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# REZUMAT


## PARODIC IMAGINATION AND METAFICTION WITH JOHN FOWLES AND MALCOLM BRADBURY

**COORDINATOR ȘTIINȚIFIC:**

Prof. univ. dr. Adina Ciugureanu

**DOCTORAND,**

Jon Brodal

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**PRESENTATION**

## 1.0 General argument

The present thesis is an analysis of six novels by two British contemporary authors, John Fowles (1926-2005) and Malcolm Bradbury (1932-2000) as works of parodic imagination and metafiction. The central argument of the thesis is that novelistic representation of reality is a chief concern in the works of both writers, not in spite of, but because of the self-referential mimesis and metafictional self-consciousness that characterizes their fiction. Rather than asserting the irrelevance of the reality to literature, their novels problematize reality as a complex, protean and ultimately unknowable entity amenable to multiple interpretations. By thematizing the inherent fictiveness or artificiality of all fiction, the discrepancy between reality and representations of it, Bradbury's and Fowles's novels shed light on reality's relevance as well as its elusiveness.

The thesis argues that for both authors, the realization of the impossibility of objective representation does not entail that the novel should turn away from the real and direct its focus toward its own hermetic processes. The novels by Bradbury and Fowles are fictions that, while self-conscious of their fictionality, nevertheless endeavour to represent reality beyond fiction. The scope of the novel is, for both novelists, to facilitate what Bradbury has designated as "a sort of active and moral engagement with experience".[1] While acknowledging its representations as provisional versions of an unknown, polymorphous reality, their fictions thematize the existential responsibility of giving expression to this reality.

Fowles's and Bradbury's fiction are explored through, *inter alia*, the concepts used by Kearney, the productive/parodic imagination, sameness/otherness and Hutcheon's notions of parody as repetition with "critical difference"[2] and postmodern fiction as both inscribing and subverting order. Thus, the thesis departs from the assumption of a basic congeniality between the theories of Kearney, Hutcheon, Fowles and Bradbury.

## 2.0 Motivation/Relation to Existing Scholarship on Fowles and Bradbury

As far as the author of the present thesis has been able to ascertain, no systematic comparison/parallel reading of Fowles's and Bradbury's novels has been effectuated, in spite of the significant structural and ideological similarities between the works of these two central British/English writers of metafiction. Comparisons have been made between Bradbury and his literary twin, David Lodge. Like Bradbury, Lodge is a comic writer skeptic to aspects of contemporary development. The clear structural and thematic parallels between the metafiction of Bradbury and Fowles appear, on the other hand, not to have been paid due critical attention.

Although attention has been paid to the metafictional and parodic dimension of Fowles's novels before (among others by Linda Hutcheon, Malcolm Bradbury and Pamela Cooper,[3] the

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[1] Malcolm Bradbury, *Possibilities*: *Essays on the State of the Novel*, London: Oxford University Press, 1973, p. 15

[2] Linda Hutcheon, *A Theory of Parody*, London: Routledge, p. 101

[3] Linda Hutcheon, *Narcissistic Narrative: The Metafictional Paradox*, London: Methuen, 1984 and *A Postmodern Poetics*, London: Routledge, 1988, Malcolm Bradbury, *No, Not Bloomsbury*, London: Andre Deutsch, 1988, Pamela Cooper, *The Fictions of John Fowles: Power, Creativity, Femininity*, Ottawa: University

theoretical grid of the thesis, drawing on Kearney, Hutcheon, Fowles and Bradbury, presents a more systematic approach to these aspects of Fowles's and Bradbury's fiction.

As the applied section of the thesis will show, all the selected novels by Bradbury and Fowles display the same structure: a passive, uncreative protagonist manipulated by a powerful fiction-maker, in order to show the protagonist the contingency of artifice before a complex reality, as well as impressing upon the protagonist the necessity and his moral responsibility to shape reality with artifice. The thesis argues that this indicates a clear influence from Fowles's fiction on Bradbury.

In both writers, the metafictional dimension is expressed both explicitly, as metafictional commentary, but also as metafictional symbolism, where woman, or more precisely, the specifically feminine dimension of existence, represents reality (the referent) and man the masculine, fictional principle. Fowles has stated "I see man as a kind of artifice, and woman as a kind of reality",[4] and the character Myra in Bradbury's *The History Man* says, complaining on her inept, passive liberal husband: "the man shapes the woman". (*History Man*, 77).

This metafictional symbolism and its repercussions appear not to have been explicitly thematized in criticism before, at least with regard to Malcolm Bradbury.[5]

The extent to which Bradbury's work addresses the consequences of modernity has received scant critical attention so far. The present thesis will therefore hopefully contribute to the focus on this somewhat neglected, but nevertheless central aspect of Bradbury's *oeuvre*.


### 3.0 The Selection of the Corpus

The three novels by Fowles selected for critical scrutiny, *The Magus*, *The French Lieutenant's Woman* and *Daniel Martin*, are central in his body of work. The novels chart a development, from Fowles's first (written, not published) novel, *The Magus*, towards his attempt to write the great, epic novel, *Daniel Martin*. In all novels, authoritarian aesthetic and moral orders are subverted and shown to be contingent. The authoritarian system is primarily that of Fowles's preceding generation, which for him represents the original patriarchal order: the Victorian age. (According to the protagonist Daniel Martin in Fowles's eponymous novel, the twentieth-century did not start before 1945).[6]

Nicholas' father, the authoritarian officer, Dan's father, a humourless vicar and the Victorian aesthetic order, whose conventions Fowles employ, above all in *The French Lieutenant's Woman*, all manifest these static structures characterized by a static *sameness* and the total submission of the fluid reality to static order. The personality structures of their rebellious sons, Nicholas Urfe and Daniel Martin, in turn exhibit a similar ego-logic structure, but have adopted an attitude of aestheticism, turning their attention away from reality and towards form. The aestheticism of the sons evidently has a metafictional dimension, representing the rebellion against Victorian realism by a fiction more and more turning towards form and style as opposed to content.

of Ottawa Press, 1991

[4] John Fowles, 'Notes on an Unfinished Novel', in Malcolm Bradbury (ed.), *The Novel Today: Contemporary Writers on Modern Fiction*, Manchester: Fontana Manchester University Press 1977, p. 146

[5] With regard to Fowles, this aspect is discussed by Pamela Cooper, *Fictions* (*op. cit.*), but as it is argued in the thesis, her reading does not take into account all the repercussions of this for the understanding of Fowles's works.

[6] John Fowles, *Daniel Martin*, London: Jonathan Cape, 1977, p. 99. Hereafter cited as *Daniel Martin*, followed by page number.

*The Collector* has been excluded from scrutiny because it is shorter and the lacking scope of the other novels. Fowles's novels have been excluded for the same reason, the clearly metafictional *The Ebony Tower*, a more realistic version of *The Magus* where Fowles further develops his views on aesthetics, should be mentioned especially. The same applies for *Mantissa*, which is also interesting from a metafictional view-point.

John Fowles has been described as an unfolding, and not a developing writer, "more of an unfolding than a growing artist".[7] However, a development is still discernable from *The Magus* to *Daniel Martin*; the protagonists in *Daniel Martin* are for instance middle-aged and do not only look forward, but also back into the past, reflecting Fowles's life situation. Still, the main structure has much in common with the other analyzed works: the ending in *Daniel Martin* has similarities with the ending in *The Magus*, although the aspect of „happy ending" (but contingent and provisional) is affirmed to a greater extent in *Daniel Martin* than in the more open ending of *The Magus*.

With regard to the selection of works of Bradbury, his two first novels, *Eating People Is Wrong* and *Stepping Westward*, have been excluded. They address the same concern for the fate of liberal values in an increasingly liberal age, but do not enact the conflict between dehumanizing form and the human subject that characterizes Bradbury's later novels. It was only from *The History Man* onwards that Bradbury started to employ the „hard, ironic form"[8] characteristic of contemporary culture. The two first novels lack the metafictional experimentation and the bearing of artifice that characterizes *The History Man* and the later novels.

Bradbury's short stories as well as his short novel *Cuts!* are excluded by virtue of their length and scope; *Cuts!* is more of a novella than a full-sized novel, as is the playful and satiric short story *Dr. Mensonge*. Also Bradbury's last novel, *To the Hermitage* is excluded from the thesis's corpus, as it does not display the basic structure that characterizes all selected novels, both Bradbury's and Fowles's: a passive, uncreative protagonist meets a manipulating fiction-maker. This leaves us with *The History Man*, *Rates of Exchange* and *Dr. Criminale*, three novels all sporting uncreative protagonists, unable (or unwilling to, in Beamish' case) to shape reality, being subjected to manipulation from powerful fiction-makers.

### 4.0 The Theoretical Grid (chapter 2)

The theoretical chapter consists of four subchapters, on the theories of Kearney, Hutcheon, Fowles and Bradbury respectively. A main concern in the chapter is to bring out the basic congeniality between all these authors and the crucial role that metafiction and parody play in the world-views of Fowles and Bradbury. Based on this, the chapter will elaborate the theoretical grid to be applied in the following chapters.

A central argument in the thesis is that the relationship between fiction and reality, "subject and form"[9] (Bradbury) is fundamental to an understanding of important aspects of Fowles's and Bradbury's work. This basic, often conflicting opposition underpins their view on creativity and also has ramifications for the ethical and humanist dimension of their metafiction. The opposition and its significance are elaborated upon in the theoretical chapter through, among others, Kearney's concept of parodic imagination and Hutcheon's concept of historiographic metafiction. This creates a theoretical grid for the analysis of the Fowles's and Bradbury's novels.

