J. BARNES, J. FOWLES, AND B. S. JOHNSON: CASE STUDIES IN THE POSTMODERN, THE AUTHOR, & TEXT-EDITING.

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ABSTRACT

This thesis explores how practices of text-editing can shed new light on the utility of the terms 'modernism' and 'postmodernism' as ways of categorising mid- to late-twentieth-century fiction. The research does not aim to interrogate editorial theory or critical theory per se; but to bring these areas of the discipline into productive dialogue to further our understanding of what is meant by 'radical' or 'subversive' fiction, and the extent to which it resists interpretation. The thesis focuses on three works by three different authors: *The Unfortunates* by B.S. Johnson, *The Magus* by John Fowles, and *Flaubert's Parrot* by Julian Barnes. These three novels have complex relationships with postmodernism, a label which, this thesis argues, is losing precision through overuse. I contest the categorisation of these three works as postmodern, arguing that there is value to be found in recognising their differences as well as their similarities. I call for the reinscription of the figure of the author into the text as a way of opening up new avenues of interpretation for the reader. I explore how an understanding of authorial persona, authorial intention, and the author's creative processes can be a source of elucidation, particularly when a work has become historically distanced from a modern-day readership. The practices of text-editing are employed to demonstrate how a work like *The Magus* is not as radical as the postmodern label suggests it to be; how *The Unfortunates* is more subversive than indicated by the accusations of gimmickry and pejorative connotations of experimentalism that have hovered around the work since its publication; and how *Flaubert's Parrot*, although decisively postmodernist, has subtle nuances of meaning that may be overlooked if the concept of the author is disregarded. As part of this discussion, I explore the ethics and implications of each author's use of source material via appropriation, translation, and revision; and I show how an awareness of such processes gives us new insight into an author's intentions. The argument is supported by archival research undertaken at the Harry Ransom Center and the British Library into authorial manuscripts and autograph notes. The thesis concludes by making a case for critical editions of these novels, along with other late twentieth-century novels that are becoming increasingly historical, with the view to reinvigorating interest in them.

For Jenny

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ABBREVIATIONS:

All references to these works are taken from these editions, unless otherwise specified.

FP – Barnes, Julian, *Flaubert's Parrot* (London: Jonathan Cape, 1984).

TMO – Fowles, John, *The Magus* (London: Jonathan Cape, 1966).

TMR – Fowles, John, *The Magus: a revised version* (London: Jonathan Cape, 1977).

TU – Johnson, B. S., *The Unfortunates*, 1969 (London: Picador, 2007).

N.B.: I have used a modern edition of *The Unfortunates* since, as stated in the introductory note to this edition '[o]ccasional cuts were made for the 1969 edition, in order to bring individual sections down to the required length: these deleted passages have now been restored' (*TU*, 'Note on the Text', p.xvi).

1. INTRODUCTION

In literary studies, postmodernism has become an overgeneralised, catch-all term that indicates a popular moment in British literary history.[1] This thesis challenges the usefulness of the postmodern label, on the grounds that it flattens out the specificity of many works through its overuse. I have selected three novels by prominent authors from the latter half of the twentieth century as case studies for the examination of the postmodern label: *The Unfortunates* (1969) by B. S. Johnson, *The Magus* (1966/1977) by John Fowles, and *Flaubert's Parrot* (1984) by Julian Barnes. Depending on what definition of postmodernism one is using, all three works might be considered postmodern; however, it is just such reductive labelling against which I am arguing. By grouping these works under the same imprecise label, we run the risk of losing the differences between them and consequently much of their richness and value. The postmodern label brings with it a set of expectations and connotations that, due to the contested definition of postmodernism, is itself vague and oversimplified. To list just a couple of examples, many theorists have established the challenging of metanarratives, self-reflexivity, and the blurring of boundaries between reality and fiction as defining characteristics of postmodern works.[2] Therefore, although the label encourages the reader to examine instances of metafiction, the simple recognition of self-reflexivity is sufficient in beginning to

[1] There was also a key postmodern moment in both American and European literary history; however, this thesis deals specifically with the British branch of postmodernism.

[2] Jean-François Lyotard defines the postmodern as 'incredulity toward metanarratives' (Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge*, trans. Geoff Bennington and Brian Massumi (Manchester: Manchester University Press, 1984), p.xxiv)). Terry Eagleton summarises the postmodern attitude/culture as 'a depthless, decentred, ungrounded, *self-reflexive*, playful, derivative, eclectic, pluralistic art which blurs the boundaries between "high" and "popular" culture, as well as between art and every-day experience' (Terry Eagleton, *The Illusions of Postmodernism* (Oxford: Blackwell, 1996), p.vii; my emphasis). Linda Hutcheon focuses on '[h]istoriographic metafiction' as a branch of postmodernism, which incorporates how postmodernism's 'theoretical self-awareness of history and fiction as human constructs […] is made the grounds for its rethinking and reworking of the forms and contents of the past' (Linda Hutcheon, *A Poetics of Postmodernism: History, Theory, Fiction* (Abingdon: Routledge, 1988), p.5).

group works together. Such a process can prevent the reader from taking this analysis further and appreciating the differences between these works based on *how* this self-reflexivity is incorporated into the text. The same is the case for the blurring of fact and fiction. All three works examined in this thesis are founded in real-life events or experiences; it is only when we try to establish where these realms of fiction and fact overlap that we come to appreciate the differences between them. I argue that grouping these works under the postmodern label can lead us to overlook these distinctions, and thereby limit interpretive possibilities.

I further argue that possessing a greater understanding of the textual genesis of these novels can enrich the reading experience. The processes of scholarly editing can be used as tools by which to present the reader with a new and/or broader pool of information about the author, his creative processes, and the sources used in the narrative. The provision of such information encourages the reader to notice interpretative intricacies and complexities that may previously have been overlooked. A counterargument may arise that the presentation of such information is restrictive in itself, due to the subjective decisions that the editor must make. However, as I will go on to demonstrate, the aim (and effect) of this editorial approach is not to guide the reader towards a particular interpretation, but rather to provide her with the opportunity to ask questions and pursue lines of interpretation that were not previously available.

I am by no means the first to challenge the meaning and usefulness of the label 'postmodernism': interrogations of this term have been going on for some twenty years.[3] Like all categories, postmodernism has its advantages and limitations.

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[3] In 1996, Eagleton challenged the usefulness of the term, arguing that 'postmodernism is such a portmanteau phenomenon that anything you assert of one piece of it is almost bound to be untrue of another' (Eagleton, *The Illusions of Postmodernism*, p.viii). In 2005, Fredric Jameson, discussing more general attitudes, identifies four approaches to postmodernism: antimodern/propostmodern, promodern/antipostmodern, antimodern/antipostmodern, and promodern/propostmodern. While the first two categories, as Jameson argues, 'are characterized by an acceptance of the new term', the latter two 'call into question the usefulness of the very category of postmodernism' (Fredric Jameson, *Postmodernism, or, the Cultural Logic of Late Capitalism* (Durham: Duke University Press, 2005), p.59).

However, in spite of the long-standing debate about its utility, an overgeneralised presentation of postmodernism has been perpetuated through general introductions to modern literature and student readers. The kind of works to which I refer are those such as *The Cambridge Introduction to Postmodern Fiction* (2009), *The Cambridge Companion to Postmodernism* (2004), and *Postmodernism: A Very Short Introduction* (2002). These works locate postmodernism in a particular historic moment and, in doing so, seemingly acknowledge the term as passé. Christopher Butler, for example, argues that we have moved past the productive postmodern moment, stating '[i]n this book, I have tried to give an account and a critique of postmodernism, because I believe that the period of its greatest influence is now over'.[4] Yet the very existence of Butler's work paradoxically serves to perpetuate the currency of postmodernism, highlighting that its markers and consequences are still present in academic and critical discussions of literature. Moreover, Butler appears to contradict himself by concluding that the 'underlying deep dialectic – between reason and scepticism, reality and the image, the political powers of inclusion and exclusion – which is central to postmodernist thought […] is a dialectic that will continue to engage us for some time to come'.[5] Butler's closing statement is compelling, and one with which I am in agreement since it links the usefulness of postmodernism with a recognition of its lack of fixity. Nonetheless, the main effect of Butler's volume is to reify the 'typical' traits of postmodernism that he deems to be so outdated through sweeping statements such as 'much postmodernist analysis is an attack on authority and reliability', or '[p]ostmodernist beliefs […] tend to a multiculturalist pluralism and relativism'.[6] In attempting to make postmodernism accessible, Butler inevitably reduces the term to a series of oversimplified generalisations that form many students' initial understanding of postmodernism.

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[4] Christopher Butler, *Postmodernism: A Very Short Introduction* (Oxford: Oxford University Press, 2002), p.127.
[5] Butler, *Postmodernism*, p.127.
[6] Butler, *Postmodernism*, p.110; Butler, *Postmodernism*, p.120.

My own critical efforts are directed against reductiveness, particularly in relation to the use of labels. In this thesis I show how certain critical concepts associated with postmodernism, such as Roland Barthes's 'The Death of the Author', can in practice serve to close down interpretive possibilities; whereas my concern is to open up the text, providing information that enriches the reader's experience, but without, as I will also show, leading to the kind of interpretive anarchy that has been theorised by critics such as Stanley Fish.

Barthes argued that '[t]o give a text an Author is to impose a limit on that text, to furnish it with a final signified, to close the writing'.[7] Barthes views the author as restrictive, arguing that, while the author survives, he remains the only means by which to understand a work. An author, he argues, in the eyes of literary critics leads to only one end-goal for a work:

> [s]uch a conception suits criticism very well, the latter then allotting itself the important task of discovering the Author (or its hypostases: society, history, psyché, liberty) beneath the work: when the Author has been found, the text is 'explained' – victory to the critic.[8]

Attributing such God-like power to the author further emphasises Barthes's claim that killing off the author, 'by refusing to assign a "secret", an ultimate meaning, to the text […], liberates what may be called an anti-theological activity'.[9] By contrast, I adopt a more complex view of an authorial persona and authorial intention (concepts discussed more fully below), and show how they can act as expansive forces, opening up rather than closing down the text.

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[7] Roland Barthes, 'The Death of the Author' reprinted in *Authorship: From Plato to the Postmodern*, ed. Seán Burke (Edinburgh: Edinburgh University Press, 1995): pp.125-130 (pp.128-129).
[8] Barthes, 'The Death of the Author', p.129.
[9] Barthes, 'The Death of the Author', p.129.

Barthes's dismissal of the author moves towards a kind of interpretative anarchy in which the meaning of the work is determined solely by the reader. However, his reader is entirely impersonal, someone 'without history, biography, psychology; he is simply that *someone* who holds together in a single field all the traces by which the written text is constituted'.[10] In practice, every reader has a history, a biography, a psychology that will directly influence his or her interpretation of a work, and restrict interpretive possibilities – an issue recognised by Stanley Fish. Commenting on the unrestricted potential of readerly interpretation, he suggests that 'it is the structure of the reader's experience rather than any structures available on the page that should be the object of description'.[11] Meaning thus lies entirely with the reader, based on the structures she perceives to be within the text. By these standards, Fish claims that no texts are inherently 'different' or the 'same'. He claims:

> [i]f I read *Lycidas* and *The Waste Land* differently (in fact I do not), it will not be because the formal structures of the two poems (to term them such is also an interpretive decision) call forth different interpretive strategies but because my predisposition to execute different interpretive strategies will *produce* different formal structures. That is, the two poems are different because I have decided that they will be.[12]

Fish implies that the text has no inherent meaning, that the author is an irrelevant figure, and there are no grounds to prefer one interpretative strategy over another, except to revert back to the values and predispositions of individual readers. What he does not explain is what is to be done when a reader is no longer able to produce a

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[10] Barthes, 'The Death of the Author', p.129.
[11] Stanley Fish, *Is There a Text in This Class?: The Authority of Interpretive Communities* (Cambridge, MA & London: Harvard University press, 1980), p.152.
[12] Fish, *Is There a Text…?*, pp.169-170.

meaningful response to a text. Does that imply that a text has no meaning? And if a reader (or readers) can no longer 'realise' meaning from a text, what happens to 'the work'? An important motivation behind my interest in trying to open up new interpretative possibilities for the three novels I discuss is a recognition that their intertextual complexity is fast rendering them 'unreadable' for a new generation. I try to show how reintroducing the idea of the author, along with a more sophisticated view of authorial intention, can provide a useful new entry point for such 'difficult' works, resulting in a richer experience for the reader. Writing is an intentional act: it is based on certain impulses and aims that an author hopes his readers will see in the work. Although the ambiguity of language and the subjectivity of the reader mean that an author's intentions may be perceived in different ways, generating different meanings for a work, the author him or herself does not disappear when a work is published. On the contrary, in modern culture authors are typically very 'present', making themselves, or versions of themselves, known to readers in interviews or publicity materials about their works, the assumption being that the information being conveyed about their creative processes can act as a fruitful resource for the reader. In the discussion that follows, I examine the nature and role of this kind of authorial information, and how it can be deployed by the reader. I do so through three main steps: first and foremost by reinscribing the author in the text, demonstrating the expansive potential of his presence. Here I draw on the ways that modern text-editing deploys ideas about authorship. I then examine how authorial creative processes are constructed. Finally, I look at the ways each of the writers I discuss uses source materials in his works, showing how that use can be illuminated for the reader by editorial annotation. Annotation, I will demonstrate, is a key tool for both opening up a text and helping the reader to find new meanings.

Modern readers seem to be obsessed with authors: the publishing industry is a testament to the author, with book tours, literary festivals, meet and greets, and autographed copies of books selling at a premium. Similarly, libraries and archives pay large sums of money for the papers and possessions of authors. The author is

not just a critical concept, invoked by the literary critic to justify an interpretation of a work. The author is a real-life person with an existence beyond his writing. In a society so interested in authors, can critics and theorists justify banishing this figure, proclaiming him irrelevant? My thesis aims to recognise the reality of the author for most readers, investigating how we can use his comments, his papers, and his biography, as a means to open up, rather than close down, avenues of interpretation and meaning.

Labelling, editing, & the author

Labelling is an inherently human practice; it is our way of understanding the world by creating meaningful links between items and ideas. Literature is not exempt from this process, and the human tendency to attribute labels to works of literature is a practice that has been carried out for centuries. There is a long philosophical tradition of discussing categorisation, from Plato and Aristotle, through to Descartes and Kant, and more recently, the works of theorists like Stephen Hetherington (for an in-depth discussion of epistemology, see Hetherington's *Epistemology: The Key Thinkers* (2012)).[13] As Hetherington states, in relation to Kant's epistemology, categories are how 'we understand what we observe. They are inescapably part of how we know truths about the world's objects'.[14] How we label literature is part of a process to better understand a work (or group of works). 'Literature' is itself a category – separating the literary from the non-literary. Consequently, no work can ever be considered a truly separate entity, as identifying it immediately incorporates it into a category. Since the labelling of literary works was established, theorists have invented numerous sub-categories in order to better understand the relationships between this large group of works. Due to their rule-bound structures and clearly agreed criteria for identification, categories based on form and structure, such as

[13] Stephen Hetherington, ed., *Epistemology: The Key Thinkers* (London: Continuum, 2012).
[14] Hetherington, *Epistemology*, p.18.

sonnets, ballads, and novels, are fairly straightforward; however, categories based on more abstract concepts, such as Romanticism, Modernism, Postmodernism, are more complex and usually lack clear-cut boundaries.

Categories change and develop over time, and new ones come into being. New eras and attitudes tend to bring about corresponding changes in literary motivations and aesthetics, which consequently triggers the need for new labels. Often it is these periods of transition that are most complex, causing critics to try and define particular periods, or locate literary movements within a certain time frame; asking questions such as, when does modernism end and postmodernism begin? Do the two overlap and, if so, to what extent? However, there is also the risk that this urge to categorise becomes restrictive, forcing works into groupings that are convenient or fashionable at their moment of publication. Furthermore, perception of these categories may shift as perspectives change. Andrzej Gąsiorek identifies the outdated binary between realism and experimentalism in post-war Britain, writing:

> distinctions between 'realist' and 'experimental' or between 'traditional' and 'innovative', which were of such significance to the modernists and the avant-garde in the earlier part of the [twentieth] century, are so irrelevant to the post-war period that they should be dropped altogether.[15]

Gąsiorek identifies the need to move away from outdated forms of labelling and the binaries they implement, arguing that the 'realism/experimentalism dichotomy […] construes realism as a set of narrative techniques, and experimentalism as their subversion'.[16] The tendency of critics and literary historians to separate realism and experimentalism into two opposing phenomena has resulted in a restricted approach

[15] Andrzej Gąsiorek, *Post-war British Fiction: Realism and After* (London: Edward Arnold, 1995), p.v.
[16] Gąsiorek, *Post-war British Fiction*, p.v.

to both concepts that prevents readers from appreciating their full potential, or, as Gąsiorek puts it, 'their full diversity and complexity'.[17] How we label a work therefore directly influences readerly interpretations, since labels bring with them certain sets of assumptions and expectations.

In this thesis, I consider how the label 'postmodern' is applied to works of literature, with a focus on the ambiguity of this term, and its proximity to modernism. I also consider how the broad application of the concept of postmodernism has led to the label becoming increasingly unproductive and/or misleading – creating links between works that, when compared on an individual basis, have far less in common than their mutual categorisation would suggest. As Ian Small argues:

> the term 'postmodernism' possesses a veritably protean capacity to mean different things to different people: so it can refer to a style, an epistemology, a means of representation, or to what (in times less self-conscious than now) would have been called a *zeitgeist*.[18]

There is little agreement about what the term postmodernism actually means, and the attribution of this label to such a wide range of areas and artefacts within the 1980s and 1990s has led to the label becoming almost unmanageable. The popularity or fashionableness of a term often leads to a reduction in its efficacy. We rarely stop to consider that by labelling works in a certain way we may be restricting both the work and the reader's interaction with it by biasing her towards certain readings that complement the label, or other works under that label. Such categorisation becomes increasingly problematic when the distinction is between already contentious terms, particularly when the boundaries between them are

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[17] Gąsiorek, *Post-war British Fiction*, p.v.
[18] Ian Small, 'Identifying Text and Postmodernist Editorial Projects', *The Yearbook of English Studies*, 29 (1999), 43-56 (p.45).

blurred, constantly shifting depending on whose definition one consults – as is the case with modernism and postmodernism.

Using the lens of text-editing, I aim to open up a discussion about the limitations of the postmodern label, and the restrictive expectations and associations it presents. My own thoughts and attitudes have been strongly influenced by the argument of Ian Small, particularly as presented in his article 'Identifying Text and Postmodernist Editorial Projects' (1999). My own stance is aligned with Small's scepticism towards the notion of postmodernist editing and the rhetoric employed to support it.

Small identifies the enthusiasm for the postmodernist turn (for both literary and textual critics) as stemming from an attraction to 'the postmodernist concepts of textual indeterminacy and textual instability'.[19] He argues that these characteristics are enacted in the discipline of literary studies by critics such as D. C. Greetham and Ihab Hassan, through the poststructuralist notion of *différance* and its constant deferral of meaning, which ultimately leads to a perpetual state of instability.[20] Hassan's argument is founded on a table of his own production that demonstrates the 'schematic differences [of postmodernism] from modernism'.[21] The table provides sets of apparent modernist-postmodernist binaries, presenting modernist 'Form' in opposition to postmodernist 'Antiform', 'Hierarchy' as opposed to 'Anarchy', 'Root/Depth' as opposed to 'Rhizome/Surface', 'Paranoia' as opposed to 'Schizophrenia'.[22] Hassan states that 'the dichotomies this table represents remain insecure, equivocal. For differences shift, defer, even collapse'.[23] In spite of this claim

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[19] Small, 'Identifying Text and Postmodernist Editorial Projects', p.45.
[20] Small, 'Identifying Text and Postmodernist Editorial Projects', p.47.
The poststructuralist notion of *différance* denies the possibility of a stable meaning or existence. As Graham Allen states, '[t]he play of signifiers within *différance* opens it up to the force of writing, the play of signifiers leading to no stable signified' (Graham Allen, *Intertextuality* (London: Routledge, 2000), p.65).
[21] Ihab Hassan, *The Dismemberment of Orpheus: Toward a Postmodern Literature*, 2nd edn. (Madison: The University of Wisconsin Press, 1982) p.267.
[22] Hassan, *The Dismemberment of Orpheus*, pp.267-8.
[23] Hassan, *The Dismemberment of Orpheus*, p.269.

from Hassan, the lasting effect of his table was a rhetoric of binaries which permeated discussions of postmodernism in the 1980s and 90s. As Small states, the subsequent effect of such theorisation is that 'postmodernism (certainly as it is understood in literary studies) tends to rely on rhetoric rather than logic'.[24] He argues that, from this rhetoric, it follows that 'if texts can no longer be held to be "closed" or "definitive", then they must be wholly open, wholly unstable, wholly indeterminate'.[25] Both the postmodernist edition and the postmodernist editor must therefore not be seen to attempt to fix or stabilise the text, as to do so is in direct conflict with the opposing binaries of openness and instability.

For the editor, as Small states, the consequence of this attitude is that:

> he or she must cease to edit, in the sense of exercising any form of control or judgment. The postmodernist hypertext editor apparently needs only to supply data; he or she need not order it. The (allegedly) 'totalizing' traditional clear-text editor has thus become transformed into a more neutral archivist. In the process, though, that editor appears also to have been stripped of any effective agency, authority, or responsibility.[26]

At a surface level, then, it seems postmodernist editing and its editors elicit a counter-intuitive kind of self-effacement, restricting themselves to this role of 'neutral archivist'. However, in practice, the use of hypertext that Small identifies as the general response to this postmodernist turn is not as open and unmediated as its discourse suggests. Small establishes that the apparent openness of hypertext is actually a misrepresentation, created by a rhetoric of freedom that 'serve[s] to disguise the existence of constraints within the system'.[27]

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[24] Small, 'Identifying Text and Postmodernist Editorial Projects', p.47.
[25] Small, 'Identifying Text and Postmodernist Editorial Projects', pp.47-48.
[26] Small, 'Identifying Text and Postmodernist Editorial Projects', p.48.
[27] Small, 'Identifying Text and Postmodernist Editorial Projects', p.51.

The myths of hypertext:

That the printed text is a limited and restricting medium is not a new concept: in 'Cinders', T. E. Hulme speculates that '[t]he covers of a book are responsible for much error. They set a limit round certain convenient groups of ideas, when there are really no limits'.[28] This view is reinforced in a modern-day context by Peter M. W. Robinson who, particularly in relation to textual variants, argues that '[m]any of the problems editors have had with textual variation are to do with the limitations of printed editions' because 'a printed edition allows one to look at the text from one distance, and one distance alone'.[29]

The answer to such restriction has appeared to lie in the digital medium and the use of hypertext. Phillip E. Doss argues that 'hypertext allows a reader to escape the linearity imposed by print media'.[30] This departure from linearity reflects ideas associated with postmodernism, and apparently subverts traditional reading practices. What the digital edition and hypertext appear to make possible is the attribution of the creation of textual meaning to the reader: the reader still uses the work of the author, but it is the reader that builds the final text, and therefore its meaning, by constructing the text she requires (or wants) from the possible variants. It is in this way that the editor becomes an archivist who simply collates material for the reader.

However, consideration of how the links and pathways are established and made available to the reader soon reveals the work of the hypertext editor to be just

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[28] T. E. Hulme, *Speculations: Essays on Humanism and the Philosophy of Art*, ed. Herbert Read, 2nd edn. (London: Routledge and Kegan Paul, 1936), p.224.
Herbert Read clarifies in his introduction to *Speculations* that 'Cinders' is not a complete essay, but one made up of thoughts and speculations written, as he states, 'over a considerable period – perhaps ten or fifteen years' (Hulme, *Speculations*, p.xiv). According to Read, these notes were not published until after Hulme's death and that '[t]he more coherent fragments have been gathered together in this volume under Hulme's own title *Cinders*' (Hulme, *Speculations*, p.xiv).

[29] Peter M. W. Robinson, 'Is There a Text in These Variants?' in *The Literary Text in the Digital Age*, ed. Richard J. Finneran (Ann Arbor: The University of Michigan Press, 1996), pp.99-115 (p.107).

[30] Phillip E. Doss, 'Traditional Theory and Innovative Practice: The Electronic Editor as Poststructuralist Reader' in *The Literary Text in the Digital Age*, ed. Richard J. Finneran (Ann Arbor: The University of Michigan Press, 1996), pp.213-224 (p.218).

as judgmental and value-laden as that of the codex editor (that being the editor who works with the physical, bound book). Robinson argues that, '[a]s editors, we transcribe, mediate, interpret: we too are present in the text'.[31] Robinson is asserting his authority as an editor, but it is an authority that facilitates rather than distorts the reader's experience of a work. Similarly, Doss argues:

> [w]hat electronic media do, rather than merely volatilize text, is allow the textual editor *to present variation within a context of authority*, that is, to explore the hermeneutic possibilities that variation embodies without thereby dismissing the concept of authority.[32]

Ian Small succinctly makes the case against hypertext. He argues that the editor of hypertext still necessarily makes subjective decisions about the links and pathways to provide – anticipating the desires and needs of the reader – but whereas editors of the codex form are usually explicit about their decision-making processes, the reasoning employed by hypertext editors typically remains concealed. Small argues:

> in terms of text-editing, it will be claimed that hypertext offers more text, and more possible textual combinations, than could ever be represented in a codex form (no matter what typographical or 'display' arrangements the editor conceives). This is certainly true. But such a claim needs to be balanced against two further circumstances: first, those narrative possibilities are not limitless; and secondly, the principles that restrict them, unlike the traditional codex form, are disguised or hidden. In other words, it can be argued that hypertext, far from 'freeing' readers is in one sense even more limiting than

[31] Robinson, 'Is There a Text in These Variants?', p.112.
[32] Doss, 'Traditional Theory and Innovative Practice', p.221.

> books, precisely because (God-like) it does not offer up its values for scrutiny.[33]

I agree with Small in this matter, as, particularly for the purpose of potential editions of postmodern works, it is more important than ever that editors be explicit about their decisions. Editorial openness is essential because, in postmodern works that are inherently playful, subversive, and prone to authorial interjections (whether through overt authorial footnotes or more subtle metafictional devices), it would be easy for authorial interjections to be confused with those of the editor. Aside from the disparity in editorial transparency, however, Small's point is that there is much more continuity between codex and digital editions than often assumed, particularly regarding the employment of concepts of authority and authorial intention. While digital editions may give the impression of greater freedom of choice for the reader, in reality it is just that – an impression. Therefore, while the ideas and approaches that I discuss in this thesis are based on codex editions, many of them remain applicable to digital editions also. Furthermore, if hypertext is not the ideal site for postmodernist editing that its supporters have declared it to be, then the apparent postmodernist turn in editing is also a fallacy. As Small states:

> postmodernist editors simply cannot avoid employing the very evaluative concepts that they claim to disown. In this sense, then, it turns out that what postmodernist editors do is not all that different from what editors have always done.[34]

'A fruitful debate…'

Small's conclusion is that 'a fruitful debate about what the value of editing might be will only take place when all editors (traditional and postmodernist) are prepared to

[33] Small, 'Identifying Text and Postmodernist Editorial Projects', p.53.
[34] Small, 'Identifying Text and Postmodernist Editorial Projects', p.56.

own up to all their values and prejudices'.[35] The aim of this thesis is to contribute to just such a discussion, demonstrating how an openness about the values and interpretations of an editor, and how these influence editorial practices, can be used to shed new light on the utility of the term postmodernism as a way to categorise late twentieth-century fiction.

Using Small's article and its ideas as a springboard for further discussion, I consider how we might move away from the restrictions of postmodernist editing (viewing it as another unhelpful application of the postmodern label), and towards an appreciation of difference rather than *différance*. I argue that by thinking about the pressures and constraints of editing, and observing its consequences for each edited text, we are able to reconsider the significance of grouping certain works under a single, overused label. My proposed recategorization emphasises the differences between works, rather than similarities, whilst also avoiding the trap of opposing binaries, which would simply take us from one end of the scale to the other. However, the main benefit of this recategorisation is that it opens up new interpretive possibilities, whilst also demonstrating the limitations of 'postmodernism' as a diagnostic term.

As part of my reconsideration of these labelling processes, I argue for the reintroduction of the concept of the author into the work in its meaning-producing capacities. I am not suggesting a return to the view of the author as the definitive source of meaning for a work, but rather that we use the conceptual author and our understanding of his intentions as a means to expand the potential meanings available to the reader. The author is undeniably a complicated figure, but this complexity is the source of his/her value. Concepts such as authorial intention, authorial persona, and the intended/ideal reader will be explored throughout this thesis; with a view to showing how they open up rather than close down meanings. This process is particularly valuable in relation to works, such as my three focal

[35] Small, 'Identifying Text and Postmodernist Editorial Projects', p.56.

novels, that are becoming less and less accessible for many modern-day readers through a combination of ever-increasing historical and cultural distance. The point of coming at this discussion of labelling from an editorial perspective is that it forces us to consider the author, since editing is itself so bound to the idea of textual authority. The editor acts as a mediator between author and reader. The overall aim, therefore, is to establish the concept of the author as a guiding force, via the editor, for both clarifying and expanding interpretations of a work. This concept of the author will be established firstly through using biography, interviews, and essays to explore how an authorial persona is constructed. The consideration of authorial persona allows for a more nuanced approach to authorial intention, through the acknowledgment that our perception of an intention can be coloured by the author's wish to be perceived and read in a certain way. Secondly, I will show how information about the author's creative processes, as seen in the use of source materials, and the development of a work across multiple drafts, can be used to construct intentions that open up new avenues of interpretation.

Primary Texts

As noted, for the purpose of this study I have selected three focal works – *The Unfortunates*, *The Magus*, and *Flaubert's Parrot*.[36] Other works are occasionally introduced for the purposes of comparison and to enrich the discussion. Much of my argument is based on archival research undertaken at The Harry Ransom Center for *The Magus* and *Flaubert's Parrot*, and The British Library for *The Unfortunates*. I use this material to shed new light on how these works were composed – information which, as I show, problematises over-simplistic postmodern categorisation.

[36] I must acknowledge the lack of diversity in my three chosen authors, who are all white, British men, but their canonicity is also precisely what makes them valuable for the purpose of my study. The three works were chosen due to the different ways that they have been labelled postmodernist, and because of the varying editorial challenges they pose.

Each of these three texts occupies different positions in literary history, and they do not all have a straightforward relationship with postmodernism. Certainly, Johnson has generally remained outside the postmodern label, being classified instead under categories of experimentalism and the avant-garde. Fowles and Barnes by comparison have more stable relationships with postmodernism, though I would argue that Fowles's relationship is contentious. Nevertheless, all three of these writers can be (and, at some point or another, have been) described as postmodern, depending on what definition one is using. I will explore the expectations produced by grouping all three works under a single umbrella term, without due consideration for their diversity. In order to do so, as stated above, I will refer to the practices and conventions of textual scholarship and editorial theory, analysing how the work responds when such editorial pressures are applied. I demonstrate that while works like *The Unfortunates*, *The Magus* and *Flaubert's Parrot* may share certain qualities attributed to postmodernism, to unquestioningly label them *all* as postmodern is to obscure some important differences between them, and thus to reduce them.

I have selected British writers due to the largely pejorative view that was held of fiction in Britain during the transitional phase between modernism and postmodernism. British fiction was viewed as highly conservative compared to the overtly experimental postmodernism that was developing in America and the rest of Europe just before the turn of the century. This trend is widely recognised in literary criticism. Bran Nicol, for example, observes that 'the post-war British literary mainstream has always been rather conservative, especially compared with other European traditions such as the French and Italian' and identifies 'the dominance of the realist tradition in fiction which has always been associated with England'.[37] Similarly, Lynn Wells comments on the British tendency towards conservatism:

[37] Bran Nicol, *The Cambridge Introduction to Postmodern Fiction* (Cambridge: Cambridge University Press, 2009), p.105.

> [w]hile post-war writers in the United States, Europe and South America were embracing innovative techniques of textual self-consciousness and narrative deconstruction, buoyed on by the playful *zeitgeist* of postmodernism […] English novelists were largely reverting to the 'neo-Dickensian novel'with [*sic*] its rounded characters and well-made plots.[38]

Experimentation was still present in small pockets in Britain. Johnson was experimental with his writing – though he personally rejected/objected to the term due to its connotations of failure – but popular literary opinion, according to Wells, 'provok[ed] a negative response to experimental writing a decade before Johnson arrived on the scene'.[39] Johnson's experimentalism was not diminished by these attitudes; Nicol argued that 'writers like B. S. Johnson and Christine Brook-Rose were producing metafictional works which could productively have been placed alongside American writing by the likes of Gass, Coover, Barth, or Barthelme'.[40] With his generally agreed upon position within the British avant-garde, Johnson was far more overtly committed to literary and formal innovation than many writers at the time, and was not dissuaded by negative public opinion. In contrast, as Wells argues, 'many of Johnson's contemporaries felt constrained by the hostile critical environment'.[41] The consequence was the development of a more subtle kind of experimentation within British postmodernism, in which rather than being overtly challenging and controversial, as was seen in American postmodernist writing, British authors tended to subvert and break down convention from within in a more subtle (and often unexpected) manner.[42] In the sections that follow, I will explore how this

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[38] Lynn Wells, 'What's New, Again?: B.S. Johnson's Experimentalism' *Critical Engagement* 4.1/4.2 (Spring/Summer 2010 & Autumn/Winter 2010/11), 27-36 (p.30).
[39] Wells, 'B.S. Johnson's Experimentalism', p.31.
[40] Nicol, *The Cambridge Introduction to Postmodern Fiction*, p.105.
[41] Wells, 'B.S. Johnson's Experimentalism', p.31.
[42] This view of postmodernism was generally accepted and agreed upon. Alison Lee acknowledges the subtly of British postmodernism, arguing that it is more powerful as a

experimentation is manifested in my three focal texts, going into more detail about how each of them have been discussed and positioned in relation to the postmodern label. Just as all three works may be considered postmodern, they may just as easily, in Johnson and Fowles's cases, be excluded from this category. I will subject these works to conventional editorial processes, such as the identification of source material and the process of annotation, in order to reassess the similarities and differences between them in light of the extent to which each work is either clarified or further complicated by explanatory commentaries.

The Unfortunates (1969), B. S. Johnson

B.S. Johnson has occupied a fluctuating position in the literary scene of the last half-century. Between 1963 and 1973 he produced seven novels, several collections of poems and short stories, and also several films. By the time *The Unfortunates* was published in 1969, Johnson's reputation was well established and the novel was given leading review slots in major papers such as *The Times*, *The Observer*, and *The Guardian*. *The Unfortunates* recounts Johnson's memories of his friendship with Tony Tillinghast, who had died of cancer a few years earlier. Tony's illness and the chaos of life are two of the major themes of the novel that Johnson endeavoured to reflect in its physical form, as he stated, making it 'a physical tangible metaphor for randomness and the nature of cancer'. [43] *The Unfortunates* thus gained infamy due to this perceived experimental form: it is alternatively referred to as 'the book in a box' as it consists of twenty-seven loose-leaf sections, of which the first and last are

result: she argues that works of British postmodern fiction 'firmly install Realist techniques, and in some cases seem at first to *be* Realist texts' so that, when their subversive nature becomes apparent, they can be seen to 'challenge Realist conventions from within the very conventions they wish to subvert' (Alison Lee, *Realism and Power: Postmodern British Fiction* (London: Routledge, 1990), p.xii). Linda Hutcheon argues that 'postmodernism is a contradictory phenomenon, one that uses and abuses, installs and then subverts, the very concepts it challenges' (Hutcheon, *A Poetics of Postmodernism*, p.3). Similarly, Jameson writes that 'postmodernism theory is itself an example of what it claims to anatomize' (Jameson, *Postmodernism*, p.168).

[43] B. S. Johnson, *Aren't You Rather Young to be Writing Your Memoirs?* (London: Hutchinson, 1973), p.25.

specified, but the other twenty-five sections are intended to be read in random order. The experimental nature of Johnson's œuvre meant his novels were frequently invoked in critical debates regarding the form of the novel and the nature of truth in fiction/literature. Johnson's name and works fell into relative obscurity towards the end of the twentieth century, leading Jonathan Coe, Johnson's biographer and one of his most prominent literary critics, to state in 2004: '[r]evered though he is by a few, [Johnson] is unknown nowadays to most British readers under forty'.[44] The last decade, however, has seen a resurgence in academic and critical interest. From roughly 2005 onwards, a wealth of articles, books, and chapters have been produced on Johnson and his works. Tew's monograph, *B. S. Johnson: A Critical Reading*, was published in 2001 and is one of the most substantial and significant studies of Johnson and his work. However, the real starting point to this rise in popularity appears to have originated in 2004 with Jonathan Coe's biography *Like a Fiery Elephant*. Tim Martin acknowledges the impact of Coe's volume, highlighting the 'revival of interest [in Johnson] after Jonathan Coe's superbly perceptive and compassionate biography'.[45] A further influx has been triggered by the establishment of the *BSJ Journal*, of which there currently exists three issues. The editors of the journal state in their introduction that they hope to 'host the best in Johnson-related research alongside original essays, interviews and creative pieces, spreading the word of Johnson far and wide'.[46] Each issue contains contributions from approximately fifteen individuals (though this number has increased with each issue), demonstrating the influence that Johnson is having today. Alongside this revival of Johnson in literary-critical discourse has come the republication of his œuvre: the majority of Johnson's novels have been brought back into print over the course of

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[44] Jonathan Coe, *Like a Fiery Elephant*: *The Story of B. S. Johnson* (London: Picador, 2004), p.9.
[45] Tim Martin, 'B S Johnson: "Britain's one-man literary avant-garde"', *Telegraph* (online), 28 February 2013. < http://www.telegraph.co.uk/culture/books/bookreviews/9885224/B-S-Johnson-Britains-one-man-literary-avant-garde.html > [accessed 20 September 2019].
[46] Joseph Darlington and others, 'Editorial', *BSJ: The B.S. Johnson Journal* 1 (Summer 2014): 1.

the last two decades.[47] As Tew argues, '[t]his re-emergence provides a new potential co-ordinate for English studies, with an opportunity to re-inscribe a strand of the intellectual history of the post-war period'.[48]

Johnson was a significant figure in literary circles during the 1960s and 70s: Coe refers to Johnson as 'Britain's one-man literary avant-garde of the 1960s'.[49] He acknowledges other avant-garde writers (Burns, Figes, Quin, Brooke-Rose), but argues that 'they were not as famous as [Johnson] was, they were not as good at putting their names about […] they did not argue their case as passionately or fight their corner as toughly as he did'.[50] According to Julia Jordan, Johnson is part of 'a generation defined by its straining at the boundaries of literary categorisation'.[51] There are debates about perceived changes in literary culture during this period, variously described as a transition between modernism and postmodernism, but also realism and experimentalism/the avant-garde. The latter, however, took a back seat to what Jordan calls 'the wreckage of modernism'.[52] Jordan succinctly summarises the difficulties faced by authors during this transitional period, stating that:

> the writers of the sixties seem overwhelmed by this wreckage, or sometimes doomed to become it. A retreat to pre-modernist forms of

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[47] Despite my best efforts, I have been unable to ascertain exactly when Johnsons' novels went out of print. However, Coe, describing his first experience of one of Johnson's novels in the mid-1980s notes Johnson's 'work being almost entirely out of print by then' (Coe, *Like a Fiery Elephant*, p.6.), and Tew, in an article in 2001 stated 'in Britain [Johnson's] work is available only second-hand' (Philip Tew, '(Re)-acknowledging B.S. Johnson's Radical Realism, or Re-publishing *The Unfortunates*', *Critical Survey* 13.1 (2001), 37-61 (p.37)). Republication, on the other hand, is easily established. *The Unfortunates* was actually republished as early as 1999. *Trawl*, *Albert Angelo* and *House Mother Normal* were printed as an Omnibus in 2004 and more recently, in 2013, came *Christie Malry's Own Double Entry* and a collection of selected drama and prose titled *Well Done God!*

[48] Tew, '(Re)-acknowledging B.S. Johnson's Radical Realism', p.37.

[49] Coe, *Like a Fiery Elephant*, p.3.

[50] Coe, *Like a Fiery Elephant*, p.3.

[51] Julia Jordan, 'Late Modernism and the Avant-Garde Renaissance' in *The Cambridge Companion to British Fiction Since 1945*, ed. David James (Cambridge: Cambridge University Press, 2015): pp.145-159 (p.146).

[52] Julia Jordan, 'Introduction: Avant-Garde Possibilities – B.S. Johnson and the Sixties Generation' in *B.S. Johnson and Post-War Literature: Possibilities of the Avant Garde*, eds. Julia Jordan and Martin Ryle (Basingstoke: Palgrave Macmillan, 2014), pp.1-13 (p.3).

> realism, exemplified by the work of Angus Wilson, Iris Murdoch and John Wain, is often identified as another element in the wreckage. This seems equally unfair on the realists and on the experimentalists: at its most pernicious, the familiar account of post-war narrative characterises it as a relentless and inevitable progression towards a particular brand of metafictional postmodernism with brief dalliances in nostalgic or reactionary modes, with the avant garde, paradoxically, as a kind of alternative way of being backward-looking.[53]

Overshadowed by the colossal remains of modernism, avant-garde writers and experimentalists like Johnson went undervalued. That Johnson came to prominence during this period is part of the reason for his intermediary literary status, with his writing having been diversely categorised as a product of late modernism, postmodernism, the avant-garde and experimentalism. However, it is the last label that persisted, and which has proven restrictive for Johnson's works.

Although Johnson himself disapproved of being called an experimentalist, stating that '"Experimental" to most reviewers is almost always a synonym for "unsuccessful"', the label can be used productively to indicate that he was producing novels with innovative forms in an era when many novelists were returning to and re-working realism.[54] Eva Figes describes a common venture between Johnson, herself, Ann Quin, and Alan Burns, explaining how the four of them 'shared a common credo', and how they 'were bored to death with mainstream "realist" fiction'.[55] Figes emphasises how Johnson was at the head of this small group's opposition to realism, writing: '[w]e were all interested in the book as a physical object, in our attempts to break out of the straitjacket of conventional linear

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[53] Jordan, 'Introduction', p.3.

[54] Johnson, *Aren't You Rather Young…?*, p.19.
Gąsiorek's *Post-War British Fiction: Realism and After* provides a helpful and insightful discussion of the attitudes (both positive and negative) towards realism in the post-war era.

[55] Eva Figes, 'B. S. Johnson', *The Review of Contemporary Fiction* 5.2 (Summer 1985), 70-71 (p.70).

narrative, but nobody took the attempt further than Bryan'.[56] Johnson thus dared to experiment during a moment in which, Figes notes, 'deviation from [the] norm was met, not so much with hostility, as incomprehension'.[57] Vanessa Guignery also highlights the radical nature of Johnson's work in relation to some of his contemporaries:

> [w]hen Johnson published his first novel in 1963, he broke new ground on the British literary scene at a time when writers such as Kingsley Amis, John Wain, and William Cooper were producing novels that relied on traditional narrative techniques and indulged in social realism.[58]

Johnson's name was thus founded on experimentation. Unfortunately, however, the pejorative connotations of the term were allowed to dominate his work, with critics becoming fixated on their unusual characteristics, dismissing them as gimmickry when deemed not wholly effective. However, as Tim Martin argues, 'the strengths of Johnson's writing exist beyond – and often quite apart from – the technical gimmickry that has become his legacy'.[59] It is therefore important, I argue, to reconsider the productively diverse nature of Johnson's œuvre, and to recognise that, in spite of their inconsistent relationship with postmodernism, Johnson's works nonetheless have some strong affinities with works that have previously been strictly positioned under the postmodern label.

Johnson's relationship to postmodernism is discussed in detail by Glyn White in his forthcoming chapter in *The Cambridge Companion to Postmodern British Fiction*, titled 'Outside postmodernism: B.S. Johnson before, during and after'.[60]

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[56] Figes, 'B. S. Johnson', p.70.
[57] Figes, p.70.
[58] Vanessa Guignery, 'Jonathan Coe's *Like a Fiery Elephant: The Story of B.S. Johnson* – A Dialogue with Biography', *Biography* 39.2 (Spring 2016), 129-146 (p.129).
[59] Martin, 'B S Johnson', 28 February 2013.
[60] The information in this paragraph is based on a telephone conversation that took place on 15th August 2019 between myself and Glyn White on the subject of his chapter 'Outside

White's explanation for Johnson's repeated literary-historical categorisation under terms *other* than 'postmodern' is based on three reasons that can be related to his critical reception before, during, and after the heyday of postmodernism.[61] According to White, Johnson's initial exclusion from the category was simply because Johnson was writing before the term postmodernism had been coined: the term wasn't in common use until the early 1980s and, therefore, no one had access to the term to apply it to Johnson at this earlier date. However, White notes that during the 1960s and 70s we can start to see the emergence of what would come to be recognised as the postmodern attitude (or condition). In turn, Johnson's work and attitudes subsequently start to be understood as responding to these changes, albeit with a certain anxiety: for example, in his introduction to *Aren't You Rather Young to be Writing Your Memoirs?*, Johnson asserts that '[n]ovelists must evolve (by inventing, borrowing, stealing or cobbling from other media) forms which will more or less satisfactorily contain an ever-changing reality'.[62] Although the 1980s-2000s saw something of a re-evaluation of Johnson and his work, White argues that Johnson nonetheless was still not labelled as a postmodernist because, even though his works can be argued to tick most of the boxes in the generic postmodern checklist, critics hit a wall when considering the impetuses behind the works. According to White, Johnson's intentions do not fit with postmodernism: his anxieties about an undermining of the certainty of literature due to recent theories about the instability of meaning (which I will discuss in more detail later) meant that he does not revel in the indeterminacy typically associated with postmodernism. Johnson wanted to *solve* such interpretative problems rather than celebrate them, and therefore can be

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postmodernism: B.S. Johnson before during and after'. This chapter will be published in *The Cambridge Companion to British Postmodern Fiction*, ed. Bran Nicol (Cambridge: Cambridge University Press, in press).

[61] The heyday of postmodernism is generally perceived by White to be between 1980 and 2000. This view is supported by critics such as Connor, who identifies 'the heyday' as being 'in the 1980s and early 1990s' (Steven Connor, 'Epilogue: Modernism after Postmodernism' in *The Cambridge History of Modernism*, ed. Vincent Sherry (Cambridge: Cambridge University Press, 2016), pp. 820-834 (p.820)).

[62] Johnson, *Aren't You Rather Young…?*, pp.16-17.

considered at most a kind of 'proto-postmodernist'. White concludes that, although Johnson's works seem to demonstrate the textual characteristics of postmodernism, his publicly expressed attitudes towards his creativity do not. White resolved this paradox by explaining that the physical, formal, and literary devices employed by Johnson are actually in search of a *greater realism*. White's argument thus helps us to understand why Johnson's works have remained outside the category of postmodernism, and thus reinforces my own claim that it has consequently been prevented from entering into meaningful dialogues with works within the category.

Other critics, though, have continued to see (and judge) Johnson's work in terms of postmodernism. Ed Sibley, for example, suggests that Johnson frequently succumbs to 'the common postmodern foible of including within his text neat potted models of the whole text which enable him to suggest something about the way that he would like to be understood'.[63] Julia Jordan identifies *The Unfortunates* as internally subverting its own attempt at elegy: '[b]y the nature of aleatory art's inimicability to the linear temporal task that elegy demands, the form this disrupts, subverts, and sabotages the elegiac content of the novel'.[64] This kind of reading suggests that what may have previously been written off as experimental gimmickry can be revalued as a species of postmodern play. Jordan's postmodern reading of Johnson is part of her call for what she terms, in a recent collection of essays, 'the need to discuss Johnson in a variety of widened contexts'.[65] In line with this suggestion, I argue that re-thinking Johnson's relation to postmodernism also enables productive connections to be made between *The Unfortunates* and works positioned decisively under the label, such as *Flaubert's Parrot*, with which I will show it has some surprising affinities. Identifying such congruencies allows us to explore

[63] Ed Sibley, 'A Physical Tangible Metaphor: Form, Content and Naturalism in B.S. Johnson', *BSJ: The B.S. Johnson Journal* 3 (Spring 2017), 33-56 (p.40).
[64] Julia Jordan, '"For recuperation": elegy, form, and the aleatory in B.S. Johnson's *The Unfortunates*', *Textual Practice* 28.5 (2014), 745-761 (p.755).
[65] Jordan, 'Introduction', p.11.

new avenues of interpretation for the work, and change our generalised perception of the novel.

The Magus (1966 & 1977), John Fowles

The Magus, whilst not the first published, is Fowles's earliest novel, with fragments appearing in 1952, as identified by Fowles in 'Behind *The Magus*'.[66] Fowles often cites his difficult relationship with the work, and the years of effort that went into its creation. In the foreword to the revised edition of *The Magus*, Fowles writes '[t]he story appeared […] after two other books, but in every way except that of mere publishing date, it is a first novel. I began writing it in the early 1950s, and both narrative and mood went through countless transformations' (*TMR*, p.5). *The Magus* was finally published in 1966, over a decade after its initial conception. The novel continued to trouble Fowles, even after its publication, and the fact that Fowles produced a revised version eleven years later is a significant part of this work's value to my thesis (the reason for which I will return to shortly).

The Magus has been identified as an example of postmodern literature. However, I argue that this label has been attributed to the novel carelessly, and as a result of Fowles's wider reputation as a postmodern writer brought about due to the character of his later works. Brian McHale is one critic to have made this assertion about Fowles; he argues:

> John Fowles is a postmodernist […] in the sense that he has produced at least three novels that fully satisfy the criteria of postmodernism […] While other works (*The Magus*, for instance) display traces of postmodernism, the three novels, *The French Lieutenant's Woman*

[66] John Fowles, 'Behind *The Magus*' in *Wormholes: Essays and Occasional Writings*, ed. Jan Relf (London: Vintage, 1999): pp.64-76 (p.67).

> (1969), *Mantissa* (1982) and *A Maggot* (1985) seem to me fully-fledged postmodernist fictions.[67]

As McHale argues, *The Magus* bears certain postmodern qualities (or traces), but not to the same extent as works like *The French Lieutenant's Woman*, which is Fowles's best-known novel. *The French Lieutenant's Woman* is firmly located in the postmodern category, with its status as a pastiche of the Victorian novel, its metafictional twist at chapter thirteen, and authorial footnotes that impose on the narrative in order to explain characters' behaviour in relation to the period. Furthermore, *The French Lieutenant's Woman* was a key work in early discussions and definitions of postmodernism (much like *Flaubert's Parrot*).[68] This reputation continues today, with the novel featuring as an exemplary work in introductory guides, companions, and critical assessments of the period.[69] Joseph Brooker identifies *The French Lieutenant's Woman* as *the* formative work of historiographic metafiction, claiming that it 'stands as benchmark and inspiration for the metafictional historical novel in Britain'.[70] It is therefore unsurprising that Fowles is recognised as a postmodern writer when his most famous novel is also one commonly held to be decisively postmodern. However, it is this circumstance which makes it all the more important that we analyse the labelling of Fowles's other works – particularly *The Magus*, with its long gestation period and revision in the 1970s. My

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[67] Brian McHale, 'Fowles and Postmodernism: *The French Lieutenant's Woman*, *Mantissa* and *A Maggot*' in *John Fowles*, ed. James Acheson (Basingstoke: Palgrave Macmillan, 2013), pp.171-185 (p.174).

[68] *The French Lieutenant's Woman* is used as an exemplary text in McHale's *Postmodernist Fiction* (1987), Hutcheon's *A Poetics of Postmodernism* (1988), Eagleton's *The Illusions of Postmodernism* (1996). Interestingly, Alison Lee's *Realism and Power: Postmodern British Fiction* (1990) actually uses *The Magus* as her exemplary text from Fowles's œuvre; she does reference *The French Lieutenant's Woman*, though in less detail.

[69] *The French Lieutenant's* woman is presented as a formative postmodern work in Gąsiorek's *Post-War British Fiction* (1995) *The Cambridge Introduction to Postmodern Fiction* (2009), *The Cambridge Companion to British Fiction since 1945* (2015).

[70] Joseph Brooker, 'Reanimating Historical Fiction' in *The Cambridge Companion to British Fiction Since 1945* ed. David James (Cambridge: Cambridge University Press, 2015), pp.160-176 (p.162).

aim is not to contest the validity of labelling Fowles as a postmodern writer, but whether this label has led to a careless categorisation of his entire œuvre as postmodernist fiction, causing important features of individual works to be overlooked. By looking beyond the postmodern categorisation of the work, we can open it up to a wider range of literary comparisons and discussions.

