of representation. Barnes' character Arthur works as a document and record commentator while searching for the basis of George's punishment in order to examine the evidence on which he was convicted. This shows that Barnes work is a re-examination of history given in the form of possibilities.

On another hand, Fowles' style is defined by the plot's plurality, the multiple endings and beginnings, and the non-chronological order of events. Fowles's protagonist Sarah Woodruff is a Victorian character; however, she is distinguished by her postmodern conception. Sarah's voice, in the novel is inconsistent with the period in which she was portrayed because she seemed open to possibility and rebellious against convention, which is a belief of her creator as a postmodernist author. Fowle's criticism relates to the novel itself, which is metafictional at its finest. In Fowle's novel historical records are epigraphs written by other poets or novelists a century before the publication of his novel. Fowle's novel; therefore, is a kind of commentary in the form of criticism.

Finally, this thesis has discussed uncertainty in postmodern fiction as well as Quantum Mechanics altogether with highlighting the similarities and referenced applicable studies to show that both techniques operate together to attain the same goals and are founded on

comparable findings and concepts. Our findings, we hope, will shed new light on the implications of uncertainty through the use of science as a corresponding guideline. It is via understanding what the notion of uncertainty advances, we fully comprehend how while Fowles' characters are perplexed by the events, narratives, and relationships that surround them, Barnes' skepticism centers on the truthfulness and falsehood of evidence in the case of George Edalji. We conclude that our future endeavors will be a continuum rather than a static inquiry within this exciting field of literature, which may require us to wrestle with other aspects of Quantum Mechanics, such as the Grandfather Paradox, the Butterfly Effect, and Chaos Theory, all of which could be studied more in the future.

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