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[7] Kerry McSweeney, 'Withering into the Truth: John Fowles and Daniel Martin', *Critical Quarterly* 20 (4) December 1978, p. 35
[8] See Malcolm Bradbury, *No, Not Bloomsbury*, *loc.cit*., p. 45
[9] *Id.*

An essential focus in the theoretical chapter is to show how, to Fowles and Bradbury (and also Hutcheon and Kearney) hermetic modernist fiction neglects reality in favour of attention to the art work's autonomy and fictional structure. Traditional mimetic realism, on the other hand, bases itself on the assumption of mimetic transparency and a relation of identity between the representation and the referent, the fictional order and the real. Thereby, realism subjects the diversity and irreducible open-endedness of the real to one, static interpretation, amounting to a dogmatic approach to the world.

Furthermore, the theoretical chapter discusses how the metafiction of Fowles and Bradbury, on the other hand, emphasises the ethical and existential necessity of creatively engaging with the referent while allowing it it to remain contestable and open-ended. Their novels enact this principle metafictionally, by focusing on their status as *fiction* – that is on their contingency, ideological particularity and non-identity with reality. The metafictional dimension is expressed both explicitly, as metafictional commentary, but also as metafictional symbolism, where woman, or more precisely, the specifically feminine dimension of existence, represents reality (the referent) and man the masculine, fictional principle: "I see man as a kind of artifice, and woman as a kind of reality."[10]

The theoretical chapter focuses on how, to both Fowles and Bradbury, humanism and authentic creativity consist in a balanced or tensional relationship between fiction and reality, fictional order and structure on the one hand and life in its variety and open-endedness on the other. The subchapter on Bradbury discusses how for him, the traditional realist novel, with its "openness" and "human curiosity"[11] is the quintessentially humanist genre, amounting to an "open form"[12] or, in other words, fiction with an open approach to the complexity, variety and richness of human life. In this "balanced realism"[13] there is a balance or an authentic relationship between fiction and reality, form and matter, which constitutes the grounds of its humanism.

In twentieth-century culture, this balance shifts in favour of the autonomy of form, not only in the realm of art, but in all aspects of human life. The dehumanizing, abstractifying and simplifying fictions of modernity such as sociology, monetarism and structuralism increasingly encroach upon the complex human reality, shaping it in their image. Bradbury's humanist critique of the dehumanizing systemic logic of modernity, with its differentiation of human life into subsystems (following Kant's distinction between theoretical reason, practical reason and aesthetic judgement) is demonstrated to be congenial with Richard Kearney's theories on productive and parodic imagination and also recalls similar concerns of central theorists of modernization such as Max Weber and Karl Marx.[14]

The theoretical subchapter on Fowles's theoretical *Weltanschauung* argues that in his system, it is mainly the Victorian socio-cultural order, as manifested in the Victorian novel with its narrative closure, omniscient narrator and ordered world-view, that represents the "totalizing systems that unify with an eye to power and control",[15] an order that is "inscribed", then questioned "from within"[16] by postmodern self-reflexive fiction. To Bradbury, the

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[10] John Fowles, 'Notes on an Unfinished Novel', in Malcolm Bradbury (ed.), *The Novel Today: Contemporary Writers on Modern Fiction*, Manchester: Fontana Manchester University Press 1977, p. 146

[11] Malcolm Bradbury, *Possibilities*, *loc.cit*., p. 12

[12] *Id.*

[13] *Ibid.*, p. 13

[14] For instance Weber's notion of the „iron cage" (*stahlhartes Gehäuse*) of bureaucracy and rationalization in modernity in Max Weber, Talcott Parsons and Rh Tawney, *The Protestant Ethic and the Spirit of Capitalism*, New York (NY): Dover Publications, 2003. Karl Marx similarly emphasized the alienation and dehumanization of the worker reduced to a cog in capitalist system in his *Economic and Philosophical Manuscripts*, trans. Martin Mulligan, Moscow: Progress, 1959

[15] Linda Hutcheon, *A Postmodern Poetics*, *loc.cit*., p. xi

[16] Linda Hutcheon, *A Postmodern Poetics*, *loc.cit*., p. viii

totalizing systems of modernity play an equivalent role, employing the dehumanizing form of contemporary fiction, while using it to foreground the discrepancy and contingency between fictions, including cultural orders and socio-cultural formations, and reality.

Furthermore, the theoretical chapter argues that the perspectives of both Fowles and Bradbury entail a focus on meaning as socially constructed and maintained. Their metafiction is congenial with the rise of social constructionism in the humanities and social studies in the 1960s. Patricia Waugh links social constructionism and metafiction, citing Peter Berger and Thomas Luckmann's work, *The Social Construction of Reality*[17] as a sociological parallel to metafiction's exploration of "reality as a fiction".[18] The socio-cultural order provides a shared, communal reality for the members of a culture, offering protection from loss of meaning and existential void and facilitates action. The conventions and habits offered by culture also facilitate individual agency by narrowing down the infite range of possible alternatives for action.

On the other hand, the identification with culture and convention can also have detrimental consequences with regard to, for instance, freedom, moral development and adaptation. As Waugh points out: "Conventions can […] become oppressive and rigidified, completely naturalized. At this point they need to be re-examined, both in life and fiction".[19] Instead of entailing the irrelevance of the referent, the view of reality as constructed causes the referent to become contested and open to interpretation.

The theoretical perspective that is established and elaborated in the second chapter of the thesis also facilitates an understanding of aspects of their fiction that hitherto have received scant critical attention. In the later chapters the grid is applied to, allowing for an exploration of the fate of protagonists such as Nicholas Urfe and Daniel Martin, who are standing between the dogmaticism of the basically Victorian outlook of their fathers (the authoritarian army officer and the stolid vicar) and the aestheticism and nihilism (moral as well as aesthetic) of their contemporary, post-war generation, suggests the situation of the contemporary (metafictional and parodic) novel, standing between traditional, mimetic realism and the aesthetically autonomous modernism of genres such as the *noveau roman* and American surfiction. Like Dan and Nicholas, the contemporary (British) novel is also a child of the Victorian age. The metafictional symbolism of these father-son relationships appears not to have been explicitly thematized in criticism before.

As far as the author of the present thesis has been able to ascertain, no studies currently exist that undertake a systematic comparison of Fowles's and Bradbury's body of works. Through a parallel reading of three novels by each novelist, while applying the same, integrated theoretical framework, the thesis aims to demonstrate the central role played by metafiction and parodic, self-referential mimesis in the work of both authors. This concerns *inter alia* a shared concern that underpins the work of both novelists: the need for fiction to engage with an extra-fictional reality conceived of as amorphous, elusive and potential matter. The theoretical chapter agues that, paradoxically, parody and metafiction are the genres best suited to render justice to reality as amorphous and fluid, by avoiding the dogmatic representationalism of traditional realism or the anti-representationalism and anti-conventional approach of much twentieth-century fiction.

The theoretical subchapter on Kearney has a special focus on the dichotomy sameness/otherness and the Levinasian concept of *egology* as underpinning Kearney's genealogy of the imagination, in order to create the theoretical grid for the analysis of the

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[17] Peter L. Berger and Thomas Luckmann, *The Social Construction of Reality: A Treatise in the Sociology of Knowledge*, Garden City, NY: Anchor Books, 1966

[18] Patricia Waugh, *Metafiction: The Theory and Practice of Self-Conscious Fiction*, London: Metheuen 1984, p. 51

[19] *Ibid.*, p. 52

novels. The model of creativity that characterized the creative paradigm of the romantic era was based on Kant's transcendental philosophy that emphasized the original creativity of the autonomous ego. The autonomous creative subject of the era of the productive imagination could be described with a term from continental philosophy, as *egological*. An egological ontology is characterized by "the reduction of the other to the same",[20] of reducing the complexity of the Other to the certainty of the Same, "[…] what is known, familiar and ordered".[21] The parodic imagination of the twentieth century with its reduction of representation to parodic mimesis (intertextual reference) dethrones the Romantic belief in the artist as an autonomous and original creative subject.

An alternative definition of egology is Richard Kearney's "the view that the self is origin of the self"[22] or "[…] the illusion that the self can constitute itself as an absolute origin".[23] Similarly, the egological identity excludes "change and alteration within selfhood",[24] constituting a "permanent *sameness*".[25] Egology thus entails a striving for certainty, autonomy and self-sufficiency on part of the Same (system, subject or structure) while refusing to acknowledge the Other in its alterity as Other, fearing the unknown beyond its ordered interior. The imagination of the twentieth century is increasingly a self-referential and self-sufficient world of images, characterized by intertextual or parodic mimesis. As a result of its neglect of reality as otherness, twentieth-century art is marked by the autonomous logic of sameness, and „the reduction of the Other to the Same"[26] characteristic of the self-referential sameness at the heart of the autonomous world of images, increasingly disconnected from the real world and from man himself.

In Richard Kearney's view, the dominance of the self-referential and autonomous meaning-generating sign systems operating through endless circle of parodic mimesis in the postmodern era subverts the productive or Romantic paradigm of the imagination. One form of sameness is subverted by another: the productive imagination was likewise dominated by autonomy and sameness as a result of its doctrine of the original and autonomous creative subject.