The Magus does bear some characteristics that might warrant its classification under the postmodern label. Most easily identifiable is the dialogue *The Magus* opens up about fiction and reality through the character of Conchis: as Katherine Tarbox argues, 'Conchis arrives [in the novel] to mount a postmodern assault on Nicholas's faith in the authority and truth-value of narrative', and to teach him 'that narrative is merely an intelligibility machine that forces bogus meanings onto a universe that simply is, without predication'.[71] Throughout *The Magus*, Conchis tells Nicholas one story, but then completely destroys that version (and its reliability) through the introduction of a new, conflicting narrative; consequently, Nicholas is perpetually doubting the true identity of Lily/Julie and Rose/June, re-evaluating his opinion of Conchis, and even questioning the reality of his own experiences on the island. Tarbox explains how Conchis is used to challenge the processes of story-telling, 'destroying its function as an analysable, truth-telling medium'.[72] *The Magus* thus opens up questions about 'fiction' and 'reality', calling the nature and purpose of narrative and story-telling into question in a typically postmodern way.

Another compelling argument for *The Magus* as postmodern is made by Alison Lee. Lee argues that the godgame of *The Magus* – and the questions it raises about narrative and story-telling – equates to 'postmodern performance'.[73] She suggests

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[71] Katherine Tarbox, 'The Silence of Spent Voices: Narrative and Image in *The Magus*' in *John Fowles*, ed. James Acheson (Basingstoke: Palgrave Macmillan, 2013), pp.76-89 (p.78).
[72] Tarbox, 'The Silence of Spent Voices', p.79.
[73] Lee, *Realism and Power*, p.80.
Lee's three defining features for this category of postmodern performance are a work's 'use [of] both textual and textualized performance' (Lee, *Realism and Power*, p.80), 'the self-consciousness of these novels, and their delight in flaunting their own artifice' (Lee, *Realism and Power*, p.80), and 'the self-consciousness of consciousness of the characters' (Lee, *Realism and Power*, pp.80-81).

that *The Magus* plays with the reader in the same way Conchis plays with Nicholas. For example, she writes that '[t]he novel's open ending is a good example of this play with the reader since it parallels Nicholas' experience of Conchis' theatre to the reader's experience with *The Magus* in his/her own world'.[74] Furthermore, Lee claims that the very work itself is an example of postmodern performance due to its existence as a revised work. She argues that the preface included in the revised version is a self-contradictory 'performance of both authorial humility and control'.[75] Lee's position is convincingly argued, and we can see how *The Magus* might be categorised under the postmodern label based on the definition of postmodernism and postmodern performance with which she works.

My aim is not to argue that *The Magus* does not belong under the postmodern label at all, but to establish that its position within this category is not as clear-cut as Lee's reading would suggest. That *The French Lieutenant's Woman* and *Mantissa* can be usefully classified as postmodern I do not doubt.[76] *The Magus*, however, occupies a more tenuous position due to its tendency to draw upon and re-work past forms, rather than produce new and innovative ones. The postmodern label separates *The Magus* from its past influences. Consequently, the kinds of readers (such as undergraduate students and non-specialists) who find their introduction to postmodernism through editions, such as *The Cambridge Introduction to Postmodern British Fiction*, are much more likely to associate *The Magus* with works such as *Flaubert's Parrot* than its modernist predecessors or specific influences (e.g. the work of Carl Jung or Alain-Fournier's *Le Grand Meaulnes*).[77] These last connections are

[74] Lee, *Realism and Power*, p.93.
[75] Lee, *Realism and Power*, p.87.
[76] As noted, evidence for labelling *The French Lieutenant's Woman* as postmodern can be found in most introductory guides to postmodernism. However, Brian McHale provides a succinct and detailed argument for both *The French Lieutenant's Woman* and *Mantissa* as postmodern in his article 'Fowles and Postmodernism: *The French Lieutenant's Woman*, *Mantissa* and *A Maggot*' in *John Fowles*, ed. James Acheson (Basingstoke: Palgrave Macmillan, 2013), pp.171-185.
[77] Fowles identifies these works in his foreword to the revised edition of *The Magus* (*TMR*, p.6).

easily overlooked when *The Magus* is viewed as a postmodern work, preventing the exploration of wider and richer avenues for comparison and interpretation.

Flaubert's Parrot (1984), Julian Barnes

Whereas I selected *The Magus* because it was one of Fowles's more ambiguous works when it comes to labels – less infamously postmodern than *The French Lieutenant's Woman*, *Mantissa*, and *A Maggot* – my rationale for choosing *Flaubert's Parrot* is the opposite. *Flaubert's Parrot* is Julian Barnes's best-known work; published in 1984, it appeared in what has come to be recognised as the heyday of postmodernism, and has been used in various works of literary criticism and theory, such as Hutcheon's *A Poetics of Postmodernism*, Nicol's *The Cambridge Introduction to Postmodern Fiction*, and Gąsiorek's *Post-War British Fiction*, to help define and demonstrate some of the key tenets of postmodernism. The novel's preoccupation with the life and work of Gustave Flaubert, as well as its questioning of history and how we come to 'know' the past, has led to *Flaubert's Parrot* being defined and discussed as historiographic metafiction. However, the work also displays other postmodern traits, such as intertextuality, multiplicity of form, indeterminacy, and an exploration of the boundaries between art and life. It is worth noting that these descriptors are applicable to canonical modernist works such as *The Waste Land*, *The Cantos*, and *Ulysses*. However, they have been repeatedly used to position *Flaubert's Parrot* as an exemplary work of postmodernism in defining critical studies and subsequent guides and readers.[78]

In the same way that I argue that *The French Lieutenant's Woman* has led to a restrictive classification of Fowles as a postmodern author, critics have noted the same effect on Barnes as a result of the labelling of *Flaubert's Parrot*. In the introduction to their collection of essays on Barnes (as part of the *Contemporary*

[78] *Flaubert's Parrot* is used as a key example in Hutcheon's *A Poetics of Postmodernism* (1988), Lee's *Realism and Power* (1990), Gąsiorek's *Post-War British Fiction* (1995), *The Cambridge Introduction to Postmodern Fiction* (2009), *The Cambridge Companion to British Fiction Since 1945* (2015).

Critical Perspectives series), Sebastian Groes and Peter Childs argue that *Flaubert's Parrot* has 'created an unhappy yet persistent conflation of Barnes with postmodernism, which for various reasons is a reductive commonplace'.[79] Groes and Childs consider Barnes to have been 'pigeon-holed' based on a small selection of his works, attributing this effect to the formative nature of Barnes's work in relation to postmodernism.[80] They claim that Barnes's 'work was not postmodernist upon its arrival, but nevertheless became central to *shaping* the moment of British high postmodernism in the 1980s'.[81] As Groes and Childs have identified, labelling an entire œuvre based on just a few works means that other works are not given the consideration they merit. A further side-effect is that these other carelessly-labelled works also come to be associated with a term like postmodernism, expanding the boundaries of the category, and blurring its connotations and implications even further. Groes and Childs, having acknowledged the restrictive nature of the sweeping categorisation of Barnes's œuvre, put together their edition in an 'attempt to revalue Barnes's work, and to resituate his *œuvre* beyond the limits of postmodern trickery by placing his writings in various traditions and new critical contexts'.[82] However, whereas Groes and Childs work to demonstrate how Barnes's writings extend beyond this categorisation as postmodern, I will approach the issue by investigating the labelling process itself.

As Groes and Childs state, Barnes's work 'exhibits an interest in the intellectual significance and subversive potential of generic hybridity and serious play'.[83] *Flaubert's Parrot* is a serious novel, both critically and commercially acclaimed, and was shortlisted for the Man Booker Prize in 1984; yet *Flaubert's Parrot* has been championed for its playfulness. Barnes intentionally but subtly blurs

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[79] Sebastian Groes and Peter Childs, 'Introduction: Julian Barnes and the Wisdom of Uncertainty' in *Julian Barnes: Contemporary Critical Perspectives*, eds. Sebastian Groes and Peter Childs (London: Continuum, 2011), pp.1-10 (p.2).
[80] Groes and Childs, 'Introduction', p.2.
[81] Groes and Childs, 'Introduction', p.2.
[82] Groes and Childs, 'Introduction', p.3.
[83] Groes and Childs, 'Introduction', pp.2-3.

boundaries and (mis)leads the reader down one particular route of thought before going on to subvert her expectations. He claims to tell the reader the truth while employing a notoriously unreliable narrator to do so. It is precisely this playfulness in which I am interested, and how an appreciation of it may be affected by the knowledge a reader possesses about the 'real-life' Barnes as author. Does identifying Barnes's use of sources, showing the reader where and how boundaries between fiction and life have been blurred, undo or underline the postmodern effects habitually predicated of this novel? And what does the fact that this information has been placed in the public domain by Barnes himself, presumably to encourage such speculations, tell us about his own attitudes to the postmodern 'death of the author'?

All of the questions I have posed above about Johnson, Fowles and Barnes's creative intentions involve reconsidering the role of the author in relation to the work. Beyond simply acknowledging that the work has a 'real' author, this process, which is controlled in part (as I will show) by Johnson, Fowles, and Barnes themselves, requires the reader to take an active interest in the author and how his presence can be felt in the work. The reader is encouraged to seek out and analyse the commentary the author has provided on his œuvre and the specific work in question. Similarly, by seeking out drafts and manuscripts, the reader can look at the creative processes of the author, using the changes made between versions in order to analyse how the author has built a particular effect or idea into a work. The author, as constructed by Johnson, Fowles, and Barnes through the materials they have chosen to place in the public domain, becomes a tool by which the reader is invited to enhance her knowledge of the text, opening up new avenues of interpretation. The usual way in which these materials are made available to readers is through the scholarly edition, and it is thus to text-editing that I will turn next.

The need for editing

As stated, the primary purpose of this thesis is to reinscribe the author into the text of my three focal works as a device for guiding both editorial decisions and readerly interpretations, and, in doing so, to challenge those interpretations that have been produced under the influence of the postmodern label. However, I also have an interest in the traditional value of editing as a means by which to make works more accessible to readers.

Debate about postmodernism is long-standing, but, with the vast majority of critical discussions having happened in the 1980s and 90s, this debate is now often viewed as passé.[84] As postmodern works become increasingly historical, the need for them to be edited grows in the sense that, for their alleged postmodern effects, they draw on a body of materials that is now culturally and temporally distanced from many modern-day readers, rendering such works increasingly difficult and arcane. It is my argument that the moment for the editing of postmodern fiction (though not, as noted, postmodernist editing) has arrived, so that scholarly editions can be used to elucidate works for readers in order to prevent them (and their authors) from fading into obscurity. This proposal reflects, even confirms, Steven Connor's point that a large proportion of critical attention at the moment is being directed at the reappraisal of twentieth- and early twenty-first-century works in what has come to be recognised as (New) Modernist Studies. Connor positions this return to modernism as a consequence of a dissatisfaction with the concepts of postmodernism. He states:

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[84] As Nicol states, '[t]hough the term "postmodern" is still an important one in a number of academic disciplines and remains essential in the literary-studies lexicon, the topic of postmodernism is no longer hotly debated in academic journals and research monographs' (Nicol, *The Cambridge Introduction to Postmodern Fiction*, p.xiv). Hutcheon argues, 'the postmodern may well be a twentieth-century phenomenon, that is, a thing of the past. Now fully institutionalized, it has its canonized texts, its anthologies, primers and readers, its dictionaries and its histories' (Linda Hutcheon, *The Politics of Postmodernism*, 2nd edn. (London: Routledge, 2002), p.165). Steven Connor, in a more negative appraisal, states, '[s]ince the end of the 1990s, the allure and prestige of postmodernism and postmodern explanation have fallen away through the floor' (Connor, 'Modernism after Postmodernism', p.820).

> [a]longside the many forms of new modernism, the new mood of hospitality to modernism, or impatience with what is taken to be the evasiveness and triviality of postmodernism, has also produced some stern defences of 'high' modernism conceived in more classical or traditional ways.[85]

The question that is at stake here is the extent to which such reappraisal inevitably leads to a recategorization of the works being reviewed; in the terms which I explore in this thesis, I consider whether an attempt to edit postmodern fiction will inevitably undermine some of the very qualities that led particular works to be labelled postmodern in the first instance, in the sense of reducing their interpretative indeterminacy or play.

Fowles is a prime example for the potential obscurity brought about by historical distance. Fowles was a significant name amongst authors of the latter half of the twentieth century: during that time, his name appeared on the syllabus for the majority of university English degrees in the UK, and, whilst *The French Lieutenant's Woman* is his best-known postmodern work (though this is in part due to the 1981 film adaptation), *The Magus* was still a well-received novel at the time. Eliot Fremont-Smith of *The New York Times* wrote of *The Magus* in 1966:

> 'The Magus' is a stunner, magnificent in ambition, supple and gorgeous in execution. It fits no neat category; it is at once a pyrotechnical extravaganza, a wild, hilarious charade, a dynamo of suspense and horror, a profoundly serious probing into the nature of moral consciousness, a dizzying, electrifying chase through the labyrinth of

[85] Connor, 'Modernism after Postmodernism', p.828.

> the soul, an allegorical romance, a sophisticated account of modern love, a ghost story that will send shivers racing down the spine.[86]

Not all reviews were positive. Angus Wilson, for example, wrote that the main themes and ideas of the novel were 'interesting questions, but […] hardly new. Mr Fowles propounds them with the maximum of elaboration and mystification, but since he does not illuminate them at all they merely clutter up an over-ingenious fantasy'.[87] Nonetheless, Fowles held a solid reputation in the 1960s through to the early 2000s. Yet we have now reached a point where his name is largely unknown to a significant portion of the population, as are, so it follows, the titles of most of his works: not just *The Magus*, but also *A Maggot*, *Daniel Martin*, and *The Ebony Tower*. Ted Gioia has noted this reversal in Fowles's literary standing. He argues that Fowles 'is […] one of the greatest writers of the 20th century, but [fears] that he is badly failing the ten-year test', by which he means how well the author's name has fared in the ten years since his death, and Gioia goes on to note, '[w]hat a change from 1969, when John Fowles was at the top of the literary world'.[88] A younger demographic in today's society, those who had not been born when Fowles's reputation was at its height, seem to be having trouble producing meaningful interpretations of his fiction. This difficulty (as I will go on to discuss in chapter four) is largely due to historical distance and differences in education, which result in an inability and/or unwillingness to recognise or connect with Fowles's dense web of references and allusions.

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[86] Eliot Fremont-Smith, 'Players of the Godgame' *New York Times* (online), 17 January 1966. <http://www.nytimes.com/books/98/05/31/specials/fowles-magus1.html> [accessed 19 April 2019].

[87] Angus Wilson, 'Making with the metaphysics', *Observer*, 1 May 1966, p.27.

[88] Ted Gioia, 'The Novels of John Fowles: A Reassessment', *Fractious Fiction* (online), 6 November 2016. <http://fractiousfiction.com/John_Fowles.html> [accessed 29 June 2019]. This article is part of Gioia's online website that is devoted to unconventional and experimental fiction. Whilst not the most academically acclaimed source, Gioia is a reputable jazz and music critic/historian; his article on Fowles has value in providing a wider perception of the author outside the circles of academic literary criticism.

A similar decline in status can be seen in Johnson's reputation following his suicide in 1973. Tew puts this decline, as well as that of Johnson's contemporaries, down to the experimental nature of their writing. He argues that:

> Johnson's group were forgotten for precise reasons, suffering the legacy of contemporaneous hostility. Johnson was considered overly radical, a political extremist determinedly challenging the establishment on the basis of class-consciousness, a controversial stance in bourgeois literary circles.[89]

The very aspect of Johnson's work that caused his decline is that from which his work takes its value. However, now well beyond the historical moment in which Johnson was writing, and much more open to radical and experimental texts, modern-day readers can build a new-found appreciation for Johnson. Arguably, the impact of Johnson's writing has lost some of its force, since the moment of the debate in which Johnson was directly engaged has long since passed. Yet readers can now approach Johnson's works free from the 'contemporaneous hostility' that Tew argues was so detrimental to Johnson's reputation. Recent years have seen a revival in scholarship devoted to Johnson and his works, as I have noted. However, current editions of Johnson's novels are straightforward re-prints of the originals. I propose that scholarly editions of Johnson's works will be vital in allowing a new generation of readers to appreciate the impact of his work, for such editions can provide information about the context in which Johnson was writing, as well as a greater understanding of Johnson's sense of himself as an author.

Julian Barnes has not yet seen a decline in his reputation. Still alive and producing new works (the latest being *The Only Story*, published in February 2018),

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[89] Philip Tew, 'Moving beyond modernism in the fiction of B. S. Johnson: charting influences and comparisons' in *The Legacies of Modernism: Historicising Postwar and Contemporary Fiction*, ed. David James (Cambridge: Cambridge University Press, 2012), pp.53-71 (p.68).

his name is widely recognised and his novels remain in print. However, Barnes's earlier work (including *Flaubert's Parrot*) is now around thirty years old, and the historical distance between it and contemporary readers will only continue to grow. A secondary ambition of this thesis is therefore to explore the idea of producing modern editions of 'postmodern' literature in order to ensure that these works remain accessible to new audiences. I suggest that new generations of readers will need more information about a work's textual status, as well as its intertextual, historical, and cultural references, in order to understand the complexities of these novels. Fredric Jameson argues that capitalism has caused a dislocation between modern-day society and the past. Nicol succinctly summarises Jameson's point:

> [c]entral to [Jameson's] argument is his view that late capitalism has created a 'perpetual present' where time is dominated by the free-floating rhythms of the new electronic media. Cultural production and consumption in postmodernity reveals that we are unable to place ourselves in a properly *historical* context.[90]

This inability to engage with the past (both literary and real-life) is arguably a direct effect of the postmodern attitude, evidence of which can be found in the discourse of its key thinkers. McHale notes how, '[i]n postmodernist revisionist historical fiction, history and fiction exchange places, history becoming fictional and fiction becoming "true" history – and the real world seems to get lost in the shuffle'.[91] The sense of loss that McHale invokes hints at the disconnection that is beginning to be felt between readers today and the past as a consequence of the postmodernist treatment of history. Similarly, Hutcheon picks up on this attitude through her focus on historiographic metafiction in *A Poetics of Postmodernism*. Hutcheon states:

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[90] Nicol, *The Cambridge Introduction to Postmodern Fiction*, p.10.
[91] Brian McHale, *Postmodernist Fiction* (London: Methuen, 1987), p.96.

> [t]he postmodern […] effects two simultaneous moves. It reinstalls historical contexts as significant and even determining, but in so doing, it problematizes the entire notion of historical knowledge. This is another of the paradoxes that characterize all postmodern discourses today.[92]

Hutcheon goes on to emphasise the destabilising effects of these moves in her later work, *The Politics of Postmodernism*. There she emphasises the postmodernist attitude – or perhaps decree is more fitting – that, although '[t]he past did exist – independently of our capacity to know it', it 'exists *for us* – *now* – only as traces on and in the present'.[93] As readerly awareness of these 'traces' diminishes, the relationship between the reader and a given historical moment becomes increasingly fractured. As a result, the ability of the reader to comprehend what might be at stake in the postmodern blurring between fact and fiction also becomes increasingly problematic. As Hutcheon states:

> [i]n these [postmodern] novels, we literally see the paratextual traces of history, the discourses or texts of the past, its documents and its narrativized representations. But the final result of all this self-consciousness is not to offer us any answers to that question, but only to suggest even more problematizing queries.[94]

That readers are unable to place themselves in a historical context, a direct symptom of the postmodern condition, has (paradoxically) become a very real problem when they try to understand those works cited as responsible for this process. I suggest that the scholarly edition may help to overcome this dilemma, preventing works like

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[92] Hutcheon, *A Poetics of Postmodernism*, p.89.
[93] Hutcheon, *The Politics of Postmodernism*, p.69.
[94] Hutcheon, *The Politics of Postmodernism*, p.88.

The Magus, *The Unfortunates*, and *Flaubert's Parrot* from fading into obscurity by providing a new pool of information, and opening up new routes into the work.

Postmodernism as a label

I have already begun to identify some of the problems with the way the label 'postmodernism' has been applied to the three focal texts in this study. However, the issues are ones which may arise with any label in any given period. It is therefore important to identify and discuss some of the specific complexities of the term and the critical debates and theories that surround it. Whilst I will not be attempting to provide solutions to the debates presented here – such solutions are beyond the scope of my argument and tangential to my purposes – an awareness of them is integral to understanding how the label of postmodernism has come to be so widely applied, as well as the way it has now become both vague and complex. I emphasise at this point that my research is actively moving away from the notion that problems presented by postmodernism can be solved through an endless discussion of what the term means. Such an exercise is futile since, due to the lack of agreement about postmodernism and its meaning, all that happens is the perpetual trading of one definition for another. Nevertheless, it is useful to provide a brief overview of the kind of definitions and approaches that are, or have been, current so that we can approach the wider discussion in this thesis with a fundamental knowledge of the concept of postmodernism as it has been used and applied to literary works.

Linda Hutcheon argues, '[o]f all the terms bandied about in both current cultural theory and contemporary writing on the arts, postmodernism must be the most over- and under-defined'.[95] As such, any theoretical discussion that includes postmodernism as one of its primary focal points must take into account a cross-section of these dialogues if it is to gain an informed perspective and participate in the debate(s). This section will therefore consider postmodernism as it has been

[95] Hutcheon, *A Poetics of Postmodernism*, p.3.

discussed and defined by prominent postmodern theorists, such as Linda Hutcheon, David Harvey, Terry Eagleton, and Fredric Jameson.

Postmodernism is, I argue, a discursive phenomenon, brought about by the human propensity for classifications. Since it was not an active movement in literature – authors did not sit down to self-consciously write works of postmodernism – it is the very discussion of postmodernism as a 'thing' that makes it so. By recognising similarities across writing at the time, and assigning the label to works that share them, it was critics that established literary postmodernism as a phenomenon. As Connor argues:

> the idea of the *post*modern has taken root very firmly in literary studies. It even seems that the urge to identify and celebrate the category of the postmodern has been so strong as to produce by back-formation a collective agreement about what modernism was, in order to have something to react against.[96]

The postmodern phenomenon is therefore a post-hoc definition, built on a backward-looking attitude. However, because of this retrospective creation, and with no pre-established set of principles or boundaries, the label postmodernism came to be applied to an increasingly broad range of works as it came to prominence in critical debates. Given that works that fell under the postmodern label at the time were deemed more interesting and original than those that weren't, it followed that the label was stretched to accommodate a wider and wider range of works so that they might benefit from its popular influence.[97]

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[96] Steven Connor, *Postmodernist Culture: An Introduction to Theories of the Contemporary,* 2nd edn. (Oxford: Blackwell, 1997) p.113.

[97] Connor identifies such an attitude, stating that '[d]uring postmodernism's heyday in the 1980s and early 1990s, writers might be gratified to have their explorations and experiments in form characterized as postmodernist' (Connor, 'Modernism after Postmodernism', p.829).

An opposing view has been argued by Frank Kermode, that the postmodern phenomenon does not, in fact, exist. Kermode, as McHale summarises, argues that 'postmodernism is only the persistence of modernism into a third and fourth generation, thus deserving to be called, at best, "neo-modernism"'.[98] While Connor might agree with Kermode in viewing postmodernism as an extension of modernism, he does not see such an assertion as cause for the negation of postmodernism itself. Connor does query the nature of the origin of postmodernism, stating '[i]t was never quite clear whether postmodernism was a new thing in the world, or merely a new academic perspective on it'.[99] Despite this uncertainty, Connor recognises postmodernism as having direct influences on other concepts, such as modernism, and literary studies in its current state. For example, Connor posits a resurgence of modernism, or rather the development of new modernisms, as an after-effect of postmodernism. He argues that:

> the modernism that has been awoken by the collapse of the postmodernism that was supposed to come in its wake is richer, more unexpectedly various and more full of possibility than the kinds of modernism that postmodernism claimed to supersede or sought to push into crisis.[100]

Brian McHale also addresses this complex quasi-existence of postmodernism, stating:

> [n]o doubt there 'is' no such 'thing' as postmodernism. Or at least there is no such thing if what one has in mind is some kind of identifiable object 'out there' in the world, localizable, bounded by a

[98] McHale, *Postmodernist Fiction*, p.4.
[99] Connor, 'Modernism after Postmodernism', p.821.
[100] Connor, 'Modernism after Postmodernism', p.831.

> definite outline, open to inspection, possessing attributes about which we can all agree.[101]

As McHale identifies, due to the inherent instability of definitions of postmodernism – by which I mean the tendency of such definitions to undermine themselves within the terms of their own construction – it is easy to come to the conclusion that the postmodern is not actually a 'thing' at all. However, the level of speculation and discussion about postmodernism suggests otherwise: as McHale goes on to argue, 'postmodernism exists discursively, in the discourse we produce *about* it and *using* it'.[102] McHale's argument implies that, even if postmodernism does not exist for some, and even if it did not exist previously, it has been brought into existence by critics and theorists who have discussed postmodernism over decades. Critical discussions such as those of Connor, Kermode, and McHale actively reinforce the existence of postmodernism as a discursive phenomenon, and, for the purpose of this study, the fact that this label has been so widely applied to literature is sufficient evidence of the existence of the 'postmodern phenomenon'.

When one considers the scope of applications for postmodernism, it seems absurd to try to encompass the phenomenon in a single definition. Hutcheon highlights how '[p]ostmodernism manifests itself in many fields of cultural endeavour – architecture, literature, photography, film, painting, video, dance, music, and elsewhere'.[103] Similarly, Eagleton recognises this problem, arguing that '[i]f postmodernism covers everything from punk rock to the death of metanarrative, fanzines to Foucault, then it is difficult to see how any single explanatory scheme could do justice to such a bizarrely heterogeneous entity'.[104] Eagleton's and Hutcheon's statements raise the question as to why one would try to reduce all the complexities and variety within a vast range of works by classifying them under the

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[101] Brian McHale, *Constructing Postmodernism* (London: Routledge, 1992), p.1.
[102] McHale, *Constructing Postmodernism*, p.1.
[103] Hutcheon, *The Politics of Postmodernism*, p.1.
[104] Eagleton, *The Illusions of Postmodernism*, p.21.

heading of a single label. When a phenomenon or concept is so vast, trying to reduce it to a single definition inevitably results in the loss of more subtle differences and nuances, with only a limited range of dominant characteristics surviving across all examples. It is in this way that labels become reductive. Jameson identifies the tendency towards homogenisation as a consequence of a period becoming historical, and of critical attempts to summarise and define it. He argues that:

> [o]ne of the concerns frequently aroused by periodizing hypotheses is that these tend to obliterate difference and to project an idea of the historical period as a massive homogeneity (bounded on either side by inexplicable chronological metamorphoses and punctuation marks).[105]

The obliteration of difference is exactly what this study works towards preventing, allowing for the recognition that the term postmodernism does not automatically mean that all works given this label have the same character. Jameson's suggested solution is to recognise postmodernism as a trend rather than a fixed phenomenon. He argues that it is 'essential to grasp postmodernism not as a style but rather as a cultural dominant: a conception which allows for the presence and coexistence of a range of very different, yet subordinate, features'.[106] This recognition of difference is what I am working towards in this thesis – demonstrating that the label postmodernism actually subsumes a range of postmodernisms. I argue that editing has the ability to unlock this diverse potential in a work; it can bridge the gap between reader and work by encouraging the reader to view the work as demonstrating the attitudes of a historical moment, rather than it being specifically located and trapped in that moment. The reader thus experiences the work as an open site for exploration, rather than a historical artefact bound by a set of rules established as part of a restrictive label.

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[105] Jameson, *Postmodernism*, pp.3-4.
[106] Jameson, *Postmodernism*, p.4.

Post*modernism*

Part of the complexity of postmodernism and the way it has been conceptualised is linked to its fraught relationship with modernism. As the term suggests, postmodernism is intertwined with modernism, with the former having both departed from and evolved from within the latter. As David Harvey highlights, '[n]o one exactly agrees as to what is meant by the term [postmodernism], except, perhaps, that "postmodernism" represents some kind of reaction to, or departure from, "modernism"'.[107] One crucial similarity between debates about the two is the difficulty of finding a stable or singular definition. Like postmodernism, the exact parameters of modernism have always been unclear in literary criticism/theory. As Andrzej Gąsiorek emphasises:

> [t]he concept of modernism is an unstable one. It has been much debated, almost from the moment the term first came into use, and it has a complex history of changing and expanding designations, which range from formalist definitions that see it in terms of literary innovation through to historicist accounts that conceive it in broader terms as an engagement with modernity.[108]

The concept of modernism, like that of postmodernism, is complex, multifaceted, and malleable. Gąsiorek therefore argues that modernism 'needs to be conceived not as a unitary phenomenon but as a set of unfolding and contradictory artistic practices that are in constant debate with one another and that are internally unstable'.[109]

It was the initial drive to view postmodernism as something new and separate from modernism that has led to a false binary being created between the two. With

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[107] David Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change* (Oxford: Blackwell, 1990) p.7.
[108] Andrzej Gąsiorek, *A History of Modernist Literature* (Chichester: Wiley Blackwell, 2015) p.ix.
[109] Gąsiorek, *A History of Modernist Literature*, p.x.

the recognition and acceptance of a new concept or category such as postmodernism comes a peak in critical and scholarly interest. The new label accrues a certain amount of cultural capital, and therefore any research or critical discussion on this new category will be seen as more pertinent if it can prove its link to the new buzzword. Hence there is a desire (among literary critics) to apply this label to more and more phenomena – attaching the new label to a work largely because that is what is fashionable/popular in that moment. Consequently, the category grows to include a wider and wider range of works and authors, until the label comes to be more confusing and misleading in its attribution than it is productive. Steven Connor, in the preface to the second edition of *Postmodernist Culture* (1997), comments upon 'the proliferation in recent years of postmodern readers, anthologies, overviews, gazeteers and *vade mecums* of all kinds' noting that his 'revisiting, rethinking and enlargement of *Postmodernist Culture* has been undertaken in the context of the bulging *overcoherence* of the concept of the postmodern'.[110] The sooner the discipline of English studies recognises this 'overcoherence' of the concept of postmodernism, the sooner we can begin to reassess (in a more nuanced manner) those works that have fallen victim to the imprecision of its application as a cultural-historical label.

Reflecting this logic of cultural capital is the tendency to label a work as either specifically modernist or specifically postmodernist, but to do so is a misconception. Whilst critics and theorists would rarely argue for the absolute separation of modernism and postmodernism, the cultural division between them is maintained and established by the existence of literary guides and readers such as *The Cambridge Introduction to Modernism* and *The Cambridge Introduction to Postmodernism*. These kinds of works give the impression of modernism and postmodernism as separate entities, warranting separate study. The resulting attitude of readers – particularly undergraduate students, who are the target

[110] Connor, *Postmodernist Culture*, p.ix.

audience of these introductory guides – is that works from the relevant period(s) should be classified as either modernist or postmodernist. What the reader needs to be able to recognise is that there is a gradient between the two that needs to be considered if works are to be labelled in a way that allows these categories to retain their value.

The parallels between postmodernism and modernism, and the fact that so many of those elements that have been identified as central to postmodernism are also concerns of modernism, indicates that the former cannot be viewed as a total break from the latter. Connor states that 'for many, the postmodernist transformation, or advance, can be seen as a selective intensification of certain tendencies within modernism itself'.[111] Above, I discussed the rhetoric of binaries established by Hassan's table of modernist-postmodernist qualities. In response to such binaries, Harvey argues, we must move beyond the 'simple polarizations' of Hassan's table, and consider 'the manner in which these stylistic oppositions are synthesized'.[112] That postmodernism cannot be viewed simply as a break with modernism but as also having evolved from within it – developing certain modernist ideals whilst departing from others – is possible because the modernist phenomenon is not one single and stable entity with which postmodernism can simply agree or disagree. As Gąsiorek argues, '[m]odernism is not a singular phenomenon but a multi-stranded set of artistic and cultural activities, and it is characterised by the conflicts and tensions that drive it to remake literature again and again'.[113] Thus, instability becomes productivity.

The value of these labels comes from their potential for overlap: the fact that postmodernism and modernism are so intertwined allows for their re-evaluation, and opens up a wider discussion about their utility in how we categorise late twentieth-century fiction. An approach which focuses on points of overlap and departure, as

[111] Connor, *Postmodernist Culture*, p.116.
[112] Harvey, *The Condition of Postmodernity*, p.42.
[113] Gąsiorek, *A History of Modernist Literature*, p.xii.

opposed to pigeonholing a work into one category rather than another, is a more productive use of labels: it accounts for the individualities, complexities, and differences of a work as well as its points of congruency with others.

Applying editorial practices to 'postmodern' fiction

For a work of literature, editions have a large part to play in the categorisation of that work. The manner in which a work is presented in an edition will directly influence how the reader perceives and labels it. Greetham acknowledges this influence, stating that '[e]ditions are extremely powerful vehicles of thought and expression: they determine how an author will be approached, and often how valued'.[114] Since scholarly editions of works by Fowles and Johnson will be *re*introducing the authors and their works for the vast majority of readers, it is essential that each work is presented in a way that opens up new interpretive possibilities by presenting a wide range of information, and attending to the differences of each work.

Chapter two will focus on one of the most contentious topics in textual theory and criticism – the nature and role of the author and of authorial intention. As Greetham acknowledges, 'one of the major debates in twentieth-century textual criticism has been over the status of authorial intention and its representation in a critical text'.[115] Due to the divisive nature of the concept of authorial intention, I shall address it at the start of my thesis since an editor's attitude towards the author can influence the approach of an edition in its entirety. Furthermore, for a concept like postmodernism, so opposed to authority, editorial practices force the postmodern work to confront its own authorship, which will result in some tricky points of contention. Having briefly introduced my three chosen works, the second chapter will give a much more detailed overview of each author and his position in (and

[114] D. C. Greetham, *Textual Scholarship: An Introduction* (New York & London: Garland Publishing, 1994), p.372.
[115] Greetham, *Textual Scholarship*, p.352.

engagement with) the field of literary criticism. Johnson, Fowles, and Barnes offer up varying positions about the purpose of literature and their respective authority over their work after its publication. I will consider how the editor might work with each author in turn, and the kind of extra-textual material that the editor might provide for the reader, such as author interviews or some of the author's critical writing. In doing so, I will consider how the reader's perception of the author influences her perception of the text and how it is labelled. However, beyond simply the figure of the author, I argue that there is a further aspect to consider – that of authorial persona. An authorial persona is separate from the author himself: it is the version of himself that the author presents to the public. At times, this figure can be extremely close to the author himself, but at others, in what may be viewed as a particularly postmodern kind of playfulness, the author can use this persona to intentionally mislead or challenge the reader, or, perhaps more likely, the literary critic (of whom Johnson, Fowles, and Barnes in different ways disdain). How does the editor deal with this figure? And, to complicate matters further, what happens when the figure of the author is also merged with the protagonist of the novel?

Chapter three will look at the creative processes of the author and how source materials are incorporated into their novels. In doing so, I consider the debates and discussions about the nature of adaptation and appropriation in fiction – looking specifically at how *The Unfortunates* and *Flaubert's Parrot* adapt the words of others in order to link the narrative to the wider themes of the work. By comparing these two works with Ian McEwan's *Atonement* and the 2006 debates surrounding the novel, I will explore the boundaries between plagiarism and appropriation. The aim of this chapter is to establish the value of an awareness of the author's use of source material, and the creative processes used to incorporate it into a text, as a means by which to open up new meanings of a work. The chapter also considers how Fowles has adapted his own work through the process of revision. Here, again, I argue that these processes of revision can also be used to open up interpretive possibilities for the reader. I will explore whether each author's complex creative processes can be

elucidated by conventional editing processes, or whether these texts resist such treatment as the postmodern label would imply. By comparing how the three works respond to editorial pressures, I will open up a discussion about the subversive nature of each, considering whether observations about the way each work reacts can help us to rethink how we group and label them (and twentieth-century works more widely).

Chapter four will look at the more practical application of annotation, considering how the author, and the accompanying concepts of authorial intention and the intended/ideal reader, can be used to guide the editor's decisions about what and how to annotate. I will use existing conventions and common criteria for annotation as a starting point, selecting a criterion for each of the three central works, and building my discussion around its application to that work – successful or otherwise. I discuss how annotation can be used to bring to the reader an awareness of the author's creative processes, but also consider the possibility that, by pointing out certain elements and references in the text, the annotation process may actually move reader responses away from the stated or discernible goals of the author's intention, insofar as these can be identified. I will consider the implications of such an occurrence for the editor and her responsibilities to both author and reader.

Chapter five will return to the topic of labelling as I explain how the categorisation of each work has changed as a result of the editorial pressures that have been applied, comparing the new label to the label the work has typically been given (as presented in this introduction). I will also speculate on a few potential ways of moving forward with the creation of editions of these works, though I emphasise that these ideas are suggestions, and are by no means a definite solution to the complexities of editing these works. I conclude by offering some final words on the value of this study, and the emphasis it places on the need for critical/scholarly editions of such works.

2. THE AUTHOR: INTENTION, PERSONA, & THE AUTHOR/NARRATOR

The postmodern label brings with it the expectation that the author – particularly as a god-like entity, or a figure of all-knowing creative power – be disregarded in the reader's interpretation of a work. Instead, the emphasis is placed on the reader's involvement in the construction of meaning; and the author, as an authoritative figure, is treated with inherent mistrust, according to one of the few generally agreed upon traits of postmodernism. Hutcheon recognises this attitude, highlighting how '[t]he postmodern interrogates and demystifies those totalizing systems that unify with an aim to power'.[1] Therefore, much in the spirit of Barthes, the author is eradicated, at least in the sense of a powerful or god-like figure whose intended meaning holds greater significance than that which might be located by the reader.

In so far as the author appears within the text itself, this demystification is encouraged by metafictional devices. For example, the authorial interjections in *The French Lieutenant's Woman* or *Albert Angelo* draw the reader's attention to the constructed nature of the work – its status as a narrative that has been created by an author. As Nicol states:

> [t]his is one of the characteristic effects of metafiction generally, to prevent us [as readers] from simply 'consuming' fiction passively in the way classic realist work invites us to, but making us into active co-creators of meaning, aware of the author's process of construction and our own role as 'receivers' of the messages he or she generates.[2]

[1] Hutcheon, *A Poetics of Postmodernism*, p.186.
[2] Nicol, *The Cambridge Introduction to Postmodern Fiction*, p.61.

Nicol's statement, with its invocation of the author's processes of construction, may appear to contradict my argument that postmodernism mistrusts the author. However, the crucial distinction I am making is between an invitation to consider the authorial processes of construction *within a work*, as opposed to those beyond it. The authorial voice that appears in *The French Lieutenant's Woman* could, in theory, be anyone: it is like another character in the novel, and has no overt links or direct ties to Fowles himself, other than we know that he is the 'real' author of the novel. The authorial voice states: 'If I have pretended until now to know my characters' minds and innermost thoughts, it is because I am writing in […] a convention universally accepted at the time of my story: that the novelist stands next to God'.[3] From this statement, the reader can infer that one aim of the novel is to develop an awareness that the Victorian omniscient narrator is an artifice; but no knowledge of Fowles himself is invoked or required to produce this interpretation.

By contrast, the author figure which interests me is that which stands beyond the text, and is often equated today with the literary celebrity. He or she may be quite distinct from the person of the actual author, in the sense of being a construct made for public consumption. Yet this author is still an important figure in terms of informing the ways readers interpret the texts attributed to him or her. The notion of the celebrity – while a thriving one in modern-day culture, particularly in relation to popular fiction – has generally been avoided in modernist and postmodernist studies. Aaron Jaffe and Jonathan Goldman argue that, in relation to modernism, '[c]elebrity was ignored, because, in part, it bears on aspects of authorship, authorial self-fashioning, and cultural authority that modernist studies have often been uneasy about having in the open'.[4] This attitude has persisted into discussions of postmodernism, with a study of the author being viewed as inimical to the postmodern mistrust of authority and the kinds of totalising explanations traditionally

[3] John Fowles, *The French Lieutenant's Woman* (London: Jonathan Cape, 1969), p.97.
[4] Aaron Jaffe and Jonathan Goldman, 'Introduction' in *Modernist Star Maps: Celebrity, Modernity, Culture*, eds. Aaron Jaffe and Jonathan Goldman (London: Routledge, 2016), pp.1-16 (p.15).

associated with an appeal to authorial intention. However, the author does not have to be this tyrannical figure. In my introduction, I touched upon Barthes's hostility to the kind of criticism for which the pursuit of authorial biography and authorial intention is the solitary source of meaning for a work. I also stated my opposition to this practice, arguing that such information about an author does not have to be viewed as an end-goal for interpretation. Instead, the author figure can act as a means by which to open up new avenues of interpretation based on an increased knowledge-base, a suggestion I develop in this chapter.

As current generalised perceptions of postmodernism and the postmodern label stand, there is little incentive for the reader to explore the figure of the author and how his other writings may relate to the work in question (or indeed to undertake any archival research into manuscripts or earlier iterations).[5] However, although authorial intention is a complex topic, looking at what an author has to say about himself as a writer can be illuminating for a reader, providing new approaches to the works in question. The erasure of the author is therefore one of the ways the postmodern label has become reductive: it has restricted the tools available to the reader in her location of meaning for a work by causing a widespread distrust and disregard for the author. In order to reinscribe this figure of the author in the work, I

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[5] A partial exception that must be acknowledged is genetic editing. Genetic editing finds much value in archival documents, viewing them as the source of creativity and viewing the published text as the point at which creativity ceases. As Laurent Jenny states:

> [c]riticism, previously sworn to abstract work on signs and imaginary configurations, has finally touched on archival 'reality' through the expedient of genetic criticism: it handles the boxes where the documents are kept, dusts off the manuscripts, scrutinizes ink blotches, compares the texture of different kinds of paper or the bindings of notebooks, classifies scattered pages left in inextricable disorder by negligent heirs (Laurent Jenny, 'Genetic Criticism and its Myths', trans. Richard Watts, *Yale French Studies* 89 (1996), 9-25 (p.22)).

Genetic criticism has been championed by theorists and critics such as Louis Hay and Hans Walter Gabler, and arguably the most infamous genetic project is Hans Walter Gabler's edition of Joyce's *Ulysses.*

The point of genetic editing, however, is to record all MS variants as simultaneous possibilities, whereas I propose the use of archival documents as part of a creative hierarchy, using elements of these documents to support the location of meaning in a fixed authorised text.

will look at how the reader's increased familiarity with the author can open up new avenues for exploration in *The Unfortunates*, *The Magus* and *Flaubert's Parrot*. I begin, however, with a discussion of text-editing, that practice within the discipline for which, as I noted in the previous chapter, the author has remained indispensable. Text-editing is necessarily linked to a concept of the author because authorial intention is integral to many decisions pertaining to the construction of an edition. Recent critical attitudes, as I have suggested, have tried to abolish the figure of the author and reduce the editor to the role of archivist, implying that any interpretive decision on the part of the editor restricts meanings available to the reader. I have already noted Ian Small's scepticism towards such claims, which, he argues, if pursued logically, would produce the 'hopelessly absurd consequence […] that all texts must constitute the textual condition of all possible works'.[6] I therefore invoke once more Small's assertion that there is value to be found in the open discussion of editorial value and decisions, and the editions they produce.

In noting the impossibility of annotating 'certain texts […] without the notions of authorial intention and of determinate meaning', Josephine Guy and Ian Small suggest that, 'if on occasions notions of intentionality *have* to be used in the annotation of texts, then the case for abandoning such notions in their entirety is not a persuasive one'.[7] A similar point has been made more recently by Violeta Sotirova, who also draws attention to the fact that in practice 'the author' never disappeared from literary studies.[8] It is rather, she argues, that authorial intention and the meaning of a work are now viewed as distinct entities that, while related, are not identical to one another.[9] Sotirova characterises current debates around

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[6] Small, 'Identifying Text and Postmodernist Editorial Projects', p.54.
[7] Josephine Guy and Ian Small, *Politics and Value in English Studies: A discipline in crisis?* (Cambridge: Cambridge University Press, 1993), p.154.
[8] Violeta Sotirova provides a detailed account of the fundamental debates about authorial intention in her chapter 'Production and intentionality' in *The Cambridge Handbook of Stylistics*, eds. Peter Stockwell and Sara Whiteley (Cambridge: Cambridge University Press, 2014), pp.132-148.
[9] Eighteenth-century Romanticism, for example, prioritises the author as the creative agent. Michael Ferber notes, '[n]o feature of Romanticism is more definite than the glory it confers on

intentionalism in terms of the post-structuralist anti-intentionalism of Foucault and Barthes at one end, arguing for 'the death of the author', and, at the other end, Hirsch's argument that the absence of an author removes any objective standard against which to measure the validity of an interpretation. The consequence, according to Hirsch, is an absurd multiplicity of interpretations, all of which can be viewed as valid.[10] At stake in these different perspectives is a tension between the role of the author and the reader as the creator of meaning for a text. As a solution to these kinds of tensions, Sherri Irvin argues for the concept of 'Hypothetical Intentionalism' in that it accounts for the values of the reader in generating meaning from a text, while also acknowledging a continued role for extra-textual information about the author.[11] Irvin suggests that:

> [t]o understand a work appropriately, perhaps we must see it as the product of an author: a particular human being in a certain socio-historical context, who writes with a certain style, tends to use words in certain ways, brings certain background knowledge and experiences to bear, and has written a body of works which may inform one another.[12]

Irvin views Hypothetical Intentionalism as the best model for realising this combination of factors, 'bring[ing] together the strengths of intentionalism and conventionalism while avoiding their weaknesses'.[13] What Hypothetical Intentionalism

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the poet […]; he is seen as the creator of imaginative worlds and national myths; he becomes a hero, almost a god' (Michael Ferber, *The Cambridge Introduction to British Romantic Poetry* (Cambridge: Cambridge University Press, 2012), p.16).

[10] Sotirova, 'Production and intentionality', pp.135-136.

[11] Sherri Irvin, in her article 'Authors, Intentions and Literary Meaning' (2006), identifies four main approaches to intentionalism: (Extreme) Actual Intentionalism; Modest Actual Intentionalism; Anti-Intentionalism or Conventionalism; and Hypothetical Intentionalism (Sherri Irvin, 'Authors, Intentions and Literary Meaning', *Philosophy Compass* 1.2 (2006), 114-128).

[12] Irvin, 'Authors, Intentions and Literary Meaning', p.122.

[13] Irvin, 'Authors, Intentions and Literary Meaning', p.122.

does is attribute the production of a text's meaning to the reader, but suggests that this meaning is influenced by the reader's knowledge of the author (which in turn is a culturally determined construction). As Irvin explains, Hypothetical Intentionalism 'suggest[s] that meaning is fixed not by anyone's actual intentions, but by attributions of authorial intention made by a competent audience'.[14] The reader is therefore expected to use any knowledge he or she possesses of the author, including certain aspects of the author's life and artistic views. Therefore, as Irvin highlights, 'it is appropriate to consult the author's other works, as well as public declarations about the works (though statements of intention contained within these declarations need not be taken as decisive)'.[15] The meaning of a work, in this manner, is generated by the reader but also takes the author and the author's views into consideration; it is 'fixed by competent readers' best hypotheses or attributions of intentions'.[16] This notion of a reader's 'best' hypothesis is, of course, evaluative. For the purpose of this argument, I view this 'best' hypothesis as that which can be drawn from readers' knowledge of the author, based on a significant cross-section of documents, including biographical information, interviews, essays written by the author, contemporary discussions and reviews relating to the author and his œuvre. This list is by no means comprehensive, but it gives an idea of the kind of documents

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According to Irvin, 'Conventionalism assigns meaning without considering the author's semantic intentions, whether actual or hypothetical. To know what a work means, on this view, we need only consider it in light of the relevant linguistic conventions' (Irvin, 'Authors, Intentions and Literary Meaning', pp.120-121).

[14] Irvin, 'Authors, Intentions and Literary Meaning', p.123.

The notion of a competent audience or reader is one that crops up several times in Irvin's discussion of intention, particularly in relation to Hypothetical Intentionalism, but the phrase raises the questions as to the grounds on which such competence is based. This competent reader does not appear to equate to the ideal or intended reader since she only requires knowledge of 'the relevant linguistic conventions […] and background knowledge' of the author, rather than possessing the knowledge an author assumes his reader to have in order to appreciate certain allusions, references, and ideas (Irvin, 'Authors, Intentions and Literary Meaning', p.123). This competent reader forms 'hypotheses, based on relevant, publicly available evidence, about what the real, historical person with a particular set of characteristics would most likely have meant in generating a given literary text in a particular context'(Irvin, 'Authors, Intentions and Literary Meaning', p.123).

[15] Irvin, 'Authors, Intentions and Literary Meaning', p.123.

[16] Irvin, 'Authors, Intentions and Literary Meaning', p.123.

to which the editor might provide access in order for the reader to develop her hypothesis.

For the purpose of this thesis, the intentionalism on which I form my argument is largely founded on this concept of Hypothetical Intentionalism as presented by Irvin, for which she identifies two main branches – actual author Hypothetical Intentionalism and postulated author Hypothetical Intentionalism. Actual author Hypothetical Intentionalism, Irvin states, uses the kind of information that can be gleaned from an author's works and commentary on his work in order to hypothesise 'what the real, historical person with a particular set of characteristics would most likely have meant in generating a given literary text in a particular context'.[17] Alternatively, postulated author Hypothetical Intentionalism (again in Irvin's words) aims 'to construct an idealized author whose intentions are able to account as fully as possible for the work's features'.[18] As will be seen going forwards, my concept of authorial persona is founded on actual author Hypothetical Intentionalism, but my wider argument about how we might use creative processes and an awareness of source documents to open a wider range of interpretive possibilities also draws on postulated author Hypothetical Intentionalism.

As a theoretical concept, creating such a profile of the author seems fairly straightforward; however, as the discussions of Johnson, Fowles, and Barnes in this chapter will demonstrate, constructing a notion of authorial intention from extratextual and biographical information is not without complications. The public material available about an author does not necessarily align with the author himself – instead, authors may use material such as interviews or statements about their work as a means for creating an authorial persona that is separate from their personal life and private self. An authorial persona is therefore imbued with just as much authorial intention as a text, with statements made as part of this authorial

[17] Irvin, 'Authors, Intentions and Literary Meaning', p.123.
[18] Irvin, 'Authors, Intentions and Literary Meaning', p.123.

persona often intended to incite the reader to think about an author's work in a particular way, or from a particular perspective. This persona (and therefore the author as predominantly encountered by the reader) is a textual construct. The authorial persona is therefore mediated, first, by what the author has placed in the public eye, and second, by the editor's presentation of this information.

This chapter will also consider how the author can influence an editor's decision-making processes, looking at how authors create or present an authorial persona, and an awareness of which can provide insight into the author's aims and intentions for his work. The authorial personas constructed by Johnson, Fowles and Barnes will be explored in turn, opening up discussion as to how each individual persona elicits a different response in the reader (and the editor also, since the editor herself is always, primarily, a reader too). Following this examination of the construction of persona is a discussion of the difficulties faced when an authorial persona merges with the narrative voice or protagonist of a novel – as is the case with *The Unfortunates*, *The Magus*, and *Flaubert's Parrot* – and to what extent biographical and private information could (or should) be revealed to the reader, since doing so may be in direct conflict with the author's constructed persona.

The overall aim of this chapter is to demonstrate how applying the practical techniques of scholarly editing reintroduces the figure of the author into literary interpretation. In doing so, a wider range of documents and information become available to the reader, and these open up new meanings in a work. I will begin to pursue some of these avenues of meaning in this chapter in order to identify subtle but valuable differences between the three focal works, considering how these differences are often overlooked as a consequence of careless grouping under the postmodern label.

Authorial intention & authorial persona

Johnson

Despite the radical and experimental nature of his works, when it came to their interpretation, Johnson infamously set forward a strict set of expectations for his readers, stating: 'I want my ideas to be expressed so precisely that the very minimum of room for interpretation is left […] I want [the reader] to see my (vision), not something conjured out of his own imagination'.[19] Johnson's statement about wanting to leave no room for readerly interpretation demonstrates that he believes his own intention as author to be the sole source of his works' meaning, and he wants that intention to be unambiguously recovered from the text. He does not subscribe to the idea, then being discussed in critical discourse, that the reader may be the source of meaning. [20] Instead, he cultivates a concept of literary creativity closer to the Romantic notion of authorial genius. The assumptions that underlie his pronouncements reveal a complex relationship with the reader: Johnson empowers the reader through her role in the physical restructuring of the narrative, but then suggests that this process does not mean that the reader should form her own meanings that deviate from that which he intended. Glyn White argues that '[i]t is not possible to eliminate the contradiction in Johnson's stated attitudes. What we can do is to consider how the predicament they create is reflected in Johnson's writing and how readers of his works respond to its presence'.[21] I explore this relationship as part of my discussion of Johnson's authorial persona. Employing the notion of Hypothetical Intentionalism allows, as I noted, for a combination of readerly

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[19] Johnson, *Aren't You Rather Young…?*, p.28.

[20] This idea of the reader as the producer of meaning for a text was brought to the forefront of critical discussions in 1946 by Wimsatt and Beardsley's 'The Intentional Fallacy', in which they state that a literary work 'is not the critic's own and not the author's (it is detached from the author at birth and goes about the world beyond his power to intend about it or control it). The poem belongs to the public' (W. K. Wimsatt Jr. and M. C. Beardsley, 'The Intentional Fallacy', *The Sewanee Review*, 54.3 (July – September, 1946), 468-488 (p.470)).

[21] Glyn White, 'The Sadism of the Author or the Masochism of the Reader?' in *B. S. Johnson and Post-War Literature: Possibilities of the Avant Garde*, eds. Julia Jordan and Martin Ryle (Basingstoke: Palgrave Macmillan, 2014), pp.153-166 (p.159).

interpretation and authorial intention. In the case of an author such as Johnson, this approach to the location of meaning is particularly appropriate as overt statements of intention such as those set out in the introduction to *Aren't You Rather Young to be Writing Your Memoirs?* can be invoked in order to better understand Johnson's works, but do not have to be taken as definitive.

Johnson, through his bold statements about his aesthetics and his literary motivations, sets forth a decisive image of himself as an author. We can enrich our understanding and interpretations of his work by being aware of his essays and interviews, although in these documents we are not encountering Johnson 'himself', but a carefully constructed persona which Johnson built in order to influence how the reader understands his work. In contrast to his outspokenness about his writings, Johnson was acknowledged to be a private man when it came to his personal life. Jonathan Coe says of him, 'I think all this bluster and slightly bombastic exterior concealed someone who was perhaps quite shy and private behind it all'.[22] This division between Johnson's private and public self is exacerbated, according to Patrick Parrinder, by his status as an experimental writer. Parrinder argues that among the 'many possible motivations' for an experimental writer, there 'must always be the desire for self-projection in a more total, more arresting form than that available to more conventional writers'.[23] Johnson's endeavours to defend his work show that he was acutely aware of his position in the public eye and, in contrast to his private self, he attempted to control that image and use it to his advantage.[24] As

[22] Coe, *Like a Fiery Elephant*, p.68.
[23] Patrick Parrinder, 'Pilgrim's progress: the novels of B. S. Johnson (1933-73), *Critical Quarterly* 19.2 (1977), 45-59 (p.45).
[24] Both the public defence of a work and the self-conscious construction of an artistic persona have a long history in avant-gardism; Oscar Wilde is one of the most famous examples. Lois Cucullu argues that Wilde's 'success at meshing public persona and literary production is arguably unrivalled by any of his English literary peers', and that the 'result of his self-promotion, so characteristic of celebrity culture, [was] that Wilde's public persona assumed a life of its own (Lois Cucullu, 'Adolescent *Dorian Gray*: Oscar Wilde's Proto-Picture of Modernist Celebrity' in *Modernist Star Maps: Celebrity, Modernity, Culture*, eds. Aaron Jaffe and Jonathan Goldman (London: Routledge, 2016), pp.19-36 (p.19)) Cucullu goes on to note how 'the scholarly community writing on celebrity has rightly come regard [Wilde] […] as helping to

Parrinder argues, 'Johnson was never shy of self-advertisement'.[25] Although this public material does not necessarily correspond with Johnson the 'real, historical person' sought by actual author HI, the persona that Johnson presents to the public is also problematic in relation to postulated author HI. Johnson sets out such a definitive set of principles for his writing that it would at first seem that this persona should equate, at least in part, to the idealised author for which postulated author Hypothetical Intentionalism strives. However, intentions can fail: just because Johnson holds, or advertises himself as holding, a certain set of intentions for a novel, it is not guaranteed that these intentions will be fully realised, even if a reader is made aware of them. If the intentions Johnson sets out in accordance with his authorial aesthetics are not successfully embodied in the work, the persona which Johnson presents to the public may not align with the idealised author that the reader hypothesises from the work. In other words, the meaning extracted from one of Johnson's works that has not successfully realised his authorial intention will not correspond with the authorial persona of Johnson. One is then led to ask: does this disparity means the work has failed? Or is it that Johnson is aware of the misalignment between intention and practice? Are the statements that he offers up intended to rectify or compensate for such incongruencies? Or perhaps Johnson exploits them in order to intentionally mislead critics and readers.

With the editorial decision to present Johnson's statements about his work comes the consideration of how their inclusion will influence the reader's interpretations of his novels. Johnson's persona, combined with his stance regarding authorial intention, is as complex and contradictory as his novels. Johnson acknowledges the function of imagination in the reading process, noting that '[f]or readers it is often said that they will go on reading the novel because it enables them […] to exercise their imaginations'.[26] However, in the case of his own novels, Johnson

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inaugurate the phenomenon of celebrity culture that is one hallmark of twentieth- and twenty-first-century modernity' (Cucullu, 'Adolescent *Dorian Gray*', p.19).

[25] Parrinder, 'Pilgrim's progress', p.45.

[26] Johnson, *Aren't You Rather Young…?*, p.28.

claims to deny the reader this possibility, stating 'I would […] say that to the extent that a reader can impose his own imagination on my words, then that piece of writing is a failure'.[27] Johnson's refusal to let the reader exercise her imagination shows his view of the author as having ultimate authority over the text; readerly interpretation, in his opinion, is neither wanted nor necessary. This perspective places *The Unfortunates* in an unusual category: Johnson encourages the reader to participate in the structuring of the novel's narrative, through its physical reshuffling; at the same time, he paradoxically does not wish the reader to involve her own imagination in locating meaning for his works. To what extent, then, can we take Johnson's statement regarding his own authority (and the dismissal of the readerly imagination) at face value? Johnson acknowledges the inherent flaw that exists when trying to achieve accuracy in writing. He concedes that '[l]anguage, admittedly, is an imprecise tool with which to try to achieve precision; the same word will have a slightly different meaning for every person'.[28] Johnson recognises the unavoidable nature of readerly (mis)interpretation, and how it contradicts his own ideals, of which he goes on to say: 'I cannot control it. I can only use words to mean something to me, and there is simply the hope (not even the expectation) that they will mean the same thing to anyone else'.[29] Johnson is trying to inscribe his text with a definitive meaning so that only one meaning may be elicited, one that is a representation of *his* truth and reality as he sees it. However, at the same time he acknowledges the difficulty, even the potential impossibility of achieving a definitive meaning for a work.[30] Patrick Parrinder argues that this struggle with impossibility is part of what defined Johnson as a writer. He argues that:

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[27] Johnson, *Aren't You Rather Young…?*, p.28.
[28] Johnson, *Aren't You Rather Young…?*, p.28.
[29] Johnson, *Aren't You Rather Young…?*, p.28.
[30] Johnson's language here is evocative of Stanley Fish's theory of interpretation: the way Johnson talks about words and their meaning for him, and the hope that the reader is able to find the same meaning, is reminiscent of Fish's concept of 'interpretive communities'. (Fish, *Is There a Text…?*, p.171). Fish defines interpretive communities as being 'made up of those who share interpretive strategies' and therefore produce the same or similar meanings for a work (Fish, *Is There a Text…?*, p.171). Therefore, by Fish's standards, Johnson is identifying the

> Johnson's renunciation of fiction was […] not so much a principle to guide the novel-reader as a standard against which to measure himself. Superficially he may have hoped to change contemporary fiction but deep down, it would seem, he was setting himself tests he did not believe he could pass.[31]

Echoing this notion of (semi-)intentional failure is Julia Jordan's wider argument for failure as a defining aspect of experimentalism in the 1960s. Jordan argues that experimentalism – as Johnson himself recognised – was often synonymous with failure. Rather than viewing experimental failure negatively, however, she highlights how it became productive for many authors of the period, an aesthetic in its own right:

> experimentalist errancy – the error that is not an error; the mistake that is both repented of and celebrated; the experimental process which is allowed to become the artistic object – […] registers a wider emerging aesthetic of failure.[32]

Johnson (willingly or otherwise) was involved in this experimentalist moment. We can see how the misalignment between his statements of intention and his practices are a product of this aesthetic of failure, creating an authorial persona that exploits this awareness of the inevitable failure of its intentions in a way that is deliberately problematic for the reader. Jordan talks specifically about how the aesthetic of failure

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wish for his reader to belong to the same interpretive community and use the same interpretive strategies as himself. I return to this notion of the ideal/intended reader and how authors wish to be read and consider the implications in greater depth in my conclusion.

[31] Parrinder, 'Pilgrim's progress', p.48.

[32] Julia Jordan, 'Error and Experiment in the 1960s British Novel' in *British Literature in Transition, 1960-1980: Flower Power*, ed. Kate McLoughlin (Cambridge: Cambridge University Press, 2019), pp.35-49 (p.39).

is manifested in Johnson's work, stating: 'Johnson, with his faith in "truth", thus reveals himself as an epistemological realist, one whose novels nevertheless use their mimetic and stylistic fealty to errancy radically to question the relationship between the reader, the writer and experimental reality'.[33] We frequently find sections and phrases within *The Unfortunates* in which Johnson fails to represent his truth with any of the certainty or precision that his persona suggests. The consequent style is an explicit searching for the right words or details:

> Remember him on the newly-sown front lawn, earth it appeared as, just then, with lines of some sort, what were they? Not turves. Perhaps earth, just to cover the builders' rubble, I don't know, I cannot think, it is so difficult (*TU*, 'Then they had moved…', p.4).

An awareness of this aesthetic of failure helps us to understand the complexity of the truth Johnson aims to present – unattainable but therefore always present as something to strive for. It is instead, as Jordan states, 'a fugitive notion, never quite graspable, with Johnson's memories of Tony slippery and subject to constant doubt and interrogation'.[34] Therefore, where we see incongruencies and apparent self-contradictions, such as Parrinder recognises, between Johnson's intentions and their realisation in his work, these are not simply failures, but textual realisations of the experimentalist aesthetic of failure that Jordan identifies.

Commercially, however, Johnson attributes the relatively poor reception of his novels to the nature of contemporary criticism and reviews, claiming:

> [w]hat I have been trying to do in the novel form has been too much refracted through the conservativeness of reviewers and others; the reasons why I have written in the ways that I have done have become

[33] Jordan, 'Error and Experiment', p.47.
[34] Jordan, 'Error and Experiment', p.43.

> lost, have never reached as many people, nor in anything like a definitive form.[35]

There is the sense of a need to explicate, to justify; Johnson wants to maintain a responsibility for his works after their publication, ensuring they are read and interpreted in 'the right way'. This incorrect reading is, Johnson asserts, the reason for their being underappreciated, particularly due to their distortion through the critical scene of the 1960s and 70s. *Aren't You Rather Young to be Writing Your Memoirs?* acts as a response to this misapprehension.

However, Johnson's impetus for the essay is decidedly paradoxical. Johnson defends his own actions and the experimental nature of his work, claiming, '[w]here I depart from convention, it is because the convention has failed, is inadequate for conveying what I have to say'.[36] Johnson thus links the experimental aspects of his works to their meaning, going on to explain how 'for every device [he has] used there is a literary rationale and a technical justification'.[37] Johnson states that he will not explain all the devices he uses because 'the novels should speak for themselves'.[38] The irony of such a statement in this essay is striking: throughout *Aren't You Rather Young to be Writing Your Memoirs?* Johnson explicates his works and defends his artistic decisions. Consequently, Johnson's insecurities regarding his writing are accentuated. Johnson claims on one page that 'what I choose to publish is in my terms successful'.[39] Yet he goes on to state the experimental form of *The Unfortunates* may not be wholly successful, informing the reader that:

> I did not think then [1969], and do not think now, [1973] that this solved the problem completely. […] But I continue to believe that my

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[35] Johnson, *Aren't You Rather Young…?*, p.19.
[36] Johnson, *Aren't You Rather Young…?*, p.19.
[37] Johnson, *Aren't You Rather Young…?*, p.19.
[38] Johnson, *Aren't You Rather Young…?*, p.20.
[39] Johnson, *Aren't You Rather Young…?*, p.19.

> solution was nearer; and even if it was only marginally nearer, then it was still a better solution to the problem of conveying the mind's randomness than the imposed order of a bound book.[40]

Johnson's anxiety only further emphasises the misalignment between his stated intentions and the actual practices of his writing.

This endeavour to control readerly responses to his work appears to stand in opposition to the supposed randomness created by the form of *The Unfortunates*. A possible explanation, however, lies in the suggestion that Johnson actually has two competing sets of intentions that, while both being related to instability, have different implications for his work. The first instability is an intentional one on Johnson's part: he views the shuffleability of *The Unfortunates* (successful or otherwise) as a way of linking the form of the novel with the randomness and chaos of life and cancer. The other instability is one that sits outside of Johnson's control: the instability of language. This scepticism about language is the point of origin for Johnson's insecurities about the interference of readerly imagination, and his own attempts to combat this interference. An awareness of these two ideas as two separate sets of intentions allows us to consider how a novel for which the reading experience is different for every single reader can also be subjected to such strict authorial control.

Part of Johnson's literary campaign was to follow in the wake of Joyce in revolutionising the novel and its form. The physical form of *The Unfortunates* works toward this ambition in that it foregrounds for the reader conventions of reading that have become so internalised that they are taken for granted. The reader's physical participation in the structuring of the narrative makes her acutely aware of the lack of involvement required by the reader in the conventional reading experience. The orthodox novel presents the reader with a fixed order, and therefore a preestablished

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[40] Johnson, *Aren't You Rather Young…?*, pp.25-26.

set of links between the different elements of the narrative and plot. *The Unfortunates* disrupts this process, making the reader aware of the norms she has accepted and internalised, and therefore rarely questions. The reader can thus appreciate the expansive power of her participation in the structuring of the narrative, and of the different interpretations that are opened up by her specific ordering of the sections. *The Unfortunates* also works to change the reader's very perception of what a book *is*. Peter Shillingsburg lists the fundamental characteristic of 'the printed book' as 'solidity, stability, and endurance'.[41] However, an alternative name for *The Unfortunates* is 'The Book in a Box'. Johnson himself questioned whether *The Unfortunates* may be considered a book, stating 'I was always sure it was a novel, but the Oxford English Dictionary worried me with its definition of book', and wondering: '[d]id enclosure in a box constitute fastening?'.[42] However, he came to the conclusion to go 'on calling it a book, for old times' sake, at least'.[43] Johnson's justification suggests the decision to categorise *The Unfortunates* as a book is based in convention. In contrast, I argue that electing to call it a book, even though it departs from the traditional codex form, is a form of progress: subverting conventions of print and altering our perceptions of what constitutes a book. Such a subtle change is perhaps not the revolution Johnson hoped for, but it is evolution nonetheless.

Johnson was thus acutely aware of the interpretive challenges *The Unfortunates* posed its readers; furthermore, he extended these challenges beyond the physicality of the book, altering and influencing the way readers interacted with

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[41] Peter L. Shillingsburg, *From Gutenberg to Google: Electronic Representations of Literary Texts* (Cambridge: Cambridge University Press, 2006), p.29.
[42] B. S. Johnson, 'New Introduction to the Hungarian edition of *The Unfortunates* by B S Johnson', London, British Library, B. S. Johnson Archive, Add MS. 89001/1/4/6, pp.1-9 (p.6); Johnson, 'Introduction to the Hungarian edition', BL, Add MS. 89001/1/4/6, (p.6).
The *OED* definition for a book is quoted by Johnson in this introduction to the Hungarian edition of the novel: 'a written or printed treatise or series of treatises, occupying several sheets of paper or other substance fastened together so as to compose a material whole' (Johnson, 'Introduction to the Hungarian edition', BL, Add MS. 89001/1/4/6, p.6).
[43] Johnson, 'Introduction to the Hungarian edition', BL Add MS. 89001/1/4/6, p.6.

the novel by bringing a playfulness to the act of reading. Judith Mackrell picks up on this aspect of Johnson's experiment, arguing that 'the highly tangible nature of the novel's form, or lack of it, allows Johnson to emphasize the artificial or ludic element of the literary work (the instructions for use read curiously like those of a game)'.[44] The game-like instruction that Mackrell identifies is visible in Johnson's comment: '[i]f readers prefer not to accept the random order in which they receive the novel, then they may re-arrange the sections into any other random order before reading' (*TU*, n.p.). Johnson appears to be setting the reader a challenge or setting her off on a quest. What is more, the set of instructions feels even more like a game in the Hungarian edition (due to its publication in codex rather than loose-leaf form), in which Johnson incites the reader to take scissors to the page and participate in the drawing of lots from a hat, or 'whatever receptacle the reader uses', in order to establish a random order even for the bound version of the novel.[45]

These game-like qualities reveal *The Unfortunates* to be a distant precursor to books such as the *Fighting Fantasies* series, which necessitates readerly participation. Highly popular in the 1980s and early 90s, *Fighting Fantasies* sought to merge reading and gaming in the form of the book by creating a narrative that involved readers rolling the dice and following a detailed set of instructions to find their way through a mystical world in which they explored dungeons and battled monsters. *Fighting Fantasies* are not aleatoric in the same sense as *The Unfortunates*: despite having the power to generate many different routes through the narrative, they do not offer the same level of instability and so do not produce the same ontological questions. Instead, it is the involvement of the reader and her changing role that is of primary interest. Just as Johnson emphasised the reader's ability to re-order the narrative, the introduction to *Fighting Fantasies* promotes the significance of the reader's participation:

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[44] Judith Mackrell, 'B. S. Johnson and the British Experimental Tradition: An Introduction', *The Review of Contemporary Fiction* 5.2 (Summer 1985), 42-64 (p.55).
[45] Johnson, 'Introduction to the Hungarian edition', BL, Add MS. 89001/1/4/6, p.7.

> You are about to embark upon a thrilling fantasy adventure in which **YOU** are the hero! **YOU** decide which route to take, which dangers to risk and which creatures to fight. But be warned – it will also be **YOU** who has to live or die by the consequences of your actions.[46]

Much like Johnson's solution to the bound form of the Hungarian edition of *The Unfortunates*, the *Fighting Fantasy* series sought to provide its readers with a more involved role, even within the constraints of the bound book. The huge popularity of these *Fighting Fantasy* series ('20m[illion] copies sold around the world') indicates the changing attitudes of readers and their willingness to be involved in directing the narrative.[47] Livingstone explained the drive behind these books in an interview, stating how he and Jackson 'were so into interactivity, because it's empowering, rather than passive reading, which is a linear experience'.[48] Johnson similarly uses this empowerment of the readers and the disruption of the linear reading experience in order to reflect the key themes and ideas of his work. He makes the reader question conventional approaches to reading and the concept of what constitutes a book. However, the actual relevance of this form in relation to the internal content of the novel has been repeatedly questioned by critics and academic studies.

Johnson claims that through the form of *The Unfortunates* 'the whole novel reflected the randomness of the material'.[49] Whether or not the form actually achieves this randomness has been much debated. Daniel Lea argues that '[t]he aleatoric nature of the reading process, with its chronological haphazardness and ontological dissonance, undermines certainty as a quality of our relationship with the

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[46] Steve Jackson and Ian Livingstone, *The Warlock of Firetop Mountain* (1982) (London: Scholastic, 2017), p.8.
[47] Alison Flood, 'Dare YOU face the orcs? 80s game books Fighting Fantasy return', *Guardian* (online), 4 April 2018. <https://www.theguardian.com/books/2018/apr/04/ fighting-fantasy-game-books-charlie-higson-interview> [accessed 6 December 2018].
[48] Flood, 'Dare YOU face the orcs?', 4 April 2018.
[49] Johnson, *Aren't You Rather Young…?*, p.25.

other, proffering instead the contingent and the accidental as co-ordinates for connection'.[50] Lea's argument states that one section can end talking about chemotherapy and cancer – 'if one single cell escaped to another part of the body, by insinuating itself into the bloodstream, then it would grow and multiply there too' (*TU*, 'Just as it seemed…', p.8) – and another could start talking about a dog – 'His dog, or his parents' dog, in the outback of Ewell' (*TU*, 'His dog, or…', p.1) – and that this represents the random way the mind works, jumping from one subject to the next. This kind of narrative jump in combination with the non-linearity that results from the work's shuffleability removes certainty from the novel, showing how the mind randomly shifts from one memory to another. However, other critics have viewed this simple division of sections as superficial. Mackrell argues that just because the reader is aware of the random order in which she encounters *The Unfortunates*, 'it does not follow that either the form or the language of the novel in themselves offers a means of representing that chaos' which Johnson claimed to be reality.[51] Mackrell's argument for this lack of randomness is based on two observations: firstly, that 'each section in itself is a self-contained narrative'; and secondly, 'the formal correctness of the syntax is rarely disrupted'.[52] Consequently, a true sense of randomness is prevented from pervading Johnson's narrative, since the reader can still construct from it a coherent, linear story. Mackrell thus argues that:

> although the reader determines the order in which he reads the novel, cross-references between sections or even the presence of dates makes it very easy to decipher what is in effect a highly ordered structure of events around which the narrator's thoughts and memoires revolve.[53]

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[50] Daniel Lea, 'Narrative Wreckage: Cancer and the Unfortunate Body in B. S. Johnson', *English Studies* 96.7 (2015), 785-798 (p.786).
[51] Mackrell, 'B. S. Johnson and the British Experimental Tradition', p.55.
[52] Mackrell, 'B. S. Johnson and the British Experimental Tradition', p.55.
[53] Mackrell, 'B. S. Johnson and the British Experimental Tradition', p.55.

Johnson's form is viewed as a gimmick, for the reader is still able to construct a chronological narrative out of the chapters, even if they are presented in a non-linear order. Ultimately, Mackrell concludes that 'neither the form nor the material of the novel offers more than a superficial experience of indeterminacy'.[54] Similarly, Zuzana Husárová and Nick Montfort argue that shuffling *The Unfortunates*:

> changes the underlying events only in the most provisional of ways. Changing the order of the texts does mean that events are narrated and characters are introduced differently, but the reordering is almost entirely limited to the discourse level, engaging with recollections and the world of the mind rather than with the external world. [55]

According to these arguments, even though the form of *The Unfortunates* can be linked to the randomness of human memory, it does not demonstrate the 'chaotic, fluid, random' life that Johnson claims to portray in his work.[56] However, the fact that a chronology can be established through cross-referencing, dating, and repeating allusions suggests the possibility that the abolition of linearity was not Johnson's goal. Had it been, then surely these orienting details would have been omitted. In an alternative interpretation of the novel and its form, Kaye Mitchell suggests that the randomness for which Johnson is striving is of a different kind: she states, the form 'doesn't [….] amount to non-linearity' but rather it works to 'emphasise *circularity*'.[57] The effect, Kaye argues, is that:

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[54] Mackrell, 'B. S. Johnson and the British Experimental Tradition', p.55.
[55] Zuzana Husárová and Nick Montfort, 'Shuffle Literature and the Hand of Fate', *Electronic Book Review* (online), 5 August 2012. <http://electronicbookreview.com/thread/electropoetics/shuffled> [accessed 8 December 2017].
[56] Johnson, *Aren't You Rather Young…?*, p.14.
[57] Kaye Mitchell, '*The Unfortunates*: Hypertext, Linearity and the Act of Reading' in *Re-reading B. S. Johnson*, eds. Philip Tew and Glyn White (Basingstoke: Palgrave Macmillan, 2007), pp.51-64 (p.62).

> the shuffling of the sections takes the reader round and round in circles, rather than allowing us to progress neatly from the beginning of [Johnson's] friendship with Tony, to Tony's death and to that death's aftermath and effects. The 'object' of the novel is just this recollection, this circling.[58]

Mitchell's argument suggests the randomness of the mind that Johnson creates is circular, rather than totally random (as he suggests), but in a way that corresponds with his metaphor that 'the mind has fuses' (*TU*, 'Then they had moved…', p.5), like a circuit. This circularity mirrors the way the mind wanders, and the human tendency when remembering (or telling a story) to get distracted by a particular thought, or veer off on a tangent, before reverting back to the initial point. In this manner, the narrator's mind wanders, jumping between memories, but always ultimately returning to the painful memory of Tony and his death.

The fact that the randomness of *The Unfortunates* is contested by critics such as Mackrell, and Husárová and Montfort appears to point to a misalignment between Johnson's stated intentions and their realisation in his work. That critics disagree about the significance of the physical form of *The Unfortunates* may likewise seem to realise Johnson's fear that the reader will find meaning(s) other than that which he intended. Either way, *The Unfortunates* will appear as a failure. Later in this chapter and those that follow, I show how knowledge of Johnson's authorial persona can help to find meaning in these contradictions, as well as providing readings that serve to counter allegations of formal gimmickry, and emphasise failure and the rewriting it elicits as a productive process.

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[58] Mitchell, '*The Unfortunates*', p.62.

Barnes

Despite sharing certain ideas with Johnson about literary criticism, theory, and the novel, Barnes takes a very different position on the author's role in relation to the novel and its meaning(s). Barnes is dismissive of literary criticism, viewing worthwhile meaning as being the product of the author's writing in the hands of the reader.[59] In an interview in 2009, he further explained his attitudes towards academia and criticism, stating:

> [y]ou do often feel when you read academic criticism, not that I do it much, or when you hear academics talking about their books, that they forget that theirs is a secondary activity. They forget that however important a critic is, a first-rate critic is always less important, and less interesting, than a second-rate writer. Their job is first, to explain, but secondly to celebrate rather than diminish.[60]

Barnes, thus establishing a hierarchy of importance, places the author and the act of writing above the critical explication of a text. Indeed, Barnes often views criticism and literary theory as overcomplicating his work, noting how in theses that he has been sent there is often:

> a paragraph of quotation from me [Barnes], in which my purposes seemed to me self-evident and self-explanatory; and then two pages

[59] In terms of literary criticism, Barnes does in fact demonstrate a certain affinity with Johnson, who also commented on the detrimental effect of critical responses to his work. In an article published in the *Guardian* two weeks after *The Unfortunates* was published, Johnson commented on how his novel was 'being judged at the wrong level – as though it were *the* thing intended to supersede the book – instead of just a better method of doing one novel, of solving one particular technical problem' (Hugh Herbert, 'The man inside the box', *Guardian*, 15 March 1969, p.9). This comment is further reinforced by Hugh Herbert's statement that '[w]hat he [Johnson] misses now is not so much the praise as any critical attempt to understand what he is trying to do' (Herbert, 'The man inside the box', p.9).

[60] Patrick McGrath, 'Julian Barnes' in *Conversations with Julian Barnes*, eds. Vanessa Guignery and Ryan Roberts (Jackson: The University Press of Mississippi, 2009): pp.11-19 (pp.13.-14).

> of a sort of Derridaish prose which seemed to me to make the whole thing much less clear than it was in the first place.[61]

Barnes seems to mistrust the critic as mediator between his work and the reader, seeing criticism, as Johnson did, as a form of interference. He thus chooses to detach himself from critical responses to his work, arguing that 'in [his] case there is no continuing dialogue between writing fiction and literary theory' and that he remains 'deliberately unaware of literary theory'.[62] Barnes argues instead for the importance of life in fiction, writing: 'Novels come out of life, not out of theories about either life or literature'.[63] This emphasis that novels are a product of life corresponds with Johnson's persistence in portraying aspects of his own life as novels. Both authors view their novels as vehicles of truth, though using different methods.[64] Johnson asserts that 'literature […] teaches one something true about life' and that the 'two terms *novel* and *fiction* are not, incidentally, synonymous'.[65] For Barnes, literature is also 'the best way of telling the truth'; but then he explains that 'it's a process of producing grand, beautiful, well-ordered lies that tell more truth than any assemblage of facts'.[66] Barnes sees lying as integral to fiction's ability to tell the truth; similarly, Johnson believes 'telling stories is a euphemism for telling lies,' but states: 'I am not interested in telling lies in my own novels'.[67]

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[61] Rudolf Freiburg, '"Novels Come out of Life, Not out of Theories": An Interview with Julian Barnes' in *Conversations with Julian Barnes*, eds. Vanessa Guignery and Ryan Roberts (Jackson: The University Press of Mississippi, 2009): pp.31-52 (p.37).
[62] Freiburg, 'An Interview with Julian Barnes', p.37.
[63] Freiburg, 'An Interview with Julian Barnes', p.37.
[64] I do not have the space to enter into a theoretical discussion about the nature of truth; however, I acknowledge that truth is a subjective concept in contrast to reality and fact. In this thesis, I maintain this distinction, using reality and fact to refer to verifiable events/people/places, and truth as a personal, subjective perception of reality or facts.
[65] Johnson, *Aren't You Rather Young…?*, p.14; Johnson, *Aren't You Rather Young…?*, p.14.
[66] Shusha Guppy, 'Julian Barnes: The Art of Fiction CLXV' in *Conversations with Julian Barnes*, eds. Vanessa Guignery and Ryan Roberts (Jackson: The University Press of Mississippi, 2009): pp.64-82 (p.64).
[67] Johnson, *Aren't You Rather Young…?*, p.13; Johnson, *Aren't You Rather Young…?*, p.14.

Barnes's fiction is (as one would expect) strongly influenced by his personal definition of literature and its capacity for truth-telling. In an interview with Shusha Guppy (2000) Barnes goes on to define his idea of 'truth' in relation to fiction, stating that:

> I think a great book […] is a book that describes the world in a way that has not been done before; and that is recognized by those who read it as telling new truths – about society or the way in which emotional lives are led, or both – such truths having not been previously available, certainly not from official records or government documents, or from journalism or television.[68]

Barnes's suggestion that a book must tell new truths via new methods is exhibited in *Flaubert's Parrot*'s fragmentary structure, which allows the reader to approach the life of Gustave Flaubert from a variety of different perspectives. The novel's unconventional attitude towards history and biography is one of the dominant reasons for its classification as 'postmodern', falling into the category, as defined by Linda Hutcheon, of 'historiographic metafiction'.[69] Upon its publication, this interplay between the factual and historical led to a wealth of questions from critics and readers. As Charles Cullum argues:

> extreme foregrounding of the formal aspects of *Flaubert's Parrot* and the mixing of actual persons, events, and commentary with the fictional elements caused reviewers and early critics of the novel to

[68] Guppy, 'Barnes: The Art of Fiction', pp.64-65.
[69] Hutcheon, *A Poetics of Postmodernism*, p.5.
Hutcheon defines this category as 'novels which are both intensely self-reflexive and yet paradoxically lay claim to historical events and personages' (p.5). Such novels, through the complexities and flaws in their own approach to/discussion of history, interrogate and subvert traditional historiography.

> conclude that it should be referred to as something more than, less than, or at least different from a novel.[70]

The reviews suggest a range of potential labels for *Flaubert's Parrot* – postmodern, historiographic metafiction, but also quasi-biographical, and quasi-novelistic. In defying stable categorisation, the work has proven resistant to labels: to assign *Flaubert's Parrot* to any one of these categories alone is to restrict it to one set of conventions, and thus reduce its comparative possibilities.

This protean nature is an aspect of his work that Barnes has since discussed in interviews. Speaking to Vanessa Guignery, Barnes tells her 'I had always wanted to do something about Flaubert, but I knew I did not want to write any sort of biography or any sort of work of criticism'.[71] This reluctance to write a biography is verified by an unfinished draft of a letter from Julian Barnes to Liz Calder (Barnes's then editor), written prior to the publication of *Flaubert's Parrot*. The letter shows Barnes pitching the idea of *Flaubert's Parrot* to Calder:

> There doesn't seem any point in adding to the biographical or critical ~~burial mound~~ tumulus [of Flaubert]. I want to find a different way of ~~seeing~~ reseeing ~~reviving/celebrating/reviewing~~ Flaubert: one that can ignore traditional chronological or academic approaches, and come in from all sorts of different angles at the same time.[72]

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[70] Charles Cullum, 'Rebels, Conspirators, and Parrots, Oh My!: Lacanian Paranoia and Obsession in Three Postmodern Novels', *Critique: Studies in Contemporary Fiction*, 52.1 (2011), 1-16 (pp.8-9).

[71] Vanessa Guignery, 'Julian Barnes in Conversation' in *Conversations with Julian Barnes*, eds. Vanessa Guignery and Ryan Roberts (Jackson: The University Press of Mississippi, 2009), pp.101-114 (p.102).

[72] Julian Barnes, 'Draft Letter to Liz Calder', Austin, Harry Ransom Center, Julian Barnes Papers 1971-2000, Box 5, Folder 3, n.p.
The kind of traditional chronological and academic approaches to biography and the author of which Barnes might have been speaking are the well-rounded, thoroughly-researched, comprehensive biographies that were prominent in the twenty-first century. Dale Salwak lists 'the most complex, authoritative biographies of the century' such as 'Richard Ellmann's *James Joyce* (1959, revised 1982), George Painter's *Marcel Proust: A Biography* (1959, 1965), and

However, just because the work is not a biography, *Flaubert's Parrot* is not rendered entirely fictional.

The mediating role of narrative is highlighted by this interplay between reality/facticity and story/fiction in the novel. In his letter to Calder, Barnes describes the planned structure of the work, emphasising that '[t]he stories themselves inter-relate: the book is planned as a whole. But in manner, they run the whole spectrum between fiction and non-fiction'.[73] At the fictional end of the scale, Barnes is alluding to 'Pure Story' – a chapter which is purely narrative from/about the fictional narrator and his fictional life – and comparing it with chapters at the other end, such as 'Chronology', 'The Flaubert Bestiary' and 'The Train Spotter's Guide to Flaubert', all of which are comprised predominantly (if not entirely) of facts and/or quotations drawn from a range of primary and secondary sources on Flaubert.[74] The remaining chapters fall somewhere on a sliding scale between these realms of fact and fiction. It is from this varied meshing of fact and fiction that Barnes draws purpose from the novel, referring to *Flaubert's Parrot* as 'a project, in which I could play off the real against the fictional […] in a productive way'.[75] Barnes goes on to explain this interplay in greater detail, stating:

Leon Edel's *Henry James* (1953-1972, 5 vols.)' (Dale Salwak, 'Literary Biography in the Twentieth Century' in *A Companion to Literary Biography*, ed. Richard Bradford (Chichester: Wiley Blackwell, 2018), pp.107-120 (p.110)). Salwak goes on to state that '[a]ll were the result of years of painstaking research and polished storytelling' (Salwak, 'Literary Biography in the Twentieth Century', p.110). It is arguably just such an approach that Barnes has challenged in his writing of *Flaubert's Parrot*, demonstrating the fallacy of such 'complete' biographies.

[73] Barnes, 'Draft Letter to Liz Calder', HRC, Box 5, Folder 3, n.p.

[74] These sources are considered in more detail in chapter four. They consist of Francis Steegmuller's *Flaubert in Egypt* and *The Letters of Gustave Flaubert*, Enid Starkie's *Flaubert the Master* and *Flaubert: the Making of the Master*, Benjamin F Bart's biography, *Flaubert*, and the Goncourt Journals. Such works arguably indicate what Barnes meant by the 'traditional academic' approach to Flaubert.

[75] Guignery, 'Barnes in Conversation', p.104.

> I thought of *Flaubert's Parrot* when I started writing it as obviously an unofficial and informal, non-conventional sort of novel – an upside down novel, a novel in which there was an infrastructure of fiction and very strong elements of nonfiction, sometimes whole chapters which were nothing but arranged facts. It was a challenge as to how strong and authentic you can make a narrative when you aren't having anything invented in it; it was partly a challenge to myself to see what I could do as narrative with various stuff.[76]

Barnes's use of the word 'narrative' in this particular context seems to have distinct links to fiction, suggesting that narrative is typically used to convey that which is 'invented', implying a sense of 'story-telling' as opposed to a scientific or objective account.[77] Barnes is therefore playing around with the expectations of narrative and the nature of story-telling through his merging of fact and fiction in *Flaubert's Parrot*, in particular by creating narrative, at times, without any form of invention or fictionalisation.

Hayden White is similarly concerned with how narrative is employed to think about the world and history; he explores the boundaries between reality and fiction, arguing that:

> far from being a neutral medium in which events, whether imaginary or real, can be represented with perfect transparency, narrative is an

[76] Guignery, 'Barnes in Conversation', p.105.

[77] Barnes's statement recalls a sentiment proffered by Hilary Mantel that, in writing novels such as *Wolf Hall*, her 'idea was to write a sort of documentary fiction, guided entirely by the facts' (Mona Simpson, 'Hilary Mantel, The Art of Fiction No. 226', *The Paris Review* 212 (Spring 2015), 36-71 (p.39)). Both authors are looking at the boundaries between facts and fiction and how they interrelate; however, I argue that where Mantel writes fiction guided by fact, *Flaubert's Parrot* is fact guided by fiction. Mantel 'aim[s] to make the fiction flexible so that it bends itself around the facts as we have them' (Simpson, 'Hilary Mantel', p.40); Barnes uses his 'infrastructure of fiction' and places the facts around it.

> expression in discourse of a distinct mode of experiencing and thinking about the world, its structures, and its processes.[78]

By incorporating the life and work of Flaubert into a narrative (or multiple smaller narratives), Barnes is exploring how it is the act of story-telling that provides coherence between, and gives meaning to, events. Or, as White states, 'narrative accounts can be said to explain real events by representing them as possessing the coherence of generic plot-types'.[79] *Flaubert's Parrot* (and Barnes) emphasises the human tendency to understand events narratively so that facts become embedded as part of a story/narrative from which they draw their significance. A single fact on its own bears no meaning; it must be contextualised in relation to other facts and, therefore, narrated, a practice identified by Hayden White as a process of '*emplotment*'.[80] White suggests:

> narrative accounts of real events, whether of individual lives or of complex social processes, do provide a kind of explanation of such events. They explain the events of which they treat by endowing them with the kind of coherence – the structures, tonalities, auras, and meanings – typically met with in 'stories'.[81]

This narrativisation creates meaning for the fact (or factual events), but in doing so subjects it to the bias and conventions of the type of story and plot-structure in which it is contained (regardless of how simple the narrative may be). The most significant tool for emplotment in *Flaubert's Parrot* is Geoffrey Braithwaite, the novel's fictional narrator. The narratives we hear are products of Braithwaite:

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[78] Hayden White, *The Fiction of Narrative: Essays on History, Literature, and Theory 1957-2007*, ed. Robert Doran (Baltimore: The Johns Hopkins University Pres, 2010), p.274.
[79] White, *The Fiction of Narrative*, p.280.
[80] White, *The Fiction of Narrative*, p.280.
[81] White, *The Fiction of Narrative*, p.280.

everything we as readers are told is mediated through him. Consequently, even if the information is presented as a simple assemblage of facts, they are still arranged into a particular kind of narrative, or story, based on the decisions made by Braithwaite (or, externally, Barnes). As White argues, '[n]arrators typically (though not always) *emplot* the events of which they speak. This means that they do not tell a story-in-general, but always a story of a specific kind (or a mixture of different kinds of stories)'.[82] This closing parenthetical phrase of White's usefully evokes the structure of *Flaubert's Parrot*, with its variety of chapters and approaches to Flaubert.

Braithwaite therefore becomes a literary representation of the human tendency towards narrativisation. Furthermore, the process itself is clearly visible in the novel through Braithwaite's attempt to tell his wife's story: he tries on several occasions to tell the reader the facts of what happened to her, but can only do so by placing them in a narrative, and each time Braithwaite stops and starts over, the story appears to change, giving a different meaning in accordance with the new narrative approach. Braithwaite tells the reader, 'I am telling you a pure story' (*FP*, p.162), yet the purity is almost immediately compromised due to Braithwaite's repeated restarting of Ellen's story, with each restart demonstrating how each narrative places a different bias, and thus a different meaning, on the information Braithwaite is trying to articulate. First Braithwaite provides a string of dates: 'She was born in 1920, married in 1940, gave birth in 1942 and 1946, died in 1975' (*FP*, p.162). This account is Ellen's life according to its major events (which in itself is a selective list), presenting her as a woman who meets social convention in several ways: married at twenty, with two children a few years apart, and the only unusual statistic being her relatively early death at only 55 years of age. Here, Ellen is defined by her death. Braithwaite then says 'I'll start again. Small people are meant to be neat, aren't they; but Ellen wasn't. She was just over five feet tall, yet moved awkwardly; she ran at things and she tripped. She bruised easily, but didn't notice it'

[82] White, *The Fiction of Narrative*, p.283.

(*FP*, p.162). Whilst these facts and the linking of them in a narrative may be accurate, their combination presents Ellen to the reader as a flawed being, clumsy and absent-minded. Braithwaite tries a third approach: 'I'll start again. She was a much-loved only child. She was a much-loved only wife. She was loved, if that's the word, by what I suppose I must agree to call her lovers' (*FP*, p.162). This third account starts out by attempting to present Ellen in a positive light, but again the assemblage of further facts into the narrative reveals Ellen to be not so deserving of this love. As straightforwardly as Braithwaite tries to state the facts, the revelation that Ellen was unfaithful to her husband is a condemning one, made all the more so by her preceding status as a 'much-loved' wife. Braithwaite tries to justify her behaviour with questions and statements such as 'Was she loved too much?' (*FP*, p.162), 'perhaps her concept of love was simply different' (*FP*, p.162), and 'Perhaps I didn't mind' (*FP*, p.163). However, Braithwaite's attempt to justify Ellen's adultery cannot alter the reader's initial reaction to this detail about her, determined as it is by the negative context in which it is first encountered. Braithwaite tries to maintain a factual approach, but by linking several facts, he unavoidably places them within a particular narrative that, as he experiences, can easily elicit unintended meanings.

Whereas Braithwaite unintentionally encounters the effects of narrativisation as a consequence of his attempts to recount his life and marriage, Barnes intentionally experiments with varying levels of fact and fiction in a narrative to explore the different effects and meanings that are produced. The quotations from Guignery's interview with Barnes are pervaded with the language of play and experimentation – 'interplay', 'play off', 'challenge' – making it appear that Barnes is engaging in a sort of game within *Flaubert's Parrot*, testing not only what he can do himself as a writer, but also the impact that these experiments have on the reader. Barnes does not envisage this interplay as being problematic for the reader, he claims:

> intend
> About the fiction/fact weave: I don't ~~want~~ the surface of the book to be ~~either~~ difficult or ambiguous. That's to say, the reader must, on the whole, be able to feel his feet on the ground, to know what is true and what isn't. For instance, the narrator isn't allowed ~~(except on occasions where it is pretty obvious)~~ to make anything up about Flaubert.[83]

At a basic level, the reader can gauge a distinction between fact and fiction in the novel: the information about Flaubert and his life appears to be factual, and the information about Braithwaite and his life fictional. However, the boundary between the two is far from simple, because the reader must possess certain information about Flaubert *and* Barnes if she is to know what is factual and what is invented. Chapters such as 'The Flaubert Bestiary' and 'The Trainspotter's Guide to Flaubert' are easy for the reader to identify as being rooted in fact; and those chapters centring specifically on Braithwaite's life ('Pure Story' and 'Cross-channel') can be identified as predominantly fictional. It is those chapters which blur the boundary between fact and fiction which suggest that Barnes over-estimated his implied readers' knowledge. For example, 'Louise Colet's Version' is a narrative produced by Barnes through Braithwaite, written from the perspective of Colet, but constructed using only Flaubert's side of the Flaubert-Colet correspondence as its source. In chapters such as 'Chronology', the use of Flaubert's correspondence is at least acknowledged through the use of quotation marks and the assignation of a date (if little else in terms of source information). In contrast, in 'Louise Colet's Version' the material Braithwaite/Barnes draws from the letters is merged into the narrative without any form of signal to state its source (I consider the ethics of such appropriation of source material in chapter three). Consequently, the reader of *Flaubert's Parrot* who does not possess any prior knowledge of Flaubert's relationship with Colet or of their correspondence cannot know whether these details are based in

[83] Barnes, 'Draft Letter to Liz Calder', HRC, Box 5, Folder 3, n.p.

fact or whether they have been invented by Braithwaite/Barnes for the purpose of the story. Barnes's assumption that the reader will generally 'know what is true and what isn't' suggests a high degree of competence on his implied reader's part if she is to appreciate the complexity of Barnes's exploration of the relationship between fact and fiction. Alternatively, a more cynical reader might suggest that Barnes is being deliberately disingenuous about the factual accuracy of his work as a means by which to further enhance its playfulness, and further complicate the reader's attempts to distinguish between reality and fiction.

If we compare Johnson's and Barnes's authorial personas and their models of authorial intention, we find two diverging attitudes with their own set of implications in terms of how they influence the reader's perception of a work. As discussed above, Johnson expresses that his intention is to leave no room for the reader's own imagination. Should the reader be able to find his or her own meaning then Johnson considers himself to have failed. Barnes does not deny the importance of the role of the author, yet he is accepting of the idea that the author cannot be the source of all meaning for a text and that the reader's own interpretation is significant. This attitude is succinctly stated in an interview during which Barnes said, 'I admit that the writer doesn't always know what he's up to. I think I know more than most critics, but I know that there are things that you're not aware of as a writer'.[84] By admitting a level of unawareness, Barnes acknowledges that an author cannot have total control over every point of meaning that a work contains, and therefore, implicitly, that there is always room for readerly interpretation. The importance of the author is thus acknowledged, but Barnes accepts, perhaps even welcomes, the consequences of his work's release into the public domain and emancipation from him as the author. Barnes describes this process, claiming '[a]s a writer, I want my books to be read as something separate from myself. I produce them as crafted

[84] Freiburg, 'An Interview with Julian Barnes', p.37.

objects out there. To which the reader may respond in whatever way he or she wishes'.[85] This perception of books as 'crafted objects' provides an important perspective on Barnes as an author. By placing significance on the work as crafted, Barnes draws attention to the creative processes that produce his novels. Readers and editors are thus invited to investigate this crafting of a work, finding new ways to interpret *Flaubert's Parrot* by looking at Barnes's sources, drafts and notes. The idea of the work as 'crafted' also invokes the concept of the intending author, which reminds the reader that, behind its various ambiguities and complexities, there is a purpose or message to uncover. By placing such emphasis on the author's creative intentions, the reader is directed towards looking for further information about the author.

Barnes's admission of his openness to readerly interpretation and the inability of the author to know everything about his own work suggests something of a *laissez-faire* attitude: while still acknowledging the importance of the author when it comes to creating the work, he accepts that readerly interpretation is integral to the lifespan of a novel. This authorial persona of Barnes is even playful at times, for instance when Barnes says: 'I would warn anyone against taking an interview with a writer, however interesting and seemingly truthful, as a surer guide to the author's intentions than the book itself'.[86] Interestingly, Barnes invokes a kind of formalism through this statement, suggesting a distrust of factors external to the text and that the reader should look within the novel itself for 'a surer guide' to meaning and intention.[87] Barnes's statement therefore raises the question as to whether authorial

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[85] Robert Birnbaum, 'Julian Barnes, Etc.' in *Conversations with Julian Barnes*, eds. Vanessa Guignery and Ryan Roberts (Jackson: The University Press of Mississippi, 2009), pp.83-95 (pp.84-85).

[86] Vanessa Guignery and Ryan Roberts, 'Julian Barnes: The Final Interview' in *Conversations with Julian Barnes* eds. Vanessa Guignery and Ryan Roberts (Jackson: The University Press of Mississippi, 2009), pp.161-188 (p.182).

[87] Seán Burke succinctly summarises the fundamental approach of Formalism:

> the Russian Formalist movement […] pioneered a more rigorous approach to literary studies against the psychologistic, bibliographical and historicist speculation of late nineteenth- and early twentieth-century criticism. Earlier Formalist statements had

intentions are discernible in texts themselves – can intention be read off the page in the manner Barnes seems to suggest? Determining the answer to this question would require more space and time than I can allocate here, but the invoking of such questions only works to further demonstrate the playfulness of Barnes as an author. Arguably, the distinction Barnes is making here between himself and his work is not all that helpful, particularly when we consider that any reader who is aware of the statement is already engaging with the very material that a formalist reading would preclude. Indeed, a formalist approach to authorial intention – when viewed as being different from the meaning of a work – is fundamentally flawed in that one requires an understanding or perception of the author in order to gauge whether any authorial intention(s) that can be ascertained from within the text itself are valid. Barnes has invoked another paradox. There is therefore some truth to his words, in that we should indeed be wary of too readily taking anything Barnes says in interviews at face value.

Such statements further emphasise the congruence between the mood/tone of Barnes's work and his authorial persona. Both his œuvre and persona acknowledge the importance of the author figure – particularly in *Flaubert's Parrot* with the eponymous author at its core – but champion playfulness, indeterminacy, and the integral role of the reader in producing meaning. After all, the story of *Flaubert's Parrot* is just as much Braithwaite's as it is Flaubert's (if not more so). This playful attitude, combined with Barnes's perception of himself as crafting his works suggests a sense of intention for which he wants the reader to search to uncover the message amongst the ambiguities and complexities. By placing emphasis on the author's creative intentions, our attention is drawn towards these creative processes, looking to them for further clues as to the meaning of the work. Barnes is inviting his readers to analyse his work and the creative processes behind it, and therefore provides a

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tended to deny any relevance of the author to the reading of his or her text so as to focus exclusively on the 'literariness' of literature: its devices, genres and general rules of formation (Seán Burke, *Authorship: From Plato to the Postmodern, A Reader* (Edinburgh: Edinburgh University Press, 1995), p.66).

prime example for the argument of using the author as a way to open up the work for the reader.

Fowles

Fowles occupies a middle ground between Johnson and Barnes, assured about conveying his intentions, yet also encouraging of interpretative acts on the part of the reader. In one of his reflective essays, titled 'Notes on an Unfinished Novel', Fowles states 'I get asked what I meant by this and by that. But what I wrote is what I meant. If it wasn't clear in the book, it shouldn't be clear now'.[88] In the eyes of Fowles, any uncertainty or lack of clarity in a work, even if it is caused by an author's failure to get his meaning across in some way, is now embedded in the text itself and therefore is part of that work's meaning. Where Fowles differs from Johnson is in his attitude towards what the reader should do with this uncertainty: whereas Johnson regrets the unreliability of language, Fowles encourages the use of readerly imagination and interpretation in these moments. He explains how he is 'a deep believer in silence – the "positive" role of the negative' and how 'it can be an obvious way to oblige the reader to help form and to experience the text'.[89] Readerly contribution to the meaning of the text is something Fowles encourages, and which he actively aims for by incorporating such moments of 'silence' into his texts.[90]

Fowles, like Barnes, asserts that the meanings of a work are only fully realised once they are released into the public domain. He regards his own intentions to be largely irrelevant after the novel's publication, viewing meaning (from that point onwards) as being derived from a combination of the work itself and the

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[88] John Fowles, 'Notes on an Unfinished Novel' in *Wormholes*, ed. Jan Relf (London: Vintage, 1999), pp.14-29 (p.28).
[89] John Fowles and Dianne Vipond, 'An Unholy Inquisition' in *Wormholes*, ed. Jan Relf (London: Vintage, 1999), pp.433-456 (p.442).
[90] I discuss an example of this silence in chapter four, exploring Fowles's use of the poem *Pervigilium Veneris* and the myth of Philomela, Procne and Tereus that it evokes at the end of *The Magus*.

response evoked in the reader. He writes in the foreword to the revised version of *The Magus*:

> [t]he foregoing will, I hope, excuse me from saying what the story 'means'. Novels, even much more lucidly conceived and controlled ones than this, are not like crossword puzzles, with one unique set of correct answers behind the clues […] If *The Magus* has any 'real significance', it is no more than that of the Rorschach test in psychology. Its meaning is whatever reaction it provokes in the reader, and so far as I am concerned there is no given 'right' reaction (*TMR*, p.9).

This location of responsibility with the reader is arguably a product of Fowles's constructed persona of the exiled author. He encourages the reader to pursue her own meaning to avoid her chasing him for his.