The theoretical chapter thus shows how, to Kearney, the roots of the autonomous parodic imagination of the twentieth-century, where its production of images disconnected from any extra-semiotic reality are in fact discernable in the Romantic exaltation of the autonomous creative subject and the self-sufficient imaginative world. Furthermore, the theoretical subchapter focuses on how, to Kearney, the Catholic moral philosopher, the parodic imagination has the potential of serving as a purgative in its relation to humanism, with its unbounded belief in the creative powers of the individual subject, effectuating a "[…] healthy dispossession of the ego-centric subject".[27]

The theoretical chapter further argues that to Kearney, the parodic imagination is potentially creating an awareness of the existence of an exterior Other beyond the subject and of the significance of the Other for the Same as a "radical interdependence"[28] between fiction and alterity: "After the disappearance of the self-sufficient imagination, another kind must now reappear – an imagination schooled in the postmodern truth that the self cannot be

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[20] See. Richard Kearney, *The Wake of Imagination*, London: Hutchinson, 1988, p. 395 and Emmanuel Lévinas, *Totality and Infinity: An Essay on Exteriority*, trans. Alphonso Lingis, Pittsburgh, PA: Duquesne University Press, 1969, p. 46

[21] Clare O'Farrell, *Foucault: Historian or Philosopher?* London: Macmillan, 1989, p. 31

[22] Richard Kearney, *On Paul Ricoeur: The Owl of Minerva*, Aldershot: Ashgate 2004, p. 6

[23] *Ibid.*, p. 33

[24] Richard Kearney, *The Wake of Imagination*, *loc.cit.*, p. 395

[25] *Id.*

[26] Emmanuel Lévinas, *Totality and Infinity*, *loc.cit.*, p. 46

[27] Richard Kearney, *The Wake of Imagination*, *loc.cit.*, p. 387

[28] *Id.*

'centred' on itself; an imagination fully aware that meaning does not originate within the narrow chambers of its own subjectivity but emerges as a response to the other, as a radical interdependence".[29]

The theoretical grid that in this way is elaborated will be applied to such instances of self-sufficient, Romantic *paradise artificiels* such as Conchis's *Bourani*, Criminale's *Barolo* and Sarah Woodruff's *Undercliff* . Like the worlds of the parodic imagination, these are alluring but self-sufficient, static worlds governed by sameness. The various egoistical protagonists of Bradbury and Fowles, Nicholas Urfe, Charles Smithson and Francis Jay are all banished, recalling how the egological humanist subject is dethroned by the postmodern, parodic imagination. The self-sufficient sameness of the artificial world serves as a purgatory, an antidote to the egoism of the subject and its aspirations for creative autonomy.

The theoretical subchapter on Linda Hutcheon amounts to a further elaboration and deepening of the theoretical grid. It discusses how her work is governed by the same basic opposition between fiction and reality as that underpinning Kearney's, Fowles's and Bradbury's respective world views. The chapter similarly focuses on how postmodern metafiction and parody subverts the white, male subject of liberal humanism and its pretensions to universality by first using conventions of the realist fiction of the nineteenth-century with its claim to represent objective reality and then pointing to the fictionality of its own order. In this way postmodern metafiction constructs a fictional order while indicating its nature as artifice and construct with regard to the reality beyond its own structure that in principle can be interpreted in many possible ways.

The theoretical chapter on Hutcheon discusses, furthermore, how metafiction does not deny the validity or relevance of creating aesthetic order, and by implication, also moral and political orders, but point to their status as constructions and artifice. Metafiction thus subverts the tendency towards the naturalization of order inherent in literary realism, which, through adhering to the ancient dictum (often attributed to Ovid) *ars ets celare artem* (the nature of art is to conceal its artificiality, the means by which it is created) conceals its nature as artefact.

In the sub-chapter on Hutcheon it is argued, moreover, that traditional literary realism, with its all-knowing narrator, narrative closure and implicit or explicit claim to objective representation, fails to thematize its contingency before the reality that to metafiction is a protean and amorphous entity which ultimately remains unknown and unknowable. By virtue of its thematization of its own fictionality, the metafiction of Fowles and Bradbury suggests that any human attempt to impose order and structure onto this liquid matter can only be an approximation.

The theoretical chapter focuses in elaborating on the dichotomy fiction/reality, showing how it underpins the world-views of all involved authors and theorists. In Fowles's *Weltanschaaung*, the equivalent to the autonomous, creative humanist subject of Kearney and Hutcheon is shown to be the masculine principle of the Law,[30] representing the dimension of order and structure in the universe. It is the opposite, but complementary principle to Chaos (*Aristos*, 14) representing matter as not subjected to order, an inarticulate but powerful force of change, destruction and hazard. Reality as dominated by the principle of Chaos is an amorphous and protean reality, unknown and unknowable, beyond structure. (*Aristos*, 14). The subchapter on Fowles thus focuses on these two principles in order to further develop the theoretical grid founded on the basic opposition fiction/reality.

The subchapter further focuses on the Fowlesian identification of order and artifice with masculinity and authority. Aesthetic, moral and religious orders are dominated by the

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[29] *Id*.

[30] John Fowles, *The Aristos*, London: Jonathan Cape, 1980, p. 14. Hereafter cited as *Aristos*, followed by page number.

principle of the Law in proportion to their level of authoritarianism and unquestioned adherence to rules and conventions. The Victorian era is listed in *The Aristos* as one of the Adam-societies, "in which the man and the father, male gods, exact strict obedience to established institutions and norms of behaviour […]".(*Aristos*, 166). Cultures dominated by the masculine principle are thus marked by allegiance to the conventions of the existing order, be it moral, aesthetical, social or political. Such structures are prone to a conception of the world as static, unchanging and ordered. Unable to cope with uncertainty, such cultures subconsciously fear change and difference.

A manifestation of the culture is the Victorian world-view, with its notion of the universe presided over by an all-seeing, all-knowing God. Victorian realism, with the omniscient narrator and narrative closure, is the aesthetic equivalent of this ordered cosmology. It is an aesthetic order that has excluded uncertainty and the unknown from its structure, neglecting reality's amorphous and contingent dimension by laying claim to objective representation of reality. The Victorian novel mirrors the Victorian society in which it arose, this cultural, moral and societal order that in similar fashion suppressed the changing and the real in favour of the static and the ideal.

By not admitting closure and by metafictionally pointing to its contingency of its aesthetic order before the amorphous reality, subverting and asserting the conventions of realism, Fowles's fiction enacts the principle of "hazard [...] within fixed bounds" (*Aristos*, 19), an aesthetic order living in the sustained tension between chaos and structure. There is no reconciliation of these contrarieties of existence; the authentic identity is not rigid and static, but, mindful of its status as one of several possible versions of a contingent reality, constantly shapes and forms the protean world in ever new versions.

The structure that Fowles's fiction first inscribes and then subverts from within, in order to show its contingency before the protean, unknown and unknowable reality, the Other beyond the Same, are in principle all Adam-structures, but in fact primarily the aesthetic and moral order of Fowles's preceding generation, the Victorian generation. Such a periodization is of course unconventional, and entails stretching the concept of the Victorian to include the period preceding the Second World War; Fowles's protagonist, Daniel Martin, however, affirms that the twentieth century did not begin until 1945 (*Daniel Martin*, 99), a statement which one could assume also is shared by Fowles himself.

The theoretical chapter discusses the patriarchal Victorian order, it in its moral, social or aesthetic variety, as structurally equivalent, in Fowles's works, with the egological, autonomous humanist subject in Richard Kearney's theory.[31] Furthermore, it is shown that in Linda Hutcheon's theories on postmodernism, the totalizing structure that is subverted from within by the postmodernist fiction, parodying it, is classical realism, which in turn is identified by Hutcheon with the ideology of liberal humanism. All are instances of totalizing systems, dominated by sameness, neglecting the alterity beyond its structure.

The theoretical chapter argues that Malcolm Bradbury's criticism and metafiction, the aesthetic order that is subverted from within is not identified with liberal humanism. The Canadian radical Linda Hutcheon singles out the ideology of liberal humanism as an oppressive, „totalizing systems that unify with an eye to power"[32]. However, in the fiction of Bradbury, the liberal humanist, it is the dehumanizing, self-sufficient and autonomous systems of modernity that constitutes the oppressive *sameness*, the form that excludes and ignores the reality of human content beyond it.

The theoretical subchapter on Bradbury further argues that modernity and its challenges to humanity and representatives of liberal humanism play a central role throughout Bradbury's body of work. These are issues of great significance to him both as a writer of

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[31] Richard Kearney, *The Wake of Imagination*, *loc.cit.*, p. 387
[32] Linda Hutcheon, *A Poetics of Postmodernism*, *loc.cit.*, p. 45

fiction and as a literary critic and scholar. Bradbury published for instance a work applying a sociological approach to literature, *The Social Context of Modern English Literature*, in 1971.[33] In addition, Bradbury's most famous protagonist, Howard Kirk is of course a sociologist. Kirk as a representative of modernity is extensively dealt with in the chapter devoted to *The History Man*.

The frequent and significant references to modernization and modernity in Bradbury's novels are discussed in the chapters where the theoretical grid is applied. The influence from theories of modernity is, however, also present in Bradbury's theoretical views. In social theory, modernity is often defined by a compartmentalization of human society through its differentiation in various spheres and sub-systems,[34] among the most fundamental science, moral and art, corresponding to the three critiques published by Immanuel Kant, *Critique of Pure Reason*, the *Critique of Practical Reason* and *Critique of Judgement* respectively. The systems are characterized by an increasing degree of autonomy and self-sufficiency.

The present thesis argues that central aspects of Bradbury's poetics, including the metafictional dimension of his writing, are clearly influenced by these general sociological notions. Whereas in the age of classical realism, the novel is an „open form"[35], displaying curiosity and openness to the exterior human reality beyond its form, in the twentieth century, an „intensification of form"[36] is prevailing, as the focus of art is shifted to its own form, and not on human content. In terms of systems theory: the subsystem of art are increasingly becoming more autonomous.