Fowles was notorious for his reclusiveness and tendency to avoid the literary limelight, so definitively so that this quality headed his obituary in the *Guardian*, which reported '[r]eclusive novelist John Fowles dies at 79'.[91] Fowles frequently described himself as being in exile, and the exiled protagonist pervades his writing.[92] He has openly discussed how '[s]ociety, existing among other human beings, challenges [him]', a circumstance which has resulted in him developing a 'public' self that exists separate from his private self.[93] Fowles discusses how this disjunction of

[91] Charlotte Higgins, 'Reclusive novelist John Fowles dies at 79', *Guardian* (online), 8 November 2005. <https://www.theguardian.com/uk/2005/nov/08/books.booksnews> [accessed 23 November 2018].
[92] The most prominent examples include Frederick Clegg in *The Collector*; Nicholas Urfe in *The Magus*, Charles Smithson and Sarah Woodruff in *The French Lieutenant's Woman*; and the eponymous Daniel Martin.
[93] John Fowles, 'I Write Therefore I Am' in *Wormholes*, ed. Jan Relf (London: Vintage, 1999), pp.5-13 (p.5).

his real self and his authorial persona developed as a result of expectations about authors in the literary scene of the moment. He explains:

> I live completely away from other English writers and the literary life of London. What I have to think of as my 'public' self is willy-nilly absorbed into or rejected by (mostly the latter, in my case) the national literary 'world'. Even to me that public self seems very remote and often distastefully alien and spurious; just one more thing that I feel my real self in exile from.[94]

So we have the 'private' Fowles and the 'public' Fowles. However, beyond these identities Fowles recognises a further and different entity which is closer to what actually constitutes his authorial persona, or what Fowles refers to as his 'voice'. He claims that '[t]he most difficult task for a writer is to get the right "voice" for his or her material; by "voice" I mean the overall impression one has of the creator behind what he or she creates'.[95] The creator to which the 'voice' is attributed is closer to the figure who offers up ideas on what he – Fowles – as a writer is trying to do; it is the figure from which statements of intention originate but also that figure through which intentions are manifested. Fowles himself identifies this disjunction between his public self and his authorial self. In an interview in 2003 he told *The Guardian*:

> I know I have a reputation as a cantankerous man of letters and I don't try and play it down. But I'm not really. I partly propagated it. A writer, well-known, more-or-less living on his own, will be persecuted by his readers. They want to see you and talk to you. And they don't realise that very often that gets on one's nerves.[96]

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[94] Fowles, 'Notes on an Unfinished Novel', p.27.
[95] Fowles, 'Notes on an Unfinished Novel', pp.19-20.
[96] Adam Lee-Potter, 'Fair or Fowles?', *Guardian* (online), 12 October 2003.

Fowles thus played on this perception of himself as ill-tempered and reclusive in order to remind his audiences of his desire for freedom from the intrusions of fandom, however well meant, and for peace to write. Our notion of Fowles's authorial persona should therefore not be drawn from this public figure, but from the writing itself, clues to which we find in his essays, interviews and the 'voice' behind the novels.

The Magus brings the notion of authorial intention to the foreground of this discussion as it brings out an awareness of how intentions for a work may change over time. The instability of intention has already been touched upon in relation to Barnes, but Fowles's case further emphasises the point. During an interview with Fowles in 1973, Rowland Molony asked '[w]hat intentions ran through your mind during the period of the writing of it [*The Magus*]?'.[97] Fowles's response acknowledges the novel's complex relationship with intention even before he revised it. He responds:

> [a]bout fifty thousand, so I can't really answer your question. But the multiplicity of intention probably explains why for me the thing is a failure. I tried to do too much. […] I wrote the first draft when I was 28 years old, much too young to be able to tackle such a project – then I dropped it for ten years. I wish now I'd waited to my present age.[98]

This statement reinforces the idea, noted earlier, that the certainty of an author's intentions does not guarantee them to be realised in his text – as Fowles himself

<https://www.theguardian.com/books/2003/oct/12/biography.johnfowles1> [accessed 23 November 2018].

[97] Rowland Molony, 'John Fowles: The Magus' (1973) in *Conversations with John Fowles*, ed. Dianne L. Vipond (Jackson: The University Press of Mississippi, 1999), pp.26-32 (p.27).

[98] Molony, 'John Fowles: The Magus', p.27.

seems to acknowledge when he concedes that failed intentions simply come to be part of the meaning of the work. Although such scepticism does not prevent Fowles from commenting on the purpose of *The Magus* in statements, such as: 'Fundamentally, the intention was metaphysical. Conchis is not meant to represent God, but the human concept of "God" – an important distinction. Urfe stands for Earth – Everyman'.[99] As part of the response to the same question, he simultaneously acknowledges that these same intentions are not always effective:

> [a]nother preoccupation was the battle between reality and illusion. I wanted to see if I could do magic in narrative and descriptive terms. A major influence was Alain-Fournier's *Le Grand Meaulnes* – especially the concept of the *domaine sans nom*, the *domaine perdu*. He wrote about his own book, 'I like the marvelous [*sic*] only when it is enveloped in reality,' and I tried to keep to that. We both failed. But failing is a prime reason writers keep writing.[100]

Again we see this awareness of a failure of intention, one which keeps a writer working, and which helps explain Fowles's decision to produce a new text of *The Magus*. This failure is different from the explicit kind we encounter in *The Unfortunates*, where the failure is allowed to stand and Johnson explores alternative options within the text itself. Instead, Fowles corrects his failure through the production of a new version in which his amendments and past failures are concealed, bar their brief acknowledgement in the authorial foreword.

However, in this foreword to the revised 1977 text, Fowles states that *The Magus* 'must always substantially remain a novel of adolescence written by a retarded adolescent' (*TMR*, p.9). With the benefit of hindsight Fowles may view himself then as a retarded adolescent; but his point is that this authorial figure

[99] Molony, 'John Fowles: The Magus', p.27.
[100] Molony, 'John Fowles: The Magus', p.28.

remains even in the 1977 text, which is the product of a more mature and experienced creator. He explains that the original version of *The Magus* '[e]ven in its final published form […] was a far more haphazard and naïvely instinctive work than the more intellectual reader can easily imagine' (*TMR*, p.6); and that such youthfulness and inexperience were at the heart of the novel in its original published form. The revisions subsequently made to the work do not, he suggests, significantly affect that original intention: 'I set out to revise *The Magus* much more heavily than I finally did; but then decided that staying green was as good as growing wise'.[101] This statement is confusing, since in the same interview Fowles also seems to acknowledge how his increased experience as a writer improved *The Magus*: '[i]nstead of transcending language, most first novels are crushed by lack of knowing how to use it'.[102] And in an earlier interview he had stated: 'there's a basic fault in *The Magus*: if you're creating a myth you shouldn't do it in realistic language'.[103] Consequently, the revised version is written using 'more mythical language'.[104] This alteration is one way in which the 'green-ness' of *The Magus* is reduced in the revised text, which has replaced the original (no longer in print). Most modern-day readers will not even be aware that they are reading the work in its second iteration; and older readers, having only read the first text, may be unaware that the revised version exists. The question then arises as to how a reader's understanding of the work is influenced by an awareness that the novel exists in two different versions: is there a difference in the way readers may respond to the 'green-ness', or apparent 'faults', of a novel when they know the text they are encountering is derived from inexperience? And how does this compare to when they are made aware that it is the

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[101] Devon McNamara, 'Staying Green: An Interview with John Fowles the Novelist' (1979) in *Conversations with John Fowles*, ed. Dianne L. Vipond (Jackson: The University Press of Mississippi, 1999), pp.65-69 (p.69).
[102] McNamara, 'Staying Green', p.69.
[103] Aaron Latham, 'John Fowles on Islands and… Hidden Valleys' (1977) in *Conversations with John Fowles*, ed. Dianne L. Vipond (Jackson: The University Press of Mississippi, 1999), pp.46-49 (pp.47-48).
[104] Latham, 'John Fowles on Islands and . . .', p.48.

later product of a mature mind, attempting, as it were, to re-create such naivety? The implications of this knowledge will be addressed in chapter three.

Despite Fowles's reclusive tendencies and supposed reluctance to give readers the 'meaning' of a work, he has participated in many interviews, talks openly about his work and his intentions (successful or otherwise), and has published his personal journals (also discussed in more detail in the following chapter). For a self-proclaimed introvert, Fowles is surprisingly outspoken about his views on literature and work – although this dialogue dwindles towards the end of his career.[105] The public author figure still adheres to society's expectations and demands when required – Fowles acknowledges that by publishing a novel, the author opens himself up to public inspection. He states, 'all artists have to range the full extent of their own lives freely. The rest of the world can censor and bury their private past. We cannot' (*TMR*, p.9). What Fowles identifies is a symptom of the twentieth- and twenty-first century literary culture and its critical climate – our obsession with the author, his life, his ideas, his opinions - which causes this commentary to be dredged from the author, willingly or otherwise. Mass media demands engagement from authors if they wish their works to be successful – or rather popular. Fowles therefore, in spite of his claims about his reclusiveness, is inviting the reader to consider his authorial persona and its relevance to his works just as much as Barnes and Johnson.

Re-inscribing the author

All three of my focal authors, through interviews, essays, and critical writings, invite us to think about the author and the role he plays in generating meaning in the text.

[105] Towards the end of his life, Fowles produced fewer novels, focusing more on essays and non-fiction, e.g. *The Tree* (1979), *A Short History of Lyme Regis* (1982), *Land* (1985). The late 1990s and 2000s leading up to his death saw only the publication of *Wormholes* – a collation of previously written essays and writings – and Fowles's personal journals in two volumes.

Johnson, Fowles and Barnes are all actively involved in constructing their own authorial personas and therefore, consciously or otherwise, work to re-inscribe an idea of the author into their works.

One way that editing can reinscribe the author in the work is through the exploration of textual variants as evidenced in archival materials, which may include drafts, manuscripts, notes, letters, or what Gérard Genette refers to as 'pre-texts'. Genette recognises these pre-texts as a site of productivity when brought together for comparison and analysis. He states:

> fundamentally, the paratextual function of the pre-text consists of offering a more or less organized tour of the 'workshop,' uncovering the ways and means by which the text has become what it is – distinguishing, for instance, between what was there at the beginning and what turned up only along the way.[106]

As a means of exploring and, on occasion exposing, the author's creative processes, such materials can provide new avenues by which to locate meaning. In the case of Fowles and Barnes, knowledge of their relaxed attitude towards the authority of their own intentions helps to empower the reader – positioning her as the primary creator of meaning. As has been identified with Johnson and Fowles, even if stated intentions aren't successfully incorporated into the work, an awareness of them can still aid in a reader's understanding, prompting them to think about how a work was received and labelled. The reader may be led to ask: how do these intentions and their success/failure align with critical and readerly attitudes towards the work? Are the expectations set by the label actually present in the work?

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[106] Gérard Genette, *Paratexts: Thresholds of interpretation*, trans. Jane E. Lewin (Cambridge: Cambridge University Press, 1997), p.401.

This section considers how the postmodern label sets false expectations for the reader. I look closely at how knowledge of the author's creative processes enable us to recognise the over-generalisations it produces. However, the notion of authorial persona is complicated by the overlapping of the author and the narrator and/or protagonist of a work, intermingling narrative with biographical elements of the author's life. As stated in my introduction to this thesis, the blurring of the boundaries between reality and fiction, and the use of metafiction are two characteristics that are typically used to place works under the postmodern label. However, I argue that a range of meanings for the works in question are being lost by simply considering these aspects of the work to be characteristics of postmodernism. Although highlighting the use of metafiction encourages an awareness of the self-reflexivity of the work, it does not go so far as to look at *how* this self-reflexivity is built into the text. A similar claim can be made for the blurring of the boundaries between reality and fiction. The three focal works in this study have direct links with real people and real historical events, but it is only through identifying where it is that the boundary between reality and fiction is crossed that we are able to appreciate how this blurring is enacted differently in each work.

This section will look specifically at the different ways that Johnson, Fowles and Barnes explore the role of story-telling and the building of worlds through the creation of their own narrators/protagonists (which are incidentally one and the same in these focal works). Editing is used as a tool for exposing the different relationship each author has to his respective narrator; I also explore how the identification of these different approaches to the construction of worlds and stories can help readers to produce new meanings for a work.

Johnson & Johnson

Johnson presents an unusual case for the author when it comes to biographical information. He created an authorial persona separate from his private self, and his statement that all meaning should already exist in what he has written suggests that

Johnson would not have wished biographical annotations about his own life to be present in editions of his writing. However, paradoxically, the autobiographical nature of so much of Johnson's work invites investigation into Johnson's personal life. Johnson writes that 'the only thing the novelist can with any certainty call exclusively his own is the inside of his own skull: and that is what he should be exploring'.[107] By writing about personal matters, Johnson is releasing that which is supposed to be 'his own' into the public domain.

When Johnson makes statements such as 'I write especially to exorcise, to remove from myself, from my mind, the burden having to bear some pain, the hurt of some experience', he evokes a natural curiosity in the reader to track down personal documents and material relating to these events and experiences.[108] It is a convention of editing that the editor provides some form of commentary on the text – either through annotation, or endnotes, or a similar means – one of the common ambitions of which is the documentation of those aspects of a writer's biography that seem relevant to understand particular elements of the literary work in question.[109] The editor of Johnson cannot overlook the biographical reality that lies behind his narratives, particularly given the light that certain personal documents shed on Johnson and his creative processes (as will be demonstrated in the next chapter). Morton P. Levitt discusses the intricacy of this interweaving of Johnson's life and his novels, explaining that:

> [r]eality, for Johnson, is highly personalized, yet not simply an outgrowth of the facts of his life (as Proust and Joyce use their lives as

[107] Johnson, *Aren't You Rather Young…?*, p.12.
[108] Johnson, *Aren't You Rather Young…?*, p.18.
[109] S. T. Joshi says of H. P. Lovecraft, '[h]e is a writer whose life, work, and thought are so inextricably united that it is impossible to study the one without studying the other' (S. T. Joshi, 'Introduction' in H. P. Lovecraft, *The Annotated H. P. Lovecraft*, ed. S. T. Joshi (New York: Dell Publishing, 1997), pp.1-21 (pp.2-3)). While Joshi does not set out a specific list of criteria, many of his annotations provide information on how the text relates to aspects of Lovecraft's life. I expand on the criteria for annotating, as well as annotation more generally, in chapter four.

> starting points for their fictions), nor merely a self-reflexive account of the use of his life in the act of writing about it. The living of the life and the writing are virtually interchangeable in Johnson, influencing, reinforcing, even, in a way, creating each other.[110]

For Johnson then, his writing *is* reality – or as close to reality as a literary representation of it can get. Johnson writes, 'The novel is a form in the same sense that the sonnet is a form; within that form, one may write truth or fiction. I choose to write truth in the form of a novel'.[111] I have already touched upon the impossibility of achieving this 'truth' and the aesthetic of failure that pervades Johnson's writing as a result; what I am interested in here is Johnson's distinction between fiction and truth (which differs so greatly, in particular, from Barnes's view). Johnson expresses dissatisfaction with his first novel on precisely these grounds, explaining: 'Since *Travelling People* is part truth and part fiction it now embarrasses me'.[112] The focus on Johnson's own experience dominates his subsequent novels, with each one concentrating on a different part of his life: *Albert Angelo*, for instance, is based on Johnson's personal experiences as a teacher in a deprived school in London. These biographical elements invite the verification of certain elements in the novel against information we have (from Johnson himself and Coe's biography) regarding Johnson's own life. For example, the narrator of *Trawl* was evacuated as a child

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[110] Morton P. Levitt, 'The Novels of B. S. Johnson: Against the War Against Joyce', *Modern Fiction Studies* 27.4 (Winter 1981), 571-586 (p.574).

[111] Johnson, *Aren't You Rather Young…?*, p.14.
Truth, as I have noted, is a complex notion since it is not an objective concept. However, critics have endeavoured to establish the kind of truth towards which Johnson strives. Scott Manley Hadley argues that 'Johnson's prose evidences a preference for emotional honesty over objective reconstruction' (Scott Manley Hadley, 'Fuck All This Lying: The Effectiveness of B. S. Johnson's Formal Experimentation and the Creation of a Readable Truth', *BSJ: The B.S. Johnson Journal* 3 (Spring 2017), 57-83 (p.58)). In a similar vein, David James identifies *Albert Angelo* as 'the scene of an interrogation of its author's capacity to enlist the reader in a campaign to transform the novel as a genre for conveying *experiential* truth' (David James, 'The (W)hole Affect: Creative Reading and Typographic Immersion in *Albert Angelo*' in *Re-reading B. S. Johnson* eds. Philip Tew and Glyn White (Basingstoke: Palgrave Macmillan, 2007), pp.27-37 (p.29); my emphasis).

[112] Johnson, *Aren't You Rather Young…?*, p.22.

during the Second World War; from Coe's biography, as well as Johnson's own statements, we know this to be true of Johnson himself, thus the reader can attribute to the novel a certain level of reliability and accuracy.[113] Johnson even admits that the level of biographical material in *Trawl* meant that '[t]he publisher […] wished to classify it as autobiography'.[114] Johnson's stance that the novel and fiction are not synonymous meant that he rejected the publisher's wish to classify/market *Trawl* as an autobiography. However, the possibility of classifying it under either label (a biography or a novel) is further indication of the intermediary status of Johnson's writing.

The Unfortunates is grounded in reality, and the unnamed narrator is clearly identifiable as Johnson. He describes his inspiration for the novel:

> The moment at which *The Unfortunates* (1969) occurred was on the main railway station at Nottingham. I had been sent there to report a soccer match for the *Observer*, a quite routine League match, nothing special. I had hardly thought about where I was going, specifically […] But when I came up the stairs from the platform into the entrance hall, it hit me: I knew this city, I knew it very well. It was the city in which a very great friend of mine, one who had helped me with my work when no one else was interested, had lived until his tragic early death from cancer some two years before.[115]

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[113] In *Aren't You Rather Young to be Writing Your Memoirs?*, Johnson states that *Trawl* 'is all interior monologue, a representation of the inside of my mind but at one stage removed' (Johnson, *Aren't You Rather Young…?*, p.23). Coe further confirms the biographical nature of the work in his biography of Johnson. He writes:

> [*Trawl*] describes, in the first person, a three-week voyage Johnson himself undertook as a supernumerary on a deep-sea fishing trawler […] Intercut with these descriptions are numerous flashbacks, recalling incidents from Johnson's past […] In particular we are told a great deal about his long, lonely periods of evacuation during the Second World War (Coe, *Like a Fiery Elephant*, p.19).

[114] Johnson, *Aren't You Rather Young…?*, p.14.

[115] Johnson, *Aren't You Rather Young…?*, p.24.

A quick investigation into Johnson's life verifies all of the above statements.[116] We see the moment described by Johnson in the opening of *The Unfortunates*:

> But I know this city! This green ticket-hall, the long office half-rounded at its ends, that ironic clerestory, brown glazed tiles, green below, the same, the decorative hammerbeams supporting nothing, above, of course! I know this city! How did I not realize when said, Go and do City this week, that it was this city? Tony.
>
> His cheeks sallowed and collapsed round the insinuated bones, the gums shrivelled, was it, or shrunken, his teeth now standing free of each other in the unnatural half yawn of his mouth (*TU*, 'FIRST', p.1).

The parallels are evident; the narrator of *The Unfortunates* aligns with Johnson, and brings the private aspects of Johnson's life under the reader's scrutiny. The narrative that Johnson produces is not a story since, for him, '[t]elling stories really is telling lies'.[117] For Johnson, his writing is defined by the absence of fiction. Whether he is successful is a question that will continue to be explored in this thesis as part of the discussion of intention in later chapters. However, what can be established is that Johnson works to challenge the very nature and status of story-telling by refusing to use the novel to tell stories, or at least the kind of story we typically perceive to be a vehicle of fiction.

Despite the direct correlation between Johnson and his narrator, Levitt argues that there must always be a distinction between the author and his autobiographical self. He reasons:

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[116] Jonathan Coe's *Like A Fiery Elephant* (2004) is an excellent and insightful biography on Johnson for those wishing to know more about the author and his life beyond the representation of Johnson in his own novels.
[117] Johnson, *Aren't You Rather Young…?*, p.14.

> B. S. Johnson the author is not quite the same as Bryan Johnson the man. However autobiographical these events, however rooted they are in 'truth,' the fact that the author must himself become a character in his novel changes of necessity his angle of vision, changes his view of the man that he is, changes the man himself in the act of creation.[118]

The narrator of *The Unfortunates* is therefore a version of Johnson, much in the way that his authorial persona is one; yet through creating such a strong affinity between himself and his narrator, between reality and his narrative, Johnson is challenging our expectations of both the novel and autobiography. Johnson's novels are decidedly autobiographical, yet none of them gives a complete or wholly accurate or comprehensive account of his life. Instead, each one focuses on a specific time or experience, which is recounted in an ambiguous or unreliable manner. David Lodge acknowledges this propensity for the adaptation of biographical facts, stating that 'the autobiographical novelist is free to alter, rearrange and add to "the facts"' a practice which is enacted 'not merely to protect [the author's] privacy, but in the interest of literary values such as representative significance and formal coherence'.[119] By manipulating facts in this way, Johnson creates a narrative that is constructed of biographical facts and experiences, that merges and defies our expectations of the novel and autobiography. *The Unfortunates* therefore challenges narrative conventions at its core, and at a much more sophisticated level than its (supposedly gimmicky) physical form suggests. However, as Lodge goes on to state, '[i]n practice the reader is rarely in a position to judge with any confidence the "fidelity to facts" of either autobiography or the autobiographical novel'.[120] Indeed, it would be easy to assume, without any prior knowledge of Johnson, that the content

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[118] Levitt, 'The Novels of B. S. Johnson', p.584.
[119] David Lodge, 'The Novelist at the Crossroads', *Critical Quarterly* 11.2 (June 1969), 105-132 (p.115).
[120] Lodge, 'The Novelist at the Crossroads', p.115.

of *The Unfortunates* is fictional. After all, there is nothing in the text itself to suggest otherwise. This subversion of the conventions of the novel and autobiography therefore only becomes visible to the reader if she has an awareness of Johnson and how the narrative is linked to his own life.

Barnes & Braithwaite

The nature of story-telling is also played around with in *Flaubert's Parrot* but the relationship between Barnes and Geoffrey Braithwaite is less straightforward than in Johnson's novel. Whereas the narrator of *The Unfortunates* can quite clearly be identified as Johnson, Braithwaite both is and is not Barnes. What is more, his status and position in relation to Barnes is constantly in flux, with the two being merged and pulled apart repeatedly throughout the novel.

Barnes establishes the overlap between himself and Braithwaite within the novel, but also in dialogues external to the text. For example, in an interview with Vanessa Guignery, Barnes states:

> I intended the rules of the game to be as clear as I could make them. It seemed to me that all the information that Geoffrey Braithwaite gives you about Flaubert is true, or as true as he and I together could make it.[121]

Barnes and Braithwaite are intertwined: *Flaubert's Parrot*, Barnes implies, is not just a product of his own work, but of he and Braithwaite together, that he and Braithwaite somehow collaborated in the writing of *Flaubert's Parrot*. Two things happen as a result of this assimilation: firstly, Braithwaite is drawn out of the fictional and into the real world as it is implied that, in spite of his fictional status, he has had a tangible impact on the construction of *Flaubert's Parrot* as a novel.

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[121] Guignery, 'Barnes in Conversation', p.107.

Secondly, Barnes's persona is aligned with the fictional – he and Braithwaite merge together as a creative force and thus we can see elements of the real-life Barnes in the fictional Braithwaite. Hence, the boundaries of Barnes as author and Braithwaite as narrator begin to blur, a process which is augmented when the reader becomes aware of Braithwaite's duplicitous nature.

Barnes and Braithwaite, on various occasions in the novel, can be identified as one and the same person. This is not to say that there are not elements of Braithwaite's life that aren't fictional; for example, his profession as a doctor, his wife and family, and the suicide of his wife (the climax towards which the narrative strives) are all fictional. Such details are part of the fictional infrastructure to which Barnes refers in the interview with Guignery, and the impetus for Braithwaite's personal obsession with Flaubert. However, there are many instances in which Barnes and Braithwaite become virtually inseparable; some are clearly signalled textually to the reader, and others only become evident on further investigation. The most transparent moments of amalgamation are when Braithwaite refers to and directly influences *Flaubert's Parrot* itself: when considering Louise Colet and her side of her relationship with Flaubert, Braithwaite ponders why no one has written a narrative from Colet's perspective. He muses that 'we hear only Gustave's side of the story', which leads him to consider 'Perhaps someone should write her account: yes, why not reconstruct Louise Colet's Version? I might do that. Yes, I will' (*FP*, p.135). Subsequently, the following chapter is just what Braithwaite suggests – he has written 'Louise Colet's Version'. Braithwaite possesses actual agency, composing and controlling the narrative; Braithwaite is not just the narrator of this story, but also the (co-)writer. Thus, Braithwaite is not just reciting a given story, but actively participating in the composition of that story and how it is structured and presented to the reader. Nevertheless, his writing must still take place through Barnes, implying a combination of the two. In attributing the idea of 'Louise Colet's Version' – in fact, the whole of *Flaubert's Parrot* – to Braithwaite, it appears that it is Braithwaite who writes the chapter, but the reader knows this to be a fallacy:

Braithwaite is fictional and therefore not an autonomous being capable of writing anything himself. Barnes had to have written that chapter. However, as *Flaubert's Parrot*'s basis is in fiction, there is a certain level of acceptance which allows the reader to view the novel as Braithwaite's work.

This ambiguous controlling of the narrative by Braithwaite is an aspect of the work that the reader can establish without requiring any further knowledge outside the text. Nevertheless, more telling examples of this merging of Barnes and Braithwaite become evident when the reader possesses information about Barnes's sources for *Flaubert's Parrot*. Barnes used various authoritative sources when researching Flaubert for his novel (to which I will return later); yet, there is another level of source material that relates to Braithwaite. In the chapter 'Emma Bovary's Eyes', Braithwaite tells the reader how he 'once attended, some years ago at the Cheltenham Literary Festival' a lecture 'given by a professor from Cambridge, Christopher Ricks' (*FP*, p.76). What the novel does not tell you, however, is that Barnes himself attended this lecture and wrote an article on it for the *New Statesman* in 1976. The parallels between the two accounts range from Barnes's and Braithwaite's description of the shine possessed by both the professor and his lecture, to the listing of the very same examples. Barnes, in his article 'Sparring Partners', writes:

> the Festival had laid on Christopher Ricks, who reprimanded various authors for getting their facts wrong. In a dazzling bustle of wit, the Prof put the well-polished boot into Yevtushenko (wrong about American nightingales), Nabokov (wrong about the phonetics of the name Lolita), Pushkin (wrong about military dress at balls), John Wain (wrong about the Hiroshima pilot), Coleridge, Yeats, Browning, Tennyson, Hugh Scanlon and William Golding (wrong about optics in

> *Lord of the Flies*: Piggy's specs were for myopia, and so couldn't have been used as burning glasses).[122]

In accordance with Barnes's report, Braithwaite describes the lecture as 'a very shiny performance. [Ricks's] bald head was shiny; his black shoes were shiny; and his lecture was very shiny indeed' (*FP*, p.76). Braithwaite then goes on to list the same examples: Yevtushenko, Pushkin, John Wain, Nabokov, Coleridge Yeats and Browning, Golding and Tennyson (*FP*, pp.76-77). The almost exact duplication of information reveals Barnes's article to be a direct source for this section of *Flaubert's Parrot* and thus a part of Braithwaite's own life is merged with reality – intertwined with Barnes and his personal experiences. As Ryan Roberts argues, Barnes includes this scene and gives direct examples from Ricks's lecture at the Cheltenham Festival 'in order to establish the fictional scene as "true"'.[123] The effect of this 'scenario in which his fictional world and narrator exist', Roberts goes on to argue, is that it 'helps to establish Braithwaite's "value" and credibility'.[124] Not only is Braithwaite in attendance at the reputable literary festival, but he also provides a counterargument to Ricks's claims. Braithwaite argues that the mistakes Ricks identifies don't matter, stating:

> Mistakes like Golding's are 'external mistakes' – disparities between what the book claims to be the case, and what we know the reality to be; often they merely indicate a lack of specific technical knowledge on the writer's part. The sin is pardonable (*FP*, pp.77-78).

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[122] Julian Barnes, 'Sparring Partners', *New Statesman*, 92, 8 October 1976, p.492.
[123] Ryan Roberts, 'Inventing a Way to the Truth: Life and Fiction in Julian Barnes's *Flaubert's Parrot*' in *Julian Barnes: Contemporary Critical Perspectives*, eds. Sebastian Groes and Peter Childs (London: Continuum, 2011): pp.24-36 (p.28).
[124] Robert, 'Inventing a Way to the Truth', p.28.

Braithwaite suggests that in condemning these writes for getting the facts wrong, Ricks has entirely missed the point: he is picking at mistakes that don't ultimately matter, rather than appreciating the work. What is more, we are seeing Barnes's own scepticism about the limitations of academic criticism creeping into Braithwaite's attitude. The fact that Braithwaite's opinions and counterargument are replicating those of Barnes in his *New Statesman* article sees Barnes and Braithwaite merge; Braithwaite therefore emerges momentarily from fiction into reality, with part of his personal history being founded on real-life events. Braithwaite is also providing information to the reader that is verifiably accurate, thus demonstrating that he can provide reliable accounts of past events.

Shortly after this merging of Barnes and Braithwaite, however, the two are wrenched apart. On the next page of the novel, Braithwaite tells the reader that he 'read the other day a well-praised first novel' in which the author mistakenly references 'the first, suppressed edition of *Madame Bovary*' (*FP*, p.78) when – as Braithwaite points out – he meant 'the "first, suppressed edition" of *Les Fleurs du mal*' (*FP*, p.78). Braithwaite does not name the author – 'it seems unfair to give his name' (*FP*, p.78) – but the novel to which he is referring is Barnes's own *Metroland*.[125] In this moment, Braithwaite is distanced from Barnes, for he and Barnes cannot be the same person if Barnes is the author of this other novel that Braithwaite has read and commented upon, and therefore is evidently not Braithwaite's own work. Whereas Barnes was previously merged with his narrator through their shared experience of Ricks's lecture at the Cheltenham Festival, Barnes is now presented as his own autonomous character (this 'young novelist'), entirely detached from Braithwaite. Such complex and multiplicitous play regarding characters/people and their relation to the novel demonstrates an ontological

[125] Braithwaite is referring to the sentence in *Metroland* that reads: 'Give her your paw, hold hers longer than necessary and then, with a slow, sensual, irresistible strength, draw her gradually towards you while gazing into her eyes as if you had just been given a copy of the first, suppressed edition of *Madame Bovary*' (Julian Barnes, *Metroland*, 1980 (London: Vintage, 2009), p.93).

instability in *Flaubert's Parrot*, an element which, as McHale argues, is a recognised characteristic of postmodernism which sees the collapse of fictional worlds and their reliability/feasibility. McHale states that 'critics have characterized postmodernism in terms of its ontological instability or indeterminacy, the *loss* of a world that could be accepted, "willy nilly," as a given of experience'.[126] Thus the stability of the world of *Flaubert's Parrot* is called into question due to the ever-changing role and relationship between its author and narrator: the reader is faced with the challenge of accepting them as one and the same person one moment but then two entirely distinct people only paragraphs later.

Barnes and Braithwaite are flung together and then pulled apart in this way repeatedly throughout the novel. However, several of the moments when Barnes and Braithwaite most substantially overlap (and diverge) rely on the reader possessing certain information from outside the text if she is to recognise this fluctuating relationship between author and narrator. Such an assumption of knowledge is easily taken for granted, and it is highly likely that the reader of *Flaubert's Parrot* does *not* know that Barnes was a real-life attendee of the Christopher Ricks lecture that actually took place; likewise she might not know that the 'well-praised first novel' containing the mistake about 'the first, suppressed edition of *Madame Bovary*' is in fact Barnes's own first novel, *Metroland* (and the mistake is a genuine one that Barnes made and which is still present in that novel). Thus, while a scholar or an avid reader of Barnes might recognise this intertextual allusion, it is unlikely that many readers will possess the necessary information to produce these meanings which he can attribute to the text. This argument invokes an idea which parallels Christopher Ricks's statement from his lecture that, 'If you don't know what's true, or what's meant to be true, then the value of what isn't true, or isn't meant to be true, becomes diminished' (*FP*, p.77). Here, however, the argument is more applicable when reversed: if you don't know what isn't true (or meant to be), then what's true

[126] McHale, *Postmodernist Fiction*, p.26.

becomes diminished. For the reader to gain a greater understanding of the novel's interplay between reality and fiction, the reader must already possess a certain level of knowledge, not just about Flaubert but about Barnes as well. As Keith Wilson argues, the novel relies on 'the instruction of an informed (but not too inconveniently informed) audience'.[127] The reader that is too familiar with Flaubert will see through Barnes's narrative tricks, and also, arguably, have no need for much of the ramblings of Braithwaite. However, in the reverse, the reader that is too inconveniently *uninformed* will inevitably remain unaware of the nuances and ironies that Barnes is creating around the delicate balance between reality and fiction. Playing around with narrative and the nature of story-telling is at the core of *Flaubert's Parrot*, originating in the creative processes of the novel itself. My argument is that the reader's understandings of those processes, and therefore her judgment about the nature of Barnes's 'games', is wholly dependent on how much she knows about the 'real' Barnes and his 'real' writing practices. This observation in turn raises the question of the extent to which the author, despite being the one to construct his authorial persona, is able to remain in control of this information. Once we start to consider the figure of the author and his relationship to his work(s), information that he did not want made public may come into play, suggesting meanings he may not have intended. The potential consequences of the exposition of this information is a topic on which I expand in the following chapter.

Fowles & Nicholas Urfe

Much like *The Unfortunates* for Johnson, Fowles identifies the inspiration for *The Magus* as having come from a particular moment, a personal experience. In his essay 'Behind *The Magus*', Fowles describes how he came across an entry in one of his diaries and recognised it as the origin of the novel:

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[127] Keith Wilson, '"Why aren't the books enough?" Authorial Pursuit in Julian Barnes's *Flaubert's Parrot* and *A History of the World in 10 ½ Chapters*', *Critique: Studies in Contemporary Fiction*, 47.4 (Summer 2006), 362-374 (p.363).

> [t]he following passage was written during the very first few days after my arrival on Spetsai. *The Magus* was not even thought of then; yet this last year, when I reread these lines for the first time in decades, I realized that they were the sperm and egg, the very genesis, of the as-yet-unwritten – indeed unconceived – book.[128]

The Magus originated from a personal experience, but the narrator and protagonist, Nicholas Urfe, is not as directly linked to Fowles as the narrator of *The Unfortunates* is to Johnson. Nicholas shares certain qualities and aspects of his life with Fowles. On a narrative level we see the similarities most clearly in phrases from Nicholas such as 'I got a third-class degree [from Oxford] and a first-class illusion: that I was a poet' (*TMR*, p.17). This statement clearly parallels what Fowles has said about himself in essays and autobiographical pieces, such as:

> I had only my second in French from Oxford, and a first-class loathing of suburban England; and on top of that, a near-lethal illusion that I was intended (as if there were a God, and life could show intentions) to be a poet.[129]

There is an element of self-fashioning in this kind of statement, enhancing Fowles's persona as a recluse and an exile in his own country; yet the information presented within is verifiably accurate.[130] Despite the slight difference in detail, Nicholas's voice

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[128] Fowles, 'Behind *The Magus*', p.67.
The passage to which Fowles is referring is too long to reproduce in full here, but can be read in *Wormholes* (1998), a collection of Fowles's essays and writings – 'Behind *The Magus*', pp. 64-76.
[129] Fowles, 'Behind *The Magus*', pp.64-65.
[130] Warburton's biography of Fowles confirms the detail about the outcome of his undergraduate degree: 'Fowles learned that he had earned a second at Oxford' (Eileen Warburton, *John Fowles: A Life in Two Worlds* (London: Jonathan Cape, 2004), p.69).

distinctly echoes Fowles's own, at least as he has represented it in his essays and critical writing. In terms of the plot, the most prominent similarity is the teaching position both Fowles and Nicholas hold for a short time at a Greek Boarding school.[131] However, beyond these biographical details, the two generally part ways. As *The Magus* progresses, there are fewer and fewer parallels to be found between Nicholas and Fowles – unlike the sustained relationship between Johnson and his narrator – and pointing out these moments at which Fowles and Nicholas's lives overlap contributes little (if anything) to the narrative – unlike the case of *Flaubert's Parrot*. Such details allow us to argue that Nicholas is based on Fowles, but any attempt to further follow this biographical comparison between the two is thwarted by Fowles. He distinctly says of *The Magus* (in particular the supernatural/otherworldly experiences in it) that it 'is categorically not autobiographical'.[132] The relationship between Nicholas and Fowles is therefore less complex than the author/narrator relationship in the other two focal texts, and arguably has little bearing on the meaning(s) of the novel.

The Magus therefore does not challenge the notion of story-telling through the relationship between author and narrator, but rather through more conventional methods from within the narrative itself. *Flaubert's Parrot* and *The Unfortunates* play around with the making of worlds and the nature of narrative and story-telling through their own forms and the narrative voices used to construct them; in contrast, *The Magus* challenges story-telling through its plot, via the fictional character Conchis and his godgame.

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[131] Whilst Fowles does not directly name the school in *The Magus* after the actual school in which he worked, the two are recognisably the same. In 'Behind *The Magus*', Fowles notes 'The British Council had been appointed the agent of a boarding school in Greece, supposedly based on Eton and enshrining the spirit of Byron' (Fowles, 'Behind *The Magus*, p.65). The most evident link in *The Magus* is therefore the school's invented name: 'The Lord Byron School, Phraxos' (*TMR*, p.20).

[132] Carlin Romano, 'A Conversation with John Fowles', in *Conversations with John Fowles*, ed. Dianne L. Vipond (Jackson: The University of Michigan Press, 1999), pp.134-148 (p.145).

Conchis tells Nicholas conflicting stories that constantly undermine each other and demonstrate the fragility and unreliability of narrative (and the narrator). For example, Nicholas is first introduced to Lily as a painting and told she is dead:

> It was a large picture in an old-fashioned silver frame. A girl in an Edwardian dress stood by a vase of roses on an improbable Corinthian pedestal, while painted foliage drooped sentimentally across the background. It was one of those old photographs whose dark chocolate shadows are balanced by the creamy richness of the light surfaces; of a period when women had bosoms, not breasts. The young girl in the picture had a massed pile of light hair, and a sharp waist, and that plump-softness of skin and slightly heavy Gibson-girl handsomeness of feature that the age so much admired.
>
> Conchis saw me giving it a lingering glance. 'She was once my fiancée'.
>
> I looked again. The photographer's name was stamped floridly in gold across the bottom corner – a London address.
>
> 'You never married her?'
>
> 'She died' (*TMR*, pp.97-98).

However, Nicholas next sees her (or at least a version of her) in the flesh:

> Someone was standing at the door of the music-room.
>
> It was a slim girl of about my own height, in her early twenties. […] I knew I was supposed to be looking at Lily. It was unmistakably the same girl as in the photographs (*TMR*, p.155).

It is then revealed that Lily is actually Julie, an actress who has been hired by Conchis to play this role in his godgame. The true identity of Lily/Julie (for the sake

of clarity I will hereafter refer to her as Julie) is questioned throughout *The Magus* – she is an actress, Conchis's lover, a psychiatrist – and her true identity is still uncertain at the close of the novel. The people and the worlds created through story-telling (particularly Conchis's stories) are built up and undone on a whim; the nature of story-telling is thus revealed to be nothing more than one person's invention. Katherine Tarbox has identified the destabilising of narrative and story-telling in *The Magus*, describing how 'Conchis baffles [Nicholas] by telling a story, then recanting it, thereby destroying its function as an analysable, truth-telling medium'.[133] Tarbox goes on to explain how this message reflects back on the novel itself, enveloping itself in a kind of paradox since '*The Magus*, itself a swirling narrative, is subject to the same destruction it enacts'.[134]

This self-destabilisation is one of the postmodern characteristics of the novel; however, although The *Magus* does reflect on the nature of story-telling, it does so from firmly within the confines of its own fictional world. At no point do the events of the narrative overlap with, or invite the reader to consider, 'real world' people or events in a way that seriously influences the meaning of the work. The similarities between Nicholas and Fowles, as have been discussed, do not hold the same weight as that between Barnes/Braithwaite and Johnson/Johnson. Any challenge to the nature of story-telling, and the playing around with and exploring of the boundaries between reality and fiction in *The Magus*, is enacted through conventional methods of narrative.

All three of my focal works challenge conventions of narrative and story-telling and, in the case of *The Unfortunates* and *Flaubert's Parrot*, this is done in a self-reflexive manner. By these standards, all three works might be grouped under the

[133] Tarbox, 'The Silence of Spent Voices', p.79.
[134] Tarbox, 'The Silence of Spent Voices', p.88

postmodern label. However, I argue that *how* these novels explore story-telling and the creation of worlds through narrative are fundamentally different, and that this difference is easily overlooked if we simply group the works together under the postmodern label. As that label has been typically used, the relationship between author and narrator in the these three works is essentially reduced to generalisations about self-reflexivity and the postmodern interplay of reality and fiction. By looking more closely at how these relationships are constructed, and bringing to bear on each novel extra-textual information about the authorial personas behind them, key differences emerge that would otherwise likely remain unnoticed or underappreciated. These differences become most evident if we consider how the editor might illuminate the works for the reader. The grouping of works under one label implies that they can all be treated in the same way; however, in the case of *The Unfortunates*, *The Magus*, and *Flaubert's Parrot*, and their respective narrators, each work calls for a different kind of editorial treatment.

In the case of *The Unfortunates*, any biographical commentary would be extensive and overwhelming since most aspects of the novel can be linked back to Johnson's life in one way or another. To do so would render the work little more than a study of biography, which would result in the more literary aspects of the work being devalued. This information would risk overwhelming the text itself given the sheer preponderance of biographical/narrative crossovers. Instead, the kind of information that assists in the recognition of the how *The Unfortunates* challenges narrative conventions is that which encourages an awareness of Johnson's stance on the purpose of writing and novels. A reader that understands Johnson's aim to write novels grounded in reality can come to appreciate how *The Unfortunates* challenges the conventions of the novel and narrative by refusing to tell stories, and refusing to fictionalise, but also through the self-reflexive awareness of its own inevitable failure and its productive potential. To assume that all readers will come to this conclusion is naïve, but an awareness of Johnson's literary manifesto in *Aren't You Rather Young to be Writing Your Memoirs?* provides the reader with the opportunity to recognise

the impetuses behind *The Unfortunates* and begin to appreciate how they are incorporated (successfully or otherwise) into the work. At the opposite end of the scale, a commentary on biographical elements in *The Magus* would be uninspiringly minimal, only becoming sparser as the novel progresses. The relationship between Nicholas and Fowles has no real bearing on the novel's relationship with story-telling. Identifying biographical information in *Flaubert's Parrot*, however, reveals a wealth of new possible points of interpretation for the reader. Linking 'Emma Bovary's eyes' with Barnes's article on Ricks's lecture, identifying Barnes as the young author with incorrect information of repressed editions; these activities help the reader to recognise how the novel plays with the boundaries between reality and fiction through its exploration of the author/narrator relationship.

All three novels therefore think about how stories are made and the construction of narrative, but in different ways. Being able to appreciate and understand these differences can open new lines of interpretation and meaning for the reader. Having established the expansive rather than restrictive power of reintroducing the author figure, the following chapter looks at adaptation and appropriation, and at how each of the three authors adapt sources when constructing their novels. In contrast to this chapter, which took most of its evidence from essays and interviews, the following explores more personal documents such as letters, memoirs and notes. The creative processes used to incorporate these sources will be investigated in order to further demonstrate how expectations of the postmodern label can be subverted through the practical frame of editing.

3. ADAPTATION, APPROPRIATION, & REVISION – ETHICS & ENRICHMENT.

This chapter considers the author's creative processes, particularly how sources are incorporated into a work, and how the reader's understanding of them may be influenced by the work's categorization as postmodern. Unlike the figure of the author, analysis based on source material is encouraged (or perhaps it is more appropriate to say it is not discouraged) under the postmodern label, the practice having precursors in modernist works such as T. S. Eliot's *The Waste Land*, and having been emphasised by postmodern subcategories such as Hutcheon's notion of historiographic metafiction.[1] Given my focus on the author, I explore the integration of source material as an author-driven process, whereby the author has consciously selected sources based on the meaning(s) they bring to his work. This is not to say that I disregard any links or intertextual allusions that have more ambiguous positions in the text, but rather that the evidence and examples with which I work are predominantly those which can be identified as intentional allusions incorporated by the author. While we cannot necessarily spot every allusion or link to another text, or say that each link that a reader may recognise in a work is definitely one that the author intended, manuscripts and drafts can be valuable in helping to identify some of those sources which we can be confident an author has intentionally worked into the text of a novel.

[1] Eliot's *The Waste Land* is infamous for its fragmentary nature, constructed of numerous references from both high and popular culture. Eliot gives his own view on the significance of intertextuality and allusions in his essay on Philip Massinger, as is discussed later in this chapter. Linda Hutcheon's concept of historiographic metafiction (as introduced in previous chapters) 'both underlines its existence as discourse and yet still posits a relation of reference (however problematic) to the historical world' (Hutcheon, *A Poetics of Postmodernism*, p.141), which results in 'history as intertext' (Hutcheon, *A Poetics of Postmodernism*, p.142). Consequently, Hutcheon states, '[h]istory becomes a text, a discursive construct upon which fiction draws as easily as it does upon other texts of literature' (Hutcheon, *A Poetics of Postmodernism*, p.142).

This authorial connection is particularly pertinent in relation to sources which relate directly to an author's life and creativity, such as letters, diaries, working drafts and manuscripts notes. Having initially been written only for the eyes of the author and his correspondent or publisher, these types of documents were initially private, but their subsequent placement in archives and libraries brings them into the public domain. These documents are difficult for strong theories of intertextuality to deal with due to their ambiguous position between private and public domains. Graham Allen states that the literary work is '[n]o longer the product of an author's original thoughts, and no longer perceived as referential in function'.[2] Consequently, 'the literary work is viewed not as the container of meaning but as a space in which a potentially vast number of relations coalesce'; it therefore 'can now only be understood in a comparative way, the reader moving outwards from the work's apparent structure into the relations it possesses with other works and other linguistic structures'.[3] This theory of intertextuality assumes that the reader can recognise the links between the literary text in front of her, and other external documents. The private nature of the letters, diaries, and personal papers of my three focal authors for a long time precluded them from being recognised intertextually; although their recent placement in the public domain now makes this recognition possible and even, arguably, encourages it. An appreciation of the significance of such materials for the meaning of the work depends, I suggest, upon their proximity to the author. Yet strong theories of intertextuality typically reject the author as a source of meaning.

Genette picks up on this complex relationship between public and private in his theory of the epitext.[4] According to Genette:

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[2] Allen, *Intertextuality*, p.12.
[3] Allen, *Intertextuality*, p.12.
[4] Genette defines the epitext as 'any paratextual element not materially appended to the text within the same volume but circulating, as it were, freely, in a virtually limitless physical and social space' (Genette, *Paratexts*, p.344). The '*paratext*' that Genette defines is the elements of a work beyond the text – that which 'binds the text properly speaking, taken within the totality of the literary work' (Gérard Genette, *Palimpsests: Literature in the Second Degree*,

> [w]hat distinguishes the private epitext from the public epitext is not exactly that in the former the author is not aiming at the public and therefore does not have publication in view: many letters and many journal pages are written with clear foreknowledge of their publication to come.[5]

Genette's theory of the epitext helps us to manage the complex boundaries between private and public by establishing a key feature of the private epitext:

> the presence of a first addressee interposed between the author and the possible public, an addressee (a correspondent, a confidant, the author himself) who is perceived not as just an intermediary or functionally transparent relay, a media 'nonperson,' but indeed as a full-fledged addressee, one whom the author addresses for that person's own sake even if the author's ulterior motive is to let the public subsequently stand witness to this interlocution.[6]

Genette is not concerned with the eventual placement of these documents (or epitexts) in the public domain: for him, the private nature is defined by the intended reader at the moment of creation. Genette's definition is useful as it enables us to maintain a clear distinction between private and public documents based on the creative impulses that formed them, rather than on their literal accessibility. Such

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trans. Channa Newman and Claude Doubinsky (Lincoln, NE: University of Nebraska Press, 1997) , p.3). Genette provides a detailed, though not comprehensive list:

> a title, a subtitle, intertitles; prefaces, postfaces, notices, forewords, etc.; marginal, infrapaginal, terminal notes; epigraphs; illustrations; blurbs, book covers, dust jackets, and many other kinds of secondary signals, whether allographic or autographic' (Genette, *Palimpsests*, p.3).

[5] Genette, *Paratexts*, p.371.

[6] Genette, *Paratexts*, p.371.

creative impulses, and the presence of an addressee, also imply an intending author; a concept we can use to establish letters and archival documents as consciously crafted documents, underwritten with their own set of authorial intentions. While I will explore the implications of the moving of certain documents from the private to the public due to their placement in archives and libraries, my distinction between documents as private or public is based on that of Genette.

This chapter explores what archival documents and sources (both referential and documentary) reveal about an author's creative processes, and how that knowledge can give us insight into a work. It consists of two sections. The first considers the ethical implications of adapting and appropriating certain kinds of source material for fictional/narrative purposes. [7] I focus on the ethics of incorporating documents such as private letters into public narratives, compared with the use of letters which were written with an awareness that they may one day fall subject to the public gaze. Johnson, for example, uses personal letters between himself and the Tillinghasts, whereas Barnes uses the published letters of Flaubert. These two sets of correspondence have decidedly different origins and, I argue, constitute different types of documents, whose use carries distinct ethical implications. Alongside these discussions comes the added complexity of the concept of appropriating the words of another for one's own creative purposes. Using Ian McEwan's *Atonement*, I consider the complex line between adaptation/appropriation and plagiarism, and what constitutes proper acknowledgment when an author incorporates the words of another into his own work. I will use the 2006 debate surrounding *Atonement* to draw comparisons between McEwan's use of Lucilla Andrews's memoirs, Johnson's use of his correspondence with the Tillinghasts, and Barnes's use of Francis Steegmuller's translations of Flaubert's correspondence. Finally, this section will also consider the complexities of an author adapting his own

[7] My discussion of adaptation and appropriation is based on Julie Sanders's ideas, presented in her book *Adaptation and Appropriation*. I expand on these ideas of appropriation in this chapter, but direct anyone looking for a more comprehensive discussion of both concepts to Sanders's book.

words, as Fowles does with *The Magus*, and how such self-adaptation comes with its own set of ethical complexities.

The second section of this chapter looks at how the editor, by identifying source material and documents, can open up and enrich a work for the reader. Johnson's use of the Tillinghast letters demonstrates how he builds the unreliability of memory and the pain of loss into his narrative. Barnes's employment of Steegmuller's translations can be used to gain a clearer understanding of Braithwaite as a scholar and as a narrator. And Fowles's earlier version of *The Magus* (including its drafts) can be used to elucidate complex allusions in the revised version of novel. Study of authorial creative processes thus becomes a valuable tool for expanding interpretive possibilities, producing a more nuanced understanding of a work that can result in the stripping away of restrictive labels.

Part 1: Ethics

This section discusses the ethical aspects of using the words of others within novels – the nature of these words ranges from those found in private correspondence, through to published memoirs and academic work. It therefore considers both private and public epitexts and how these different types of documents, and the methods by which they are incorporated into works, present different ethical problems. The value of this discussion lies in focusing on the tensions that arise from the use of such sources and considering what they can tell us about the work(s) into which they are incorporated. Given that *The Unfortunates* and *Flaubert's Parrot* both make use of letters, I concentrate mainly on this type of document, and on how these debts are signalled by the author.