Both in the theoretical and in the applied sections of the thesis, arguments are presented in support of the claim that Bradbury's fiction enacts the logic of the sub-system of art in the twentieth-century, displaying its dehumanizing consequences for the protagonists, who are rendered more as caricatures than as realist characters with psychological depth. It is argued that the dehumanization of characters such as Angus Petworth and Henry Beamish enacts on a symbolic level what is also thematized by the metafictional structure of Bradbury's novels: the fundamental discrepancy and contingency between the hard abstract form of the twentieth century and the human reality.

By implication, Bradbury's subversion of the sub-system of art applies also to other sub-systems of modernity, such as economics and sociology, with their abstract models of man. The solution to the contemporary *malaise* cannot be a return to the „open form"[37] of the past, however. Bradbury steadfastly adheres to his own maxim of „the historical imperative"[38] of style: opposition to the systems can only be voiced from within these systems themselves, at any rate if the novel is to have a critical function in contemporary culture.

An overreaching focus in the theoretical chapter of the thesis is to show the congeniality between Fowles's and Bradbury's worldviews and the humanism that underpins the novels by both authors and which for both consists in a balance or tension between fiction and reality. For both Fowles and Bradbury, metafiction and parodic mimesis amount to a decentring of the logic of sameness, indicating the contingency of a fictional order before a polymorphous, liquid reality.

Both authors maintain the necessity of maintaining this order and to impose form on reality (unlike certain strands of modernism which appear to be more occupied with

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[33] See Malcolm Bradbury, *The Social Context of Modern English Literature*, Oxford: Basil Blackwell, 1971

[34] See for instance Talcott Parsons, *The Social System*, New York: The Free Press, 1951 and Niklas Luhmann, *Social Systems*, Stanford: Stanford University Press, 1995

[35] Malcolm Bradbury, *Possibilities*, *loc.cit.*, p. 13

[36] Malcolm Bradbury, *No, Not Bloomsbury*, *loc.cit.*, p. 25

[37] Malcolm Bradbury, *Possibilities*, *loc.cit.*, p. 15

[38] Malcolm Bradbury, quoted by John Haffenden, *Novelists in Interview*, London: Methuen, 1985, p. 30

dismantling order or by ignoring the referent, creating self-sufficient, autonomous art) while acknowledging the contingency of such an order. Bradbury emphasizes the novel as "a certain sort of active and moral engagement with experience".[39]Thomas Foster has noted the affinity between the concepts of self and other and Fowles's world-view. According to him, "Fowles places great emphasis on „Otherness" and on the difficulty, even the impossibility, of knowing the „Other" – a person outside the self whose presence help to define the Self and its limits".[40]

To Fowles as well as to Bradbury there is no direct access to the exterior reality beyond artifice and form. Form – the means of expression in their current historical manifestation as they are available to the creative subject must be reflected upon, but cannot be transcended. As the exterior reality for both authors is changing and amorphous (Fowles's chaotic forces, Bradbury's "richness of human experience",[41] transcendence or objective representation cannot be but of short duration, at any rate.

The thesis focuses on how the novels by both Fowles (the conventions of nineteenth century realism) and Bradbury (20th-century art as an autonomous subsystem) thus subvert an oppressive, authoritarian aesthetic structure from within, showing its provisionality before a contingent reality (the forces of chaos and change/ the complex human reality, respectively). Both authors challenge the autonomous systems that excludes otherness.

The theoretical chapter further discusses how both authors stress the importance to give form and shape to a reality which is conceived of as potential and polymorphous. However, Fowles seems to suggest the possibility of tension between artifice and reality, implicitly viewing his own fiction as offering a model of an authentic order, or "hazard [...] within fixed bounds" (*Aristos*, 19). It is argued that in the perspective of Fowles's cosmology, metafiction (including Fowles's own novels) is a narrative structure that allows for freedom by enacting the tension between the organizing principle of the Law and the disintegrating principle of Chaos (*Aristos*, 14). It represents a marriage between the masculine and feminine dimensions of being, embracing uncertainty by virtue of its metafictional thematization and its refusal to allow closure. It is a dynamic order, capable of living with uncertainty. Thereby metafiction may also function as a model for authentic existence.

The thesis argues that Bradbury's position is more pessimistic with regard to the possibilities for harmony between form and matter, reality and the means through which it is expressed or described. No such harmony is present in his novels, perhaps for reasons of history. In view of what Bradbury views as the "historical imperative"[42] of using contemporary style, it appears that fiction must employ the dehumanized, hardened forms of twentieth-century art. Because also reality is dominated by the sub-systems of modernity, a return to the open form on part of the novelist would have no critical effect.

The tension between the universal principles Law and Chaos, the willingness to tolerance uncertainty and meet the chaotic existence as Fowles sees as the hallmark of the authentic, mature personality and the good work of art, does not to appear to be possible for Bradbury, by virtue of the historical imperative of using the hard form in art, equivalent to the a contemporary society dominated by systemic logic. There seems to be no room for an open and humanly curious form, with a balance between form and reality, at least not in the present historical circumstances.

Bradbury's work is therefore generally more pessimistic, more somber in tone and atmosphere, in spite of their undeniably comic dimension, than Fowles's. Only in the final

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[39] Malcolm Bradbury, *Possibilities*, *loc.cit*., p. 15
[40] Thomas C. Foster, *Understanding John Fowles*, Columbia SC.: University of South Carolina Press, 1994, p. 11
[41] Malcolm Bradbury*, Possibilities*, *loc. cit*., p. 13
[42] Malcolm Bradbury, quoted by John Haffenden, *op.cit.*, p. 31

novel analyzed in the present thesis, *Dr. Criminale*, written in the wake of the dissolution of the post-war order, more specifically the political order of communism and the likewise illiberal cultural order of postmodernism, the death of which was duly announced in *Dr. Criminale*; one of the novel's many congresses is entitled "The Death of Postmodernism: New Beginnings".[43]

Another difference between the two authors is the fact that while Bradbury, the liberal humanist, clearly has qualms when subjecting his protagonists to dehumanizing hard, forms, the existentialist Fowles appears to shows less sympathy towards his characters when subjecting them to deceit and manipulation. At times, the narrator/Conchis seem to take ironic pleasure in their humiliation and manipulation of Nicholas Urfe and Charles Smithson, both protagonists who believe they are among the elect.

## 5. General Remarks, The Applied Section of the Thesis (Chapters 3 to 9)

The majority of the novels analyzed in this thesis share the same basic structure: a protagonist who lives within the world of created by order and authority, and who is not familiar with the exterior beyond order, or at any rate has no experience with shaping and creating it, feeling only fear before the void, is subjected to manipulation in an enchanting and alluring piece of fiction placed *mise-en-abîme* in the main, framing narrative.

Eventually, the protagonist is expelled and ejected from the paradise created by the fiction-maker in order for him to see the contingency of any form before the protean, fluid reality and to facilitate the protagonist's realization of his existential task: engaging with reality, conferring form onto it. Instead of living within fiction, blindly adhering to the conventions of society's cultural and moral order, or, conversely, blindly rebelling against this same cultural order (by countering them with the autonomy of the egological mind) the protagonist must give form to the real while acknowledging the provisionality of the project..

On the extra-mural level, a similar process applies, *mutatis mutandis*, also with regard to the reader of Fowles's and Bradbury's metafiction, as their novels of course also acknowledges their contingency towards reality. This is the basic structure of *The Magus* and *The French Lieutenant's Woman*, partially also *Daniel Martin*, and Bradbury has clearly employed elements of this Fowlesian structure in *Rates of Exchange* and *Dr. Criminale*. Elements from Fowles's metafiction are also evident in *The History Man*, such as the appearance of the author.

While Bradbury uses many techniques, structures and devices similar to Fowles, their underlying world-view diverges. Fowles intends his metafiction to serve as the enactment of the tension between form and chaos,"hazard [...] within fixed bounds". (*Aristos*, 19). The ability to live with uncertainty and to endure tension between knowing and unknowing characterizes the mature, creative and authentic personality, (as opposed to Kearney's egological personality). The creative individuals of various times in history, the *aristoi*, are the ones best adapted to their current historical situation (*Aristos*, 212). They realize the contingency of the socio-cultural orders of their respective ages and exhibit the ability to live with uncertainty and give shape to the amorphous reality. The various contradictory authorial figures or hierophants in Fowles's fiction point to the contingent nature of their artifice and authority, permitting the initiate to face the amorphous reality. (The relation between initiate and the hierophant is in many cases symbolically depicted as a father-son relationship).

In Fowles's cosmology the fluid, elusive reality is represented by woman, more specifically in the down-to-earth, yet paradoxical and inscrutable femininity of Alison in *The Magus* and Jane in *Daniel Martin*. The initiate is to confer shape onto reality. The real is in

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[43] Malcolm Bradbury, *Dr. Criminale*, London: Secker & Warburg, 1992, p. 316. Hereby cited as *Criminale*, followed by page number.

Fowles's world view amounts to potential matter as opposed to static structure already shaped by authorial intention. The feminine is an inarticulate but powerful and fluid force that cannot be contained in one shape over time. To confer form onto reality is thus a never-ending project to be carried out indefinitely. To have found the perfect form would preclude development and creativity and entail dead *stasis*.

A central argument of the thesis is that to Bradbury, the order that deprives the protagonist of agency is not that of patriarchal authority, as in the Victorian social, moral and aesthetic order, such as with Fowles, but that of the systems of modernity, with their hard, intensified and dehumanizing form. The exterior to the systems should be conceived in terms of the complexity of human reality and personality. In this regard, Bradbury's world-view is distinctive from Fowles's bipolar Weltanschauung, where it is argued, it is the feminine, fluid and elusive matter that constitutes the otherness exterior to the artificial order.

The thesis focuses on how, also in Bradbury's novels, the existential necessity of conferring form onto reality is thematized through the initiation of feeble male protagonists into agency through their manipulation at the hands of authorial figures. The protagonists becoming are to become active and capable of engaging with reality and forming reality, symbolically represented through increased commitment to their relationship with a woman standing for reality. (Henry Beamish/Myra Beamish, Angus Petworth/Lottie/Marisja Lubijova, Francis Jay/Cosima Bruckner.)

The applied section of the thesis focuses on the novels' metafictional dimension. Typical discourses disavow their oppressive aspects, the artificial and arbitrary dimension of their nature as arbitrary power, as evidenced in Foucault's statement that the success of a discourse is „proportional to its ability to hide its own mechanism".[44] Adhering to the maxim of the ancients, *ars est celare artem* – the purpose of art is to achieve the means by which it is created – conventional fiction hide their fictionality and arbitrariness. The metafiction of Fowles and Bradbury on the other hand, acknowledges its nature as fictional order, as a narrative and ideological order imposed on a contingent, unknowable reality, often in spectacular and sexually symbolical fashion. The arbitrary and oppressive dimensions of the power of fiction-making are symbolically enacted in Conchis's sadistic humiliation of Nicholas and in the notion of Kirk as the „historical rapist" (*History Man*, 73).

In the novels by both authors a metaphorical equivalence between creativity and an active sexuality and masculinity is implicitly invoked. Both writers stress the importance of the male initiate entering into a creative and productive relationship with reality. For both, an important symbolic dimension of reality, the subject matter of fiction, is its association with femininity. Fiction's commitment to reality is thus a chief concern in the novels by both writers.

As works of metafiction, their novels thematize the contradictory and tension-filled relationship between fiction and reality. The thesis argues that an important aspect of this metafictional thematization is the description of how the male subject's relationship to women (reality) is made difficult by the subjects' troubled and unhealthy relationship to the preceding generation. An important dimension of Nicholas Urfe's and Daniel Martin's inability to enter into a relationship with Alison/Jane (reality) is their wholesale rejection of all order, moral, social and aesthetic, when applied to reality. These confused protagonists have come to associate order with the oppressive authority of their fathers. Before they can face reality, the protagonists must reconcile with their fathers and with the authority and order that these represent. This must happen in order to develop an authentic, mature and creative masculinity that does not reject or suspect fiction but use it as a way to engage with the real.

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[44] Michel Foucault, *The History of Sexuality: An Introduction* (Vol. 1), trans. Robert Hurley, Harmondsworth: Penguin, 1976, p. 86

The relationships between the various hierophants and initiates in Fowles's fiction thus have a clear metafictional dimension: Nicholas and Dan's aesthetic attitude to life reflects twentieth-century modernism's hermetic and anti-representational ethos. The nihilism as well as the aestheticism of the twentieth-century protagonists is a result of their rebellion against the Victorian values of their nineteenth-century parents. Nicholas and Dan both witnessed how their fathers, the officer and the vicar respectively, subjected the real, with its inherent fluidity and paradox, to the authoritarian and dogmatic explanations of religion and military discipline.

Instead of recognizing the elusive and enigmatic nature of reality, and the provisionality of any fictional order with regard to the real, the fathers dogmatically identified the real with the Law. The aestheticism and nihilism of the sons, the children of the twentieth-century, reflects their aversion of any order or structure when applied to reality. The metafictional symbolism of Dan's and Nicholas' aestheticism and moral nihilism suggests that the introverted aestheticism of twentieth century fiction and its wholesale rejection of the ordered vision of reality characteristic of Victorianism, including the Victorian novel's narrative closure and claim to objective representation, is a sterile and immature approach.

As the applied section of the present thesis will show, Bradbury's and Fowles's novels share the same basic metafictional and parodic structure, which is crucial to an understanding of their fiction. Their novels thematize the contingency between fiction on the one hand (aesthetic, cultural, social, moral order) and reality (the referent) as polymorphous, fluid and ultimately unknowable entity on the other. The theories of Richard Kearney and Linda Hutcheon, as well as the philosophy of Fowles and the literary criticism of Bradbury have facilitated this approach. For Hutcheon, the Canadian radical, western bourgeois humanism represents a totalizing system, that is, an order that does not thematize its contingency and particularity, but presents it's historically and socially situated values as universally valid.

For Richard Kearney, the Irish moral philosopher, the productive imagination of the romantic era, with its emphasis on original creativity, entailed an autonomous, bourgeois subjectivity characterized by sameness. The parodic, self-referential imagination of the twentieth-century subverts the humanist model, allowing for an authentic relationship to the other and the otherness beyond the subject. With Fowles, the Victorian age and the Victorian novel with its omniscient novelist represent the epitome of the masculine-dominated Adam-society characterized by adherence to omniscient and omnipotent authority. Unable to cope with ambiguity and uncertainty, this world has turned its back to reality as open and polymorphous. For the liberal humanist Bradbury, on the other hand, it is not the Victorian novel, but the abstract fictions of modernity (science, politics, the empty formalism of abstract art) that dehumanizes a complex, diverse and fluid human reality, subjecting it to simplifying form.

The present thesis argues, that whereas to Fowles, the Victorian age represents the cultural, aesthetic order that denies man an understanding of reality as polymorphous, to Bradbury it is the dehumanizing fictions of modernity – science, ideology, the empty formalism of abstract art, that imposes static form on living reality. Furthermore, whereas Bradbury, a liberal humanist writer writing in an age of dehumanization, has expressed his misgivings about subjecting the characters in his novels to dehumanizing plots (*The History Man* left me with a kind of guilt about the treatment of my subject), Fowles has not voiced similar liberal humanist qualms about the cruel manipulation that for instance Nicholas Urfe is subjected to.

With Fowles, his novels enact an authentic relationship between fiction and reality, order and hazard: the polymorphous, changing reality is not subjected to static form, but remains open and contestable. The amorphous reality is given form, but the resulting whole remains without closure, open and provisional. To Fowles, the "best situation" thus amounts

to "hazard within bounds": "It is the best possible for us because it is an infinite situation of finite hazard: that is, its fundamental principle will always be hazard, but a hazard within bounds" (*Aristos*, 17). When matter is not given form, there will be not freedom, but chaotic amorphousness: "A hazard without bonds would be a universe without physical laws: that is, a perpetual and total chaos." (*Aristos*, 17).

Furthermore, this basic opposition between artifice (form) and reality (matter) is not only metafictionally thematized but also symbolically expressed in sexual terms. Especially to Fowles, man represents artifice, woman represents reality: "I see man as a kind of artifice, and woman as a kind of reality."[45]

In *The Magus*, Bourani represents a static world of masculine artifice, whereas Alison represents reality. In Daniel Martin, Hollywood and Jenny represent static artificiality, whereas Jane stands for amorphous, potential reality. In *The History Man*, the marital problems of Henry Beamish and his dissatisfied wife Myra represents the failure of contemporary liberal humanism to act and confer form to reality, as it were, as opposed to an inactive, all-permissive tolerance.

In *Rates of Exchange*, Petworth is examined as representing the liberal humanist subject in the age of the death of the subject. He is incapable of agency and of conferring form unto reality, which, on a symbolic level, is expressed in his unhappy marriage. Thus, when compared to other self-conscious, post-war genres, such as the auto-telic American *surfiction* of Raymond Federman and the French *noveau roman*, the British metafiction of Fowles and Bradbury is, while experimental, also committed to the description of reality or the referent, representing a continuation of the realist tradition. As such, the thesis argues that their fiction amounts to a conditional rehabilitation of realism. Their novels thematize the necessity of giving form to reality, or describing the referent, while self-consciously thematizing the contingency this entails.

The autonomous, auto-telic art of modernism is, along with literary criticism, associated with homosexuality, as it implies a preoccupation with masculine artifice as opposed to a creative engagement with reality (woman). This is evident in, for instance, in the relationship between Urfe and Conchis, with its sado-masochistic overtones. Nicholas's predilection for aestheticism is reflected in his "homosexual tendencies".[46] This symbolism is also in such minor figures as "the barge-born queen" in *Daniel Martin* (634) and the literary critic appearing in *The Magus* (559).

A central argument in the thesis is that Bradbury's novels amount to, in Hutcheonian terms, a recuperation of metafiction "in the name of a liberal openness to all that is human".[47] His novels thematize the conflict how the abstract, simplifying fictions of modernity: sociology, economy, structuralism, etc. dehumanize reality and their subject matter – man, through their models: *homo sociologicus*, *homo economicus*, etc. These fictions impose their dehumanizing and simplifying models on the complex and varied human reality. Howard Kirk, the expert in social relations, epitomizes this tendency, subjects the other characters to dehumanization through his manipulative plots.