Letters as source material

By revealing letters and/or other personal documents to be sources within a novel, the editor encourages the reader to consider the complex implications of the original authorship, purpose, and intended audience for these letters. Letters can be

considered literary documents in their own right, influenced by their own set of authorial intentions (particularly when published as collections, or authored by famous writers). As twenty-first century readers we tend to view letters (a category which I consider to be distinct from emails) as private, personal documents – now we have the ease and efficiency of email and instant messaging – yet this perception is at odds with the much longer-standing notion of letters as both an essential tool for communication, and also a valuable literary form worthy of publication.[8] This is not to say that all letters written before this change in attitudes were intended to be published and read by a wider audience, nor that all letters written now (particularly those by famous authors) will be presumed to remain private and unpublished. However, this gradual change in attitude has seen the decline of the letter-writer figure, which Robert Halsband denotes as writers for whom 'letters are their main claim to a place in literary history'.[9] Indeed, in the nineteenth century it was common for letters to be written with the notion of being read aloud or published for a wider audience, or with the presumption that they would be kept for posterity. However, their position between the public and private domain is still complex, as demonstrated in (in)famous examples such as Wilde's *De Profundis* and the Earl of Chesterfield's letters to his son.[10]

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[8] Social media is arguably eroding the privacy of documents such as emails and letters, with individuals often seeing it as permissible to photograph or screenshot documents (particularly ones considered contentious) and share them on platforms such as Facebook, Twitter and Instagram.

[9] Robert Halsband, 'Editing the Letters of Letter-Writers', *Studies in Bibliography* 11 (1958), 25-37 (p.27).

[10] Both works have contentious positions between the private and public domains. In his edition of the work, Ian Small dscribes *De Profundis* as a '*Semi-Public Letter*' (Ian Small, 'Introduction' in *The Complete Works of Oscar Wilde: Volume II: De Profundis 'Epistola: In Carcere et Vinculus*, ed. Ian Small (Oxford: Oxford University Press, 2005), pp.1-29 (p.21)). However, the classification of *De Profundis* is a contentious topic, as Small points out, since it has:

> been identified in two quite contradictory ways […] [it] has usually been considered to be a letter, often a love-letter, and included in other editions of his correspondence. […] However, the prison manuscript has also often been simultaneously treated as another of Wilde's literary works and […] anthologized accordingly (Small, 'Introduction', p.3).

Letters have always held a fluctuating position between the public and the private, with their status being directly influenced by contemporary social and critical attitudes towards letter-writing.[11] Rachael Scarborough King notes a progression from the public, or 'open letter', through to the epistolary novel, and to the letter's role in biography, until, as she states, '[b]y the early nineteenth century, worldly, border-crossing epistolarity was fading from public prominence, as the image of the letter as the paradigmatic private, solitary genre became the new standard'.[12] As part of this attitude shift, King notes that 'in biographies, letters took on perhaps their most inward-turning functions, with correspondence mined for intimate detail and secret revelation'.[13] Of particular note is King's identification of the letter as a boundary-crossing (or bridging) form, which she argues became problematised with the expansion of print media and the shift it caused towards narrative. King writes:

> [w]ith the naturalization of these forms of print [the printed document/book] came a shift to narrative modes that rejected the now-problematic aspects of the bridge genre of the letter: the ways that its blurring of fact-fiction, masculine-feminine, and public-private borders facilitated a range of reader interpretations rather than a single authoritative perspective.[14]

The Earl of Chesterfield was a prominent public figure, whose political attitudes and writings were a point of debate in his lifetime. However, in an edition of the correspondence, Charles Strachey talks about the ethical difficulties faced by the editor of the Earl's letters to his son, acknowledging that, even though they were not intended for publication, they have become 'the literary work by which [the Earl of Chesterfield's] name is best known to posterity' (Charles Strachey, 'Introduction' in *The Letters of the Earl of Chesterfield to His Son: Vol. I*, eds. Charles Strachey and Annette Calthrop (London: Methuen, 1901), pp.vii-lxxviii (p.vii)).

[11] For a detailed history and discussion of the role of letters in modern literature, I direct readers towards Rachael Scarborough King's *Writing to the World* (Rachael Scarborough King, *Writing to the World: Letters and the Origins of Modern Print Genres* (Baltimore: Johns Hopkins University Press, 2018)).

[12] King, *Writing to the World*, p.188.

[13] King, *Writing to the World*, p.188.

[14] King, *Writing to the World*, p.189.

Rather than viewing them as problematic, it is these qualities of the letter that are crucial to my discussion. Their liminal position between fact/fiction and public/private makes them ideal in helping to form links between the private author and the public work, the real-life figure and the literary world he has created. This section will therefore focus on the expansive potential of letters, and how an awareness of the ways in which an author uses letters as source documents in his work can enrich the reader's experience of the work.

Since, as King notes, open or public letters created for literary appreciation are largely a phenomenon of the past, most letters written by authors today are viewed as an additional aspect of their biography.[15] This change has been notable since the early twentieth century, as recognised by Halsband in 1958 when he identified 'the prime difference between letter-editing in the nineteenth century and today' as being the perception of letters as '"documents"; and the editor, instead of presenting a literary work, is setting up an archive'. [16] Claire Badaracco discusses the relationship between literary and documentary editing, arguing that the distinction between the two is problematic. She starts by giving her own account of the two types of editing. She argues that the 'textual [or literary] editor relates the authorial time to the present' and, in doing so is:

> acting as talebearer within the culture, by virtue of having presented the text. Both author and text are *other* to editor and audience, and this admits the necessity for interpretation, elevating the role of the editor to that of a critic.[17]

[15] That being said, the University of Nottingham's journal *The Letters Page* aims to revive this tradition of the open letter and the creative potential therein.
[16] Halsband, 'Editing the Letters of Letter-Writers', p.26.
[17] Claire Badaracco, 'The Editor and the Question of Value: Proposal', *Text: transactions of the Society for Textual Scholarship* 1 (1984), 41-43 (p.42).

In contrast to the talebearing role of the textual editor, the 'documentary editor proceeds from the assumption that only the document is knowable'.[18] Consequently, the documentary editor 'acts as scribe, reporter, cultural archaeologist, and does not interpret or introduce the editorial persona in the edition'.[19] Having given these two opposing definitions, Badaracco proposes that editors work on a sliding scale between these two points. She states:

> [l]iterary and historical editors take their place within the spectrum of approaches to text and document, and though my description in this proposal is in terms of polarities, their stance is not so clear-cut as I have suggested, but more various.[20]

The editor's position on this scale thus depends on her perception of the types of texts and documents with which she is working; the letter provides a prime example as to how documents might occupy different positions along this scale between literary and historical. The simplified classification of letters as documents to be contained in an archive is rational enough when such letters are being incorporated into an edition of their own. However, this approach is more complex when the editor in question is encountering the letter not as a primary text, but as source material for a fictional text or novel.

At this point, the editor is faced with two different kinds of usage, the first being when the author has used his own correspondence, and the second when an author has used the correspondence of another writer. Given that the source comes with its own set of connotations, it follows that the editor should take these into account in her decisions regarding editorial processes. When the author has used his own letters, there is an argument to be made that using a personal letter in a literary

[18] Badaracco, 'The Editor and the Question of Value', p.42.
[19] Badaracco, 'The Editor and the Question of Value', p.42.
[20] Badaracco, 'The Editor and the Question of Value', p.43.

work automatically opens up these documents to investigation. Alternatively, when the author has used the letters of another it is likely that these letters were already in the public domain – instead the issue here lies with the reader and whether she is supposed to recognise this appropriation of another's words or whether the author intends it to remain concealed. This chapter will also explore the ethics of using the words of another and considering what constitutes 'sufficient' recognition. In both cases, if the author seems to have made an active decision to conceal his source material, the editor is faced with the choice of whether to defy that authorial decision in order to enhance the number of interpretative possibilities for the reader, or elicit a greater understanding of the author's creative processes.

As indicated, one of the key sources for *The Unfortunates* is the real-life correspondence between Johnson and Tony Tillinghast, and also between Johnson and Tony's wife June. On the one hand, letters like those exchanged between Johnson and Tony are private material, intended solely for the recipient of the letter; but on the other, letters can provide crucial information about the content of a novel and the writing process in general, as well as authorial intention. This duality is true of the Johnson-Tillinghast correspondence. The letters exchanged between Johnson and the Tillinghasts are personal, intimate, and often highly emotional. However, Johnson has chosen to make Tony's illness, which is so often the subject matter of these letters, public knowledge. By providing this narrative of Tony's illness and death for the public to read, Johnson seems to be granting the reader (and critic) access to personal aspects of his friend's life.

Flaubert's Parrot, with its focus on the titular French author, is littered with historical and literary sources; extracts and quotations from Flaubert's correspondence are commonly incorporated into the text, often explicitly, but just as frequently unacknowledged. The chapter written from the perspective of Louise Colet uses information from the letters exchanged between her and Flaubert to construct a semi-factual narrative. Whilst these letters may be considered intimate exchanges between lovers, they are imbued with an increased awareness that they may one day

be viewed by the public due to Flaubert's success as a writer, as indicated by Flaubert's letter-burning pact with Maxime Du Camp and his destruction of much of his correspondence with Colet.[21] The impression is therefore that Flaubert is still performing, or has written these letters as an author, and is maintaining a persona rather than having a wholly personal/private conversation with an intimate friend.

Despite these differences – the significance of which will be explored in detail below – both authors are taking documents and words written by others and appropriating them into their own writing. At this point, a debate is opened up about the ethics of such a creative process, and whether the authorial desire to create a certain effect or build a certain narrative outweighs the need for explicit acknowledgment of another person's words. This debate centres on literary works that are for the most part fictional and, in this case, more specifically novels.[22] There

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[21] This pact is documented by Benjamin F. Bart in his biography, *Flaubert*. Bart writes that it came about:

> because of the publication of the correspondence of Prosper Mérimée. Du Camp realized that, if they did not burn their letters to each other, there would come a time when they would get into the hands of unscrupulous people who would publish them; the idea worried Max. He proposed to Gustave that they destroy them; he agreed. […] Flaubert kept only a few of Du Camp's which he could not bear to destroy and a few more which he wanted as documents, nineteen in all. Du Camp kept none of Flaubert's apparently (Benjamin F. Bart, *Flaubert* (Syracuse: Syracuse University Press, 1967), pp.713-714).

The exact fate of Louise Colet's letters to Flaubert is uncertain. However, in a note to *Rage & Fire: A Life of Louise Colet*, Francine Gray comments:

> [u]ntil a few years ago it was generally assumed, even by the most sophisticated Flaubertists – Francis Steegmuller, Enid Starkie, Benjamin Bart – that Caroline [Flaubert's niece] was responsible for the destruction of Louise's letters. But as I can not emphasize often enough, almost none of Flaubert's biographers seem to have read Maupassant's account of the letter-burning episode at Croisset (Francine Gray, *Rage & Fire: A Life of Louise Colet* (New York: Simon & Schuster, 1994), p.409 (note)).

Maupassant's account of which Gray speaks can be found in Bertrand's *Les Jours de Flaubert* (Georges Émile Bertrand's *Les Jours de Flaubert: Documents recueillis, annotés et appuyés de notices biographiques* (Paris: Éditions du Myrte, 1947), pp.198-200).

[22] Johnson would contest the classification of *The Unfortunates* as fiction, since he claims to write 'truth' but views truth and fiction as opposites and an impossible combination. Nevertheless, this category remains applicable as Johnson still views *The Unfortunates* as a novel, claiming that he writes 'truth in the form of a novel' (Johnson, *Aren't You Rather Young…?*, p.14).

are certain expectations we as readers have for fictional works, about the kinds of creativity that define them, and the strong accompanying expectations of originality. As is demonstrated in the following section, it is when these boundaries between creativity, originality, and acknowledgment are not clear-cut that discussions move away from adaptation and appropriation, and debates about intellectual property and plagiarism start to appear.

Appropriation or plagiarism?: McEwan's *Atonement*

In 2006, Ian McEwan's *Atonement* sparked debate about the use of source materials in a novel, particularly when those pieces of writing belong to another person. In an article in *The Daily Mail*, Julia Langdon brought to attention 'the remarkable similarities between passages of [Lucilla Andrews's] book, detailing the grim realities of nursing at St Thomas' Hospital in London during the Second World War, and a section of McEwan's novel'.[23] Langdon's piece triggered a wave of articles from other critics, some of whom agreed with, and some of whom opposed, Langdon's claims; McEwan and other authors also spoke out to defend the practices of writing historical fiction. McEwan's defence stressed the necessity for research, emphasising the writer of a historical novel's 'dependence […] on the written record, on memoirs and eyewitness accounts, […] on other writers'.[24] Other authors – Margaret Atwood, Martin Amis, Zadie Smith, to name just a few – reinforced McEwan's stance. Martin Amis, for example, wrote that '[h]istorical fiction – as opposed to historical fantasy – cannot be written without help from historical sources. The novelist acknowledges that help, with gratitude, and the world moves on'.[25] Amis's supporting statement highlights a central thread of the argument – the issue of acknowledgment. McEwan

[23] Julia Langdon, 'Revealed: how Booker prize writer copied work of the queen of the hospital romance', *Critical Quarterly* 49.2 (Summer 2007), 41-45 (p.41)
[24] Ian McEwan, 'An inspiration, yes. Did I copy from another author? No', *Critical Quarterly* 49.2 (Summer 2007); 46-48 (p.47).
[25] Margaret Atwood and others, 'Authors rally to support Booker prize winning author, Ian McEwan', *Critical Quarterly* 49.2 (Summer 2007): 57-60 (p.59).

does not shy away from recognition; the acknowledgments page at the back of *Atonement* reads:

> I am indebted to the staff of the Department of Documents in the Imperial War Museum for allowing me to see unpublished letters, journals and reminiscences of soldiers and nurses serving in 1940. I am also indebted to the following authors and books: Gregory Blaxland, *Destination Dunkirk*; Walter Lord, *The Miracle of Dunkirk*; Lucilla Andrews, *No Time for Romance*.[26]

McEwan does not deny his use of Andrews's work, but those who took umbrage against *Atonement* did so due to the brevity of the acknowledgment. Glenys Roberts claims that 'such cavalier references are no way to treat a woman who had triumphed over so much' and that, had he properly considered the tragedies and trials Andrews suffered in her life, McEwan 'might have been more willing to give her the more prominent credit she deserved'.[27] The issue then is not plagiarism, per se, but propriety.

Natasha Alden, whose thesis brought the extent of McEwan's use of Andrews's work to the forefront of critical discussions, wrote the introduction to the issue of *Critical Quarterly* that brought together prominent voices on the matter. She highlights how '[t]he argument moves constantly between different interpretations of what McEwan has done and what it means, between the issues of plagiarism and the greyer area of personal etiquette'.[28] The tension in the debate seems to lie in the fact that McEwan is profiting from another person's experience, receiving the kind of financial and critical acclaim that Andrews was never given, arguably because she was overlooked as a female writer of romantic fiction, rather than McEwan's more

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[26] Ian McEwan, *Atonement*, 2001 (London: Vintage, 2007), n.p.
[27] Glenys Roberts, 'Plagiarism (or why I need atonement) by Ian McEwan', *Critical Quarterly* 49.2 (Summer 2007): 52-56 (p.56); Roberts, 'Plagiarism', p.53.
[28] Natasha Alden, 'Introduction', *Critical Quarterly* 49.2 (2007), 34-38 (pp.37-38).

'serious' Booker Prize-winning works. One of the main complaints in Langdon's article is that 'Lucilla, who was very much alive and well when the book was published, had no idea that she had provided the backcloth for a lengthy section of McEwan's book'.[29] Despite the fact that when she finally found out Andrews was apparently 'amused, rather than angered, by the link between the two books', there was a sense that she had been done an injustice and, as Langdon highlights, 'Vanessa Holt [Andrews's agent] remains convinced that Lucilla Andrews' contribution deserved more recognition from Ian McEwan'.[30] This statement raises the question of what form this recognition might take, since the acknowledgement note that McEwan provides appears to have fallen short. An author cannot be expected to annotate every source within every work.[31] The need for some kind of middle ground thus arises, but where precisely that lies is hard to say, though perhaps it is one issue that, following a work's publication, may be resolved through the editor rather than the author. An awareness of the blurry line between adaptation/appropriation and plagiarism encourages the reader to think analytically about the author's creative processes, opening up interpretive possibilities by considering the intended effect of incorporating source documents/material in a particular way.

Johnson's use of the Tillinghasts' letters highlights similar issues to McEwan's use of Andrews's memoirs, even though the creative circumstances are different. Unlike Andrews, June Tillinghast was aware of Johnson's intention to use their personal correspondence to write *The Unfortunates*, since, at Johnson's request, she returned the letters he had sent to her and Tony. Amongst the Johnson papers at the British Library is a letter from June to Johnson, dated 15/06/67; while it is technically in the public domain, it is unlikely that the reader will be familiar with its contents. The letter reads:

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[29] Langdon, 'Revealed', p.42.
[30] Langdon, 'Revealed', p.41; Langdon, 'Revealed', p.45.
[31] Authorial annotation is not common, but not unheard of – Eliot's *The Waste Land* again being one of the more famous examples, but also Alasdair Gray's *Lanark* (1981) and, further back, Pope's 'The Dunciad' (1743). However, such annotation is a decisive stylistic choice on the part of the author that if enforced upon every work would arguably become tedious.

> Herewith, as promised, your correspondence to Tony + I. I don't think there's any more anywhere, though it's difficult to say for sure. I more or less sorted all his papers into relevant bundles when I moved here (they fill a tea-chest!) + I found this stuff in two batches quite easily (1) '60-'63 + 2) '64→ My sorting-out was only a rough one as I've gone through all his other stuff + found one or two other letters scattered amongst it. […] Anyway, as I say, I've enclosed everything I could find + it could be there will be gaps but what there is may be of some help to you.[32]

June Tillinghast, in providing these letters, is tacitly consenting to Johnson using them to help construct his narrative about Tony. Furthermore, Johnson asked for June's blessing for the novel as a whole, writing to her shortly after Tony's death:

> I had an idea recently, going to Nottingham. It would take the form of a visit to Nottingham (or another city) by a man who had not been there for some time. Various things he saw and did would remind him of his earlier visits, and these would appear as flashbacks, all within the framework of a visit, to ~~do~~ report a football match. […] I've made some notes along these lines, but how do you feel about all this? Naturally, I wouldn't want to do anything which would hurt you in any way. Please let me know how you feel.[33]

Johnson was thus aware of the sensitivity of the subject matter of *The Unfortunates* and how the personal nature of it may have had an impact on Tony's family. June

[32] June Tillinghast, 'Letter to B. S. Johnson, 15 June 1967', London, British Library, B. S. Johnson Archive, Add MS. 89001/5/1/36, n.p.
[33] B. S. Johnson and Virginia Johnson, 'Letter to June Tillinghast, 31 January 1965' London, British Library, B. S. Johnson Archive (uncatalogued material), Add MS. 89236/4, p.3.

consented to the writing of the novel and responded saying 'I should be very pleased if you would write about Tony'.[34] Consequently, the matter of consent is not an issue for Johnson in the same way it is for McEwan; however, the extensive use of these letters is not made evident in the novel, nor in any paratextual material, such as an author's note or list of sources. The question of etiquette and of how and to what extent a novelist should acknowledge his sources remains pertinent.

McEwan is criticised for not giving Andrews sufficient recognition: critics such as Langdon believe that the acknowledgement at the back of the work obscures the similarities between the two texts, misrepresenting McEwan's creative originality and allowing many readers to presume that the ideas in this section are entirely his own. The similarity can be seen if we compare the text from both works directly. *No Time for Romance* reads: 'Our ''nursing'' seldom involved more than dabbing gentian violet on ring-worm, aquaflavine emulsion on cuts and scratches, lead lotion on bruises and sprains'.[35] McEwan takes this passage from Andrews's text and works it into his narrative: 'In the way of medical treatments, [Briony] had already dabbed gentian violet on ringworm, aquaflavine emulsion on a cut, and painted lead lotion on a bruise. But mostly, she was a maid'.[36] This appropriation of Andrews's work into McEwan's is comparable to Johnson's use of letters from Tony and June Tillinghast. Johnson does nod towards his correspondence with June and Tony in *The Unfortunates*, with brief mentions such as 'in a letter that Spring he said he had to go into hospital for a minor operation' (*TU*, 'Just as it seemed…', pp.3-4), and 'I remember the letter I got from June, a separate one from him, too, that told me the news' (*TU*, 'Sometime that summer…', p.4). Johnson talks about the content of these letters, but does not quote directly from them; however, study of drafts of the novel reveals that there are instances when Johnson uses the letters to inform his narrative

[34] June Tillinghast, 'Letter to B. S. Johnson and Virginia Johnson, 11 February 1965'. Add MS. 89236/4 (pp.5-6). B. S. Johnson Archive. The British Library, London.
[35] Lucilla Andrews, *No Time for Romance*, 1977 (London: Corgi, 2010), p.87.
[36] McEwan, *Atonement*, p.277.

without directly mentioning them. In both cases, Johnson is appropriating these documents in order to construct his narrative.

The concept of literary appropriation is discussed in detail by Julie Sanders. In contrast to adaptation, which 'most often signals a relationship with an informing source text either through its title or through more embedded references', according to Sanders, 'appropriation frequently effects a more decisive journey away from the informing text into a wholly new cultural product and domain'.[37] Johnson's creative processes are therefore identifiable as appropriation as he is taking the texts of June and Tony's letters from the private domain of the personal letter and, through their incorporation into *The Unfortunates*, bringing them into the public domain of literature. The same can be said for Ian McEwan and his use of *No Time for Romance* – taking Andrews's factual memoirs and reworking them into his fictitious novel. The aim (as I have stated) is not to 'solve' this debate, but rather to find value in an appreciation of the tensions that arise, and how they can help us to understand and interpret the work in question.

For example, McEwan's appropriation of Andrews's work is problematic for critics such as Alden, and yet it is through Alden drawing attention to the contentious use of Andrews's work that many critics and readers will have been able to recognise a new intertextual link within *Atonement*. Therefore, by embracing this appropriation, and looking at how the earlier work is incorporated into the newer work, new avenues of interpretation are opened. As Sanders argues, '[e]ncouraged interplay between appropriations and their sources' is 'a fundamental aspect of the reading or spectating experience, one productive of new meanings and applications'.[38] This notion of appropriation is not new: T. S. Eliot championed the practice in his essays 'Tradition and the Individual Talent' and 'Philip Massinger', arguing that interplay between texts is integral to the production of literature. He writes, '[i]mmature poets imitate; mature poets steal; bad poets deface what they take, and good poets make

[37] Julie Sanders, *Adaptation and Appropriation* (London: Routledge, 2016), p.35.
[38] Sanders, *Adaptation and Appropriation*, p.43.

it into something better, or at least something different'.[39] Appropriation is therefore a creative act; one that opens new dialogues between the work enacting the appropriation and its appropriated source. However, in order for the reader to discover these new avenues for exploration and interpretation, she must have at least an awareness of the source(s) because, without such knowledge, the avenue of interpretation is closed off. Sanders acknowledges that 'appropriations do not always make their founding relationships and interrelationships explicit […] and this brings into play, sometimes in controversial ways, questions of intellectual property, proper acknowledgment and, at its worst, the charge of plagiarism'.[40] What is at stake then is not only the undervaluing of the source and its author, but also in terms of the appropriation, the subsequent misconception of its author's creativity and originality. If the reader cannot recognise a moment of intertextual allusion in a novel, then it follows that she automatically (often subconsciously) assumes it to be an original moment of creativity on the part of the author. This assumption does not mean that the reader will no longer find meaning in this moment, but it does mean that any potential meanings attached to the intertext are lost. While readers will not spot every allusion, if the reader is unfamiliar with the context of a work and repeatedly fails to recognise allusions or references, then we can see how the reader develops a false perception of originality, and a reduced recognition of intertextuality; in turn, the work faces a decrease in the pool of interpretive possibilities.

Through such a brief acknowledgement, McEwan (perhaps intentionally) brings this obscurity of intertexts upon *Atonement* himself: Andrews and her work are not widely known, particularly some forty years after its initial publication, and thus the role that *No Time for Romance* played in *Atonement* was (and still is) not recognised by many readers. The result was the ensuing debate about plagiarism and proper acknowledgment, which raised questions about the complex relationship

[39] T. S. Eliot, 'Philip Massinger' in *The Sacred Wood: Essays on Poetry and Criticism*, 1920, 2nd edn., (London: Faber and Faber, 1997), pp.104-121 (pp.105-106).
[40] Sanders, *Adaptation and Appropriation,* p.43.

between appropriations and their sources. From an editorial perspective, it also raises the question of how a reader's understanding of a work is influenced by knowledge of source material. Does a work become more authentic due to its foundation in real-life accounts and sources? If a reader is unable to recognise a source, is the editor ethically obliged to reveal it so that it can receive due acknowledgment, or does doing so defy the wishes of the author, and destroy the creative processes used to incorporate elements of the source into the appropriation? The editor is thus faced with the ethical responsibility of the power and influence she has over a work. I argue that readerly knowledge of source material is valuable, as it provides the reader with insight into some of the impetuses behind a work, helping to explain why characters or events are presented in certain ways, and how these link to the wider meanings of a work.

Due to the nature of the debate surrounding *Atonement*, McEwan has openly discussed his use of source material. McEwan explains that, due to how his work 'crosses and re-crosses the lines between fantasy and the historical record, one feels a weighty obligation to strict accuracy'.[41] This accuracy, for McEwan, was necessary in producing a narrative that was respectful to the generation whose story his own work is telling: he then explains how accounts of witnesses are essential because 'Dunkirk or a wartime hospital can be novelistically realised, but they cannot be re-invented'.[42] McEwan sets a premise for his work as fiction based in fact – a notion reinforced by his accounts of the sources he used and how he used them. This stance aligns McEwan with Hilary Mantel, a prominent voice on historical fiction and the relationship it creates between facts and imagination and creativity. Mantel has openly discussed her own 'ideal of fidelity to history' in interviews and articles.[43] Both authors find value in using historical sources and facts as a way of imbuing their works with authenticity. McEwan describes his archival research at the Imperial War

[41] McEwan, 'An inspiration', p.47.
[42] McEwan, 'An inspiration', p.47.
[43] Simpson, 'Hilary Mantel', p.50.

Museum, where he studied letters written by the Nightingale nurses based at St Thomas's London to their families. He writes, 'I began to see snatches of a reality I was looking for […] But mostly, the reality lay half obscured by a fog of enquiries about pets, or horses, or requests for gossip from the Old Rectory'.[44] This notion that the historical documents cannot provide all the information sought by an author is reflected in Mantel's speculations on the insufficiency of facts alone when it comes to writing historical fiction. Mantel asserts that:

> [e]vidence is always partial. Facts are not truth, though they are part of it – information is not knowledge. And history is not the past – it is the method we have evolved of organising our ignorance of the past. It's the record of what's left on the record.[45]

The letters McEwan initially consulted were insufficient in providing him with the level of detail he desired for his narrative. Whereas, in the case of Andrews's *No Time for Romance*, McEwan views the work as 'an important and unique historical document' which she has created '[w]ith painstaking accuracy'.[46] The details and scrupulousness of Andrews's autobiography provided McEwan with the material to write his novel. He describes how he viewed Andrews's work as 'an experience of the war that has been almost entirely neglected, and which I too wanted to bring to life through the eyes of my heroine'.[47] However, McEwan does not use the entirety of Andrews's account. As Alden explains:

> [a]s McEwan wants to show *how* Briony's personality swiftly undergoes this vital change, he does not have space to show her off-duty. This

[44] McEwan, 'An inspiration', p.47.
[45] Hilary Mantel, 'Hilary Mantel: why I became a historical novelist', *Guardian* (online), 3 June 2017. <https://www.theguardian.com/books/2017/jun/03/hilary-mantel-why-i-became-a-historical-novelist> [accessed 15 November 2018].
[46] McEwan, 'An inspiration', p.48.
[47] McEwan, 'An inspiration', p.48.

> happens because the narrative pace has to be maintained, and he therefore omits the details of life outside the hospital that […] Andrews incorporate[s].[48]

McEwan's use of the letters and memoirs was selective in order to give his narrative appropriate pace and intensity, and to elicit a change in his protagonist. His process of selection has a technical rationale behind it. However, in order for the reader to appreciate the manipulation, the source material has to be brought to her attention (and I will consider in part two of this chapter how appreciation of such material and its manipulation affects a reader's interpretation of a novel). The parallels between the two works have led to suggestions that they should be read together: an online article for *The Herald* even went as far to suggest that 'No Time For Love [*sic*] […] is recommended companion reading for Ian McEwan's Atonement'.[49] The implication is that, beyond a simple awareness of the extent of Andrews's influence on McEwan's novel, there is something to be gained from actually reading *No Time for Romance* alongside *Atonement*. Indeed, as Sanders suggests, for appropriation(s) to be productive, 'the author relies on the reader's knowledge of the work of art being alluded to for the purposes of releasing the narrative's full range of meanings'.[50] It would appear, given McEwan's lack of indication of when he is using Andrews's work within *Atonement* that he does not want the source to be recognised; or rather, that he does not consider the recognition of his use of *No Time for Romance* to be

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[48] Natasha Alden, 'Words of War, War of Words: *Atonement* and the Question of Plagiarism' in *Ian McEwan: Critical Contemporary Critical Perspectives*, ed. Sebastian Groes (London: Continuum, 2009), pp.57-69 (p.65).

[49] 'Lucilla Andrews', *Herald* (online), 10 October 2006. <http://www.heraldscotland.com/news/12499232.Lucilla_Andrews/ > [Accessed 4 December 2017].
Ironically, the anonymous author of this article gets the name of Andrews's work wrong, calling it *No Time for Love*. This error may say more about the carelessness of the journalist than the reputation of Andrews, but it is hard to imagine that such a mistake would have been made in reference to one of McEwan's works. By demonstrating such carelessness towards Andrews – not even giving the correct title for one of her better-known works – this article, therefore, reinforces the literary hierarchies identified in the Andrews-McEwan debate.

[50] Sanders, *Adaptation and Appropriation*, pp.190-191.

essential to the meanings of his own work. The implication is that, although McEwan wants his novel to be authentic and based on real-life accounts, he does not want the reader to seek out these moments of overlap between reality and fiction. A conveniently postmodernist defence of his work would have been that the ambiguous boundaries between reality and fiction, or the novel and its intertexts, are part of *Atonement*'s subversiveness, and thus its meaning; but at no point did McEwan offer such justification. If this blurring of boundaries is not integral to the work's meaning, then it follows that any editorial indications of similarity between *Atonement* and *No Time for Romance* (or other factual documents) would be in direct conflict with McEwan's intentions.

In contrast to *Atonement*, *Flaubert's Parrot* instantly draws the reader's attention to its dependence on another author and his work. From its title alone, it is evidently a novel about Flaubert (at least in part); therefore the interweaving of Flaubert's letters, while a significant part of Barnes's creative processes, does not challenge the ethics of acknowledgment in the same way that McEwan's liberal use of *No Time For Romance* or Johnson's unacknowledged use of the Tillinghast correspondence do. Barnes's use of historical source material is overtly established in the novel – Barnes's declaration as to the intended accuracy of Flaubert and his life has already been evidenced. The reader thus knows that certain information has come from a letter written by Flaubert, though the specific details are withheld, arguably to retain the literary feel of the work, as opposed to imbuing it with a purely factual or biographical purpose. At times, the reader has to seek out or uncover concealed references; Barnes himself playfully alludes to this problem through questions such as 'How submerged does a reference have to be before it drowns?' (*FP*, p.17). Barnes is openly inviting his readers to investigate his use of sources in *Flaubert's Parrot*. Such instances point to something more complex in the work's creative processes – as will be discussed later in this chapter – but the use of Flaubert's letters is not something of which the reader can remain entirely unaware, and as such does not broach the same ethical grey area as *The Unfortunates* or

Atonement. However, Barnes's translation of these letters does raise the question of ethics, particularly in relation to the work of Francis Steegmuller.

The previous chapter on authors and authorial personas highlighted the merging of Barnes and Braithwaite in *Flaubert's Parrot*. Of particular interest is the attribution of the translations in the novel to Braithwaite. In the same 'Note' which states this to be so, Francis Steegmuller is also mentioned. The note reads: 'The translations in this book are by Geoffrey Braithwaite; though he would have been lost without the impeccable examples of Francis Steegmuller' (*FP*, n.p.). This brief acknowledgement bears a distinct similarity to the line acknowledging Andrews in the author's note provided by McEwan for *Atonement* (quoted above). Despite the acknowledgment of the debt he owes to Steegmuller, Barnes does not indicate how or where he has used Steegmuller's translations in the text. The general lack of referencing gives a misleading Anglophonic quality to the work and, therefore, it is perhaps not immediately evident to the reader (though it seems glaringly obvious once realised) that every instance in which Flaubert, his works and his correspondence are quoted, these references are in translation. We must therefore ask whether Barnes's acknowledgment of Steegmuller as an 'impeccable example' and crucial guide for Braithwaite's translations is sufficient if it does not prevent the reader from developing a biased perception of the status of translation in the novel?

The brief mention of this accredited translator and scholar of Flaubert possibly indicates the amount of knowledge Barnes assumes of his readers: Steegmuller is not mentioned again in *Flaubert's Parrot*, and thus it appears that Barnes does not feel the need to introduce him further, perhaps assuming that the reader already possesses knowledge of Steegmuller and his work. Alternatively, it may be the case that Barnes does not want the reader to be aware of the extent to which Braithwaite has relied on Steegmuller, only acknowledging him in the paratextual note out of necessity, but then obscuring his presence within the text so that more of the work is attributed to Braithwaite. Once again, the idea of an 'informed (but not too inconveniently informed) reader' is evoked (discussed in chapter two). Barnes

appears to be targeting the reader who knows of Steegmuller and his work, but doesn't know it so well as to recognise just how extensively Braithwaite has relied on him. Another possibility is also available, however, and this is that the educated reader, the one who *is* familiar with Steegmuller, can appreciate Braithwaite for the sloppy translator he is, particularly compared to Steegmuller's 'impeccable' example. Perhaps the truth is that Braithwaite is slipshod and unreliable – the kind of amateur academic to confuse his sources or not produce quite the right nuance or meaning with his translations, and then to not tell the reader. However, in order for the reader to recognise that this is the case, the reader must be familiar with Steegmuller.

I further explore the different interpretations and meanings opened up by these varying degrees of knowledge in Part Two of this chapter. For now, my focus remains on the ethical implications of Barnes's decision to work so closely with Steegmuller, and yet give him minimal acknowledgement, particularly in a work whose unusual form/structure is more accommodating to the inclusion of referencing or footnotes than conventional narratives. Barnes's narrative is disjointed and diverse and, as stated in the previous chapter, although references are rare in *Flaubert's Parrot*, they are not completely absent. That Barnes is not concerned with the conventional flow of narrative, or with striving towards the production of a classically realist novel, suggests that the Barnes's/Braithwaite's decision not to reference Steegmuller is deliberate. So why is it that McEwan is subject to censure, but Barnes is not? The answer, I argue, lies in the playfulness of Barnes's work and the interrogative attitude that Barnes evokes in his readers, who are actively encouraged to explore the sources in *Flaubert's Parrot*, and to question the reliability and motivations of Braithwaite. The search is part of the game. The difficulty that is faced in *Flaubert's Parrot* is not that Barnes is attempting to conceal his sources, but rather whether his readers are equipped to recognise the complexity of what Barnes is doing with them.

Fowles & revision/self-appropriation

Compared to Barnes and Johnson, Fowles presents a slightly different case when it comes to the boundaries between public and private documents. Despite being infamously reclusive in nature, Fowles published his personal journals: volume one was released in 2003, and volume two in 2006. Fowles died in November 2005, but he was aware of the impending release of volume two, having edited both journals himself in preparation for their publication.

Fowles's journals give insight into some of the changes he made to his novels. He speaks of exchanges between himself and his publisher, Tom Maschler, which provide Maschler's opinions on drafts, and evidence of Fowles's thoughts about his own novels. A significant example of how Fowles's journals can give us access to the creative impetuses of *The Magus* is one entry, which reads:

> 7 May [1965]
> *The Magus* has now been read on both sides of the Atlantic, and the general reception is good. 'Rave' reports from the Americans. This end, there are still lots of doubts. […] No one in England likes the Highgate Cemetery sequence – too melodramatic, they say. Of course it was intended to be that, to contrast with the last dialogue. But in a novel like *The Magus* the reader becomes a slave to sensation . . . and I don't know myself.[51]

The Highgate Cemetery sequence to which Fowles refers is a section of narrative that appears in drafts of the original version of the novel, and formed almost two chapters of this pre-published version – copies of which exist amongst the drafts of the novel at the HRC.[52] The sequence was by no means insignificant, and yet it is not present

[51] John Fowles, *The Journals: Volume 1*, ed. Charles Drazin (London: Vintage, 2004) p.627.
[52] John Fowles, 'Ending, Chapters 79-81: *The Magus* Draft. Typescript with holograph corrections', Austin, Harry Ransom Center, John Fowles Papers 1926-1992, Box 28, Folder 3, pp.877-914.

in the original published version of the novel. Fowles has removed it, apparently (at least to some extent) in response to the opinions of the British publishers. The scenario witnesses Nicholas following a final clue – from whom exactly it is unclear since it is 'typewritten; dateless, addressless, nameless and useless', as Nicholas describes it.[53] The clue is written in Latin, which, in a somewhat surprising moment, we learn that Nicholas is unable to translate – 'In alta porta … something about 'the high door'. For the first time in my life I really regretted the lack of a classical education; and gave up'.[54] Nicholas follows the clue to Highgate cemetery and into the catacombs, where he finally meets Alison face-to-face for the first time in months. This scenario also contains recognisable elements of what will become the ending to the published text of the original version of the novel. Clearly this is no small change for Fowles to make, and yet he allows his creative processes to be influenced by external opinions. In this way, the journals do provide insight into Fowles's attitudes and processes as an author, and his relationship with his editor and critics.

In terms of the actual content of *The Magus*, however, the journals provide little insight into the construction of the text. I am only able to draw such conclusions from the mention of the Highgate Cemetery sequence because of my research at the Harry Ransom Center. Even in sections of Fowles's time in Greece, which Nicholas's experience parallels, the content is not evidently shared or appropriated. For example, Fowles gives a description of the boys at the Greek school in his journals:

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[53] Fowles, 'Ending, Chapters 79-81', HRC, Box 28, Folder 3, p.877.

[54] Fowles, 'Ending, Chapters 79-81', HRC, Box 28, Folder 3, p.877.
The irony of this statement will become evident in my discussion of Fowles's use of classical languages in chapter four. It is worth noting at this point, that this statement actually separates Nicholas from the narrative voice of the novel: if the Nicholas in this version lacks a classical education, then the final two lines must be uttered by another – one who possesses a classical education and is familiar with Latin and the *Pervigilium Veneris*, such as Fowles. However, this divisive statement has been removed by the time the 1966 version is published.

> [t]he boys are ebullient, spontaneous, and eager; more feminine than English boys. I saw a newly arrived (from holidays) boy kiss a friend on the cheek. The older boys show more affection to the junior than an English boy would dare. Facially, and in habits, one might almost be in England.
>
> The boys, however, cannot discipline themselves; there are no organized games; and the day of seven periods followed by two and three-quarter hours' homework is too much.[55]

The description of the same schoolboys in the novel reads:

> in themselves, the boys were no better and no worse than boys the world over. But they were ruthlessly pragmatic about English. They cared nothing for literature, and everything for science. If I tried to read the school eponym's poetry with them, they yawned; if I taught the English names for the parts of a car, I had trouble getting them out of the class at lesson's end; and often they would bring me American scientific textbooks full of terms that were just as much Greek to me as the expectant faces waiting for a simple paraphrase (*TMR*, p.51).

This would have been a clear opportunity for Fowles to draw on his own experience, but he does not appear to be interested in telling his version. It is Nicholas's experience, not his, and the two appear to overlap only in terms of geography and vocation. The journals, while not used as source material for *The Magus* in the way that Johnson uses his correspondence, or Barnes uses his piece on the Cheltenham Literary Festival, still give us insight into Fowles's creativity. As the difference between the descriptions of the Greek boys shows, Fowles is not concerned with

[55] Fowles, *The Journals: Vol.1*, p.150.

realism: accuracy of representation is less important to him than the symbolism introduced to the story through his teaching of these boys.

A more in-depth and extended exploration of Fowles's creative processes in *The Magus* is found not through the study of Fowles's appropriation of letters or his journals, but through a different kind of adaptation – the revision of his own novel.[56] One cannot contest Fowles's decision to transform *The Magus*, since it is his intellectual property. The ethical ambiguity of this decision emerges from the assumption that the revised version is the dominant and better text, and from the removal of the original version from the public domain as it falls out of print. Though the latter effect is perhaps the inevitable result of the economics of publishing, it restricts the reader's choice about which version is encountered; particularly in the case of the uninformed reader who is unaware that more than one version exists. The implication is that the revised version has greater value than the original, but in fact the original has its own merits as (arguably) the more radical text, uninfluenced by critical responses and Fowles's changing perspective as a writer. It was the original version of *The Magus* that gave the novel its reputation as an archetype of 1960s literature.

During this decade, censorship was a prominent cultural and legal matter due to high-profile trials such as that of *Lady Chatterley's Lover*. In 1960, D.H. Lawrence and Penguin Books underwent trial for obscenity in *Lady Chatterley's Lover*. The Obscene Publications Act (OPA) of 1959, which permitted novels to be judged on their merit and not just their obscene passages, and the failure of the prosecution to find an authoritative literary figure to support the ban (another requirement of the OPA) resulted in a 'not guilty' verdict. Consequently, an uncensored version of *Lady Chatterley's Lover* became available in Britain for the first time since its publication in 1928. Subsequently, as Paul Torremans argues, the trial's outcome 'heralded a new

[56] Sanders identifies revision as part of the adaptation process, stating how '[a]daptation studies throws up a rich lexicon of terms: version, variation, interpretation, continuation, transformation, imitation, pastiche, parody, forgery, travesty, transposition, revaluation, revision, rewriting, echo' (Sanders, *Adaptation and Appropriation*, p.22.).

wave of sexual "morality" for which the 1960s is now famous'.[57] The influences of such events are evident in the 1966 version of *The Magus*. There are several moments of sexuality and suggested sexual actions; however, their presentation is neither in-depth, nor overly explicit. Fowles is taking a risk with the relaxing of laws on obscenity, without being too overtly defiant in the face of them. While authors were encouraged to write more freely by the success of *Lady Chatterley's Lover*, wariness remained whilst the OPA still permitted authors and publishers to be convicted if a novel containing obscenity was not deemed to be for the 'public good'. Fowles wrote several explicit sexual scenes into the revised version of *The Magus*, which he describes as 'the correction of a past failure of nerve' (*TMR*, p.7). Nonetheless, by the standards of the time, the sexual scenes as they exist in the original text (diluted as they are) would arguably have appeared more risqué. By the same token, the more sexually explicit scenes in the revised version would have appeared less shocking, as concerns about obscenity weren't as prominent in the late 1970s. Knowledge of the original text thus allows us to appreciate a form of provocation partly neutralised in the later novel.

An awareness of the two versions of *The Magus* allows for a much richer understanding of the work, using one to inform the other. However, in order for this fruitful comparison to take place, the reader needs to be made aware, not just of the existence of the original version, but also of the extent of the differences between the two. We must also consider the possibility that, even though the revised version is better technically, it may not be the better text overall, despite Fowles's own judgment on the matter. Such an example demonstrates how we may use the figure of the author and his creative processes to expand interpretive possibilities, without having to view his intentions and statements as definitive.

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[57] Paul L. C. Torremans, ed. *Legal Convergence in the Enlarged Europe of the New Millennium* (The Hague, Boston, & London: Kluwer Law International, 2000), p.150.

Ethics in fiction

Ethical discussions are not limited to the world outside the text; both *Atonement* and *Flaubert's Parrot* are also preoccupied with ethics at an internal level. The concerns expressed in both novels about the nature of authorship and the construction of narrative are concerns shared by their characters. We see both Briony and Braithwaite struggling with ethical issues in the internal world of their novels.

THE INTERNAL ETHICS OF *ATONEMENT*:

In *Atonement* these ethical preoccupations are brought explicitly to the reader's awareness in the closing section, headed 'London, 1999', where it is revealed that the preceding 350 pages are actually the work of Briony, and not McEwan as previously assumed. Briony is now seventy-seven years old: a reputable author whose books are the subject of secondary school English lessons.[58] McEwan and Briony are thus placed side by side, overlapping in some instances but decidedly different figures in others, much like Barnes and Braithwaite. As Brian Finney argues, 'Briony, who became a successful novelist, has been the author of the entire novel and has taken a novelist's license to alter the facts to suit her artistic purposes'.[59] Like Braithwaite in *Flaubert's Parrot*, Briony is the one in control of *Atonement*'s narrative, attributing a distinct self-reflexive quality to the novel as we become aware of the extra layer of mediation through which the narrative is filtered. Finney goes on to note that those reviewers who had reservations about the novel tended to 'dismiss[…] the final coda as an instance of postmodern gimmickry'.[60] As I argue in terms of Johnson and *The Unfortunates*, reviewers have allowed the unfamiliarity of

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[58] McEwan, *Atonement*, p.353 & p.366.

[59] Brian Finney, 'Briony's Stand Against Oblivion: The Making of Fiction in Ian McEwan's *Atonement*', *Journal of Modern Literature* 27.3 (Winter 2004), 68-82 (p.69).

[60] Finney, 'Briony's Stand', p.70.
Finney provides details of the negative reviews for *Atonement* in a footnote to the statement I have quoted above – naming specifically Caroline Moore, Anita Brookner, Margaret Boerner and Jason Cowley (Finney, 'Briony's Stand', p.70 (note)).

the formal nature of the work to outweigh the more intricate complexities that exist within it, and the meanings that are opened up as a result. It is this final coda that enables the reader to fully appreciate the ethical and moral tribulations of *Atonement* by allowing the novel, as David James argues, to enter into 'various commentaries on its own making while also offering a podium for Briony's authorial self-interrogation'.[61] Just as I have been arguing that an awareness of the author's creative processes can enrich a reader's understanding of a work, so does *Atonement*'s final section enrich the reader's interpretation of what has come before. It is in this final section that we are presented with Briony's authorial perspective and her stance on truth, fiction, and narrative that have been guiding the novel thus far. A complex dynamic emerges since we have Briony wanting to tell the truth about what really happened on the night of the rape, but simultaneously wanting to give Robbie and Cecilia the ending she feels they deserved. The question therefore arises as to at what point in the narrative Briony allows herself to make this transition from fidelity to fiction.

A first impression of the novel – prior to its concluding section – will more than likely throw up the theme of truth as being central to the work. *Atonement* can easily be read as a cautionary tale as to the consequences of false or irresponsibly constructed narratives. Alistair Cormack argues, '[t]hroughout McEwan's novel the imagination is portrayed as dangerous, untrustworthy and originating in self-interest'.[62] We see how, even as a child, Briony pieces together her own version of events based on her authorly need for orderliness. Briony's certainty in her accusation of Robbie comes from the way the action aligns neatly with the character that she has constructed for him: 'everything fitted; the terrible present fulfilled the recent past […] Now she saw, the affair was too consistent, too symmetrical to be

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[61] David James, *Modernist Futures: Innovation and Inheritance in the Contemporary Novel* (Cambridge: Cambridge University Press, 2012), p.147.
[62] Alistair Cormack, 'Postmodernism and the Ethics of Fiction in *Atonement*' in *Ian McEwan: Contemporary Critical Perspectives*, ed. Sebastian Groes (London: Continuum, 2009), pp.70-82 (p.81).

anything other than what she said it was. […] He was a maniac after all'.[63] In such order, Briony finds her own version of the truth: 'The truth was in the symmetry, which was to say, it was founded in common sense. The truth instructed her eyes'.[64] In her naïve attempt to make sense of the adult world, Briony allows her childish imagination to overpower her. The resulting unease that develops in the narrative is only reaffirmed through a statement that, in hindsight, must come from the older authorial Briony:

> She trapped herself, she marched into the labyrinth of her own construction, and was too young, too awestruck, too keen to please, to insist on making her own way back. She was not endowed with, or old enough to possess, such independence of spirit.[65]

Briony's crime is her willingness to believe too greatly in the power and truth of a well-ordered narrative; a crime for which she spends the rest of her life trying to gain forgiveness.

It is only in the final section that the true extent of her actions is revealed. Robbie and Cecilia are, in reality, dead: 'Robbie Turner died of septicaemia at Bray Dunes on 1 June 1940 […] Cecilia was killed in September of the same year by the bomb that destroyed Balham Underground station'.[66] With the knowledge of Robbie and Cecilia's deaths comes the realisation that Part Two, which focuses on Robbie and his time as an enlisted soldier in France, as well as those sections of Part Three containing Robbie and Cecilia, are predominantly Briony's invention.[67] It would

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[63] McEwan, *Atonement*, p.168.
[64] McEwan, *Atonement*, p.169.
[65] McEwan, *Atonement*, p.170.
[66] McEwan, *Atonement*, p.370.
[67] I say 'predominantly' here because, in the final section of *Atonement*, Briony states 'I handed over the bundle of letters Mr Nettle wrote me about Dunkirk' (McEwan, *Atonement*, p.359). The Mr Nettle to which Briony refers is, presumably, the Corporal Nettle who accompanies Robbie in Part Two of the novel. The implication is that Briony has been corresponding with Mr Nettle in order to ascertain what happened to Robbie in Dunkirk and

appear, therefore, that the break from fidelity occurs after Part One; however, Part Three sees a return to Briony's own experiences as a war-time nurse in London, and as we go on to learn from the final section, even this account of Briony's adult life is not entirely free from creative licence. The elderly Briony informs the reader:

> I worked in three hospitals in the duration [of the war] – Alder Hey and the Royal East Sussex as well as St Thomas's – and I merged them in my description to concentrate all my experiences into one place. A convenient distortion, and the least of my offences against veracity.[68]

Style and 'convenience' outweigh the importance of accuracy in this aspect of Briony's narrative. This attitude is further reinforced by Briony's response to the list, provided by 'an obliging old colonel', of the factual inaccuracies she has made in her latest draft: while she takes note of the corrections, she later reflects upon them and concludes, 'If I really cared so much about facts, I should have written a different kind of book'.[69] The focus is thus shifted from a desire towards revealing the truth, to a consideration of the ethics of fiction.

David James emphasises the ethical element of *Atonement*, arguing:

> novels such as *Atonement* offer important interventions in, not to say convenient examples for, the recent discourse of literary ethics. He [McEwan] not only raises ethical questions diegetically, by pursuing the consequences of characters' moral errors of judgment, but also on

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that, therefore, this section of the novel is at least based on factual accounts rather than being purely the invention of her imagination. The use of such letters, along with the research Briony undertakes at the Imperial War Museum, only further aligns Briony and her creative processes with McEwan and his own. McEwan states in his acknowledgments 'I am indebted to the staff of the Department of Documents in the Imperial War Museum for allowing me to see unpublished letters, journals and reminiscences of soldiers and nurses serving in 1940' (McEwan, *Atonement*, n.p.).

[68] McEwan, *Atonement*, p.356.

[69] McEwan, *Atonement*, p.359; McEwan, *Atonement*, p.360.

> a hermeneutic level, as he invites readers at once to contemplate their own expectations of fiction itself as a moral medium and to speculate about the nature of authorial accountability.[70]

As James suggests, we see Briony attempting to account for her error in judgment through her writing, but in doing so, a dialogue is also opened about ethics in fiction.

An earlier version of *Atonement* is alluded to in a letter Briony receives from 'CC' (widely agreed upon as the non-fictional Cyril Connolly, the editor of *Horizon* at the time) in Part Three.[71] This letter, in providing feedback on Briony's novella, '*Two Figures by a Fountain*', brings to the reader's attention Briony's attempt as a younger writer to tell her story, but in a way that avoids confronting its ethical implications. CC notes the novella's debt to modernism, particularly to Woolf – 'we wondered whether it owed a little too much to the techniques of Mrs Woolf' – and its subsequent inability to deal with ethics and morality.[72] AS CC states, 'Simply put, you need the backbone of a story'.[73] The younger Briony is revealed to be a modernist at heart. The reader is given an account of her aesthetics in an earlier passage in which she states:

> The age of clear answers was over. So was the age of characters and plots […] she no longer really believed in characters. […] Plots too were like rusted machinery whose wheels would no longer turn. […] It was thought, perception, sensations that interest her, the conscious mind as a river through time.[74]

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[70] James, *Modernist Futures*, p.144.
[71] McEwan, *Atonement*, p.315.
[72] McEwan, *Atonement*, p.312.
[73] McEwan, *Atonement*, p.314.
[74] McEwan, *Atonement*, p.281.