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[45] John Fowles, 'Notes on an Unfinished Novel', in Malcolm Bradbury (ed.), *The Novel Today: Contemporary Writers on Modern Fiction*, Manchester: Fontana Manchester University Press 1977, p. 146
[46] John Fowles, *The Magus: A Revised Version*, Frogmore, St. Albans: Triad/Panther, p. 513
[47] Linda Hutcheon, 'Discourse, Power, Ideology: Humanism and Postmodernism', In: *Postmodernism and Contemporary Fiction*, ed. Edmund Smyth, London: Batsford, 1991, p. 112

## 6. Individual Chapters in the Applied Section

### Chapter 1: *Aqua an Undam*?: Creativity and Masculinity in the Magus

The novel addresses the contingency of masculine artifice and order before a protean and chaotic feminine reality. Nicholas views the world in relations of authority and power, before realizing that "I had acted as if a god-like novelist was watching, giving me marks for good and bad behaviour" (*Magus*, 539). The god-like novelist is one manifestation of the principle of the law, order and authority, Fowles's own public school experience as the head-boy in the all-male, homosocial environment of the Bedford public school is another example of this principle.

Nicholas has been fighting, struggling against Conchis's authority in the godgame throughout the entire novel, without realizing the flimsiness and brittleness of any masculine order before the chaotic, protean reality and the feminine primeval force existing beyond all patriarchal authority. The pederastic tendencies in Nicholas's character (*Magus* 57) and his penchant for pornography are indications of his proneness to perceive the world in an exclusively masculine perspective, in terms of control, competition and authority. His efforts to read the godgame as "a detective story" (*Magus*, 552) and to wrest Julie from out of Conchis's control, is an attempt to usurp Conchis' power and topple his authority. His moral nihilism is likewise a mere inversion of the Victorian value system of his militaristic father.

In *The Magus*, Nicholas learns to leave the world of masculine artifice, the godgame, represented by Julie (Ideal), who as an actor in the godgame, is Conchis's creation and face chaotic, feminine reality (Alison) in order to form and shape his life, which is now not stasis, but potential matter, that Nicholas must shape. The Magus is thus a thematization of creativity and masculinity; Nicholas must develop a healthy masculinity that is not ego-logical in Kearney's sense (neglecting difference and change by opting for the predictable) but that bravely chooses risk by facing an unknowable and unpredictable reality, drinking both *aquam et undam*.

By the same token, *The Magus* is a work of metafiction, fiction that "self-consciously and systematically draws attention to its status as an artefact",[48] a work of art is an example of a structure that maintains an aesthetic order while self-consciously indicating its contingency before reality, that maintains high degree of structure (*The Magus* is a highly readable, adhering to all conventions of classical storytelling) while giving the reader freedom by indicating its contingency with regard to reality.

### Chapter 2: *Another Ammonite Caught…*: Subverting Historical Superiority in The French Lieutenant's Woman

Charles Smithson, a well-meaning but complacent idealist, secretly dreams of being a naturally and socially elect. He idealizes his relationship to Sarah after their meetings in the Undercliff. The 19th century gentleman casts himself as a medieval knight, fancying himself a Sir Galahad to Sarah's Guinevre. By acting like a gentleman and not taking advantage of her, but saving her from an unforgiving society, he reassures his belief in the English gentleman as the pinnacle of evolution in an age where the emerging capitalism within short time would turn the British gentleman into an endangered species. There is a clear parallelism between Charles and mrs. Poulteney: they both desire to use Sarah for the purposes of their own salvation, as a proof of the certainty of their status as elect.

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[48] Patricia Waugh, *Metafiction: The Theory and Practice of Self-Conscious Fiction*, *op.cit*., p. 2

"This book is about the living, not the dead",[49] reads Grogan's admonishment to Charles Smithson; the 1960s implied reader is similarly discouraged from interpreting the novel as support of his and the swinging sixties' historical superiority over the Victorian age with regard to all things sexual. Smithson, an ardent collector of fossils, is himself slowly turning into a living fossil, as a gentleman in an age of emerging capitalism. The 1960s reader would do well to heed Grogan's warning. By objectifying the Victorians, studying them as dead fossils as it were, might be useful in order to create an image of the Victorians as sexually repressed, slaves of conventions. Then the reader could project, upon this static, dead image of the Victorians, a notion of the swinging sixties as sexually superior and emancipated. However, the past is not dead and settled matter, no certainty but living, unknowable reality. We should learn from the Victorians and put themselves in their situation, instead of dismissing them as quaint and repressed figures of the past; The "Gaelic fire" with which Grogan delivers his admonishment stems in part from the fact that it is intended not only for his Victorian contemporary but also to the modern reader: Charles' dilemma is our dilemma. We are not allowed to dismiss the Victorian past as just past, as a superseded stage of historical development that does not really concern our historical situation. The Victorian age becomes alive because an element of the unknowable enter into our conception of it. If he fails to heed Grogan's warning, the reader, like Charles, may risk becoming a victim of historical processes in our own age, while he is busy studying fossils? (The Victorian age as petrified stasis)

The novel is therefore a work of historiographic metafiction (Hutcheon).It avoids the objectification of the past as well as the removal of the dimension of unknowability and uncertainty of the past. Fowles's novel subverts its own implicit claim to know past events with certainty and the positivist assumption of 19th-century to be able to describe the past objectively as it really was: *wie es eigentlich gewesen*, in the words of Leopold von Ranke of the German historical school. Historiographic metafiction is a genre that does with the past referent that metafiction does with the present referent. The genre both purports to convey the past reality as it really was (historiographic), while subsequently indicating its fictiveness and contingency with regard to the past referent (metafiction). In this way, it acknowledges the attempt to write history while subverting any claim to know the past "as it really was".

Charles's medieval fantasy, where he casts himself as knight Galahad with Sarah as his Guinevre, has a parallel in the Romantic desire to overcome the conflict between subjective intention and objective reality. Coleridge defined in *Biographia literaria* "fancy" as a combination of matter based on psychological laws of association and therefore empirical and contingent, and imagination, a transcendent, new and original synthesis, a harmonic unity of subjective intention and matter.[50]

In the 19th century, with increasing industrialization, man became increasingly alienated in the world. Art became the only site that testified to the world as harmonic, whole and ordered, as well as to man's transcendental freedom. However, such a conception of art is self-referential and ego-logical,[51] neglecting the fluid and contingent exterior reality. It is a similar static and ideal world that Charles takes refuge in, as he lacks the mental tools to handle the challenge posed by the emerging capitalism in a more rational manner.

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[49] John Fowles, *The French Lieutenant's Woman*, London: Jonathan Cape, 1969, p. 158, hereafter cited as *FLW* followed by page number.
[50] Samuel Taylor Coleridge, *Biographica Literaria*, or, *Biographical Sketches of My Literary Life and Opinions*, Wiley & Putnam, 1817
[51] See Richard Kearney, *The Wake of Imagination*, *loc.cit*., p. 387

**Chapter 4: *The Shards of Tsankawi*: Overcoming Fragmentation in *Daniel Martin***

The shards of pottery at Tsankawi that Jenny McNeil collects in the desert of New Mexico symbolizes the pieces of the shattered, patriarchal world of static order and authority that the previous generation of males had erected as a screen against existential uncertainty and chaos, the powerful feminine dimension of existence. Daniel Martin's existential consists in making his life and his work of art into a meaningful whole.

Instead of the modernist artists, who lament the tragedy and alienation of the twentieth-century, occupied with demonstrating the inadmissibility of the aesthetic and moral conventions of the preceding generation, Daniel Martin's existential task consists in creating the world as a meaningful whole, while acknowledging that this order and meaning is not an objective description of reality as it really is, à la Lukacs, but a contingent and provisional imposition of form upon a protean, changing and amorphous reality.

To write a novel with "whole sight" (*Daniel Martin*, 7) entails to write a metafictional novel, to acknowledge the contingency of form with regard to reality. Daniel Martin is parody of Lukacsian realism as "repetition with a critical difference"[52]: Daniel sides with Lukacs (and with conventional realism) in the dispute with the modernists, when it comes to representing the world as a meaningful totality and not through fragments symptomatic of capitalist reification, but unlike Lukacs, points to the provisionality of the totality faced with a protean reality.

The novel develops the notion of authenticity: Jane Mallory's rational, conscious side is completely split off from the feminine, chaotic and subconscious dimension of her being. She neurotically clings to the dogmatic ideologies of Catholicism and Marxism, unable to live in the tension between certainty and uncertainty which is the hallmark of the authentic individual.

Initially, Daniel is likewise inauthentic, using the young Jenny McNeil in order to shelter himself from his *nemo* (*Aristos*, 64) – the feeling of nothingness brought about by aging, by creating an ideal and static world of eternal youth. Jenny McNeil shatters this ideal and expels Daniel from the *paradise artificiel*, by declaring that she will not be a part of his scripts any more.

In the desert of Palmyra, it finally dawns on Jane that she has been living in an illusion for all these years as the brittleness of the world of masculine artifice and ideology before the unknowable and mystic reality dawns upon her.

When she notices two puppies among broken columns, the debris of a dead civilization, she realizes that the futility in relying on static ideologies to provide existence with meaning. Without the ability or experience to cope with nothingness and chaos, now that the screen that she has used to protect herself against nothingness is shattered, she breaks down in sobs, while Dan comforts her. They are now both on their way towards a more authentic personality, learning to cope with the fundamental absence of certainty in existence, acknowledging that any order and artifice is only a contingent version of a protean and changing deeper reality.

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[52] Linda Hutcheon, *A Theory of Parody: The Teachings of Twentieth-Century Art Forms*, *loc.cit*., p. 101

**Chapter 5:** *Kirk, the "Historical Rapist": The Conflict between Humanity and "Totalic" Form in The History Man*

The sociologist Howard Kirk represents the totalic form of the twentieth-century art, dominated by an intensification of form, whereas 19th-century novel was characterized by an openness and curiosity towards reality. The epithet bestowed on Kirk, the historical rapist, is indicative how modern art and other sub-systems of the twentieth-century violates humanity, by giving priority to their own autonomous logic, rather than preserving an interest in the complex exterior reality.