These statements, along with CC's commentary and appraisal of the 'crystalline' elements of Briony's novella, have led critics such as Richard Robinson to proclaim that '[a]t the age of eighteen, Briony is a modernist down to her bootstraps – and in 1940, a modernist out of time'.[75] That Briony is a modernist is not problematic in itself. However, this modernist style enables Briony to recount events (or rather the experience of the event) without facing the moral consequences of her actions. Through absence of plot, as Robinson argues, '"Two Fountains" evades the moral responsibility of telling stories'.[76] Robinson goes on to identify CC as the driving force for Briony's revisions and the reworking of *Atonement* into its current form: a version which wholly confronts Briony's guilt, the error of her judgement, and her search for forgiveness. Robinson writes:

> C. C.[*sic*] is figured as a key influence in diverting Briony from Woolfian modernism, emerging as a Tiresias-like critic who already knows what the younger Briony cannot bring herself to confront. Briony infers that C. C.'s [*sic*] criticism of her story relates to its moral evasiveness, that she has hidden behind her modernist style.[77]

CC urges Briony to consider the ethical side of her writing – to dwell on the consequences of these events in order to give it narrative drive:

> If this girl has so fully misunderstood or been so wholly baffled by the strange little scene that has unfolded before her, how might it affect the lives of the two adults? Might she come between them in some

[75] Richard Robinson, 'The Modernism of Ian McEwan's *Atonement*', *Modern Fiction Studies* 56.3 (Fall 2010), 473-495 (p.477).
[76] Robinson, 'The Modernism of *Atonement*', p.473.
[77] Robinson, 'The Modernism of *Atonement*', p.475.

> disastrous fashion? Or bring them closer, either by design or accident?[78]

Thus, in exploring such questions within *Atonement*, Robinson argues that, 'unlike "Two Fountains," *Atonement* has backbone and does its historical duty'.[79]

Briony, however, questions the futility of her literary endeavour, asking 'how can a novelist achieve atonement when, with her absolute power of deciding outcomes, she is also God?'.[80] The atonement she seeks must come from Robbie and Cecilia, and Briony considers how she might write this forgiveness into one final version of the novel: 'I gave them [Robbie and Cecilia] happiness, but I was not so self-serving as to let them forgive me. Not quite, not yet'.[81] Even in facing up to her culpability, Briony's narrative is not without its ethical complications. She could write such forgiveness into her story – 'If I had the power to conjure them at my birthday celebration . . . Robbie and Cecilia, still alive, still in love, sitting side by side in the library, smiling at *The Trials of Arabella*? It's not impossible'.[82] And yet, her comment from the previous page lingers on in this final moment of optimism, for Briony has just admitted that the unchecked creative power of the author is precisely what nullifies any hope she has of atonement:

> There is no one, no entity or higher form that [the author] can appeal to, or be reconciled with, or that can forgive her. There is nothing outside her. In her imagination she has set the limits and the terms. No atonement for God, or novelists, even if they are atheists. It was always an impossible task, and that was precisely the point. The attempt was all.[83]

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[78] McEwan, *Atonement*, p.313.
[79] Robinson, 'The Modernism of *Atonement*', p.473.
[80] McEwan, *Atonement*, p.371.
[81] McEwan, *Atonement*, p.372.
[82] McEwan, *Atonement*, p.372.
[83] McEwan, *Atonement*, p.371.

Narrative falls short – Briony cannot write her own forgiveness. As Finney argues, 'the chasm that separates the world of the living from that of fictional invention ensures that at best her fictional reparation will act as an attempt at atoning for a past that she cannot reverse'.[84] Cormack presents a similar view, arguing that '[f]iction is presented as a lie – a lie that, if believed, comforts, distorts and finally produces unethical action. There is no atonement and fiction is necessarily a failure because Briony knows what is true'.[85] Indeed, although Briony has endeavoured to tell the truth about what happened in Part One of *Atonement*, the remainder of the narrative and her effort towards forgiveness is achieved first of all through the appropriation of Robbie and Cecilia's war-time experiences, and, ultimately, through the falsification of events. Briony admits that 'It is only in this last version that my lovers end well, standing side by side on a South London pavement as I walk away'.[86] She no longer sees the point in telling her readers that Robbie and Cecilia died: 'Who would want to believe that, except in the service of the bleakest realism? I couldn't do it to them'.[87] Briony, who has been so preoccupied with reversing her childhood need to construct orderly and fitting narratives, reverts to the very same technique to conclude her story (or rather Robbie and Cecilia's story). One must acknowledge the irony of this creative decision, even if Briony does argue that she is giving them the ending they deserve. Ultimately, she is unable to completely forego her authorial impulses in favour of a factually accurate narrative.

This final section, alongside emphasising the ethical ambiguity of the novel as a whole, allows for an enriched and more detailed understanding of what Briony/McEwan is doing with the narrative. Whereas it initially appeared that the novel was focused on the uncovering of the truth, the closing section enables the reader to appreciate that it is rather more preoccupied with Briony's guilt, her wish

[84] Finney, 'Briony's Stand', p.69.
[85] Cormack, 'Postmodernism and the Ethics of Fiction in *Atonement*', p.81.
[86] McEwan, *Atonement*, p.370.
[87] McEwan, *Atonement*, p.371.

for atonement, and the ethics of attempting to write this atonement through the medium of the novel. The ending of *Atonement* is therefore a novelistic realisation of one of the wider points of my thesis: that awareness of the author's creative processes enriches the reader's experience of the novel. With an increased understanding of Briony's development of *Two Figures by a Fountain* into *Atonement* as we now recognise it, the reader is better equipped to appreciate the implications of, and impetuses behind, Briony's narrative: we can see how Briony constructs her own culpability. For example when the young Briony is giving her police statement, the reader is told: 'within this sensitively created space [Briony] was able to build and shape her narrative in her own words and establish the key facts'.[88] In hindsight, we become acutely aware that Briony is *shaping a narrative*, not recounting events, and the 'key facts' are those which support her own narrative: the earlier darkness that pervades her initial witnessing of the rape changes to 'just sufficient light for her to recognise a familiar face'.[89] Briony is narrating the construction of her crime, and the techniques she uses to do so only become more prominent with the information we gain from the final section. Even a fictional narrator's creative processes can have bearing on the reader's interpretation(s) of a work.

THE INTERNAL ETHICS OF *FLAUBERT'S PARROT*

Barnes also internally deals with questions of ethics in *Flaubert's Parrot*, and in a way that links directly with this chapter's discussion of letters as both personal and public documents.

In the third chapter of *Flaubert's Parrot*, 'Finders Keepers', Braithwaite is faced with the prospect of a fellow scholar having found the lost letters between Flaubert and Juliet Herbert – a potential love interest and fiancée of Flaubert's. Herbert is a mystery to Flaubert scholars, with no letters remaining between her and

[88] McEwan, *Atonement*, p.180.
[89] McEwan, *Atonement*, pp.164; McEwan, *Atonement*, p.180.

Flaubert, and next to no information about her being available, aside from her employment as a governess at Croisset for an indeterminate number of years in the 1850s. Braithwaite comments on the contention that surrounds her:

> Biographers disagree about Juliet Herbert. For some, the shortage of evidence indicates that she was of small significance in Flaubert's life; others conclude from this absence precisely the opposite, and assert that the tantalising governess was certainly one of the writer's mistresses, possibly the Great Unknown Passion of his life, and perhaps even his fiancée. Hypothesis is spun directly from the temperament of the biographer (*FP*, p.40).

Braithwaite is enamoured at the prospect of being the one to finally reveal the truth about Flaubert and Herbert: 'I was thrilled at the idea of discovering the secret of Gustave and Juliet's relationship […] I was also thrilled that the material might help me imagine even more exactly what Flaubert was like' (*FP*, p.41). In the face of such coveted documents, Braithwaite's instinct is to claim them for himself; to place his mark upon them and reveal the nature of their relationship with no regard for privacy or authorial wishes. He imagines writing a piece for the *TLS*: 'Juliet Herbert: A Mystery Solved, by Geoffrey Braithwaite' (*FP*, p.41).

The opposing position is presented by Ed Winterton. He proclaims to have had in his possession some seventy-five letters between Flaubert and Herbert that shed light on the elusive couple and their relationship. However, Winterton reveals that he has destroyed them. This destruction, Winterton explains, was a result of a request of Flaubert's in his final letter to Herbert. He states: 'in the very last communication between the two of them [Flaubert and Herbert], he says that in the event of his death, her letters will be sent back to her, and she is to burn both sides of the correspondence' (*FP*, p.47). Such instruction, in Winterton's eyes, removes any doubt as to the propriety of his action: he explains his stance to Braithwaite, arguing 'I

didn't have any alternative. I mean, if your business is writers, you have to behave towards them with integrity don't you? You have to do what they say, even if other people don't' (*FP*, p.47). Braithwaite is unimpressed with this stance, internally retorting 'What a smug, moralising bastard he was. He wore ethics the way tarts wear make-up' (*FP*, p.47). We quite clearly have Braithwaite and Winterton positioned on either side of this ethical debate. Where Barnes stands remains unclear, being both an author in his own right, and also an author who deals with other authors, as he does Flaubert.

Barnes is acutely aware of the kinds of questions *Flaubert's Parrot* evokes about integrity and one's duty towards the author. Since it is Braithwaite's uninhibited reaction that the reader is given access to, his opinion is given prominence. From a scholarly perspective we can appreciate Braithwaite's excitement at being able to use the letters to better understand Flaubert as a writer, his relationship with Herbert, and 'how the writer behaved in London' (*FP*, p.41). However, Winterton's remarks about acting towards the author with integrity are jarringly pertinent. Although we may share in Braithwaite's horror at the destruction of such valuable documents (in terms of both information and money), we cannot ignore the ethical implications of his rationale. Should we prioritise the author's wishes over all else? Or is the advancement of knowledge of greater importance?

Barnes himself remains silent in the novel, though, given the frequent parallels between himself and Braithwaite, it is not unreasonable to think Barnes would be aligned with his narrator. Either way, by introducing an ethical debate into the work, Barnes is inviting us to examine the scholarly elements of the work as a whole and, in particular, Braithwaite's scholarly ethics, impulses, and practices. Therefore, even though Braithwaite may not wish us to recognise his dependence upon the likes of Steegmuller, or to become aware of his misrepresentation of Enid Starkie and her work (as I demonstrate in the following chapter), Barnes encourages this interrogation of the work and its source material.

Even though he gives minimal recognition to the use of Steegmuller and his translations in *Flaubert's Parrot*, it is Barnes's willingness to enter into the debates about the use of sources in literary creativity that prevents accusations of plagiarism or insufficient acknowledgement. Statements from interviews and essays that encourage the reader to explore new avenues for engaging with Flaubert, or to point out any mistakes that he or Braithwaite may have made, only enhance the overall playfulness of the work. Again, McEwan did not leap to any such defence of *Atonement*, which is surprising given that the novel itself is so clearly concerned with the ethics of tampering with the narratives of others.

The influence of ethics:

Works like *Atonement* and *Flaubert's Parrot* are preoccupied with question of ethics, both thematically and through their form. This comparison makes for a complex but rich discussion that invokes events in both the real world and the fictional ones created through narrative. The ethical question of how an editor must act towards the author, as discussed in *Flaubert's Parrot*, has real-world applications for editors and academics alike. We can also see similarities between Briony's crime and the ethical questions of Johnson's use of the Tillinghast correspondence. In both cases the author (regardless of their fictional or real-world existences) is taking the stories and words of others and modifying them to fit their own purposes. The appropriation of peoples' lives and experiences raises questions about the nature of fiction and narrative in general, and the kind of manipulation of 'fact' that is deemed appropriate or permissible within the realms of the novel.

The accusations faced by McEwan, and arguably those which might be faced by Barnes/Braithwaite, are founded in their use of another author's published work. The difference in the level of criticism appears to depend on the nature of the novel and whether or not we are meant to recognise the use of these external sources even without direct references to them. The objections to *Atonement* were not founded in McEwan's use of the experiences of others per se – in which case they

must also have taken umbrage against his use of letters from the Imperial War Museum – but rather in his use of Andrews's writing in particular, which was viewed by some as an unwarranted appropriation of a creative effort in its own right, without 'proper' acknowledgment. But McEwan was defended by fellow authors, such as Kazuo Ishiguro, who argues:

> [l]et's remember: the Lucilla Andrews book in question is not a novel, but a non-fiction first-hand account of a historic moment. McEwan's use of these passages as source material is utterly normal procedure. This is how historic materials get turned into fiction.[90]

From the wealth of authors that sprung to McEwan's defence, the consensus seemed to be that while some acknowledgement was essential, precise referencing of that use was not. There was a sense that such pedantry would ruin the creative effects of work – as emphasised by Colm Tóibín's statement in reference to the similarities between his own creative practices and those of McEwan, stating of his novel *The Master*:

> [w]hile I call the book a novel and it is a work of imagination, it depends on fact, it plays with fact, it uses fact. I expect, indeed I demand, that the reader understands this as I understood it when I read *Atonement*. [91]

This merging of fact is depicted as being central to the creative processes of a work, and should be allowed to meld with the fictional elements of a text to achieve the desired effect, provided any significant sources are acknowledged in paratextual material, such as a note, introduction, or bibliography. *Flaubert's Parrot*, in contrast,

[90] Atwood, and others, 'Authors rally', p.57.
[91] Atwood, and others, 'Authors rally', p.60.

depends on the reader being able to recognise the merging and pulling apart of reality and fiction, since it is from this constant fluctuation that the work draws much of its meaning. By actively drawing attention to the novel's use of sources, even though he rarely references or acknowledges them, Barnes exempts himself from the kind of criticism that McEwan receives.

Fowles presents an interesting case since the work he adapts is a published one, like Barnes and McEwan, but is a revision of his own work. The ethical question in relation to *The Magus*, then, is not Fowles's use of source material, but how his revision of that material affects the reader's experience of the work. Allowing the revised version to take over as the dominant work is arguably a consequence of the current literary and publishing market, but there is also an element of Fowles's ego in the decision: naturally, he would prefer the 'better' text to be the one that is encountered by the reader. However, in allowing the original to fade into obscurity, a wealth of information and interpretations are lost. The ethical question is whether, in chasing down the original version, the reader is acting without integrity towards Fowles and his wishes and efforts as an author.

The significance of such questions in terms of this thesis is that interrogating the different ways authors incorporate sources into their work provides a new pool of knowledge that can be used to enrich interpretive possibilities. The second part of this chapter will explore how a reader's interpretation of a work may change as a result of this knowledge.

Part 2: Enrichment

Beyond the ethics of using another's words and experiences, it is important to consider the effect of such appropriation. Why does the author incorporate these sources, and how does knowledge of their incorporation influence the reader's interpretation of the text? The question is also raised as to whether, if an author has intentionally concealed a source, the editor should reveal that source to the reader? Is the editor undermining the author's creative processes by doing so? The following section looks closely at how Johnson and Barnes have incorporated letters and the words of others into their work, and how Fowles adapts his own words. As part of this discussion I will consider how the labels attributed to these works influence our attitude towards the use of this material, as well as how the identification of sources and creative processes can alter or subvert these labels and the connotations that come with them.

Due to the perception of Johnson as an experimental writer – particularly as part of the avant-garde – critics have tended to focus on the unusual physical form of *The Unfortunates*. This sense of the physical form of *The Unfortunates* as a failed experiment has in turn overshadowed the complexity of Johnson's writing. Stephen Wall, for example, was of the opinion that '[e]ven in its random form, "The Unfortunates" is not in the least obscure. Mr Johnson has not been able to disguise his essential straightforwardness'.[92] However, if we look closely at Johnson's sources and creative processes, it becomes evident that he is not quite so 'straightforward' as critics such as Wall suggest. This chapter focuses on the writing process itself, looking at how Johnson has appropriated the words of his correspondence with the Tillinghasts in order to simulate the vagueness and unreliability of human memory.

Whereas Johnson's personal letters are concealed in *The Unfortunates*, Barnes flaunts his use of Flaubert: he is the figure on which this work is built. With the categorisation of *Flaubert's Parrot* as historiographic metafiction, the reader is

[92] Stephen Wall, 'Curious box of tricks', *Observer*, 23 February 1969, p.27.

actively encouraged to look at sources, particularly historical ones. It is easy to assume that what one sees of Flaubert in this work is what one gets – that Barnes's use of Flaubert's life is straightforward, even if the questions it raises about history and the knowability of the past are complex. Where this use of sources differs from historical fiction, however, is through the work's self-awareness of the difficulty of integrating and understanding these sources. Linda Hutcheon argues that '[h]istoriographic metafiction incorporates, but rarely assimilates such [historical] data. More often, the process of *attempting* to assimilate is what is foregrounded'.[93] The important distinction here is that the focus is on the source as it exists *within* the work, rather than on how and why that that source has been incorporated. What is not accounted for are the author's reasons for working these sources into the text, an issue pertinent to a work like *Flaubert's Parrot*, in which many of the sources seem to be deliberately concealed. Some readers may not be familiar enough with Flaubert's life to recognise when elements of the narrative have been drawn from Flaubert's own letters. It is only through detailed study of drafts and manuscripts of *Flaubert's Parrot* that the extent of Barnes's appropriation of Flaubert's writings becomes evident. That Barnes himself has placed these personal documents in the public domain at the HRC seems like an invitation to think about his intentions and look deeper into the games he was playing. This chapter will explore processes of appropriation as a way of opening up new avenues of interpretation for readers who are unfamiliar with Flaubert.

In revising *The Magus*, Fowles is taking a document that is personal in terms of it being his own intellectual property, but also one that is intended for public consumption. Conventionally, in textual editing, the last published text is taken as the most authoritative, and is the one typically encountered by those coming into contact with a work for the first time. As Genette notes of 'revisions and corrections made to an already published text […] When these corrections are used for a new

[93] Hutcheon, *A Poetics of Postmodernism*, p.114.

anthumous edition, the last authenticated text generally becomes "the" official text of the work'.[94] The original version of *The Magus* thus becomes a pre-text to the revised version, and as such is part of a wider selection of pre-textual material that can be used for identifying Fowles's creative processes, and enriching the reader's interpretations of the work. As noted, however, the original version, with its cultural and historical references that locate it as a distinct product of the 1960s, has its own value as a social text.

The remainder of this chapter explores how a reader's interaction with a work is enriched when she possesses a greater understanding of the sources used in a text – of how and why they have been incorporated, of the possible meanings/interpretations they open up, and of how these may affect an overall perception of the work.

The private letter and appropriation

The Unfortunates tells the story of a sports writer visiting a midlands city (Nottingham), which triggers the memories of an old friend who died of cancer. The narrator recalls this relationship, with a particular focus on the friend's illness and subsequent death. As has been demonstrated, the premise of the novel is evident in Johnson's own life: he was a sports writer, his friend Tony Tillinghast died of cancer in 1964. Everything fits, the names, the places, the dates; *The Unfortunates* is indeed a novel based on fact, as indicated by earlier discussions of Johnson's authorial persona and intentions. Since Johnson's notion of truth is directly linked to an accurate representation of life, his endeavour to write narratives grounded in his own experiences is complicated by his statement that '[w]riters can extract a story from life only by strict, close selection, and this must mean falsification'.[95] Again we are reminded of Hayden White's question: 'does life, reality, or history display the

[94] Genette, *Paratexts*, p.399.
[95] Johnson, *Aren't You Rather Young…?*, p.14.

same kind of formal attributes as those met with in stories?'[96] Johnson's views suggest that this is not so, that our lives do not naturally form stories, but rather that we construct stories from certain orderings and selections of events in order to produce significance. However, Johnson views manipulation and selection as falsification, which subsequently means that stories – selective as they are – cannot equate to 'reality', or 'truth'. According to his own standards, in order to tell the truth in his novels, Johnson would have to tell the reader everything, leave nothing out, as to do so would constitute a process of selection and falsification. If we consider the magnitude of the task, the question is raised as to whether, in spite of his best attempts, Johnson manages to adhere to the complex ideals he sets for himself, a notion which will be explored through the close analysis of Johnson's use of his personal letters in the writing of *The Unfortunates*.

Johnson used the correspondence between himself, and Tony and June Tillinghast in order to help construct events and visits with the couple. Evidence of the letters being used for this purpose can be found in the aforementioned letter from June Tillinghast on 15 June 1967 in which she writes to Johnson, supplying him with the letters he has requested. Consequently, we know Johnson had the letters in his possession when writing *The Unfortunates* in 1967.[97] Specific elements of the letters are visible to varying degrees in Johnson's narrative. On certain occasions the links are confined to highly particular facts. For example, the narrator of *The Unfortunates* states 'That vacation, I remember he told us at tea, or in a letter, which was it, both probably, that he had been selling rugs door-to-door down workingclass streets in this city' (*TU*, 'His dog, or…', pp.2-3). The corresponding letter from Tony states 'At the moment I am selling Rugs from door to door in the slums & really poor areas of Nottingham'.[98] The fact that Johnson had this letter in his possession at the

[96] White, *The Fiction of Narrative*, p.279.
[97] These letters are now part of the British Library's collection, acquired in 2017 from the Tillinghast estate (Email correspondence between myself and Joanna Norledge, lead curator of the Contemporary Literary and Creative archives at the British Library (13 March 2018)).
[98] Tony Tillinghast, 'Letter to B. S. Johnson, no date', London, British Library, B. S. Johnson Archive (uncatalogued material), Add Ms. 89236/1, p.16.

time of writing and that it was likely the source of this piece of information shows how he manipulates his material in order to emphasise the frailty of human memory. Having the content of Tony's letter available to us means we know Johnson was aware Tony told him this information about selling rugs in a letter (though it's true Tony may also have told him over tea). However, Johnson chooses to preserve an air of uncertainty in order to emphasise the mind's unreliability and to reinforce statements such as 'I fail to remember' (*TU*, 'Then they had moved…', p.5) and 'The mind circles, at random, does not remember' (*TU*, 'FIRST', p.1).

The letters also inform Johnson's account of events relating to Tony's illness. In order to best demonstrate the similarities between Johnson's narrative and a letter from June Tillinghast, I have placed extracts from the two side-by-side (see Figure 1). Comparing them, we can see how Johnson has taken elements of June's letter and worked them into his narrative. The section of Johnson's text which reads 'she [June] phoned me to say that Tony was very low, needed taking out of himself, did she say, was that her phrase,' (*TU*, 'Sometime that summer…', p.1) corresponds with June's letter, which reads: 'I put off ringing you earlier […] but, in the end, I got rather desperate. Tony badly needs taking out of himself'.[99] Similarly, Johnson's 'walking back we discussed the deception, she [June] had not told him [Tony] that she had rung me but that I had asked to come down to see him, about the book, the second novel' (*TU*, 'Sometime that summer…', p.1) corresponds with June's:

> I told him [Tony] that <u>you rang me</u> - That you'd written but had decided on the spur of the moment, after posting the letter, that you'd like to have another chat about <u>S.A.</u> so you rang to see whether you could come down. I thought this was better <u>in case</u> he was a bit cross with me for interfering.[100]

[99] June Tillinghast, 'Letter to B. S. Johnson, no date', London, British Library, B. S. Johnson Archive (uncatalogued material), Add Ms. 89236/3, p.73.
[100] Tillinghast, 'Letter to B. S. Johnson, no date', BL, Add Ms. 89236/3, p.73.

I went down to Brighton again, at June's request, she phoned me to say that Tony was very low, needed taking out of himself, did she say, was that her phrase, how a common expression can become so like a philosophical statement, sometimes, in this case, he himself wanted to be taken out of that now alien body, which was not himself […] They could not meet me at the station this time, I caught a bus along the front, past Rottingdean, and June met me at the stop […] she had walked the mile or mile and a half, or so, from the bungalow, yes, I think the parents had gone away for a holiday, they were there alone with the dog, and his pain, this was why they could not pick me up, why June had asked me to come down to take him out of himself, and walking back we discussed the deception, she had not told him that she had rung me but that I had asked to come down to see him, about the book, the second novel, and thus she involved me in the deception, a small one.

(*TU*, 'Sometime that summer…',p.1).

Many thanks for rallying to the call for help. I'm terribly grateful. I put off ringing you earlier because I know how precious your time is with regard to S.A. but, in the end, I got rather desperate I'm afraid. Tony badly needs taking out of himself.

I rang while he was out with his parents + when he got back I told him that you rang me – That you'd written but had decided, on the spur of the moment, after posting the letter, that you'd like to have another chat about S.A. so you rang to see whether you could come down. I thought this was better in case he was a bit cross with me for interfering. So will you remember that, please?

I'm sorry also to tell you that in all probability we won't be able to meet you at the station. T's parents are going out for the afternoon + I don't think T. will be fit to drive himself. So, if there's neither a dark green nor pale blue A. 35 at the station you ~~cath~~ catch a No 12 (green + cream) bus right outside the station. […] I'll try + be at the stop to meet you. If you don't see me, walk on the way the bus is going + Ambleside Ave is next on left after Central Ave.

(June Tillinghast, 'Letter to B.S. Johnson, no date', London, British Library, B. S. Johnson Archive (uncatalogued material), Add Ms. 89236/3, p.73).

Figure 1. Comparison of an extract from *The Unfortunates* to a letter from June Tillinghast to B. S. Johnson.

These sections, as well as several other details, such as Tony's parents being away, their being unable to collect Johnson from the station, and June meeting Johnson at the bus stop, have all been transposed from June's letter to Johnson's narrative. The two are so similar that it is clear that Johnson has used this letter as a source. The reader can only identify the creative processes behind Johnson's writing if she has prior knowledge of these letters, and, should she not be aware of these letters, there is nothing in the novel to indicate the extent to which these documents have been used.

A reader who possesses knowledge of these letters can form a richer understanding of *The Unfortunates* as she can see how Johnson has manipulated certain passages to create an air of uncertainty where one did not exist at the time, presumably in order to emphasise the frailty of the human mind. In some ways, the use of these letters supports Johnson's claims for his novel's verisimilitude, as many of the details included in the novel, about visits, places, motive, are confirmed in these letters. The narrator at one point remembers how Tony and June 'had been to Yugoslavia' (*TU*, 'Again the house…', p.3), and the interest he had taken in a record they brought back: 'records they brought back, Yugoslavian folksong, very interesting, later I was to tape-record them' (*TU*, 'Again the house…', p.3). This detail is easily verifiable through an exchange of letters between Johnson and Tony. Johnson writes:

> Hearing this morning on the radio what I am sure is one of the Yugoslavian folksongs I heard at your place, I thought I would write to you; not least to ask you kindly to bring the records down when you come at Xmas so that I may, if you don't mind, record them.[101]

[101] B. S. Johnson, 'Letter to Tony Tillinghast, 4 December 1960', London, British Library, B. S. Johnson Archive (uncatalogued material), Add MS. 89236/2, p.11.

To this letter, Tony replies 'Will also bring Yugo. records down for you to record'.[102]

Beyond such verification of details, what becomes apparent to anyone studying the Johnson-Tillinghast correspondence is the extensive selection process which Johnson has undertaken. Just as McEwan uses Andrews's autobiography, but excludes certain elements to make the novel more engaging, Johnson has excluded elements of his relationship with Tony in order to construct a more focused narrative. The reader is told virtually nothing of Johnson's and Tony's working relationship as part of the *University Poets* committee (a poetry journal on which both Johnson and Tony worked), even though some of the letters regarding *University Poets* demonstrate how Tony's illness affected his working life, such as when Tony writes to Johnson saying 'My spell in hospital and my illness prior to it have held some U.P. work up a bit'.[103] A later letter also reveals the uncertainty and insecurity surrounding Tony's illness and how this impacted on his approach to work; Tony wrote to Johnson about *University Poets* roughly a year before his death saying:

> As for U.P.6, I feel fit enough to do the work and my only concern is that I might not be around to do it. Perhaps the best thing for me to say is that I'm quite prepared to take it on if there was someone who could take it over if things turned out badly.[104]

This letter gives insight beyond Tony and Johnson's working relationship, and demonstrates how Tony endeavoured to stay positive and active in the face of his illness, yet was unable fully to ignore the underlying possibility of death caused by the unpredictability of cancer. Johnson's exclusion of these elements of the correspondence results not only in the loss of a particular working dynamic that

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[102] Tony Tillinghast, 'Postcard to B. S. Johnson, 12 December 1960', London, British Library, B. S. Johnson Archive (uncatalogued material), Add MS. 89236/2, p.12.
[103] Tony Tillinghast and June Tillinghast, 'Letter to B. S. Johnson, 14 July 1964', London, British Library, B. S. Johnson Archive (uncatalogued material), Add MS. 89236/3, pp.109-110.
[104] Tony Tillinghast, 'Letter to B. S. Johnson, 28 September 1963', London, British Library, B. S. Johnson Archive (uncatalogued material), Add MS. 89236/3, p.80.

existed between Johnson and Tony, but also the omission of an element of Tony's mental state. The consequence of excluding this aspect of Tony's mentality is the depiction of him as a less complex character.

The lack of psychological depth pervades all characters in *The Unfortunates* except for the narrator. This characteristic was a frequent point of criticism in contemporary reviews, and was often viewed as a consequence of the focus on the novel's form. Richard Holmes argued that the novel's:

> technical self-absorption – for both author and reader – is finally at the expense of the reality of other lives: Tony and June, Wendy and Ginnie, blow away like loose leaves in the wind, and the delicate hammerbeams still support nothing above.[105]

A similar opinion was posited by Roger Gard in his review in *New Society*. Gard argues that 'the calculated inconsequence, the musing mood, fails to create any recognisable voice other than that of the narrator. Tony, and others, have only a tenuous existence'.[106] Holmes's use of the word 'reality' implies that Johnson's process of selection has jeopardised the veracity of his novel. Instead of directly including letters from Tony and June, Johnson appropriates their words and makes them his own, apparently denying these individuals their own voice. Such appropriation raises the question as to whether Johnson is aiming to represent the 'truth' or authenticity of June's and Tony's lives; or whether he is using aspects of their lives to contribute to the representation of a different sort of reality. By choosing what we know and don't know about them, it may seem that he is enacting the very falsification he supposedly works to avoid. For those familiar with the Johnson-Tillinghast correspondence, one of the most striking examples of this silencing of a character comes from an exchange of letters between Johnson and

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[105] Richard Holmes, 'Leaves in the wind', *The Times*, 15 March 1969, p.23.
[106] Roger Gard, 'Box of tricks', *New Society*, 2 January 1969, pp.293-294.

June a few months after Tony's death. In *The Unfortunates*, this dialogue, which takes place across two letters, is condensed to the following passage: 'June noted how, in the space of about eighteen months, her and my positions reversed, almost too correspondingly neatly, it could happen again, anything could happen, again' (*TU*, 'LAST', p.5). By hiding June's actual words from the reader, Johnson is presenting a misleading picture of what actually happened, for it was not June who made the statement about their reversed positions, but Johnson himself. Johnson wrote in a letter to June 'Yes, it had occurred to me rather sadly that our positions had changed, diametrically almost, within eighteen months or so'.[107] Again, the reader is encountering a manipulation. June's letter (which Johnson's was in response to) actually reads:

> [d]o you remember, Bryan, how you used to envy us for being happily married – a family – with everything turning out just right? You can envy no-one now, least of all us. Everything has turned out right for you now and with all my heart I wish that it may continue for as long as is humanly possible.[108]

Due to Johnson's condensation of June's sentiment into a couple of sentences that, in practice, better reflect his own letter, the reader of *The Unfortunates* does not see the sentiment behind June's words – the wish for Johnson's happiness in spite of her own sadness. Instead, Johnson reduces these words and feelings to a more analytical and detached statement which gives the reader no further insight into June's character. This action has both ethical and creative consequences. While Johnson is appropriating June's words, diminishing the sentiment behind them, the decision he makes is driven by the creative impulse of the novel: to represent the workings of

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[107] Johnson and Johnson, 'Letter to June Tillinghast, 31 January 1965', BL, Add MS. 89236/4, p.3.
[108] June Tillinghast, 'Letter to B. S. Johnson, 10 December 1964', London, British Library, B. S. Johnson Archive (uncatalogued material), Add MS. 89236/3, p.121.

human memory through focussing on the experiences and emotions of just one individual — the narrator. Although we are consequently denied access to June's emotions, this does not necessarily make the novel a falsification: rather, Johnson may be seen as being consistent in representing the particular kind of reality with which he is concerned.

The Johnson-Tillinghast correspondence includes a letter that demonstrates the poignancy of Tony's loss, an awareness of which brings great depth to the final lines of the novel. Johnson closes *The Unfortunates* with the following words: 'Not how he died, not what he died of, even less why he died, are of concern, to me, only the fact that he did die, he is dead, is important: the loss to me, to us' (*TU*, 'LAST', p.6). Johnson claims that the significance of the whole of *The Unfortunates* lies in the loss of Tony, not just to himself but to the 'us' of the final line. The exact nature of this 'us' is ambiguous, but due to the inclusion of June in this final section it is likely that she is part of this grouping. In a letter to Johnson, June writes about the difficulty of living with Tony's loss; she describes how:

> Sometimes, in certain moods, I want to say to people 'I know I'm behaving quite normally as though nothing was any different; I can smile and laugh and chatter as usual about the usual things. I can talk about Tony without a catch in my voice. But I REALLY DO MISS HIM/ HALF OF ME'S GONE AND I'M BLOODY LONELY'.[109]

This outpouring of feelings is an emotive and affective piece of writing about the loss of Tony, yet Johnson does not draw upon this letter, does not provide even a version of it for the reader. He tells the reader this loss is important, yet does nothing to demonstrate the extent of its impact on others. Such insight would also afford significant development of June as a character, yet Johnson chooses to keep the

[109] June Tillinghast, 'Letter to B. S. Johnson and Virginia Johnson, 11 February 1965', London, British Library, B. S. Johnson Archive (uncatalogued material), Add MS. 89236/4, pp.5-6.

reader's interactions with her far more superficial, not allowing her to see beneath the surface.[110]

The question is whether we view that choice as a failure. And the value of the Tillinghast correspondence is that it allows us to see that it *was* a conscious decision on Johnson's part, which in turn prompts reflection on what he might have hoped to achieve by the omission. It seems plausible to suggest that Johnson was not trying to produce a comprehensive account of his relationship with Tony, but rather to accurately and truthfully represent the processes of *recalling* the relationship. These secondary characters so lacking in substance thus indicate the narrator's failing memory, rather than a creative failure on the part of Johnson to give them substance. The narrator is the only character presented to the reader first hand; all other characters are presented through the veil of the narrator's memories. This understanding of *The Unfortunates* only becomes available through an appreciation of the creative processes – and therefore, of the possible authorial intentions – behind the novel. On the occasion when Tony comes to stay with Johnson in his flat in London while doing some research at the British Museum, Johnson offers the following piece of information: 'he would heave himself from that black divan, and wash as much as he thought appropriate, how can I know how much he washed' (*TU*, 'I had a lovely flat…', p.2). The narrator is here confronted not by a lack of memory, but a lack of knowing altogether, and this first-person position prevents the reader from gaining the details required for the formation of more firmly established characters. In contrast, the times when these other characters have the most substance is when the narrator describes particularly vivid or traumatic memories. One of the few moments when the reader is given an in-depth description of Tony's

[110] If we were to follow another tangent, we might also consider the potential personal (and to an extent moral) motivations behind this decision. This decision may be an exercise of tact on Johnson's part, a way of protecting and respecting June by keeping her personal expression of her pain and emotions out of the public domain. Such a point arguably opens up another ethical complexity for the editor: not only must the editor act with integrity towards the author, she must now consider whether she should act with integrity towards those characters within the novel that also exist in real life.

appearance is when he is severely ill, not long before his death. The shock of the change in Tony's appearance leads the narrator to give this lengthy description:

> Just in the few weeks since we had last seen him he was grossly altered, distressingly, his face had shrunken, lost much of its flabbiness, rotundness, life, the skin was now tighter so that it was shocking, yes, to recognize him, now, from what he had been, then. This diminution made features stand out more, which were not that noticeable before, his eyes stood out, stared, fixed you, I slip into the second person, in defence, stared for longer moments than you wanted, than I did want, yes. And his teeth, I never remember seeing Tony's teeth before, they were there, of course, in that fleshy mouth, but now the mouth was not fleshy, the flesh was gone, not gone, but tautened, disfigured, and the teeth were there, their roots showing, the ones at the sides, molars, incisors, gaps visible between them which were unexpected, not that any were missing, as I remember, but there were gaps between, perhaps the gums were shrinking, too, withdrawing, perhaps it was affecting the gums, that the teeth should appear so unnaturally, I do not know, but it was affecting him everywhere, I seemed to think, now, from the way he looked, his skin too was yellow, where it had been white before, a pallid, unhealthy colour, then, when he was healthy, now it was as in jaundice, I imagine, the kidneys affected, is it, I don't know, or the liver, how little I know about medicine, the body, anything, ah (*TU*, 'So he came…', p.2).

Such passages are rare in *The Unfortunates*, and description is triggered in this instance by the traumatic experience of finding Tony so totally altered in such a short time. This passage therefore indicates that the reality (or arguably 'truth') that

Johnson aims to present in *The Unfortunates* is that of the workings of human memory: the reason Johnson is able to give a lengthy account of Tony's appearance on this occasion is because it is part of a traumatic memory – one that has stuck with Johnson so clearly that it can be recounted in detail. In the rest of the novel, the reader is only given a vague description of Tony's physical appearance, with the focus remaining on the relationship that existed between Johnson and Tony. The two were good friends for several years; Johnson would have been quite capable of producing a detailed description of Tony before his illness, yet Johnson reserves such meticulous insights into other characters for moments of emotional outpouring by the narrator. The implication is that the traumatic memories are the ones that remain with people over long periods of time – easier to forget are those little details of the everyday which are taken for granted.

This focus on remembering further suggests why Johnson does not acknowledge his use of these letters: the narrator is remembering the experience while in Nottingham reporting a football match, at which point he would not have had the letters to hand in order to check details. Showing a reader the letters raises a problematic (but perhaps appropriately postmodern) paradox. We know that a novel is not written in a day – while the events happen this way, we know Johnson is *mimicking* the process of remembering, rather than recording it in real-time – and we know that Johnson used the letters to write the novel; but we are meant to read the novel as if Johnson did not have these letters, and used nothing but his own memory to recall the events he is narrating.

The inclusion of Johnson's correspondence with the Tillinghasts in an edition of *The Unfortunates* raises certain ethical points: firstly, that these letters were written as private letters intended solely for the recipient – although they have now been transferred into the public domain. Secondly, Johnson chose to keep these actual letters concealed (at least at the time the novel was published), perhaps partly due to respect for Tony and June, but also possibly to avoid exposing the creative

practices behind his narrative.[111] The editor is thus faced with an ethical dilemma since publishing these letters in an edition seems to run against their initial purpose and Johnson's decision to keep them in the private domain. By revealing these letters, the editor is leading the reader to see less of an implied author – that persona which Johnson constructs when talking about his work – and more of a real person. Consequently, the reader assimilates the author and narrator in a way that Johnson doesn't necessarily want. By presenting the events surrounding Tony's illness and death through the veil of a narrative, Johnson is maintaining a boundary of respect between not only himself and the narrator, but also Tony and June, and their novelistic portrayals: they are part of the experience being remembered, but there is no direct imposition on their private life. The narrative is not *about* Tony and June, but rather their existence in Johnson's memory.

By taking factual pieces of information from his correspondence with the Tillinghasts, and incorporating them into the narrative of *The Unfortunates* in a way that casts doubt about its accuracy, Johnson is imbuing the novel with a greater level of indeterminacy. Describing an occasion when Tony stayed with Johnson while undertaking some work at the British Museum, the narrator expresses uncertainty of the name of a scholar who Tony met during this time. Johnson writes, 'Tony […] had to meet a scholar of some sort in his field, Pilbo, Bilbraw, was it, no, but an expert on Boswell, and an American' (*TU*, 'I had a lovely flat…', p.1). However, a letter from Tony explicitly states, 'I shall be calling on W.K. Wimsatt (The Verbal Icon man) who is working in this country at the moment'.[112] Johnson is creating doubt within the narrative of *The Unfortunates* in order to better represent the frailty of human

[111] The letters have, of course, recently made their way to the British Library where they can be accessed by the general public. However, this has come about some forty years after Johnson's death and, therefore, it is reasonable to assume the decision was not his own but rather of his surviving family/whoever remains in charge of the estate.

[112] Tony Tillinghast, 'Letter to B. S. Johnson, 10 May 1961', London, British Library, B. S. Johnson Archive (uncatalogued material), Add MS. 89236/2, p.18.
Tony mentions no links to Boswell, but W. K. Wimsatt has published a book on Boswell, titled *Boswell for the Defence, 1769-1774* (1960).

memory. The narrator is repeatedly shown to be unreliable through the insertion of phrases such as 'He was ill when he arrived, I forget now just what' (*TU*, 'I had a lovely flat…', p.5) and 'I even now forget exactly what it was she betrayed me over' (*TU*, 'His dog, or…', pp.4-5). Forgetting details as small as whether Tony had a cold or a headache seems excusable, but the fact that Johnson cannot remember the exact nature of the betrayal which led to his first heartbreak, a lacunae which pervades large sections of the novel, casts a sense of indeterminacy across the work as a whole. By having access to the letters, in which she can see how Johnson has intentionally rejected factual material in order to emphasise the frailty of human memory, the reader is able to gain a greater sense of the typically postmodern paradox of Johnson's claim to tell the truth while simultaneously working to conceal or misrepresent the facts. When we consider the kind of truth Johnson is trying to convey, or rather what it is exactly *The Unfortunates* is a 'truth' about, then Johnson's ideas are not as contradictory as they initially seem.

At face value, the process of selection which Johnson has employed regarding his correspondence with the Tillinghasts, in accordance with Johnson's conjecture that selection equates to falsification, would imply that Johnson is presenting the reader with a falsified account of his friendship with Tony. However, Johnson's statements in the introduction to *Aren't You Rather Young to be Writing Your Memoirs?* indicate that he still believes *The Unfortunates* is telling a truth, specifically *his* truth. Johnson writes:

> [w]hat matters most to me about *The Unfortunates* is that I have on recall as accurately as possible what happened, that I do not have to carry it around in my mind any more, that I have done Tony as much justice as I could at the time.[113]

[113] Johnson, *Aren't You Rather Young…?*, p.26.

Johnson therefore does not appear to view the type of selection which he has undertaken in relation to the letters as eliciting falsification. The problem may lie in the lack of clarity in Johnson's statement: by saying '[w]riters can extract a story from life only by strict, close selection', Johnson is giving the impression that in order to tell the truth in his novels he will *not* be replicating this strict, close selection in his own narratives.[114] The ambiguity arises from the terms 'strict' and 'close', since they are subjective, based on the individual user's perception of what is actually meant by these qualifiers. Johnson does not elaborate, and therefore we do not know at what point the process of selection becomes acceptable and does not equate to falsification.

Johnson is selective in his work; the Johnson-Tillinghast correspondence demonstrates that there are omissions in *The Unfortunates*. Given that Johnson maintained the truthfulness of his novel, it follows that he must have deemed a certain sort of selection as acceptable. By identifying the nature of the information that has been omitted, we can begin to theorise about the *kind* of truth Johnson is trying to create. I suggest that his is not a truthfulness about documenting life moment-by-moment and reproducing every single detail, but rather a truthfulness of experience via memory. Johnson's claims to present the truthfulness of experience are eclipsed by the broader, more ambitious statements about reality and truth; yet, once the reader looks beyond these claims, the extreme subjectivity (but also selectivity) of *The Unfortunates* becomes evident. Johnson explains that one of the driving forces behind his writing of *The Unfortunates* was a personal 'need to communicate with [himself] then, and with older selves as [he] might be allowed, on something about which [he] cared and care[s] deeply' which he therefore hopes 'may also mean that the novel will communicate that experience to the readers, too'.[115]

By revealing the letters as source material for *The Unfortunates*, the editor is able to guide the reader towards the kind of truth that Johnson is conveying,

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[114] Johnson, *Aren't You Rather Young…?*, p.14.
[115] Johnson, *Aren't You Rather Young…?*, p.26.

consequently opening up new avenues of interpretation for the reader. Furthermore, by demonstrating that the focus lies in memory, the editor can help to reveal that aspects of the novel that were so often criticised, such as the two-dimensional secondary characters, are in fact linked to the wider aims of the work. We can see that Johnson's endeavour to display the randomness of human memory goes beyond the physical form of the novel, and is present at the core of the text and its composition.

The public letter and translation

As noted in the opening of this chapter, the classification of *Flaubert's Parrot* as historiographic metafiction brings to our understanding of the work certain assumptions about the sources within it. Historiographic metafiction is inextricably linked with history: as Hutcheon states, it 'keeps distinct its formal auto-representation and its historical context, and in doing so problematizes the very possibility of historical knowledge'.[116] Historiographic metafiction incorporates that which it goes on to challenge and subvert; since history is constructed through the interpretation of documents and artefacts, the label of historiographic metafiction prompts the analysis of sources in the novel. While such expectations encourage the reader to look at the nature of the sources, this approach falls short of inviting the reader to look beyond the text at *how* these sources have been incorporated, and what these creative processes might indicate.

In *Flaubert's Parrot*, a novel grounded in history and interested in the historical discourse, the use of Flaubert's correspondence is unsurprising. The reader expects Barnes to use such material. However, it is in appreciating how these letters are incorporated, particularly via the process of translation, that new interpretations of the novel become possible. Translation in *Flaubert's Parrot* demonstrates a complex use of sources – particularly letters – due to the layering of voices we

[116] Hutcheon, *A Poetics of Postmodernism*, p.106.

encounter. Revealing these different layers brings Barnes's playfulness more overtly to the reader's attention, and an extra element of interpretive complexity, which previously may have gone unnoticed, becomes accessible.

As stated above, an introductory note establishes that the translations in the story are Braithwaite's. In attributing the general task of translation to Braithwaite, he and Barnes are once again merged into the same being since the reader knows that Braithwaite, as a fictional character, cannot possibly have provided the translations she sees on the page. In other words, it had to be Barnes who carried out this process of selection and translation; all other logic aside, the process is visible in his drafts of *Flaubert's Parrot*. In the chapter 'Chronology', the third chronology consists of a list of thirty-two quotations, each of which provides an example of a metaphor or simile used by Flaubert throughout his lifetime. Study of early drafts reveals that Barnes initially drafted a much longer list of options, and then went through and selected fewer than half to appear in the final text.[117] Of the seventy-three quotations Barnes lists in this draft, only twenty-nine make it into the published text (there are also three further quotations in the published text that do not appear in this initial list). The rationale behind the selection process is unclear, but it is interesting to note that, in contrast to Johnson's suggestion that selection is falsification, Barnes is highly selective in terms of his content. We see Barnes trying out different potential translations for certain words or phrases; for example, the first typed quotation in the list reads 'My books and I', but, as part of his autograph amendments, Barnes has added two alternatives, 'Me & my books', and 'I & my books'.[118] Barnes is, of course, the translator, but he wants the reader to believe that Braithwaite is. Here Barnes seems to be trying out translations that will 'fit' the character of Braithwaite as he is conceiving it, so as to guide the reader towards the perception of the entire novel as Braithwaite's work.

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[117] Julian Barnes, 'First Typescript Draft of "Chronology"', Austin, Harry Ransom Center. Julian Barnes Papers 1971-2000, Box 5, Folder 1, n.p..
[118] Barnes, 'First TS Draft of "Chronology"', HRC, Box 5, Folder 1, n.p.

The similarity between Barnes's/Braithwaite's translations and those of Steegmuller has already been demonstrated; however, it is not always the case that an exact replication of Steegmuller's translation is used. Several quotations in the chapter that are also present in Steegmuller's edition vary in wording. For example, Barnes/Braithwaite gives the translation:

> You want to prune the tree. Its unruly branches, thick with leaves, push out in all directions to sniff the air and the sun. But you want to make me into a charming espalier, stretched against a wall, bearing fine fruit that a child could pick without even using a ladder (*FP*, p.32).

Steegmuller's translation of the same passage reads:

> Yes, you too want to prune the tree. Its branches may be unruly, but they are thick and leafy, and they reach out in all directions to breathe the air and the sun. You want to tame that tree, to make it into a charming espalier that would be trained against a wall: true, it would then bear lovely fruit, which a child could pick without a ladder.[119]

These translations demonstrate greater differences than previous examples, for example Barnes's/Braithwaite's choice to place Flaubert as the subject of the second sentence, whilst in Steegmuller's translation the tree remains the subject; and Barnes chooses the verb 'to sniff' where Steegmuller uses 'to breathe'. Nevertheless, the two translations remain strikingly similar at times: 'Its unruly branches' compared to 'Its branches may be unruly' seems little more than the rearranging of words within the clause. The 'First Typescript Draft of "Chronology"' demonstrates how Barnes selected translations, some from Steegmuller's works, and then edited

[119] Francis Steegmuller, ed./trans., *The Letters of Gustave Flaubert: Volumes I & II, 1830-1880*, (London: Picador, 2001), p.102.

them in small ways in order to pass them off as Braithwaite's own. For example, Steegmuller's translation of a letter to Maxime Du Camp on 7 April 1846 reads:

> While still very young I had a complete presentiment of life. It was like a nauseating smell of cooking escaping through a ventilator: you don't have to eat it to know it would make you vomit.[120]

The translation in Barnes's first draft of the chapter is decidedly similar to this translation of Steegmuller's (who is indicated as the source below the quotation), but contains a couple of minor additions and alterations:

> When I was still quite young I had a complete presentiment of life. It was
>
> kitchen smell
> like a nauseating smell of cooking escaping from a ventilator: you don't have
>
> to eat it to know that it would make you throw up/vomit.
>
> p.1 1.261 7 apr 46 (St 39).[121]

Barnes is playing around with different choices; 'kitchen smell' for 'smell of cooking', and 'throw up' for 'vomit'. It is only the latter of the two changes that makes it into the published text of *Flaubert's Parrot*, with the rest of the quotation remaining the same as in Steegmuller's edition of Flaubert's *Letters*. Thus Barnes is misleading the reader when he asks her to believe that Braithwaite is the authoritative translator for *Flaubert's Parrot*. Even though Barnes acknowledges Steegmuller in the paratextual note, in the main text there is little to no evidence of the true source of the translations. In a novel that is concerned with historical discourse and the unknowability of the past, Barnes may also be saying something about translation.

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[120] Steegmuller, *The Letters of Gustave Flaubert*, p.64.
[121] Barnes, 'First TS Draft of "Chronology"', HRC, Box 5, Folder 1, n.p.

It, too, is a discourse, a subjective process that is as much a process of appropriation as the intertextual use of *No Time for Romance* in *Atonement*, or June's letters in *The Unfortunates*, or the references to Flaubert's novels in *Flaubert's Parrot*. *Flaubert's Parrot* thus highlights translation as a form of 'rewriting'.

Barnes could have simply used Steegmuller's translations, and yet he has Braithwaite devise his own. What, then, are the motivations for this decision – not only on Barnes's part, but also Braithwaite's? On the rationale for producing one's own translations, Susan Bassnett writes:

> [t]he drive to translate for one's own time is not only fuelled by a wish to reach as many readers as possible, but also, where a text is well-known, by a desire to improve on previous translators' efforts and to remedy what is often seen as outdated language or misinterpretation.[122]

Questions are therefore raised about Braithwaite's motivations for producing his translations. Does he think he can improve on those of Steegmuller? Or is he trying to prove himself a scholar, gaining kudos from what has come to be recognised as a position of skill but also creativity? Bassnett notes how 'translation has been redefined in recent years as a form of **rewriting**, and the status of the translator, once dismissed as little more than a hack, has been revalued' (bold formatting in original).[123] Therefore, what we are seeing is Braithwaite trying to establish his own place in the academic sphere of Flaubert, demonstrating himself to be capable of translating, though ironically in a way that is undeniably derivative of Steegmuller's work. Whilst Braithwaite does not seem to produce worse translations, the differences are so minimal that arguably he does not improve on them either. It may even be that Barnes is having a joke at the expense of his protagonist: revealing him

[122] Susan Bassnett, *Translation* (London: Routledge, 2014), p.90.
[123] Bassnett, *Translation*, p.3.

to be a poor translator who is over-reliant on his source. However, the reader cannot appreciate these possibilities unless she is familiar with Steegmuller's translation, and yet Barnes (through Braithwaite) only provides citations for external sources on rare occasions, and even then it is usually only when it serves Braithwaite's motives.

This paucity of evidence has different consequences depending on the level of knowledge possessed by the reader. The unobservant reader is ignorant, perhaps assuming that the translations are taken from one authoritative source, or potentially not even realising that these extracts from Flaubert are translated at all. The observant but uninformed reader who spots Barnes's note at the beginning of the text will maintain an awareness that these translations have been influenced by Steegmuller's, but will likely take them at face value, not being able to recognise just how reliant Braithwaite is on Steegmuller's work. The informed reader, however, can start to make a wider range of meaningful connections, considering how the translations are linked to the wider themes of the novel, and how they further the meaning of the work as a whole. The editor, therefore, by deciding how much information to provide, has the ability to influence and shape how readers locate meaning in *Flaubert's Parrot*.

From this added knowledge, the reader gains further insight into the kind of narrator Braithwaite is. He is open about his (un)reliability, making comments such as 'As for the hesitating narrator – look, I'm afraid you've run into one right now' (*FP*, p.89) and referring to himself as an 'amateur Flaubert scholar' (*FP*, p.95). However, such statements do not reveal to the reader the extent to which this uncertainty and amateurishness is built into the text of the novel. The reader needs knowledge of Steegmuller, to see his translations alongside those of Braithwaite, in order to appreciate the control Braithwaite has over the narrative, but also the extent to which Braithwaite is willing to appropriate Steegmuller's work without really acknowledging it. In developing a perception of Braithwaite as a slipshod and deceptive scholar, the reader learns to keep an eye out for this kind of behaviour,

and to be more critical of the narrative presented to her. If the reader remains unaware, the opportunity to ask such questions does not even arise. By providing the reader with the Steegmuller translations that parallel Braithwaite's (or perhaps it is more appropriate to say that Braithwaite's translations parallel Steegmuller's), the editor is opening up interpretive possibilities for the work, providing new avenues for the location of meaning.

The public work & revision

The final section of this chapter looks at how Fowles manipulated his own words, revising the original version of *The Magus* a decade after its publication. The revised version, as convention would expect, has been prioritised since its publication, viewed as the more authoritative text since it is Fowles's final iteration. I return, then, to the notion of the original version of *The Magus*, and its historical value as a work produced at a particular moment in time. I argue that comparison between the two works can help to shed light on Fowles's creative processes, and enrich our reading of the work. To access the full potential of this process of revision, I do not restrict the discussion to just the two published versions, but also incorporate the use of archival material and earlier drafts.

I have chosen to focus on chapter twenty-nine of *The Magus* in this section since it contains major revisions, but is also scattered with allusions, and historical and classical references. This chapter contains one of the first visual performances of the masque in the novel. Looking at the developing drafts – paying particular attention to passages that are removed or relocated, as well as the insertion of new material – provides an insight into the underlying ideas of the final printed text. The ability to trace this creative process can help us to understand the effect that Fowles was trying to achieve.

In one of the early drafts of *The Magus* (see Appendix), the masque is fairly simple, consisting of just two unidentified figures, a man and a woman, both naked with painted white bodies. The two figures appear from the trees, the woman runs

into the man's embrace, and they disappear into the trees.[124] Fowles's alterations to this scene result in a less simplistic masque, and by the first published version the masque has become a fairly elaborate episode that incorporates four figures, two of which are recognisable as Grecian deities (see *TMO*, pp.174-179). The male figure is identifiable as Apollo due to the horn that he carries and the crown of 'golden […] laurel-leaves' (*TMO*, p.174) he now wears. A 'nymph-girl' (*TMO*, p.175) appears, being chased by a 'satyr-man' (*TMO*, p.175). The nymph disappears to safety and is replaced by the figure of 'Artemis-Diana' (*TMO*, p.176), who shoots and kills the satyr with an arrow. As before, the man and woman (now identified as Apollo and Artemis-Diana) come together, where they stand hand in hand until the light is extinguished and they exit into the trees.

Fowles evidently felt the masque required a greater amount of detail in order to have its desired impact. By providing Apollo and Artemis-Diana's names, the allusion is made less ambiguous and no longer relies on the reader recognising Apollo purely by the horn the male figure carries – 'his yard-long horn, a narrow crescent with a flared end' – and Artemis-Diana through presumed knowledge that Apollo has a twin sister.[125] It could even be contested as to whether the female figure actually is Artemis-Diana in the early draft since she is given no features or symbols, unlike the later versions in which she carries the bow. The additional figures of the nymph and the satyr in later versions emphasise Apollo and Artemis-Diana's roles as protectors of citizens, and women and virgins respectively. If the editor were to provide the reader with the extract from the early draft, as a comparison with both published versions of the text, the reader can witness the development of the episode and how certain alterations strengthen, in the sense of making more explicit, the thematic significance of the allusion. Removing doubt as to the identity of the two main figures in the masque, emphasising the importance of the two as a pair, plays into the

[124] John Fowles, 'Apollo/Artemis episode, Chapter 29: *The Magus*, early fragments', Austin, Harry Ransom Center, John Fowles Papers 1926-1992, Box 26, Folder 8, pp.318-326.
[125] Fowles, 'Apollo/Artemis episode, Chapter 29', HRC, Box 26, Folder 8, p.321.

novel's interest in the oppositions between masculine versus feminine, order versus chaos.

Fowles also shifts a specific phrase from before the masque in the earlier draft to after the masque in later versions. In the early draft, as part of his story about de Deukans, Conchis describes the world-view he developed as a result of the interactions with his former mentor. He tells Nicholas:

> Whenever I see a photograph of a teeming horde of Chinese peasants, of some military procession, whenever I see a cheap newspaper crammed with advertisements for shoddy mass-produced rubbish. Or the rubbish itself in the stores that sell it. Whenever I see the horror of the pax Americanus, of civilizations condemned to century after century of mediocrity because of overpopulation and undereducation, I also see de Deukans. Whenever I see a lack of space and lack of grace, I think of him. One day, many millenia [*sic*] from now, there will perhaps be a world in which there are only such châteaux, of [*sic*] their equivalents, and such men and women. And instead of their having to grow, like mushrooms, from a putrescent compost of inequality and exploitation, they will come from an evolution as controlled and ordered as de Deukans's tiny world at Givray-le-Duc. Apollo will reign again. And Dionysius will return to the shadows from which he came.[126]

In the early draft, this passage comes almost immediately before the masque. The mention of Apollo and Dionysius thus holds some bearing on the scene that follows: although there is no Dionysius figure in this early masque, this phrase gives some

[126] Fowles, 'Apollo/Artemis episode, Chapter 29', HRC, Box 26, Folder 8, pp.318-319.

indication as to the identity of the male figure. Nicholas is thus able to immediately put the phrase alongside the masque, asking himself:

> Apollo will reign again; and Dionysius will return to the shadows from which he came. So what was I to see in that couple going to the trees? My own wish fulfilment? A warning? A promise? An echo of Le Masque Francais – the évocations plus scandaleuses? And which god was I?[127]

In contrast, the Nicholas of the first published text is not given this information until after the masque, and after he has already speculated on alternative interpretations. His response to the Apollo-Dionysus statement is thus one of scepticism: 'Was that it? I saw the Apollo scene in a different light. Conchis was evidently like certain modern poets: he tried to kill ten meanings with one symbol' (*TMO*, p.179). Nicholas is allowed to explore his own interpretations before being given the Apollo-Dionysius framework by Conchis, which demonstrates the complexity of interpreting allusions not just in Conchis's godgame, but in Fowles's as well. By showing to the reader that Fowles has moved the reference to Apollo and Dionysius to after the masque, the reader can see how Fowles and Conchis are controlling Nicholas's and the reader's experience of the godgame. An awareness of Fowles's creative processes thus affords a greater understanding of the main themes of the novel, and of the role of the allusions in the published text (both the original and revised, depending on which is chosen by the reader).

Despite the classical nature of this particular masque, the allusions in this chapter are not restricted to classical references; there are also those that indicate the historical moment in which Fowles was writing, the significance of which changes between the 1966 and 1977 versions. Comparing the two versions reveals how

[127] Fowles, 'Apollo/Artemis episode, Chapter 29', HRC, Box 26, Folder 8, p.323.

Fowles adapts allusions according to the time in which he is writing (or rewriting). In the 1977 revised version, following the masque, Nicholas speculates:

> … but where did that tie in with this latest episode?
>
> Plainly it was an attempt at the sort of 'scandalous evocation' mentioned in *Le Masque Français*. At that level I could laugh at it, and at any attempt to resurrect the psychic nonsense. (*TMR*, pp.183-184).

These lines are clearly a development of the early draft, in which Nicholas also links the masque he has just witnessed to *Le Masque Français*. What the reader of the 1977 version will be unaware of at this point is that there were further allusions in the 1966 text that Fowles removed during his revisions. The 1966 text reads:

> … but what had that do with what had just happened?
>
> Plainly it was meant to be mythical, but it had awakened in me vague memories of Oscar Wilde – the Wilde of *Salomé* – and of Maeterlinck; something Germanic, *fin de siècle*, had floated over it all. It was also an attempt at the sort of scandalous evocation mentioned in *Le Masque Français*. (*TMO*, p.176)

Both Wilde and Maeterlinck wrote in French (though obviously not exclusively in Wilde's case), which may explain Fowles's particular proclivity for their work, and he specifically invokes the French *Salomé* as opposed to the English *Salome*.[128] The

[128] The extent to which the French text of Salome is Wilde's is complex. Joseph Donohue discusses this discrepancy and the different theories about the nature of the play's authorship in his introduction to his edition of *The Complete Works of Oscar Wilde* (Joseph Donohue, 'Salomé: Introduction' in *The Complete Works of Oscar Wilde: Volume V: Plays I: The Duchess of Pauda, Salomé: Drame en un acte, Salome: Tragedy in one act*, ed. Joseph Donohue (Oxford: Oxford University Press, 2013), pp.325-489 (p.335)).

Donohue also notes how Maeterlinck was a direct influence on Wilde and *Salomé*. He states that Maeterlinck's 'impact on Wilde himself was easily detectable: immediate, to judge from the Maeterlinckian elements discernible in a series of manuscripts of *Salomé* generated

references to Wilde, *Salomé*, and Maeterlinck are most telling about the nature and style of this episode of the masque. By alluding to Wilde, particularly 'the Wilde of *Salomé'*, Fowles is evoking a particular impression of the masque as an intimate and stylised performance, with the overexaggerated makeup and dramatic costumes that were associated with Wilde's play between the 1900s and the 1930s. Whereas with his society comedies, as Joel Kaplan states, 'Wilde turned exclusively to the West End's most fashionable playhouses and flamboyant actor-managers', *Salome* was initially 'an exception to Wilde's penchant for fashionable venues and high-profile performers'. [129] *Salome* was prohibited from being performed on a public stage in the UK until 1931.[130] Consequently, Kaplan states, *Salome* 'became a flagship for Europe's budget-minded little theatre movement' and was only performed privately in the UK.[131] Both Fowles and Nicholas would have been aware of the play's reputation, and it can therefore be interpreted that, by comparing the first episode of the masque to *Salome*, Fowles is invoking this sense of small theatre – amateur, yet intimate. However, the infamous 1931 British debut presented a very stylised image, which is also invoked by the masque. In this production, Salome was played by Joan Maude, pictures of whom, according to Samantha Ellis, were released to the press in advance of opening night. Maude, Ellis describes, was pictured with 'carmine lips, flying hair and globs of eyeliner'.[132] Ellis goes on to describe how, '[w]hen the show

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by Wilde in the closing months of 1891 and the early new year' (Donohue, '*Salomé*: Introduction', p.332), and also commenting that '[a] link between Maeterlinck's early plays and Wilde's *Salomé* was perceived from a very early point, although its nature was variously interpreted and often used to condemn Wilde's alleged lack of originality' (Donohue, '*Salomé*: Introduction', p.395).

[129] Joel Kaplan, 'Wilde on the Stage' in *The Cambridge Companion to Oscar Wilde*, ed. Peter Raby (Cambridge: Cambridge University Press, 1997), pp.249-275 (p.249); Kaplan, 'Wilde on the Stage', p.253.

[130] Donohue states: '[t]he English censor's ban on public performance of *Salomé* was lifted, finally, only in 1931, and consequently it was only in October of that year that the first production available to the general public was given, by Nancy Price's People's National Theatre, at the Savoy, in London (Donohue, '*Salomé*: Introduction', p.487).

[131] Kaplan, 'Wilde on the Stage', p.253.

[132] Samantha Ellis, 'Salomé, Savoy Theatre, October 1931', *Guardian* (online), 26 March 2003. <https://www.theguardian.com/stage/2003/mar/26/theatre.samanthaellis> [accessed 21 February 2019].

went up, her hair was wilder still, backcombed up as if she had been caught in a high wind'.[133] If we compare this image of Maude to the description of Artemis-Diana in chapter twenty nine, certain similarities appear. 'The skin was unnaturally white, the eyes elongated by black make-up, and her hair was also elongated backwards in a way that was classical yet sinister' (*TMO*, p.175). The parallels are evident, and one can see how the presentation of the characters in the masque invokes a comparison with this production of Wilde's play. By including such allusions in the 1966 text, Fowles allows his reader to gain a clearer impression of the performance, indicating both its private and intimate nature, but also creating a more stylised image of the actors and their costumes and makeup.

The reference to Maurice Maeterlinck has a similar impact as the one to Wilde, particularly given their existing links. Maeterlinck was a Belgian playwright of the twentieth and early twenty-first century. Patrick McGuinness notes the success and range of his career, stating: 'he moved from being the most successful Symbolist playwright to immense international popularity, from avant-garde *succès d'estime* to the 1911 Nobel prize for literature'.[134] Maeterlinck played a significant part in the Symbolist movement. His early plays were at the forefront of static drama; a genre in which there is little dialogue and what is suggested is more significant than what is said. Maeterlinck believed that marionettes were a better alternative to actors.[135] As McGuinness says of his static drama, '[a]lthough Maeterlinck's theatre diminishes action, it does not eliminate it altogether. Not a great deal "happens", little of

[133] Ellis, 'Salomé', 26 March 2003.
[134] Patrick McGuinness, *Maurice Maeterlinck and The Making of Modern Theatre* (Oxford: Oxford University Press, 2000), p.5.
[135] McGuinness describes how 'Maeterlinck is preoccupied both with the actor's bodily presence and with his residual or obstructive personality' (McGuinness, *Maurice Maeterlinck*, p.107). Maeterlinck's solution is marionettes, or puppets. As McGuinness notes:

> [a]lthough Maeterlinck called his plays 'drames pour marionnettes', the effect of his own preference for puppets is rather to enable to actor to aspire to the puppet's properties, to depersonalize, to formalize, and to conceptualize his movement, vocal tone, and gestural range (McGuinness, *Maurice Maeterlinck*, p.114).

significance is "said"'.[136] This episode of the masque, with only movement and no dialogue, reflects this minimalistic drama, placing emphasis on the symbolism of the actors and their gestures. Through likening this episode of the masque to Maeterlinck's work, there is also the suggestion that the actors involved are merely Conchis's puppets – like the de Deukans's 'company of automata' (*TMR*, p.177), described only a few pages previously. An awareness of such comparisons means that the reader's impression of the masque becomes increasingly stylised, and yet, simultaneously, the interpretive possibilities are expanding.

For the reader of the revised version of the text, these allusions are lost – Fowles has removed them, and we can only speculate as to why. One possible explanation is that, at the time Fowles is writing the original version – or more specifically, in the last couple of years in the run up to its publication – Oscar Wilde had once again become a politically charged figure. Following The Wolfenden Report (1957), and campaigns for the legalisation of homosexuality in the early 1960s, notoriously homosexual books and authors were considered in a new light. *The Picture of Dorian Gray* had been invoked in Wilde's trial in 1895 under the Criminal Law Amendment Act of 1885.[137] The modern-day reader can forget that, although Wilde is now widely valued, his conviction for gross indecency placed a stigma on his work for the first half of the twentieth century. However, the 1960s saw Wilde's novel

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[136] McGuinness, *Maurice Maeterlinck*, p.235.

[137] Joseph Bristow, 'Wilde, *Dorian Gray*, and gross indecency' in *Sexual Sameness: Textual Differences in Lesbian and Gay Writing*, ed. Joseph Bristow (London: Routledge, 1992), pp.44-63 (p.51).
The Criminal Law Amendment Act of 1885 (known as the Labouchère amendment) illegalised any sexual act, even private, between two people of the same sex. Bristow notes, 'The Labouchère amendment, outlawing "gross indecency" between males (even in private), is frequently cited as the crucial moment in characterizing, and establishing, the concept of the male homosexual in British culture' (Bristow, 'Wilde, *Dorian Gray*, and gross indecency', p.49). However, Wilde was not convicted for being 'homosexual': as Bristow notes '"homosexuality" was not named by Wilde's prosecutors – nor by Wilde in his novel' (Bristow, 'Wilde, *Dorian Gray*, and gross indecency', p.52). Homosexuality remained a scientific concept in the late nineteenth century, and Wilde was therefore persecuted for a complex combination of factors that is fundamentally based on sexual contact with another man, but also influences such as Wilde's position as the older man in the relationship, and his social class (for more detail, see Bristow's chapter, 'Wilde, *Dorian Gray*, and gross indecency', pp.48-53).

being judged for its merit as a literary work rather than being read in relation to the sexual preferences of its author. The reference to Wilde in the original version of *The Magus* invokes these contemporary events. By 1977, however, discussion surrounding Wilde and homosexuality was less controversial: homosexuality had been legalised a decade before (1967) and Wilde's name did not hold the same potency as when the original version of *The Magus* appeared, which may explain why Fowles omitted this reference from the revised version. However, although Fowles chooses to remove these allusions, it does not mean that they are no longer relevant to the text or to a reader's interpretations of it.

Taking meaning from revisions in this way does come with a certain assumption that references or allusions from the earlier text somehow remain in the later text, but in a way that is more embedded and less evident to the reader. In *Paratexts*, Genette speculates on the use (and the implications of such use) of pre-texts in determining intention and meaning. I have already noted his perception of pre-texts as forming a kind of 'workshop' where the construction of a work can be explored. Genette identifies the need to exercise caution via the assertion that 'interpretation must be no less careful about using old versions of the text or early comments that may testify to intentions subsequently abandoned'.[138] For the most part, Genette views the pre-text as a valuable realm of potential interpretation. He states:

> the most important but also most ambiguous effect of the pre-text is perhaps the way in which genetic study, surrounding the 'final' text with the entire, sometimes enormous mass of its past versions, confronts what the text is with what it was, with what it could have been, with what it almost became.[139]

[138] Genette, *Paratexts*, p.402.
[139] Genette, *Paratexts*, p.402.

While I do not propose such an extreme approach to the pre-text as genetic editing, my approach draws on the same fundamental notion of the pre-text as a key to the expansion of potential interpretations through an awareness of a work's past states.

The parallels between the Apollo/Artemis-Diana episode of the masque and Wilde and Maeterlinck's plays do not dissipate just because Fowles removes the specific mention of their names: a reader familiar with *Salome*, or with Maeterlinck's work is still able to draw these comparisons for herself. For a less astute reader, these parallels more than likely will not be perceived; although Wilde is still a famous literary figure, *Salome* is one of his lesser-known plays, and Maeterlinck is almost certainly going to be unknown to most modern-day readers. Through knowledge of the early drafts of *The Magus*, and by studying the differences between its original and revised versions, the reader can gain an understanding of some of the effects Fowles was working to achieve. Comparing what Fowles has newly included helps to open up new meanings by allowing the reader to see which elements of the narrative Fowles wished to enhance or reduce. Alternatively, looking at what Fowles has removed can also help to clarify certain ambiguities and meanings (such as the symbolism of the Apollo/Artemis masque) by considering the nature of the information he has removed, and speculating as to why. Therefore, Fowles and his creative processes act as guide for the reader, via the editor, in finding new meanings for the work.

This chapter has worked to demonstrate how the interrogation and identification of sources, particularly letters, can open up new avenues of interpretation by encouraging readers to look beyond the conventions and expectations implied by certain labels. By presenting the reader with the Johnson-Tillinghast correspondence, the editor is helping the reader to break away from the labelling of the work as 'experimentalist' or 'gimmickry', both of which have been attached to Johnson and his work for the last fifty years. Similarly, the reader is encouraged to look beyond

the generalised label of historiographic metafiction to which *Flaubert's Parrot* has so often been confined. Letters as source documents raise a lot of questions, particularly in relation to appropriation and the ethics of acknowledgment, not just on the part of the author but also the editor.

The discussion of ethics has served to identify points of tension in the works in question, with the view that such points can trigger valuable debates about the work and potential interpretations of it. These contentious elements indicate disagreement; however, rather than trying to find a (reductive) solution, I use the tensions as a gateway to explore the opposing views and expanding interpretive possibilities. Such ethical tensions can be found both in real life and in the constructed world of the novels. As demonstrated through the discussion of McEwan's use of *No Time for Romance* in *Atonement*, the boundaries between appropriation and plagiarism are contested. *Flaubert's Parrot*, however, seems to escape such controversy, largely due to the explicit use of the titular author, but also the historical distance between Flaubert's writing and the novel in which they are appropriated. Sanders identifies the significance of historical distance in relation to Shakespeare, arguing that '[a]s an "out of copyright" author, Shakespeare's work becomes a form of open access content available to the global community for glorious reinvention'.[140] The same can be said of Flaubert, and the fact that Barnes invites readers to analyse his use of sources establishes *Flaubert's Parrot* in the realms of appropriation rather than plagiarism. What is less evident is how the work of Steegmuller is used in *Flaubert's Parrot*. Barnes's acknowledgment of Steegmuller is almost identical to McEwan's acknowledgment of Andrews, and the use just as obscured or, rather, 'submerged'. Yet critics do not raise the same objections against Barnes – causing us to wonder, why not? The playful nature of Barnes's work is its own salvation: *Flaubert's Parrot*, with its patchwork of styles, its subversion of narrative convention, and its overt challenging of the knowability of the past, invites

[140] Sanders, *Adaptation and Appropriation*, p.195.

us to investigate its sources in a way that *Atonement* does not. Barnes may not overtly acknowledge the extent to which Steegmuller is used, but there is a greater sense that he *wants* you to discover and appreciate this usage.

The Unfortunates escapes charges of plagiarism due to the fact that the letters used are either Johnson's property or the property of June Tillinghast who, as demonstrated, willingly provided them for Johnson's use. However, such appropriation is only evident if the editor identifies the source for the reader. Until recently, these letters were not available in the public domain, and it is unlikely that most readers will be familiar with them. The ethical question here is whether the editor, in identifying these letters as sources, is going against Johnson's active decision to conceal them. In demonstrating the appropriation of June's words into Johnson's text, the editor can be seen to be stripping the work of its playfulness and preventing the reader from discovering these intricacies for herself. However, it is important that the reader makes such discoveries – aided by the editor or otherwise – as, without the recognition of such complexity and difference, the novel will remain consigned to its label of gimmickry.

The Magus presents a different case from *Flaubert's Parrot* and *The Unfortunates*, since the adapted text is not that of another, but Fowles's own. The questions of plagiarism and propriety therefore do not apply; however, there are still the wishes of the author to account for. Fowles rewrote *The Magus* for a reason, and the 1977 text is the only version now in print. Should the original version simply be allowed to fade into obscurity, with new readers remaining unaware of its existence? I argue this loss would greatly diminish interpretive possibilities. The extensive differences between the two versions of *The Magus* provide valuable comparisons, particularly given Fowles's proclamation that the novel is one of adolescence, despite having allowed his experienced self to adapt the work of his younger self. Comparing the original version with the revised gives the reader insight into Fowles's creative processes, and adding the early drafts and other archival documents into this discussion only enhances the richness of information and comparisons to be made.

Fowles would presumably want the revised version – as the technically better text – to be the one that persists; however, the original version is too valuable a resource for the editor and reader to allow it to fade into obscurity.

When we are seeing readers struggling to find meaning(s) in the works in question, one can argue that the editor may prioritise her responsibility to the reader over the author, since, ultimately, the editor is aiming to clarify and open up the work *for the reader*. Therefore, provided the author is not simply disregarded, the reader's ability to produce meaning for the work is prioritised in order to assure the longevity of the work. As Sanders argues, '[k]nowledge of the adaptational work […] brought into play in the process of understanding could enrich the spectator's experience and may indeed enhance or complicate the pleasures involved'.[141] Sanders is talking about film, but throughout *Adaptation and Appropriation* she demonstrates the parallels between adaptation and appropriation in film and in literature. The point Sanders is making supports the crux of my argument: while knowledge of the source text is not essential, the reading experience can be significantly enriched and expanded through its provision. While identifying this information for the reader may be viewed as the editor going against authorial wishes and undoing his creative processes, it allows the reader to gain a greater appreciation of the work in question. If allusions are so hidden that readers cannot spot them, or if they cannot recognise the intricacy of the creative processes used to make the text of the narrative reflect its wider themes, what is the point of them being there? We are reminded again of Braithwaite's question: 'How submerged does a reference have to be before it drowns?' (*FP*, p.17). References that are so submerged they can no longer be recognised are obsolete: their effect can no longer be recognised, let alone interpreted. Therefore, the editor who highlights sources and creative processes for the reader is operating in the best interest of the work by ensuring that it remains accessible. The potential power of the editor becomes

[141] Sanders, *Adaptation and Appropriation*, p.28.

evident, since it is her presentation of a work, once it has been published, that influences how that work is perceived and categorised. I will return to the ethical implications of such power in my concluding chapter; the following chapter looks at how this editorial power is exercised through the convention of annotation.

4. ANNOTATION

It is generally agreed that annotation is factual in the sense that its main purpose is to provide the reader with neutral information to aid her appreciation of a work. Guy and Small argue that 'the unstated aim of annotated editions is the reconstruction of the historical context in which a work was originally produced'.[1] Given this appeal to factual evidence, one might argue that annotation is in direct conflict with the postmodern emphasis on interpretative pluralism; it may seem that the information provided by annotation is in the service of a single, fixed reading. However, the status of annotations is different from that of the text to which they are applied: although the information contained in an annotation should not in itself be contestable, the interpretation(s) that the annotation opens up can be, as can the relevance of the annotation itself. Consequently, annotation does not have to close readings down; rather it can substantially intervene in terms of enriching a reader's experience of a work, while simultaneously preventing an anarchy of interpretation. This effect can be inferred from an assertion made by Guy and Small that:

> [t]he basic premise of any annotation – given its aim of enabling a prospective reader to 'understand' the text (in whatever way we may wish to define 'understanding') – will lead to the promotion of some readings and the relegation of others: indeed, often annotation, although rarely explicitly so, privileges one reading to the exclusion of others.[2]

In other words, interpretations produced in ignorance of the information provided by annotation is devalued, arguably even invalidated. In this way, annotation can be

[1] Guy and Small, *Politics and Value*, p.151.
[2] Guy and Small, *Politics and Value*, p.152.

seen to open up a work's range of meanings, while at the same time placing limits on those deemed to be 'informed'. Here I draw attention to what might be termed the 'productive' element of the annotative process, showing how providing readers with information about the author and his creative processes can enrich the interpretive possibilities of a work. I also explore how the concept of authorial intention guides the editor's sense of what needs to be annotated in a work. In previous chapters, I have demonstrated that the authorial persona can be used to establish a notion of the kind of knowledge the author expects his reader to possess. What is implied by the concept of an 'intended reader' is a hierarchy of interpretation that runs from the uniformed or ignorant reader to the well-informed, the latter being that which fully appreciates the effects the author intended. Annotation works as a tool for furthering the reader along this scale, guiding her to an appreciation of the work that is most fully in line with that of an author's stated intentions for it. In short: I try to show how, through the help of the modern editor, the author can become for the reader the source of explication for his own novel. I also show the benefits of such a reading.

Drawing on examples of annotative practice in recent editions of nineteenth- and early twentieth-century fiction, I explore how *The Magus*, *Flaubert's Parrot*, and *The Unfortunates* might respond to this treatment. In doing so, I consider how the reader's interpretations of a work might be enhanced. I also consider some of the wider consequences of the provision of annotation, what I refer to as their 'levelling process': I show how these editorial processes can dismantle false expectations regarding the subversiveness of writing labelled postmodern. I suggest that, if these works can be clarified by the same editing techniques as medieval and Victorian texts, then they are not as radically experimental as the postmodern label implies. I argue that editorial practices, including the provision of annotation, can be used to distinguish between works that are genuinely subversive and playful, and those that have only come to be recognised as such through overuse of the postmodern label. Each section of this chapter will look at a different criterion for annotation that has

been used in recent critical editions of late-nineteenth and twentieth-century texts in relation to one of the three focal texts. I should stress that I do not aim to provide a coherent rationale for the annotation of *The Unfortunates*, *The Magus*, or *Flaubert's Parrot*, but rather to demonstrate how the problems that arise when we think about how we might annotate these works help differentiate between them in new and meaningful ways. This chapter thus uses annotation as a practical tool (as opposed to a theoretical one); nonetheless, it will be useful to begin by introducing some of the debates around annotation, examining how it has typically been used in recent critical editions.

The practicalities of annotation

The process of annotation is widespread, with commentary in one form or another appearing as standard in a range of editions. An edition always has a target audience; we would expect to find notes in a critical edition, aimed at the academic or student, or readers from a similar intellectually motivated background. However, even those editions – such as the *Oxford World Classics* or *Penguin Classics* – aimed at the every-day reader, who reads for pleasure, include annotation or commentary. That being said, the precise methods of annotation *are* often debated and contested in the field of textual scholarship. As D. C. Greetham highlights, work from critics such as Spevac, Hanna, and Middleton in the early 1990s made it evident that 'annotation is as conceptually problematical as any other branch of editing, and is not merely a mechanical provision of historical, cultural, linguistic, or critical "facts" to fill out the bare text'.[3] The debate – more widely, but also for this chapter – therefore lies in not whether annotation should or should not be provided, but rather *how* it can be used to productively inform a text.

Annotation is a reader-driven tool: it is considered one of those elements of a text that falls under Genette's '*paratext*'. He defines paratext as that which:

[3] Greetham, *Textual Scholarship*, p.369.

> constitutes a zone between text and off-text, a zone not only of transition but also of *transaction*: a privileged place of a pragmatics and a strategy, of an influence on the public, an influence that […] is at the service of a better reception for the text and a more pertinent reading of it.[4]

The public of which Genette speaks is synonymous with the reader, thus evoking the complex relationship between the decisions made by authors and editors, and how they influence the reader's interpretation of a text. Just like authors, editors also have an ideal reader or readership, for whom the editor's commentary and annotations are provided. In contrast to that of the author, the editor's ideal reader is presumed to be in a position of ignorance, whereas the author's ideal reader is presumed to be in one of knowledge. This distinction is not absolute, but is an important differentiation in the creative impetuses of the author and the editor. Any decision regarding annotation (along with other paratextual elements such as prefaces, indexes and commentaries) are carefully thought out and justified as they will ultimately have an impact on the reader's experience of the text, and on how she perceives the work as a whole. Genette identifies paratexts as integral to producing 'a better reception' or 'more pertinent reading' of a text, thus setting them up as tools to be used to the reader's advantage.[5] Genette's language implies that not all readings are equal: he parenthetically clarifies that these better readings are 'more pertinent, of course, in the eyes of the author and his allies'.[6] For Genette, then, these superior readings are linked to the notion of the author and authorial intention.[7] My argument for the use of the author to inform editorial annotation

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[4] Genette, *Paratexts*, p.2.
[5] Genette, *Paratexts*, p.2.
[6] Genette, *Paratexts*, p.2
[7] Genette does not does tackle the complexity of authorial intention in *Paratexts* since it focuses on editions of works as published by the author (and his publisher) while the author is

follows that of Genette, in that I also see a productive role for paratextual information in informing the reader's understanding and interpretations of a work. The content and impact of annotations will be strongly influenced by the editor's intentions for an edition, and these in turn are typically guided by an understanding of the author's creative processes. Editorial annotations, however, are not usually conceived of as being definitive, but rather acting as prompts to possible (and multiple) routes of interpretation. Genette identifies the ancillary nature of the paratext in relation to the text itself. He argues:

> the paratext in all its forms is a discourse that is fundamentally heteronomous, auxiliary, and dedicated to the service of something other than itself that constitutes its raison d'être. This something is the text. Whatever aesthetic or ideological investment the author [or editor] makes in a paratextual element […], the paratextual element is always subordinate to 'its' text, and this functionality determines the essence of its appeal and its existence.[8]

Paratextual elements come to occupy a complex space between text, author, editor, and reader, but one that is ultimately motivated by aiding interpretation of the text.

Editorial annotation has been the subject of much discussion due to the element of selectivity on the part of the editor. As Michael H. Whitworth argues, '[t]here is a contradiction involved in annotation: one needs to clarify the text, especially by recovering lost historical significations, but one must stop short of interpreting, and must allow the reader to continue to be the maker of meaning'.[9] Whitworth makes a succinct and pertinent point, yet this line between clarification

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still living. However, many of Genette's concepts and arguments remain applicable to posthumous editions.

[8] Genette, *Paratexts*, p.12.

[9] Michael H. Whitworth, 'Woolf, Context, and Contradiction' in *Contradictory Woolf: Selected Papers from the Twenty-First Annual International Conference on Virginia Woolf*, eds. Derek Ryan and Stella Bolaki (Clemson: Clemson University Digital Press, 2012), pp.11-22, (p.17).

and interpretation is complex in practice because clarification itself involves a value judgment – that the word, allusion or reference is worth clarifying – and therefore presupposes an act of interpretation. Even the level of information given in order to provide clarification is an interpretative act. Given that interpretation is unavoidable, many editors choose to be overt in their rationale, so that readers can be conscious of the motivations that informed the selection of material included in annotations.

Projects such as *The Cambridge Edition of the Works of Virginia Woolf* or the Oxford University Press *The Complete Works of Oscar Wilde,* have set out certain principles and common practices for their editors in an endeavour to create a sense of uniformity between different works in the series. For example, *The Shakespeare Head Press Edition of Virginia Woolf* series is governed by a common set of annotative principles that can be found at the start of the 'Notes' section of each edition, which states: 'The following notes identify allusions, historical references, places, and other details which require annotation'.[10] These criteria for annotation are not so authoritarian as to remove agency from the editor, but work to create unity across the different works in the series. Jane Goldman and Susan Sellers, general editors of *The Cambridge Edition of the Works of Virginia Woolf* series openly acknowledge the pervading subjectivity of each editor in the series. They state:

> we would be foolish to ignore the fact that the act of editing is always and already bound up with reading precisely as an interpretive act. Cherishing our differences as critics, we also cherish the opportunity to engage as closely with the processes of Woolf's writing as any active reader could wish, and to make these processes available to fellow readers as fully and transparently as possible.[11]

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[10] Virginia Woolf, *Mrs Dalloway*, 1925, ed. Morris Beja (Oxford: Shakespeare Head Press, 1996), p.146.

[11] Jane Goldman and Susan Sellers, eds., 'General Editor's Preface' in Virginia Woolf, *The Waves* (1931), eds. Michael Herbert and Susan Sellers (Cambridge: Cambridge University Press, 2011), pp.ix-xviii (p.xv).

Goldman and Sellers, in identifying annotation as an interpretive act, reach what may be considered the crux of the matter, and the main source of debate regarding scholarly annotation. The editor of a text must first act as reader, and assess what it is the reader needs or how her encounter with the text would benefit from its being annotated; as such, the interpretation does not occur within the note itself, but in choosing what to annotate and how. Such a discussion is based on the editor's own response to the text: the editor cannot provide information for an interpretation that she has not produced, nor is it possible to provide an annotation which gives information to encompass every possible interpretation. Annotation, therefore, is always distinctly located in the realms of the editor's interpretation, although it is intended for the use of the reader. There are stages to this interpretative act: the first is the editor's initial identification that there is information encoded in the text that can be clarified; the second fixes the nature and quantity of information required for an 'informed' understanding of the text; and finally, there is a judgement about how best to present this information in the edition being produced. I am largely unconcerned with the third stage at this point in my discussion, focusing instead of the first two stages, and how the figure of the author plays a part in these interpretative acts. Given that annotation is an inherently interpretive process, the boundary between clarification and interpretation that Whitworth identifies does not hold. The issue is more complex: any annotation is created in response to certain ideas about the reader, and what constitutes an 'informed' reader (or, if we return to Genette's phrasing, a 'pertinent reading'). The assumption in such interpretations is that, if the reader lacks this information, she is restricted from producing certain meanings for the text. The argument is thus raised as to whether the reader is more or less restricted by editorial interpretation and the mediating effect it has on potential readings of the text.

There is an argument to be made for annotation causing bias to the reader's interpretation of a work. As William W. E. Slights argues, 'marginal annotation,

whether printed or handwritten, can radically alter a reader's perception of the centred text'.[12] This influence is undeniable, as Slights suggests, but annotation that is *not* intended to influence is pointless. Where certain critics and writers, such as Virginia Woolf, take umbrage is that this influence will bias a reader's (or indeed their own) meaning of a work. H. J. Jackson argues that annotations are viewed as problematic as they 'impose not just criticism but a critical attitude upon all following readers'; thus he identifies '[t]he core of Woolf's objection' is 'not so much the insult to the book, author or publisher as the imposition upon the reader'.[13] This imposition is one of the main arguments against annotation. In opposition stands Genette's argument about the discretionary nature of annotations:

> [a]bove all, we must observe that notes […] may be statutorily optional for the reader and may consequently be addressed only to certain readers: to those who will be interested in one or another supplementary or digressive consideration, the incidental nature of which justifies it being bumped, precisely, into a note.[14]

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[12] William W. E. Slights, 'The Cosmopolitics of Reading: Navigating the Margins of John Dee's *General and Rare Memorials*' in *The Margins of the Text*, ed. D. C. Greetham (Ann Arbor: The University of Michigan Press, 1997), pp.199-228 (p.201).

[13] H. J. Jackson, *Marginalia: Readers Writing in Books* (New Haven & London: Yale University Press, 2001), p.241.
Woolf has a specific kind of reader in mind, which she identifies in *The Common Reader*:

> [t]he common reader […] differs from the critic and the scholar. He is worse educated, and nature has not gifted him so generously. He reads for his own pleasure rather than to impart knowledge or correct the opinions of others. Above all, he is guided by an instinct to create for himself, out of whatever odds and ends he can come by (Virginia Woolf, *The Common Reader*,1925 (London: The Hogarth Press, 1968), p.11).

Woolf is clear about the deficiencies of the common reader, but finds value in his readings, with the admissions that 'perhaps, it may be worth while to write down a few of the ideas and opinions which, insignificant in themselves, yet contribute to so mighty a result' (Woolf, *The Common Reader*, p.12).

[14] Genette, *Paratexts*, p.324.

Genette is arguing that, since annotations are not integral to a text and the meaning of that text, each reader can make a choice about whether to take account of them.[15] The annotations do not demand that the reader use them to form her meaning, but they remain available for the reader who does wish to use them to increase her knowledge, and make a more widely informed interpretation of a work. However, the choice is not quite so simple: while the reader is able to ignore the details of the note, the very fact that the moment in the text has been annotated comes with the implications that this particular aspect of the text should not be overlooked, and that it has some bearing on the wider text and its meaning. Thus the mere presence of the note can in itself act as a guiding influence on the reader.

These connotations are unavoidable; but, in choosing to edit a work, the editor has already acknowledged the imposition of her own value judgments on the work being edited. Provided the reader maintains an awareness of these values, we can start to consider the expansive potential of annotation. Whitworth argues for annotation as a productive editorial tool, arguing that 'a return to the full historical context, invoking texts beyond the primary text, can also unearth associations and implications which complicate meaning'.[16] To trigger this response in the reader is the effect towards which I am working: the aim is not to disprove or invalidate the reader's current meaning for a work, but rather to 'complicate' it, to challenge it, and open up the possibility of other meanings. In accordance with Whitworth's stance, this chapter explores the use of annotations to increase the interpretative possibilities available to readers by providing them with information which they did not previously possess. However, I will be doing so from an author-driven editorial approach (as in the rest of this thesis), one that is not neutral, but with the purpose

[15] Authorial annotation/commentary stands in opposition to this argument of notes as not being integral to the meaning of a work. Notes such as those T. S. Eliot incorporated into *The Waste Land* are, in many respects, an additional part of the poem itself as opposed to an explanatory device, particularly given Eliot's playfulness.
[16] Whitworth, 'Woolf, Context, and Contradiction', p.22.

of enabling the reader to come to a more informed reading of the work in light of what is known about the author's creative processes.

Criteria for annotation:

Consulting different editors' introductory notes to several reputable editions, it becomes possible to identify common criteria for annotation. The rest of this chapter considers how these criteria might be applied to my three focal works.

In OUP's *The Complete Works of Oscar Wilde* edition of *The Picture of Dorian Gray*, Joseph Bristow sets out several principles for annotation in the 'General Note' to his commentary. For the purpose of this study, I have summarised and listed Bristow's principles in a more succinct manner. I have identified six categories:

1. Cross references between the *1890* and *1891* texts;
2. British culture, society, and traditions (e.g. clothing, the monarchy, and party politics);
3. Locations in the West End and East End of London;
4. Names of characters and their relevance to Wilde's friends and associates, and culturally or politically significant matters;
5. Congruencies between *The Picture of Dorian Gray* and Wilde's other works and writings (e.g. aphorisms, repetition of phrases); and
6. Translations from foreign languages.[17]

In setting out these criteria, Bristow creates a framework to be superimposed upon the text of *Dorian Gray*, arguably in an attempt to produce a more cohesive and coherent edition. Such coherence is produced through Bristow's focus on Wilde. Drawing on the figure of the author is common in annotation, using biographical

[17] Joseph Bristow, 'Commentary' in *The Complete Works of Oscar Wilde: Volume 3: The Picture of Dorian Gray: The 1890 and 1891 Texts*, ed. Joseph Bristow (Oxford: Oxford University Press, 2005), pp.358-456 (p.358).

information and the author's other works as a way to recover what is assumed to be the author's intentions towards his text. Klinger's *New Annotated H.P. Lovecraft* further exemplifies the process. Again, Klinger's assertions can be listed succinctly; he states, '[i]n adding notes to the selected stories, I have focused on three areas'.[18] These areas can be summarised as:

1. The glossing of archaic and obsolete words;
2. Clarifying historical and cultural background (e.g. events, people);
3. Verifying Lovecraft's assertions of fact and circumstance.[19]

Though less specific than Bristow's criteria, Klinger's list is still informed by the author, drawing on Lovecraft's quirks, such as his wish for even the supernatural elements of his work to appear plausible, and his propensity for archaic language.[20] Klinger specifies that Lovecraft 'deliberately chose archaic and in many cases obsolete words when a modern term might have been more familiar to his readers'.[21]

Despite being driven by a specific author, there are common criteria between these two lists, which include the provision of historical, geographical, and literary information, as well as the relevant aspects of language (whether foreign or simply archaic) — all of which are relevant to *Flaubert's Parrot*, *The Magus*, and *The Unfortunates*. Implementing such a structure in one's edition is, to an extent, pragmatic: it affords the editor a systematic way of working through a text in order to identify what should be annotated in accordance. Such criteria also make a set of assumptions about the kind of information a reader will need to understand and produce an informed interpretation of the text. However, as with most concepts, the theory is much more straightforward than the practice. Complexities arise when we

[18] Leslie S. Klinger, 'Editor's Note' in *The New Annotated H.P. Lovecraft*, ed. Leslie S. Klinger (New York & London: Liveright, 2014), pp.lxix-lxx, (p.lxx).
[19] Klinger, 'Editor's Notes', p.lxx.
[20] Klinger, 'Editor's Notes', p.lxx.
[21] Klinger, 'Editor's Notes', p.lxx.

ask what actually constitutes 'historical background', and what means does the editor use to form a concept of 'relevance'. The editor also establishes a notion of the reader – who her reader is, and the pre-existing knowledge she supposes this reader to have. Using the figure of the author, I explore complexities of the intended reader in this chapter. Each of the three texts will be looked at in relation to a different criterion for annotation based on the differing nature of the allusions and references in the work.

The previous chapter introduced in detail the kind of sources Barnes has used. We have seen, for example, the use of letters, biographies of Flaubert, including works from prominent scholars such as Enid Starkie, a lecture from Christopher Ricks, as well as references to Barnes's own work, both journalistic and fictional, brought together in a kind of collage, or '*bricolage*'.[22] The effect is a throwing together of apparently disparate sources; the critical question is whether (and how) they contribute to a coherent whole – seemingly contradicting the postmodern label through such coherence. *The Magus* incorporates sources and allusions from a vast range of literary and historical texts, historical events, and different artistic mediums such as music, theatre, and painting. An early review of the original version of *The Magus*, written by Christopher Wordsworth, described it as an 'overembellished, powerful, sometimes pretentious novel – Fowles loads every rift with references to Hokusai, Pirandello, Brecht – I interpret as a kind of atheist's Pilgrim's Progress'.[23] At a first glance, these sources appear to be disparate and disunified; however, their identification is generally straightforward, revealing them to be part of a more unified and coherent creative process than may initially appear. Most opaque for the uninformed reader is Fowles's use of other languages, particularly Latin and French

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[22] Sanders, *Adaptation and Appropriation*, p.21.
Sanders identifies bricolage as a defining characteristic of postmodernism. Paraphrasing Graham Allen, she states: '[t]he impulse towards intertextuality, and the narrative and architectural *bricolage* that can result, is regarded by many as a central tenet of postmodernism' (Sanders, *Adaptation and Appropriation,* p.21).

[23] Christopher Wordsworth, 'Myths and godgames: NEW NOVELS REVIEWED', *Guardian*, 6 May 1966, p.8.

(which are typically given without any translations or context). *The Unfortunates* is much lighter in its use of intertextual references, and historical events and ideas than *The Magus* and *Flaubert's Parrot*. This sparsity is largely due to the novel's proximity to Johnson's own life and experiences. References to works of literature therefore pop up infrequently as the narrator recalls a particular event or makes a link between his life and a book he once read. For example, we get overt references to 'the Obelisk Press edition of *Fanny Hill*' (*TU*, 'Then he was doing research,…', p.5), *The Leaves of Southwell* (*TU*, 'Southwell, the Chapter House,…', p.1) and 'a piece by Beckett, […] *Play*' (*TU*, 'At least once…', p.2). But these types of references are easily spotted and their annotation largely unproblematic. What is obscure in *The Unfortunates* is Johnson's much less specific use of setting and location. For someone familiar with it, the city is identifiable as Nottingham – confirmed by Johnson – but the narrator refrains from actually giving the name of the city or many of its landmarks. It is this intentional ambiguity and its implications that I will explore through my discussion of annotation in relation to Johnson.

The Magus & translation

The Magus is a novel that is built on the intricate interweaving of allusions to literature, art, history, culture, and classics. However, *The Magus* is also distinctly located in a particular historical moment, and with the historical distance between the text and the modern-day reader ever increasing, many of the allusions that Fowles may have deemed common knowledge at the time are becoming increasingly obscure. This historical distance is apparent through Fowles's use of Latin, being himself part of one of the last generations to learn classical languages as standard in school. Harry Mount has highlighted 'the accidentally elitist nature of classics' in society today '[b]ecause the subject is now only properly taught in independent and

grammar schools'.[24] The teaching of Latin and Greek has been declining in state schools since the 1970s and 80s, and, as a result, much of the younger component of a modern-day readership do not possess the same level of knowledge about classical languages and their cultural mythologies as the adolescents of Fowles's generation and social class. Thus, the very adolescents who Fowles (as previously stated) identified as the ideal readers for interpreting and gaining the most from *The Magus* are unable to understand a crucial part of its symbolism. By elucidating these details for the reader in an explanatory commentary, the editor nonetheless runs the risk of underlining their status as arcane information; identifying a need for translation where Fowles saw none may continue to distance the 1960s adolescent from her modern-day counterpart.

Fowles's use of foreign and classical languages, particularly Latin, is one of the most evident examples of the difficulties faced by many (though not all) modern-day readers of *The Magus*. These languages do not pervade the text, but their presence is enough to throw up barriers for any reader unfamiliar with them. A notably jarring example occurs at the closing of the novel, with the final lines given in Latin but with no translation:

> *cras amet qui numquam amavit*
>
> *quique amavit cras amet* (*TMR*, p.656).

[24] Harry Mount, 'The Greek Tragedy in our classrooms', *Telegraph* (online), 20 March 2015. < http://www.telegraph.co.uk/education/11482881/The-Greek-Tragedy-in-our-classrooms.html> [accessed 16 January 2019].
Whether such elitism is as 'accidental' as Mount considers it to be is debatable. The educational system in the UK actually functions to entrench hierarchies, and, at its core, is inherently elitist. While the state system has endeavoured to move away from such hierarchies through the closing of the majority of selective Grammar schools, and stopping the Eleven-plus, private schools are still a prominent aspect of the British schooling system. Unsurprisingly, perhaps, it is such schools in which subjects like Latin and Greek are predominantly taught.

The implication is that Fowles's intended reader is familiar with Latin; one could even go a step further and say the intended reader is expected not just to be able to translate the lines, but to immediately recognise the poem from which they are taken. Fowles himself notes in the foreword to the revised edition of *The Magus* how the original ending to his novel left readers confused: he writes, '[the ending's] general intent has never seemed to me as obscure as some readers have evidently found it – perhaps because they have not given due weight to the two lines from the *Pervigilium Veneris* that close the book' (*TMR*, p.7). Fowles views these two lines of Latin as giving a decisive statement about the novel's conclusion, yet it is presented in such a way that many readers fail to appreciate its intended impact. Evidently, readers contemporary to the novel's publication were already struggling to decipher its ending, although Fowles attributes this uncertainty to readers not placing enough significance on these lines, as opposed to not understanding them. Regardless of whether we are discussing a contemporary or modern-day readership, the lack of a translation is problematic for those unfamiliar with Latin; it is undeniable that the phrase will have a different impact for a reader who can translate Latin for herself in contrast to one who cannot. David Skilton identifies the divisive potential of Latin quotation, making the argument that '[a] bond of equality is established with a like-minded speaker, and a corresponding and no less important barrier is erected against those for whom the utterance seems less particularly intended'.[25]

Skilton's statement brings us back to this notion of an ideal or intended reader. Fowles is arguably writing for readers like himself – those with a similar level of education and background, able to recognise the same references as he would within a work. Fowles's claim about attributing weight to the lines taken from *Pervigilium Veneris* implies that he expects a certain familiarity with this text, so that it may enlighten his own use of it. Skilton identifies the use of Latin quotation as a product of the author's education, stating:

[25] David Skilton, 'Schoolboy Latin and the Mid-Victorian Novelist: A Study in Reader Competence', *Browning Institute Studies* 16 (1988), 39-55 (pp.39-40).

> [i]t is possible to approach the question of novelists' use of classical references and quotations from the point of view of the authors themselves, examining their reading and education, and the private as well as public implications of this learning.[26]

Skilton's examination of Latin as an indicator of an author's education identifies a particular attitude of the mid-Victorian novelist that used Latin as a means to '[allow] the ruling class to celebrate a sense of community while operating a shibboleth to exclude the undesirable'.[27] Such elitism is not restricted to Victorian literature; it is commonly viewed as a defining attitude of modernism. As Marianne DeKoven states, the 'Anglo-American modernists are commonly charged with obscurantism, with overuse of an erudition which is traditionally a male educational prerogative, with an allusive difficulty smacking of elitism'.[28] This attitude persists in a mid-twentieth-century work like *The Magus*, since Fowles was the recipient of a privileged education similar to that of many of the high modernists.

Fowles's own statements about his readership suggest that he is not working to be intentionally elitist or exclusive, but does expect a certain level of knowledge from his readership. Discussing his self-perceived audience, Fowles states, '[m]y own preferred contract is in the middle ground, and I am not ashamed of being widely read'.[29] Fowles does not want his work to be restricted to the privileged few, but also offers up the notion that his novels have a greater purpose than to simply provide

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[26] Skilton, 'Schoolboy Latin', p.39.
[27] Skilton, 'Schoolboy Latin', p.41.
[28] Marianne DeKoven, 'The Politics of Modernist Form', *New Literary History* 23.3 (Summer 1992), 675-690 (p.678).
[29] Christopher Bigsby, 'John Fowles' (1979) in *Conversations with John Fowles*, ed. Dianne L. Vipond (Jackson: The University Press of Mississippi, 1999), pp.70-81 (p.80).
The 'middle ground' is a shifting concept that is almost certainly different today than what it was in the 1970s when Fowles gave this interview. However, this quotation is important in demonstrating Fowles intended inclusivity, but also implies that he expected Latin and poems such as *Pervigilium Veneris* to be part of the knowledge-bank of the 'middle ground' at the time.

entertainment for his readers: 'I think we need novels that provide pure entertainment – novels to read, to enjoy, to put down, to forget. I happen to write novels for more serious reasons'.[30] Fowles thus locates his work as carrying intellectual weight and significance, but not to an extent that renders his work inaccessible to the majority. If Fowles is not interested in flaunting his education in a way that sets him apart from those who do not share his knowledge, then it follows that he does not intend to exclude readers through the use of Latin quotation. An exploration of the intertextual significance of Fowles's Latin quotations – and other classical references - is warranted. Subsequently, a sound argument can be made for the case of annotation in *The Magus*.