Kirk's mind functions like the system as defined by systems theory,[53] by reducing the complexity of the exterior world. Kirk's psychopathic character stems from the fact that he is not bothered by factors such as morality or humanity. The fact that he is able to act without having to take the complexities of human life into account is what makes it possible for him to carry out his plots with such effectiveness and ruthlessness. Kirk here parallels the development in the humanities in the 1960s, where reductive structuralist models proved highly effective and successful in the competition with the humanist strand of moral criticism in the tradition of Leavis.

The task for the liberal is to develop the awareness of the necessity of using the contemporary hard form in order to give shape to reality and existence. Bradbury's *The History Man* is an example of use of hard form in the service of humanist ideals. The novel's metafictional dimension consists in showing the contrast and contingency between the hard form of the twentieth century and the complexity of human reality, and the tragic consequences inherent in the discrepancy between contemporary form and reality.

**Chapter 6: From *Slaka* with Love: Awareness of the Contingency between Artifice and Reality in *Rates of Exchange***

The Slakans, the inhabitants of the fictive Eastern European country of Slaka, are, by virtue of the eventful history of their nation, equipped with an ironic awareness of the contingency between form and reality; they have seen regimes and various versions of reality, come and go. Katya Princip, (Gavrilo Princip/Machiavelli's *Il Principe*) the magic realist novelist epitomizes the spirit of the style- and history savvy Slakans.

The English, on the other hand, do not have the experience with neither changing forms of history, nor theory, as they have lived in insular isolation, with their novel of "open form" and empiricist philosophy and common-sense literary criticism. They are unprepared and, like Petworth, soft and open before the onslaught of the dehumanizing subsystems of modernity in the twentieth century, modern art, theoretic criticism, monetarism.

Princip attempts to make Petworth into a "character in the world-historical sense" (*Rates of Exchange*, 129) – to instil in him an awareness of the contingency of the contemporary form with regard to the complexity of reality as only one of many historical possibilities and a sense of selfhood – the existential obligation to confer shape and form onto reality.

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[53] See for instance Niklas Luhmann, *Social Systems*, trans. John Bednarz Jr. with Dirk Baecker, Palo Alto, CA: Stanford University Press, 1995

**Chapter 7: *No Closure to Criminale*. No Closure to History in *Dr. Criminale***

Francis Jay is an "investigative journo" (*Criminale*, 24) who sets out to discover the dirty secrets of the Lukacs of the nineties, an elusive philosopher aptly named Dr. Criminale, who, as a successful intellectual behind the iron curtain had to collaborate with the Stalinist Hungarian regime in order to survive. During his quest for the truth about Criminale, however, Jay learns to appreciate that Criminale's story is also his, and that he must learn from Criminale's moral failure. Instead of reducing Criminale to history, as it were, Jay presents Criminale's philosophy, a "philosophy of irony" (*Criminale*, 245) that stems from the awareness of the contingency between (historical) form and reality.

The applied section, where the novels are analysed through the grid established in the theoretical chapter discusses how the novels by Fowles and Bradbury share the same basic, metafictional structure. This is true also for Bradbury's *Dr. Criminale*. The relationship Dr. Criminale/Francis Jay recalls the one between Conchis/Nicholas Urfe. Conchis's villa *Bourani* has an equivalent in Criminale's villa *Barolo*. Whereas Nicholas Urfe is banished from the alluring but static world of Bourani, Francis Jay is ejected from the world of the international academic conferences, like Conchis's secluded mansion, an artificial world unto itself. The world of the intellectuals is hermetically sealed off from the gritty reality of the 1990s, where, according to Bradbury, the streets of London resemble the streets of Beirut (*Criminale*, 7). The intellectuals have failed their responsibility to voice reality.

Both Francis Jay and Nicholas Urfe must face their existential responsibility: to engage with the amorphous reality beyond artifice and give it shape and form. In similar fashion, both Jay and Urfe are rebels, distrustful of authority. Jay is a deconstructionist and investigative *journo* (recalling also De Graef/Lehman, who exposed the collaborationist past of Yale deconstructionist Paul de Man), whereas Urfe is a moral nihilist and distrustful of Conchis's authority, reading the godgame as a detective story and as a struggle for power between him and the orchestrator of the godgame. Furthermore, the relationship between Petworth and Katya Princip/Plitplov recalls that of Charles Smithson and Sarah Woodruff/the narrator, whereas the relationship between Carmody and his tutor Howard Kirk is faintly reminiscent of the one between Conchis and Nicholas Urfe.

It is first with *Dr.Criminale*, written in the beginning of the nineties, an era where the discrepancy between the communist cultural, social and political order one the one hand and the human complex and changing reality on the other became evident for the entire world to see and with the equally promising prospect of postmodernism's imminent death, is there room for more optimism in Bradbury's work. The possibility of achieving new, more humane and open orders, political, aesthetical as well as cultural, suddenly seemed realistic, perhaps for the first time in the entire post-war era. As one critic remarked in a review of *Dr. Criminale*: "[...] *glasnost has thawed the Bradbury soul*".[54]

The character *Dr. Criminale* further suggests how Bradbury views himself as both a perpetrator and a victim of modernity and its dehumanizing fictions. The fictional philosopher Dr. Criminale recalls both Georg Lukács and Paul de Man, but also Bradbury himself. Bradbury, adhering to his own doctrine of the "historical imperative"[55] of style is using the stylistic idiom of the contemporary age in order to thematize the contingency between fiction and human reality. In similar fashion, Criminale, dubbed the "tainted hero" (*Criminale*, 111) has attempted to voice his "philosophy of irony" from within the totalitarian political system in post-1956 Hungary. The Slakan magical realist Katya Princip in *Rates of Exchange* is

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[54] Quentin Curtis, 'Irony in the Soul: Decade-watching', book review of *Dr. Criminale*, *The Independent*, Sunday 30 August 1992

[55] Malcolm Bradbury, quoted by John Haffenden, *op.cit.*, p. 30

similarly both a dissident and a member of the *nomenklatura*. This aspect of Bradbury's novels reflects how postmodern fiction, in Hutcheon's words, amounts to an instance of "complicitous critique",[56] both inscribing and at the same time subverting a totalizing order.

Criminale's story not only that of de Man's and Lukacs's. It is also that of Malcolm Bradbury. In his body of work, Bradbury, a liberal humanist writer in an illiberal age has also collaborated with history: he has colluded with the contemporary dehumanization and the hard form of twentieth-century by subjecting his liberal-humanist characters such as Henry Beamish and Angus Petworth to "hard" form, as opposed to the "open form"[57] of the classical realist novel.

On the basis of application of the theoretical grid onto their novels, the thesis concludes that metafiction and parody play a crucial role in the works of John Fowles and Malcolm Bradbury. They are both liberal humanist writers emphasising the contingency of form with regard to reality and the moral responsibility of conferring form on the polymorphous reality. What unifies their stylistically and thematically varied novels are a concern with form and reality. The setting of the novels in the corpus varies from a host of different fictional landscapes, the England in the mid-Victorian period to the Greek island of Phraxos to the Eastern European country of Slaka; however, the basic pattern is the same. Inauthentic protagonists representative of the typical twentieth-century, Western man,  as well as the reader undergo initiation in the deficiency of a world-view conditioned by static form, and learns about the existence of an uncontrollable and polymorphous reality beyond artifice and to give shape and form to this tempestuous and protean, but dark and inarticulate force, knowing that any form is only provisional and contingent, the protagonist must live with the tension between knowledge and uncertainty, control and chaos as the only authentic stance. The initiator creates an enchanting piece of fiction, but the mystery is not within the artifice, but beyond it.

## 7. Conclusion

In the works of both authors, modernist strategies of subversion of realist aesthetic and emphasis on literature's autonomy vis-à-vis reality ultimately lead to self-marginalization and creative impotence. The author, a much maligned author figure in the post-war era might be dead as a prophet, but returns with a vengeance as a magus or magician. The congeniality between the two British humanists and metafictionists that is central in the analyses in the present thesis is not only evident from their work, it is also discernable in certain statements by John Fowles.

When Fowles in an interview with John Campbell in 1973 declared his dissatisfaction with academic literary criticism in Great Britain and its "backward-looking"[58] practitioners (unlike their counterparts in France and USA) making the infamous comment that "If there is one gang of people I'd like to see thrown into the sea it's the professors of English Literature",[59] he, perhaps reflecting a common approach and outlook in his fellow writer, exempted Malcolm Bradbury (along with Tony Tanner) from his scorn. By the same token, Fowles, when interviewed by Susana Onega in 1988 also expressed recognition of Bradbury as a writer: "[...] you do not get many professors of literature who are really good writers in a creative sense. There have been one or two. We have two famous professors in England at the

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[56] Linda Hutcheon, *A Politics of Postmodernism*, *loc.cit*., p. 26
[57] Malcolm Bradbury, *Possibilities*, *loc.cit*., p. 15
[58] Statement by John Fowles in an interview with James Campbell in 1974, in: 'An Interview with John Fowles', in Dianne L. Vipond (ed.), *Conversations with John Fowles*, , Jackson, MS.: University Press of Mississippi, 1999, p. 37
[59] *Id.*

moment who are also good writers. One is Malcolm Bradbury and the other is David Lodge, but they are exceptions to the rule".[60]

Bradbury, on his part, has remarked on Fowles, "I consider him one of our great writers", noting Fowles's commitment to historicity, how Fowles (along with Iris Murdoch and other British novelists) has "pursued a contemporary magic in the mysteries of a modern art pressed by history and the lineage of our twentieth-century thought beyond the limits of Victorian fiction"[61] but Fowles has "by no means repudiated those elements in art that belong with the heritage of realism and the idea of character".[62]

Bradbury notes, in other words, Fowles's commitment to both historicity and reality beyond historically conditioned artifice, which is very much what Bradbury sets out to achieve in his own novels. We can safely conclude that there is a high degree of affinity between the two British writers of metafiction with regard to the role of writing and the novel.

The thesis argues, however, that an important difference between the writers, however, is that Bradbury clearly has more misgivings about violating the integrity of his protagonists. When asked about the fact that his characters "deceive in the name of moral truth", Fowles replied that he thought of the novels "much more in metaphorical or parable terms".[63]

The present thesis has emphasised the similarities in artistic approach and structure in the novels by Fowles and Bradbury, viewing their approach as basically metafictional, indicating the contingency and provisionality of structure before an unknowable, dynamic and complex reality that is capable of taking a variety of forms. Metafiction in this context does not apply only to art or fiction; all forms of aesthetic and moral or political orders, be it cultural, religious or ideological, are fictional. The one critical difference between these other discourses and metafiction is that the latter thematizes and addresses its own contingency before real, whereas the others conceal their arbitrariness.

Even time and history proves to be fictional, as history is defined as a "succession of superseded forms" (*FLW*, 285) in various ways giving shape to an amorphous and atemporal reality. To Fowles, time is "the great fallacy" (*FLW*, 200). The contingency between fiction and reality is not something to be deplored however, uncertainty infuses life with meaning and mystery and the awareness of the imperfection of order gives the impetus to ever new efforts to shape and form reality, for those who dare face it. The contingency of form before reality entails that the world becomes potential and possibility, as opposed to dead and certain *stasis*.

The thesis concludes that both writers share an ethos of involvement with reality. Anti-representationalism, aestheticism and auto-telic, self-contained art are condemned as impotence and a betrayal of the real, through the sexual metaphors of impotence and homosexuality. Their novels foreground that any representation is a [re] construction of the [historical] referent, but the awareness of the contingency of representation with regard to the referent is no reason for refusing to engage with reality, to the contrary.

Representation becomes more important and interesting, as there are many possible versions of reality. For both writers, woman stands for reality, man represents artifice, or form. Whereas fiction in the twentieth-century has been obsessed with its own form, or mechanically imposes form on reality, metafiction represents a union of the masculine and feminine. Fowles explicitly associates femininity with reality: "My female characters tend to

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[60] Susana Onega, *Form and Meaning in the Novels of John Fowles*, Ann Arbor, MI: UMI Research Press, 1988, p. 177
[61] Malcom Bradbury, 'The Novelist as Impresario', in: Malcolm Bradbury, *No, Not Bloomsbury*, *loc.cit*., p. 293
[62] *Id*.
[63] Cristopher Bigsby's interview with John Fowles, March 1979 in: Heide Ziegler and Cristopher Bigsby (eds.), *The Radical Imagination and the Liberal Tradition*: *Interviews with English and American Novelists*, London: Junction Books, 1982, p. 121

dominate the male. I see man as a kind of artifice, and woman as a kind of reality. The one is cold idea, the other is warm fact."[64]

The theoretical grid and the parallel readings of the novels have facilitated a focus on the discernible common pattern in the metafiction of Bradbury and Fowles. The majority of the novels in the corpus are constructed on the same principles: A hierophant (Conchis, Sarah, Criminale, Princip) representing the author of metafiction initiates a reluctant or inept neophyte (Urfe, Smithson, Petworth, Jay). Variations of the same pattern also appear in *Daniel Martin* and *The History Man*. Another shared trait has also emerged: the neophyte is invariably the typical British, liberal-humanist male of the age, unable to fully grasp the relativity of the current aesthetic, social and cultural order before reality. Furthermore, both authors emphasise and deplore the increasing significance of style in the arts of the twentieth century and the dominance of style over content.

The thesis elaborates on how both authors view the contemporary age as characterized by the dominance of form over content, fiction over reality. Incidentally, this view is, to a certain degree, also shared by Hutcheon, with her critic attitude to auto-telic modernism, and certainly by Kearney, with his concept of the self-sufficient and autonomous sign systems characteristic of the parodic imagination. Fowles asserts that "[...] the emergence of style as the principal gauge of artistic worth. Content has never seemed less important; and we may see the history of the arts since the Renaissance (the last period in which content was at least conceded equal status) as the slow but now almost total triumph of the means of expression over the thing expressed" (*Aristos*, 192). Bradbury has for his part noted the "intensification of form"[65] that characterizes the twentieth century, reflected in Howard Kirk's predilection for form, style and fashion over content, wanting "[...] to turn style into quality".[66]

At times, Fowles and Bradbury's novels are overtly self-conscious about their nature as fiction, as for instance in the "unlucky" chapter 13 in *The French Lieutenant's Woman*, where the narrator famously declares that "I do not know. This story I am telling is all imagination. These characters I create never existed outside my mind". All this is imagination." (*FLW*, 97). Most of the time, the metafictional thematization is more implicit, however. There is a metafictional subtext present throughout Bradbury's and Fowles's novels. Almost, every statement, comment or utterance reverberates with an additional layer of meaning, such as the following assertion by Dr. Grogan: "This is a book about the living, Smithson. Not the dead." (*FLW*, 158). Intra-murally, Grogan's statement applies to Darwin's *The Origin of the Species*, but extra-murally it undoubtedly refers to the novel *The French Lieutenant's Woman* itself.

The thesis focuses on how a dimension of Fowles and Bradbury's metafictional and parodic approach consist in the fact that both novelists invoke the established metaphorical equivalence between creativity and active sexuality. This symbolic aspect of their metafiction is not unrelated to the new importance and amorphous status that reality takes on in their world-view. Representation is no longer conceived of as a passive mimetic reflection of the surrounding world, but viewed in terms of an active forming and shaping of reality, obtaining a contingent union between form and matter.

While emphasising the responsibility of the creative personality to form and shape reality, both writers see the form that is open and curious with regard to reality as desirable, mainly on grounds of humanism and ethics, but to Fowles, the adaptable form is also viewed as desirable from an evolutionary perspective. For both writers, reality is symbolically represented by woman. In *The History Man*, both Howard Kirk, representing the hard, self-enclosed form of modernity and Henry Beamish, who stands for latter-day liberalism's all-

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[64] John Fowles, 'Notes on an Unfinished Novel', in Malcolm Bradbury (ed.), *The Novel Today*, *loc.cit.*, p. 146

[65] Malcolm Bradbury, *No, Not Bloomsbury*, *loc.cit.*, p. 25

[66] Malcolm Bradbury in an interview with *The Sunday Times*, 1981, quoted by John Haffenden, *Novelists in Interview*, *op. cit.*, p. 26

permissiveness and failure to act (a perversion of the traditional "open form" [67] of 19th century liberal-humanist novel) has equally unhappy wives, but for the opposite reason.

Both novelists thus emphasise the openness of form before reality as desirable. An ethical relation to the otherness of the polymorphic reality requires openness and a constant variation of forms. The lack of commitment to one and only form has been noted by Vipond: "You have been called a protean novelist always breaking moulds, trying something new."[68] In *The Aristos* Fowles in similar fashion recommends "polystylism" in the arts, an approach which may enable the discovery of "[…] new freedoms by sacrificing the nemo-induced 'security' of a single style". (*Aristos*, 203).  In the novels by both authors the metafictional element of textual self-consciousness and deferral of meaning serve to emphasise the contingency of fiction before reality, not to disregard it.

To Fowles and Bradbury, art and life merge. In art, they accept that the desire for a world of perfect order and control, of ontological security is illusory and counterproductive. In life, one must learn to face the nothingness and live with it. The lack of ontological security must be accepted as a part of existence and not shut it out.

The thesis argues that the novels by the two writers of British metafiction could be said to constitute a conditional attempt to rehabilitate realism, tradition and humanism in a century unsympathetic to such notions. The conditional realism and moderated humanism of both writers consists in a will to shape reality, combined with an open and flexible form. Their fiction promotes an open and curious relationship to reality's changing and liquid nature. It is this basic humanism of a fictional order that acknowledges its contingency before reality that is expressed in Daniel Martin's formulation of his creative and existential credo as: "No true compassion without will, no true will without compassion." (*Daniel Martin*, 703).

For both authors, metafiction and parody represent artistic possibility, ways of actively dealing with and coming to terms with the postmodern challenges: cultural change and ontological uncertainty and the erosion of the traditional certainties and the authority of the order, as opposed to a passive reflection of the contemporary Zeitgeist with anti-humanist notions such as the death of the author or the death of the subject. Such views are for them tantamount to failure of moral and existential responsibility. Failure to act and to create is likened to impotence and castration. The metafictional dimension of their fiction represents a cautious rehabilitation of realism, humanism and authorship by invoking the ethical necessity as well as the contingency of representation before reality.

By applying Richard Kearney's concepts of the parodic imagination and Linda Hutcheon's concept of historiographic metafiction, the thesis has explored metafiction and parodies as forms that acknowledges the alterity of reality and the need for the individual artist and culture to come to terms with the artistic tradition in a way that does not represent a continuation of the sameness and *doxa* of the existing, but which problematize the existing cultural and social order.

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[67] Malcolm Bradbury, *Possibilities*, *loc.cit*., p. 15
[68] Dianne Vipond (ed.) *Conversations with John Fowles*, *op.cit*., p. 208

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