If a modern-day reader, unfamiliar with Latin, is to comprehend the final lines of *The Magus*, then first and foremost a translation is needed. For the time at which Fowles was writing, there are two prominent translations that are likely to have been available to his contemporary readers, and with which they might have been familiar. Aiming to provide information contemporary with the author, so as to put the modern reader more or less in the same position as the intended contemporary one, is common practice in the annotation of sources, particularly classical texts. As Ian Small notes in his commentary to *De Profundis*, '[t]he cultural significance attached to classical reference and myth changes over time'.[31] Small explains his use of an edition contemporary to Wilde to elucidate classical references as follows:

> [i]n order to indicate the way in which Wilde's classical allusions would have been understood, both by the general reader and by Lord Alfred Douglas, I have explained them in general terms, and - where

[30] Roy Newquist, 'John Fowles' (1963) in *Conversations with John Fowles*, ed. Dianne L. Vipond (Jackson: The University Press of Mississippi, 1999), pp.1-8 (p.5).
[31] Ian Small, 'Note on Commentary to "Epistola: In Carcere et Vinculus"' in *The Complete Works of Oscar Wilde: Volume II: De Profundis 'Epistola: In Carcere et Vinculus*, ed. Ian Small (Oxford: Oxford University Press, 2005), pp.194-198 (p.197).

> appropriate - glossed them by reference to the 1890 edition of John Lemprière's *A Classical Dictionary*, perhaps the standard classical dictionary of the time.[32]

The first translation of *Pervigilium Veneris* contemporary to Fowles that we might consider is J. W. Mackail's, published in 1911 by T. J. Cobden-Sanderson at the Dove Press, and then in 1913 as part of the Harvard University Press edition of *Catullus, Tibullus, Pervigilium Veneris*.[33] This latter version was reprinted on numerous occasions in the mid-twentieth century, including (and with some revisions) in 1950 and 1962.[34] Mackail translates the refrain as 'Let him love tomorrow who has never loved, and let him who has tomorrow love!'.[35] The second translation is that of Cecil Clementi, also first published in 1911, which reads 'Know'st thou not love's joy and sorrow? Thou shalt learn of love tomorrow!'.[36] Clementi discusses the rationale behind his structuring of the poem (its final form being a source of much debate) in the introduction to his edition; similarly Mackail's rationale, while not elaborated in

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[32] Small, 'Note on Commentary', p.197.

[33] I have been unable to obtain a copy of the earlier edition, but these details are in fact confirmed by Cecil Clementi in the Preface to his own translation of the poem (also published 1911). See: Cecil Clementi, trans., *Pervigilium Veneris: The Vigil of Venus* (Oxford & London: B. H. Blackwell & Henry Frowde, 1911), p.ix.

[34] G. P. Goold, ed., *Catullus, Tibullus and Pervigilium Veneris*, 2nd edn., (Cambridge, MA & London: Harvard University Press, 1995), n.p.

[35] J. W. Mackail, trans., 'Pervigilium Veneris' in *Catullus, Tibullus and Pervigilium Veneris*, 2nd edn., ed. G. P. Goold (Cambridge, MA & London: Harvard University Press, 1995), pp.341-359 (p.351, l.1).

[36] Clementi, trans., *Pervigilium Veneris*, p.25, l.7.
There is a third translation from F. L. Lucas in 1948, which translates the lines as 'Loveless hearts shall love to-morrow, hearts that have loved shall love anew' (F. L. Lucas, trans. *Aphrodite: The Homeric Hymn To Aphrodite and The Pervigilium Veneris* (Cambridge: Cambridge University Press, 1948), p.45, l.1). Lucas's translation is also a viable option, but in his introduction he indicates Clementi's version to be the more authoritative. Lucas says of his own edition that, aside from the brief discussion he offers, his 'text offers no excessive difficulties', instead such discussions:

> will be found in that edition of the *Pervigilium*, invaluable to the scholar, however much one may question its textual rearrangements, which has been compiled through a lifetime of public service in the Far East by Sir Cecil Clementi – a monument of how faithfully a modern proconsul of the Empire can still remember Rome (Lucas, *Aphrodite*, pp.36-37).

his edition can be found in an article published in the *Journal of Philology* in 1988.[37] Neither Clementi nor Mackail discusses his rationale for the exact translation of the two lines; however, both provide information about the structuring of the poem, and the use of this line as a refrain, including when it recurs. These detailed discussions may not be desirable to many readers, yet there may be those who take great interest and find potential meaning in Fowles's use of a poem that has been the subject of much debate, including its date, authorship, and origin. Annotating these lines can guide readers towards such complex debates. First and foremost, however, in providing this translation, the modern-day reader is able to understand lines that were previously opaque.

On an interpretive level, by providing the reader with this translation, light is shed on the exchange between Nicholas and Alison in the concluding chapter of *The Magus*. The events which precede the closing lines leave Nicholas and Alison in limbo – freezing in the present moment without giving a definitive answer as to whether the two will end up together or not. It reads:

> She is silent, she will never speak, never forgive, never reach a hand, never leave this frozen present tense. All waits, suspended. Suspend the autumn trees, the autumn sky, anonymous people. A blackbird, poor fool, sings out of season from the willows by the lake. A flight of pigeons over the houses; fragments of freedom, hazard, an anagram made flesh. And somewhere the stinging smell of burning leaves.
>
> *cras amet qui numquam amavit*
>
> *quique amavit cras amet* (*TMR*, p.656).

[37] J. W. Mackail, '*Pervigilium Veneris*', *Journal of Philology* 17.34 (1888), 179-191.

Before the Latin, there is uncertainty, though hints are given: 'an anagram made flesh' is a reference back to a clue for a crossword puzzle earlier in the novel, '"She's all mixed up, but the better part of Nicholas"… six letters' (*TMR*, p.266). The answer is Alison, highlighting that the name is an anagram of Nicholas, bar the 'h' and the 'c'. This anagram is thus 'made flesh' in the final lines of the text, implying that Alison is to become the better part of Nicholas. However, a rather offhand discussion from some four hundred pages earlier is not necessarily liable to stick in the reader's mind. What the Latin quotation does, therefore, is to provide certainty by promoting love – whether a sensation known to the subject in question or not, tomorrow will bring love.

That this quotation is the source of clarity is the reason why so many readers view the ending of the novel as ambiguous. Providing a translation removes the ambiguity; on the face of the matter, this issue appears to be resolved. However, simple translation does not reveal the whole picture because this quotation is not an island: it is not a standalone sentence, but part of a larger poem with its own set of connotations. Fowles himself would have been aware of the intertextual ties he was bringing to his novel by placing the motif from *Pervigilium Veneris* at its conclusion. Such intertextual links are an unavoidable, often intentional consequence of quoting from a source outside the text.

Fowles was presumably familiar with the poem, but it is logical to assume that a reader who is not able to translate the quotation for herself will not know the poem from which the quotation comes. This reader loses the interpretive possibilities that are opened up by knowledge of *Pervigilium Veneris*. Generally speaking, the poem is about celebrating love and a festival that honours Venus, the goddess of love, and more specifically Venus in her role as 'amorum copulatrix' or, as Mackail translates it, 'the coupler of loves'.[38] These romantic undertones are one of the reasons for which the poem is celebrated; as Mackail states in his introduction, '*Pervigilium Veneris* is

[38] Mackail, trans., 'Pervigilium Veneris', p.350, l.5/p.351.

remarkable not only for its poetical merit but also as the first clear note of the new romanticism which transformed classical, into medieval literature'.[39] This pervading romanticism and its connotations are inaccessible to a reader with no knowledge of the poem behind the quotation.

By directing the reader towards the poem from which the quotation comes, rather than providing just a translation, a wider range of interpretations is opened up. If we compare the final stanza of *Pervigilium Veneris* to the closing passage of *The Magus*, certain parallels can be drawn. The most evident is that of the birds described by Nicholas: 'A blackbird, poor fool, sings out of season from the willows by the lake. A flight of pigeons over the houses' (*TMR*, p.656). These birds can be interpreted as a reference to the birds at the end of *Pervigilium Veneris*: 'the Goddess has bidden the tuneful birds not to be mute: now hoarse-mouthed swans crash trumpeting over the pools; the young wife of Tereus makes descant under the popular [*sic*] shade'.[40] The blackbird that 'sings out of season' in *The Magus* parallels the birds from *Pervigilium Veneris*, incited to sing by Venus, and the flight of pigeons is comparable to the swans. If the reader is familiar with *Pervigilium Veneris*, the bird imagery at the ending of *The Magus* also recognisably parallels the 'young wife of Tereus' – a more obscure reference, but one which echoes the love triangle of Nicholas, Alison, and Julie. Mackail attaches the following annotation to the poem:

> Tereus, king of Thrace, married Philomela, who bore him a son Itys; but he seduced his wife's sister Procne, whose tongue he cut out to prevent her exposing the truth. Even so, Philomela learned what had happened and took vengeance on Tereus by killing Itys. All three were changed into birds: Tereus became a hoopoe, Philomela a nightingale (mourning her lost son under the poplar shade, cf Virgil, *Georg*. 4.511 f *populea maerens philomela sub umbra*), and Procne (who thus

[39] Mackail, trans., 'Pervigilium Veneris', p.345.
[40] Mackail, trans., 'Pervigilium Veneris', p.359.

> ceased to be voiceless) a swallow. So our poet, though the more common version, e.g. that told at length by Ovid, *Met*. 6.421 ff, makes Procne the wife of Tereus and Philomela her sister.[41]

The two stories do not parallel directly, which leaves the links that the reader draws open to further interpretation. For example, one may see the silence of Philomela as being embodied in *The Magus* through Alison's silence: 'She [Alison] is silent, she will never speak, never forgive, never reach a hand, never leave this frozen present tense. All waits, suspended' (*TMR*, p.656). This silence is broken by the singing of blackbirds and the flight of pigeons, and Philomela's silence is broken by her transformation into a nightingale. The poet of *Pervigilium Veneris* also notes the danger of silence, asking 'When will my spring come? When shall I become like the swallow, that I may cease to be voiceless? I have lost my Muse through being voiceless'.[42] Nicholas and Alison are both left voiceless at the end of the poem, but the final chapter of the poem takes place in Autumn 'on the last day of October' (*TMR*, p.645); therefore, the reader may interpret that Nicholas's and Alison's voices may come with the spring, or even that the blackbird singing out of season may indicate that Nicholas's and Alison's spring has arrived early. The two shall find their voices and be united, coupled together like those participating in Venus's festival.

A darker, alternative reading can also be taken from an awareness of the story of Philomela, as told by other sources, such as Ovid and Apollodorus. If we follow Ovid's version, the more detailed and better-known account, we learn that Philomela was raped by Tereus, who then cut out her tongue in order to ensure her silence.[43] The reader can begin to draw parallels between the triangles formed by Nicholas/Alison/Julie and Tereus/Procne/Philomela. Nicholas's betrayal of Alison is

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[41] Mackail, trans., 'Pervigilium Veneris', p.359 (note).
[42] Mackail, trans., 'Pervigilium Veneris', p.359.
[43] Ovid, *Metamorphoses*, 3rd edn., trans. Frank Justus Miller and G. P. Goold (Cambridge, MA & London: Harvard University Press, 1977).
The story of Philomela, Procne and Tereus is found in book VI, pp.316-335, ll.424-674.

comparable to Tereus's betrayal of Procne, and though their fates are not as severe as that of their classical counterparts, they are all left voiceless. After the culmination of Nicholas's and Julie's physical relationship in chapter 58, Julie is essentially silenced. Whereas in the original version, Conchis enters and abducts Nicholas prior to the act, the revised version actually sees Nicholas and Julie have sex. In the case of the revised version in particular, then, a parallel may be drawn between this sexual act and the rape of Philomela. While Nicholas arguably does not rape Julie, he is definitely seen to pursue her throughout much of the novel, pressuring her despite her frequent reluctance. Once the sexual act has been committed, Julie is essentially silenced, with her character appearing only once more as Dr Veronica Maxwell; but we never hear her speak again as Julie (or Lily). Nicholas and Alison also come to share in this eternal silence, frozen as they are at the end of the novel. It is just this kind of silence that Fowles identifies as 'the positive role of the "negative"' that I touched upon in chapter two. Rather than being told what happens to Nicholas and Alison, and also Julie, the reader is left to devise her own conclusions and interpretations from the silence in which they are suspended.

T. S. Eliot also famously references the myth of Philomela, Procne, and Tereus in *The Waste Land*, a poem with which Fowles was undoubtedly familiar. Eliot's poem reads:

> The change of Philomel, by the barbarous king
> So rudely forced; yet there the nightingale
> Filled all the desert with inviolable voice
> And still she cried, and still the world pursues,
> 'Jug Jug' to dirty ears.[44]

[44] Lawrence Rainey, ed., *The Annotated Waste Land with Eliot's Contemporary Prose*, 2nd edn. (New Haven & London: Yale University Press, 2006), p.60, ll.99-103.
Interestingly, Lawrence Rainey, the editor of *The Annotated Waste Land*, gives the whole of Frank Justus Miller's translation of the story of Philomela as it appears in Ovid's *Metamorphoses*, VI, 424-674. The note itself spans more than five pages (Rainey, *The Annotated Waste Land*, pp.89-94).

Given the fragmentary and indeterminate nature of *The Waste Land*, the poem contains the potential for a vast wealth of meaning. Through the recognition of an intertextual link between *The Magus* and *The Waste Land*, a range of new possible interpretations is opened up for Fowles's work, and also, according to Eliot's own argument in 'Tradition and the Individual Talent', for *The Waste Land*.[45] The longer this path of interpretation is followed, the more intricate the allusions become, with the reader now requiring not only an awareness of the intertextual references in *The Magus*, but also knowledge of the stories/myths which inform the allusions in *Pervigilium Veneris* (and even *The Waste Land*). This interpretation is highly specific, and the editor must not go so far as to suggest that it is the 'correct' (or only) one; but without any knowledge of the poem to which Fowles is referring, this path of meaning would be closed off entirely. A reasonable argument can therefore be made for giving not just a translation of the Latin, but also directing the reader towards the original poem itself.

However, such annotation raises further issues: in privileging one extra-textual source, does the editor close down other interpretive possibilities? According to Pamela Cooper, the ending of *The Magus* can also be compared to Keats's 'To

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[45] In 'Tradition and the Individual Talent', Eliot argues that, with intertextual links between old works and new, not only do existing works influence how we read the new work, but once the new work is in existence, it in turn comes to influence our understanding of pre-existing works. He writes:

> what happens when a new work of art is created is something that happens simultaneously to all the works of art which preceded it. The existing monuments form an ideal order among themselves, which is modified by the introduction of the new (the really new) work of art among them. The existing order is complete before the new work arrives; for order to persist after the supervention of novelty, the *whole* existing order must be, if ever so slightly, altered; and so the relations, proportions, values of each work of art toward the whole are readjusted; and this is conformity between the old and the new (T. S. Eliot, 'Tradition and the Individual Talent' in *The Sacred Wood: Essays on Poetry and Criticism*, 1920, 2nd edn. (London: Faber and Faber, 1997), pp.39-49 (p.41)).

Autumn', and 'Ode on a Grecian Urn'.[46] Comparison of this kind is more allusive, in that it is not invited by a direct quotation, and I suggest that it is important to maintain a distinction between it and the Latin quotation as having a different interpretative status: we can identify the reference to *Pervigilium Veneris* as a deliberate reference incorporated by Fowles, whereas we cannot say for certain that Fowles intended the comparison with Keats. Such is the difference between a direct quotation or the naming of a work or author/artist, versus a more subtle allusion. The comparison with Keats has arisen out of critical response to the work, which in turn opens up further avenues of meaning. Ultimately, it is up to the reader to choose the path of interpretation she views as most credible or relevant to her own reading of the novel. My argument is that annotation can expand the range of those choices.

Although there may be a debate about the detail and depth of information an editor provides in her annotation, the basic decision about whether a textual element needs annotation is not, in the case of Fowles, particularly contentious. References to other works are generally clearly signalled, and in a manner wholly familiar from earlier, and less experimental works. That is, allusions seem to 'work' in *The Magus* in a wholly conventional way, assuming a community of value and knowledge between implied author and reader. The difficulties modern readers may experience with this work are not because that relationship between author and reader is being rendered inherently unstable, as suggested by its label as postmodern; but because they no longer possess the same education and knowledge that united Fowles and his original audience. The difficulties of *The Magus* are therefore not intentionally crafted through illusive or polemical references, but simply an unexpected consequence of generational difference. I have already noted Jameson's argument that modern-day readers are failing to place themselves in a historical context, which further explains these readers' inability to locate meaning in these references. This

[46] Pamela Cooper, *The Fictions of John Fowles: Power, Creativity, Femininity* (Ottawa: University of Ottawa Press, 1991), p.78 (note).

gap can however be bridged fairly straightforwardly through conventional annotative practices. I argue that, although *The Magus* may demonstrate certain postmodern qualities, it has been imprecisely categorised under the postmodern label since it can be clarified by conventional methods, and therefore cannot be as radical as this label suggests.

Flaubert's Parrot & historical/cultural references:

As indicated by the lists drawn from Bristow's and Klinger's editions, factual information on historical figures, events, and texts are common criteria for annotation in critical editions. Since a key thematic concern of *Flaubert's Parrot* is the relationship between fact and fiction, it would initially appear to be a prime candidate for such editorial treatment. However, as I will demonstrate, annotating *Flaubert's Parrot* according to existing conventions of editing is problematic in that its attempt to clarify the work can have a detrimental effect on its playfulness.

Barnes's intentions for the novel initially appear innocent enough, with him stating in several interviews and letters (as previously discussed) his aims for creating a game in which the rules were simple: providing the reader with accurate, factual information on Flaubert through the medium of the novel. An initial look at the sources Barnes uses seems to underwrite his claim. However, a more in-depth study of the work reveals a complex treatment of 'factual' material. As a general rule, Barnes does not overtly acknowledge the source of many allusions or references, nor does he make it easy for the reader to see how they are used. Barnes views the scarcity of references as encouraging and advantageous: 'I thought I was making the rules of the game fair, and if my novel sends people off to either read Flaubert or read a biography of him, or check up some facts for themselves, then I don't think that's a failure'.[47] But it is hard for the reader to follow up on a piece of information or check facts when Braithwaite withholds the sources of his

[47] Guignery, 'Barnes in Conversation', p.107.

information by refusing to give references. Novels aside, the Flaubert novice – arguably the person most likely to go looking for information in biographies – is given next to no guidance as to which texts might help provide further insight into the life of the famous writer. Instead, Braithwaite seems intent on keeping the reader transfixed on his *version* of Flaubert's history, suggesting that it is 'the truth' (*FP*, p.96) because grounded in fact. Therefore, despite acknowledging the unknowability of the past and the need for different perspectives on it, Braithwaite does not aid the reader in seeking out alternative sources of information about his subject.

The issue, from an editorial perspective, lies in whether the modern-day reader is equipped to understand the kind of game Barnes is playing. Without the necessary knowledge of Flaubert (and also certain elements of Barnes's life and career), the reader will be incapable of noticing the complex interplay between fact and fiction from which the novel derives so much of its impact; although she will be capable of following its basic plot, in so far as it has one. Barnes's ideal reader may appear to be someone who possesses some basic information about Flaubert, allowing her to appreciate the complex relationship between fact and fiction in the novel, but without possessing so much knowledge that Braithwaite's role as an amateur Flaubert scholar is undermined. For this effect to take place, Braithwaite needs to maintain a certain superiority over the reader. An author annotating his or her own work is not uncommon, such as Alasdair Gray's *Lanark* or, as already mentioned, T. S. Eliot's *The Waste Land* (although arguably the kind of annotations in these works do not clarify in the manner that editorial annotation typically does). It is a fair assertion then that both Barnes and Braithwaite, as fictional author, have actively chosen *not* to annotate *Flaubert's Parrot*. However, the motivations of both figures are different. Barnes, from his external position, has chosen not to annotate in order to ensure the reader's dependence on Braithwaite, so that she is only privy to what Braithwaite tells her, and, in doing so, draws the reader's attention to certain assumptions that she makes about the role of the narrator, and the nature of historical narratives. The reader's dilemma is whether to trust Braithwaite and the

narrative he provides, and, given how little help she gets from him, she must fully commit to researching Flaubert if she is going to discover for herself how reliable Braithwaite's account is. Braithwaite, on the other hand, with his internal position in the text, rejects annotation perhaps because he is an amateur, and therefore does not see the need for such professional methods. Alternatively, we may see it as an attempt to conceal his shoddy academic work: he does not want the reader to recognise how heavily he has relied on sources like Steegmuller. The difficult task faced by the editor is just how much information to give the reader. How does the editor help the reader to appreciate some of the novel's more subtle intricacies, without destroying Braithwaite's superiority: if the reader is provided with the information that confirms (or contradicts) what Braithwaite says, then she will not be faced with the uncertainty that causes her to question Braithwaite's reliability, and which is an element of the interpretative process which marks out the distinctiveness of *Flaubert's Parrot*. The issue I discuss below is whether knowledge of Barnes and his creative processes can aid the editor in addressing this problem.

The complex relationship between reality and fiction in *Flaubert's Parrot* is one that requires a great deal of awareness on the part of the reader: she cannot simply read the novel accepting everything it contains about Flaubert to be accurate, and everything it contains about its fictional characters – particularly Braithwaite – to be artifice, or 'made-up'. A much more open-minded approach must be taken if the reader is to appreciate the extent of the game Barnes is playing. The building up and breaking down of binaries is common in Barnes's work. Gąsiorek highlights such a pattern in *A History of the World in 10 ½ Chapters*, stating:

> [s]everal oppositions surface and resurface throughout the novel: clean/unclean; sacred/profane; male/female; communication/excommunication; Arab/Jew; nature/civilization; believer/unbeliever. The novel breaks these divisions down, either

> ironizing the rationales behind them or showing their deadly consequences.[48]

Compared to the 'polarities that enable groups to totemize their own practices and belief systems' in *A History*, the binaries in *Flaubert's Parrot* are more abstract and theoretical.[49] What Barnes is confronting in *Flaubert's Parrot* (in the typical fashion of historiographic metafiction) is the idea that history, and the writing of history, is assumed to be a distinctly factual domain. That the novel works to blur the boundary between reality and fiction was commented upon in my earlier discussion of the Barnes/Braithwaite relationship, and the repeated intertwining and then pulling apart of the real-life author and the fictional narrator. Here I look at the way that elements of the novel apparently based on Flaubert and his (real) life are not categorically factual, while those elements of the work that appear to be about the life of Braithwaite are not definitively fictional.

Barnes's use of sources in *Flaubert's Parrot* reinforces the attitudes of theorists, such as Hayden White, who regard history as mediated through the merging and overlap between fact and fiction: Braithwaite's life and narrative provide the fictional foundations on which the facts about Flaubert can be built and developed. These facts have been obtained by Barnes through research, using a variety of books and sources on Flaubert and his life. In Barnes's working notes (located amongst the papers at the HRC), these are revealed to include: Francis Steegmuller's *Flaubert in Egypt* and *The Letters of Gustave Flaubert*, Enid Starkie's two biographies (*Flaubert the Master* and *Flaubert: the Making of the Master*), Benjamin F. Bart's biography, simply titled *Flaubert*, and the Goncourt Journals.[50] No doubt Barnes has read other works on Flaubert, but these appear to be the prominent sources of his information, in so far as one can infer from the information

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[48] Gąsiorek, *Post-War British Fiction*, p.162.
[49] Gąsiorek, *Post-War British Fiction*, p.162.
[50] Julian Barnes, 'Flaubert Completion Scheme', Austin, Harry Ransom Center, Julian Barnes Papers 1971-2000, Box 5, Folder 3, n.p.

and quotations that are identifiable in the novel and in his notes. Barnes's use of these sources, however, is by no means straightforward: it is a rare occasion that the reader is given a piece of information or quotation that is followed by an indication of its source.

Typically, the reader is presented with a fact or anecdote about Flaubert, recounted in Braithwaite's own words. In the chapter titled 'Snap!', Braithwaite provides an account of events that happened while Flaubert was in Egypt, under the subtitle 'DAWN AT THE PYRAMIDS'. Braithwaite's lack of references or indicators of a specific source suggest the anecdote is being told in his own words; yet a quick comparison with the corresponding passage in Steegmuller's *Flaubert in Egypt* reveals that Braithwaite/Barnes is clearly paraphrasing this version, or has at least relied on it heavily for his information. For example, Steegmuller's translation reads:

> At two o'clock Joseph wakes us, thinking that day is breaking, but it was only a white cloud on the opposite horizon, and the Arabs had mistaken Sirius for Venus. I smoke a pipe in the starlight, looking up at the sky; a jackal howls.
>
> *Ascent*. Up at five – the first – and wash in front of the tent in the canvas pail. We hear several jackals barking. Ascent of the Great Pyramid, the one to the right (Kheops) […] We go up at the left hand corner (opposite the Pyramid of Khephren); the Arabs push and pull me; I am quickly exhausted, it is desperately tiring.[51]

The account given by Braithwaite bears notable similarities to this passage (as translated by Steegmuller):

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[51] Francis Steegmuller, *Flaubert in Egypt: A Sensibility on Tour*, (London: The Bodley Head, 1972), pp.51-52.

> In December 1849 Flaubert and Du Camp climbed the Great Pyramid of Cheops. They had slept beside it the previous night, and rose at five to make sure of reaching the top by sunrise. Gustave washed his face in a canvas pail; a jackal howled; he smoked a pipe. Then, with two Arabs pushing him and two pulling, he was bundled slowly up the high stones of the Pyramid to the summit (*FP*, pp.68-69).

Braithwaite has been liberal with the details: the howling of the jackal, and Flaubert smoking his pipe occurred during the night, prior to his rising at five and washing. Nevertheless, several elements of his account correspond with those of the passage in *Flaubert in Egypt*, particularly the 'canvas pail', and the pushing and pulling of Flaubert up the pyramid. The rest of the anecdote lines up in a similar way (see *FP* pp.69-70 and Steegmuller, *Flaubert in Egypt*, pp.52-53). However, regardless of these similarities, *Flaubert in Egypt* is not credited as a source.

The reason for this lack of acknowledgment becomes clearer when considering the few occasions in *Flaubert's Parrot* when Barnes does provide references. This referencing occurs most prominently in the chapters 'Flaubert's Bestiary' and 'The Trainspotter's Guide to Flaubert'. We get direct quotations, such as 'Superior to everything is – Art. A book of poetry is preferable to a railway' (*FP*, p.108), which is identified as having been taken from Flaubert's '*Intimate Notebook*, 1840' (*FP*, p.108). Similarly, we are given the following entry (which Braithwaite makes apparent has been copied from '*Dictionnaire de* [*sic*] *idées reçues*' (*FP*, p.111)):[52]

[52] Ironically, on this particular occasion Braithwaite/Barnes makes the grammatical error of using 'de' instead of 'des' for *Dictionnaire des Idées Reçues*. This error only occurs the once, with other references to the work in *Flaubert's Parrot* using the correct form of the pronoun. It may be an accidental typo on Barnes's part, or at the publisher's end in the production of the proofs; it is not possible to definitively argue therefore that this is an intentional error included by Barnes to demonstrate Braithwaite's lack of attention to detail. Nevertheless it provides an entertaining moment for the keen-eyed reader and reinforces Braithwaite's statement that 'mistakes are […] inevitable' (*FP*, p.96).

> 7 'RAILWAYS: If Napoleon had had them at his disposition, he would have been invincible. Always go into ecstasies about their invention, and say: "I, Monsieur, I who am even now speaking to you, was only this morning at X …; I left by the X-o'clock train; I did the business I had to do there; and by X-o'clock I was back."' (*FP*, p.111).

The original French entry for 'Chemin de fer' reads:

> CHEMIN DE FER: Si Napoléon avait eu les chemins de fer il aurait été invincible.
> S'extasier sur l'invention et dire: « Moi, Monsieur, que vous parle, j'étais ce matin à X, je suis parti par le train de X, là-bas j'ai fait mes affaires, etc., et à X heures, j'étais revenu! »[53]

Braithwaite's quotation does match up with the original, though the translation is of course open to debate (as with any translation). The suggestion, therefore, is that we are not questioning the accuracy of the information Braithwaite presents, but rather *how* he chooses to present it.

Braithwaite's intermittent references, including the examples given above, tend to be located in those chapters which consist mostly of factual information. The referenced quotations are typically short in length and contain no further elaboration from Braithwaite. These references may be interpreted as Braithwaite's indicators that his information has indeed come from authoritative sources; he is demonstrating himself to be a 'scholar' in the eyes of the everyday reader due to his study and knowledge of such texts, but revealing himself an 'amateur' to the scholarly reader

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[53] Gustave Flaubert, *Bouvard et Pécuchet: avec un choix des scénarios, du Scottisier, L'Album de la Marquise et Le Dictionnaire des idées reçues*, ed. Claudine Gothot-Mersch (Paris: Gallimard, 1979), p.498.

who notices the incompleteness of his references (i.e. the general lack of edition or page numbers).

The exception to this rule, however, is the most telling about Braithwaite as a character, narrator, and amateur scholar. I refer to the moment when Braithwaite deals his parting blow to Enid Starkie for her apparently disparaging comment about Flaubert's development of his characters. Braithwaite presents the reader with Starkie's argument that:

> Flaubert does not build up his characters, as did Balzac, by objective, eternal description; in fact, so careless is he of their outward appearance that on one occasion he gives Emma brown eyes (14); on another deep black eyes (15); and on another blue eyes (16) (*FP*, p.74).[54]

Notably, Braithwaite gives no reference for Starkie's statement, and the reader must find the source of the quotation for herself should she wish to read the argument from which Starkie's claim originated. What follows is a chapter in which Braithwaite makes various scathing remarks and criticisms about Starkie. He depicts Starkie as a critic who displays 'magisterial negligence towards a writer who must, one way and another, have paid a lot of her gas bills' (*FP*, p.81). However, all is not as Braithwaite wishes it to appear: consulting the original source of Starkie's quotation reveals her to be not quite the ungrateful menace that Braithwaite depicts. Following the above quotation about the colour of Emma Bovary's Eyes, Starkie goes on to describe how '[w]e see the characters [of *Madame Bovary*] not in the absolute sense but through what they notice of one another'.[55] Starkie is highlighting the unconventional way that Flaubert presented his characters to the reader; focusing on how one character

[54] This quotation is originally from Starkie's *Flaubert: the Making of the Master* (Enid Starkie, *Flaubert: the Making of the Master* (London: Weidenfeld and Nicolson, 1967), p.314).
[55] Starkie, *Flaubert: the Making of the Master*, p.314.

'impinges on the consciousness' of another, rather than listing and adhering rigidly to physical descriptions as in the manner of the omniscient narrator of realist fiction.[56] From this context, one can understand that, while Starkie's use of the word 'careless' may have been a misnomer (for Flaubert was, arguably, never careless), she is not attacking the author in the way that Braithwaite suggests.[57]

By not providing the reader with the source of the quotation, Braithwaite withholds the more balanced argument that Starkie provides in her work, and makes Starkie's view come across as more aggressive than when read in its intended context. Braithwaite is trying to justify his argument, but does so through an inaccurate and unfair representation of Starkie's comment. Braithwaite is manipulating information for his own purposes (much like Briony and Johnson in the previous chapter). This effect is emphasised when Braithwaite gives a reference (the most specific one of the novel) for the quotation which he uses to conclude his argument and deal his parting blow to Starkie. For this quotation, in which 'Du Camp describes in great detail the woman on whom Emma Bovary was based' (*FP*, p.80), Braithwaite gives not just a text, but specific editions and page number. First he gives the original French source, 'Maxime du Camp's *Souvenirs littéraires* (Hachette, Paris, 1882-3, 2 vols)' (*FP*, p.80), then the English translation along with the edition for the translation and the page number on which the quotation can be found: 'On page 306 of the first volume (Remington & Co., London, 1893, no translator credited)' (*FP*, pp.80-81). The effect of this precision (which the rest of the novel

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[56] Starkie, *Flaubert: the Making of the Master*, p.314.

[57] Flaubert saw the intentional construction of vagueness as a great achievement of art and literature, so much so that Flaubert was outraged when the publisher Michel Lévy suggested adding illustrations to *Madame Bovary*. Starkie documents this occurrence in *Flaubert the Master*, giving Flaubert's response to this suggestion:

> The persistence with which Lévy insists on demanding illustrations puts me into a rage impossible to describe… There was no point in expending so much art, in an effort to leave everything vague, for an old fool to come along and destroy my dream with his inept precision (Enid Starkie, *Flaubert the Master: A Critical and Biographical Study* (London: Weidenfeld and Nicolson, 1971), p.23).

lacks) is to emphasise Braithwaite's manipulation of sources for his personal benefit, allowing him to construct the narrative in his own way. Braithwaite thus concludes the chapter with a point which cannot, in his own opinion, be doubted or challenged. However, his seeming victory against Starkie is tainted by his unbalanced representation of Starkie's argument, his failure to provide references that would allow the reader to consider Starkie's statement in context, and an almost gleeful provision of a specific reference for evidence that supports his own argument. Barnes permits Braithwaite to give a selective version of the truth by allowing him to choose which facts and quotations he places most easily at the reader's disposal through inconsistent referencing.

Archival material can provide further insight into this aspect of the work, and potentially be used as a way of guiding the reader towards the full appreciation of Braithwaite's character and manipulation of his sources without undoing Barnes's creative processes. By comparing pre-publication manuscripts to published texts, we can gain new insight into the novel based on the changes Barnes made between drafts.

Braithwaite's pettiness and unprofessional attitude towards Starkie is emphasised by the way he talks about the critic in the rest of the chapter, early drafts of which demonstrate how Barnes developed this side of Braithwaite's character. Braithwaite veers off from critical debate and argument, and attacks Starkie in a far more personal manner. He tells the reader that Starkie 'had an atrocious French accent' (*FP*, p.74), and then goes on to criticise her further, saying:

> it did strike me as peculiar that someone who lived by French literature should be so calamitously inadequate at making the basic words of the language sound as they did when her subjects, her heroes (her paymasters, too, you could say), first pronounced them (*FP*, p.75).

Braithwaite is ruthless. However, in an early draft of this chapter, entitled 'Eyes of Blue', the latter quotation reads: 'it did strike me as ~~odd~~ peculiar that someone who lived by French literature – and, let's be fair for a moment, did much useful work – should be ~~so~~ calamitously inadequate [etc.]'.[58] Barnes removes this early moment of fairness as part of the editing process, thus exaggerating Braithwaite's pettiness.

The same effect is furthered by the incorporation of new phrases: 'Eyes of Blue' reads 'one of those deliveries ~~which are all~~ full of dame-school self-confidence and absolutely no ear'.[59] The published text contains an addition: 'one of those deliveries full of dame-school confidence and absolutely no ear, swerving between workaday correctness and farcical error, often within the same word' (*FP*, pp.74-75). Braithwaite holds nothing back, particularly since, as he states , 'I don't hold with the precept *de mortuis nil nisi bonum*' (*FP*, p.75); the Latin sentiment which suggests one should not speak ill of the dead (note that Barnes gives no translation).[60] In removing the reasonable comments from Braithwaite's attack and adding further criticism, Barnes clearly intends Braithwaite to be a character who acts according to personal incentives and emotions, caring little for professionalism in the field of literature and criticism, and reinforcing him as a character who is much more likely to present the reader with a biased argument in favour of his own stance. As such, we question Braithwaite's ability to provide us with objective facts, and treat the information he does disclose with a certain level of scepticism – is what we are being told the truth, or simply Braithwaite's version of it? Gąsiorek identifies the control which Braithwaite maintains over his narrative, arguing:

> Braithwaite tries to resist the reader's autonomous incursions into his text. He carries out his own interpretation, setting the novel up to be read in a certain way. He structures his narrative in such a way that

[58] Julian Barnes, 'First Typescript Draft of "Eyes of Blue"', Austin, Harry Ransom Center, Julian Barnes Papers 1971-2000, Box 5, Folder 2, n.p.
[59] Barnes, ' First TS Draft of "Eyes of Blue"', HRC, Box 5, Folder 2, n.p.
[60] Enid Starkie died in 1970.

> the reader's approach to it is effectively forestalled because it is directed down certain paths.[61]

The reader is guided by Braithwaite's opinions and interpretations, only permitted to view the argument as he wants them to, using the information he provides. However, in order to understand Braithwaite's manipulations, the reader must possess some knowledge on Enid Starkie, just as they required prior knowledge of sources such as Steegmuller's translations and Barnes's article on the Cheltenham Festival to appreciate the aspects of the work explored in earlier chapters. Barnes – assuming he wants readers to make such connections – appears to be envisioning an audience with at least some understanding of scholarship on Flaubert, as well as some knowledge on the climate of academic criticism of the time. Prior knowledge of these subjects allows the reader to perceive how Barnes manipulates his sources to suggest the malleability of apparently factual material in a narrative.

Barnes constructs this chapter (as well as others in the novel) in a way that encourages the reader to look critically at the nature and practices of academic criticism, satirising academic scholarship through Braithwaite's character, as well as through his encounter with Christopher Ricks, as discussed earlier. An awareness of the sources Barnes consulted helps the reader to better appreciate this challenging of criticism, and to see it as one of the novel's recurring themes. However, the editor faces a paradox at this point, as identifying these sources actually undoes Barnes's creative decision to intentionally exclude them. The editor must judge whether Barnes intends the reader to be misled by Braithwaite, or whether the intention is for the reader to see through Braithwaite's unprofessional tactics; but, without knowledge of the original scholarship, the reader is unable to appreciate what it is Braithwaite is doing, and the significance is lost. Straightforward annotation (the kind that suffices for *The Magus*), rather than clarifying *Flaubert's Parrot*, therefore throws

[61] Gąsiorek, *Post-War British Fiction*, p.161.

up further complications. In its resistance to conventional annotation, *Flaubert's Parrot* reinforces the postmodern expectation of subversiveness, but also demonstrates the disparity that exists between itself and (arguably) mislabelled works such as *The Magus.*

The Unfortunates & geographical references

Geographical locations and their significance are often annotated in critical editions. Arguably, this kind of annotation helps the reader to better visualise the world the author has created, and the social, cultural, and/or historical significance of the locations and landmarks the author references.

David Bradshaw's edition of *Mrs Dalloway* provides a somewhat infamous example of the amount and kind of detail considered appropriate in the annotation of geographical landmarks. At the opening of the novel, Woolf writes 'everywhere, though it was still so early, there was a beating, a stirring of galloping ponies, tapping of cricket bats; Lord's, Ascot, Ranelagh and all the rest of it'.[62] The same moment is annotated in Morris Beja's edition, though with three separate notes – one for each sports venue. Beja provides the reader with a short, concise note on the location and purpose of each of the three venues: the one for Lord's reads, 'Lord's Cricket Ground, in the London district of St. John's Wood, is home of the Marylebone Cricket Club and is regarded as the national headquarters for cricket'.[63] The reader is provided with what is arguably the minimum amount of geographical and cultural information about the cricket ground to understand its significance in the text, as Beja has stated his intention to do in the introduction to his notes.[64] In contrast,

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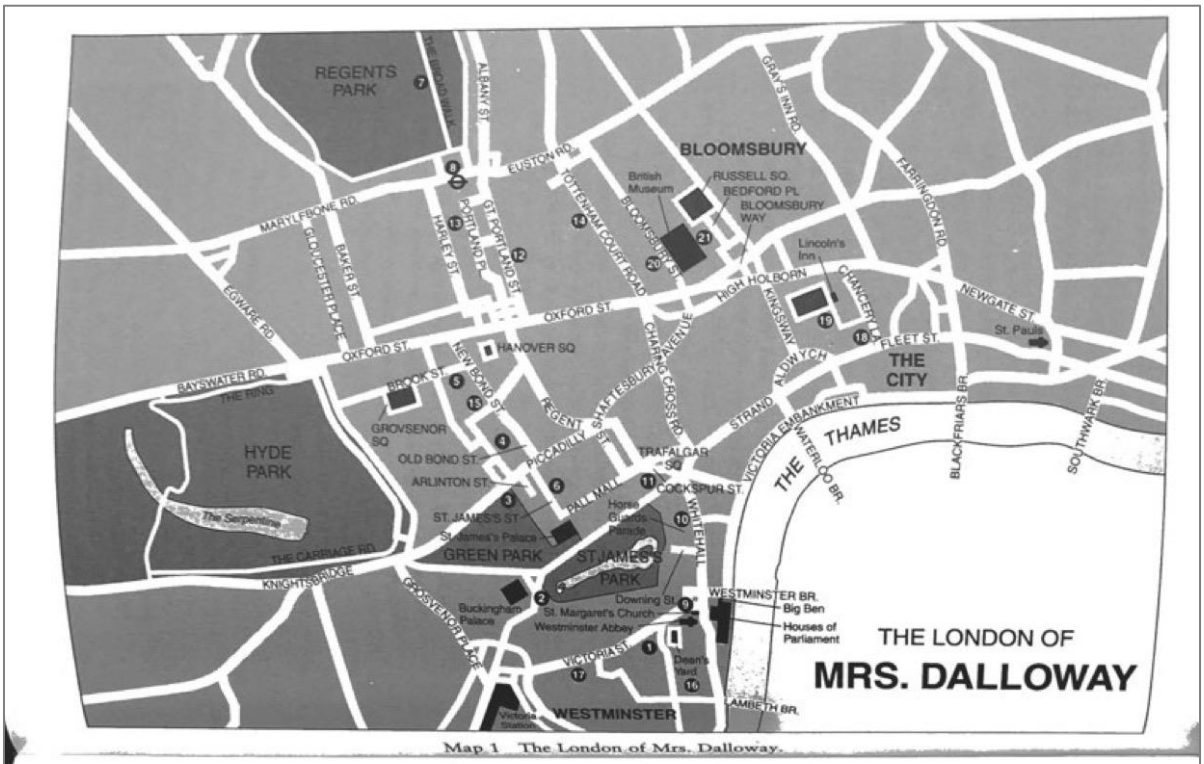
[62] Virginia Woolf, *Mrs Dalloway*, 1925, ed. David Bradshaw (Oxford: Oxford University Press, 2000), p.4.
[63] Woolf, *Mrs Dalloway*, ed. Beja, p.147.
[64] Woolf, *Mrs Dalloway*, ed. Beja, p.146.
This annotative principle is consistent with *The Shakespeare Head Press* editions of the works of Virginia Woolf, and is uniform across the editions in the collection. It is of note, however, that Beja does include a map prior to the start of the work, titled 'The London of Mrs. Dalloway' (See Figure 2), which pinpoints specific locations and provides details of the locations of characters throughout the text. This feature is not present in every edition in the



Map 1 The London of Mrs. Dalloway.

❶ *Clarissa, who lives in Westminster ('how many years now? over twenty'), crosses Victoria Street; later, Peter crosses it after leaving Clarissa's home.*

❷ *Clarissa passes Buckingham Palace and enters St James's Park.*

❸ Walking north from the park, Clarissa feels how 'Arlington Street and Piccadilly seemed to chafe the very air in the Park'; she then crosses Piccadilly by Green Park.

❹ Clarissa walks 'towards Bond Street' – which 'fascinated her; Bond Street early in the morning in the season' – stopping at the window of Hatchard's bookshop, on the south side of Piccadilly.

❺ The motor car goes 'down Bond Street', passing Clarissa, who then walks into Brook Street, the street where Orchard will later call upon Lady Bruton.

❻ The car crosses Piccadilly and turns 'down St James's Street – that is, towards St James's Palace, where the 'Prince lived'.

❼ Lucrezia and Septimus are 'on a seat in Regent's Park in the Broad Walk'. Later, Peter will sit in the Park and fall asleep.

❽ Maisie Johnson asks the Smiths ' the way to Regent's Park Tube station'; later, *at this spot Peter will hear the song of 'the battered woman', before taking a taxi to Lincoln's Inn (see no. 19) to see 'the lawyers and solicitors, Messrs Hooper and Grately'.*

❾ Crossing Victoria Street, Peter hears by the bell of St Margaret's that it is precisely half-past eleven.

❿ Peter goes up Whitehall, noticing the statue of the Duke of Cambridge near the Horse Guards, and then 'all the exalted statues, Nelson, Gordon, Havelock', in Trafalgar Square.

⓫ ⓬ Peter notices 'a young woman' walking 'across Trafalgar Square in the direction of the Haymarket', along Cockspur Street. He follows her as she crosses Piccadilly, goes up Regent Street, across 'Oxford Street and Great Portland Street and . . . down one of the little streets'.

⓭ Rezia and Septimus leave Regent's Park for Sir William Bradshaw's office in Harley Street, walking by way of Portland Place.

⓮ After their appointment with Dr Bradshaw, the Smiths return to their 'admirable lodgings off the Tottenham Court road'.

⓯ Leaving Lady Bruton's on Brook Street (see no. 5), Richard Dalloway and Hugh Whitbread separate 'at the corner of Conduit Street'; Richard continues walking south, crossing Piccadilly and Green Park.

⓰ Richard crosses through Dean's Yard on his way home.

⓱ Elizabeth and Miss Kilman have tea at the Army and Navy Stores on Victoria Street, and then Elizabeth takes a bus on Victoria Street towards the City.

⓲ Having ridden on the bus up the Strand, Elizabeth gets off at Chancery Lane and then walks up Fleet Street 'in the direction of St Paul's', but she then turns 'back down the Strand' and gets on a bus to Westminster.

⓳ ⓴ Leaving his solicitors' office in Lincoln's Inn, Peter walks towards his hotel in Bloomsbury, on his way hearing 'the light high bell of the ambulance' and stopping 'by the pillar-box opposite the British Museum'.

㉑ Peter leaves his hotel, enters or walks along Bedford Place, and strolls down towards Westminster by the way of Whitehall. Finally, 'it was her street, this, Clarissa's; cabs were rushing round the corner, like water round the piers of a bridge, drawn together, it seemed to him because they bore people going to her party, Clarissa's party'.

Figure 2. A Map and key indicating the different locations visited by characters in Woolf's *Mrs Dalloway* (Woolf, *Mrs Dalloway*, ed. Beja, pp.xxxiv-xxxv).

collection, but instead seems to appear when geography has been deemed particularly relevant; we find a similar map in the series' edition of *Night and Day*, edited by J. H. Stape, captioned 'Map showing place-names mentioned in the text' (Virginia Woolf, *Night and Day*, 1919, ed. J. H. Stape (Oxford: Shakespeare Head Press, 1994), pp.xxviii-xxix).

Bradshaw's annotation goes beyond the principles (albeit vague ones) he set out for himself.[65] The note takes up most of a page, and, whilst it provides the relevant information about the grounds' purpose and location, Bradshaw's note is far more extensive than Beja's. Bradshaw begins to speculate on the match that might have been taking place at the time of the novel, arguing:

> Clarissa, however, is almost certainly thinking not of an international cricket match but of the annual Eton *v.* Harrow match, then more a fixture of the London social 'season' than it is today, played at Lord's each summer since 1805 between two of England's most prestigious public schools, and played in 1923 on Friday and Saturday, 13-14 July.[66]

This is only a section of the annotation, yet it is sufficient to demonstrate how Bradshaw's annotative principles enable him to go beyond a simple description of Lord's in order to comment upon the cultural significance of cricket at the time. The Eton/Harrow reference contributes to the reader's understanding of the class politics of the novel – identifying the difference between professional cricketers, who were working class and paid, and amateur cricketers, who went to public/grammar schools and were unpaid, but were able to participate in prestigious, social fixtures. The role such locations can play as signifiers within a work explains why many editors choose to annotate geographical locations and landmarks in their editions.

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[65] Bradshaw precedes his commentary with the following statement:

> *Mrs Dalloway* contains many references to the topography of London and not all of them require expansion. In this edition, such references have only been glossed where it is thought that the location or character of a district or street, etc., has some kind of thematic or symbolic significance, no matter how slight (Woolf, *Mrs Dalloway*, ed. Bradshaw, p.166).

[66] Woolf, *Mrs Dalloway*, ed. Bradshaw, p.167.

Geographical location appears to be central to *The Unfortunates*: the novel's narrative is triggered by the narrator's arrival in a city, with the opening line, 'But I know this city!' (*TU*, 'FIRST', p.1), showing the narrator's memories arising as a response to a landmark. The descriptions given are both vague, yet specific due to the memories attached to them. In one section the narrator studies the city's Council House:

> Ah, a dome, yes, it's that big public building in the main square, yes, with the shops underneath, the town hall, only they don't call it the town hall in this city, no, […] Used to go shopping there, underneath the Town House, is it called, with Tony and June, sometimes *(TU*, 'Cast parapet,…', p.3).

In another section, he recalls a pub in the city centre:

> surely I must have gone into a pub round here with Tony, yes, there, of course! Yates's Wine Lodge, marvellous, a drink there, Tony introduced me to it, of course, the great bar downstairs, the gallery round, the sugary music (*TU*, 'This poky lane…', p.7).

These kinds of descriptions pop up throughout the novel and elicit further memories; it would appear logical therefore to annotate these locations. That the city in question is Nottingham can be verified by some brief research into Johnson's life, and is confirmed by Johnson in *Aren't You Rather Young to be Writing Your Memoirs?*, in which he states '[t]he moment at which *The Unfortunates* (1969) occurred was on the main railway station at Nottingham'.[67] Consequently, 'the Council House' (*TU*, 'This poky lane…', p.1), as the narrator eventually remembers it to be called, can

[67] Johnson, *Aren't You Rather Young…?*, p.24.

specifically be identified as Nottingham's Council House, located in the Market Square, with its lions situated out the front. The Yates's Wine Lodge, also just off Market Square, was, until very recently (August 2019), open and trading.[68]

From the description of the narrator's journey to the football stadium, it is also possible to establish the football stadium as the Nottingham Forest City ground. The Nottingham Forest and Nottingham County stadiums are opposite each other, one sitting either side of the River Trent. The narrator takes the bus from the city centre (*TU*, 'Time!...', p.3), then he states that he has to walk 'Across the bridge to the ground' (*TU*, 'Time!...', p.4). For a reader with local knowledge of Nottingham, it is possible to deduce that the narrator is heading to Nottingham Forest's ground, since he is already on the same side of the river as the Nottingham County F.C. ground and would not need to cross the bridge to reach it. This deduction can be corroborated by the Johnson papers at the British Library, amongst which is a partial pink ticket stub for a match on 'Sat. 18th March, 1967 / Kick-off 3 p.m.' for '[NOTTIN]GHAM FOREST FOOTB[ALL CLUB]' versus 'Ham U' – confirmed, with a small bit of research, to be West Ham United.[69] It was at this match, to which Johnson was sent to report for the *Observer*, that he was struck with the idea for *The Unfortunates*. There are parallels between the real-life match and the one that the narrator observes in *The Unfortunates*, though there are some differences too. The editor has scope to draw attention to these similarities; however, in doing so, the question is raised as to whether Nottingham Forest football ground and the match

[68] Historic England, 'Yate's Wine Lodge' <https://historicengland.org.uk/listing/the-list/list-entry/1254554> [accessed 21 June 2019].
On 5 August 2019, Yates's Wine Lodge, Nottingham, closed permanently and is now undergoing renovations. The building, having been grade II listed since 1984, will remain, but will now be home to a different franchise.

[69] B. S. Johnson, 'Football ticket stub: Preliminary notes, drafts, technical notes and research material for *The Unfortunates*', London, British Library, B. S. Johnson Archive, Add MS. 89001/1/4/1, n.p.
The stub is only partial, but the date and the best part of the football club names are visible; confirmation and details of this match can be found at: 11v11.com, 'Nottingham Forest v. West Ham United, 18 March 1967' <https://www.11v11.com/matches/nottingham-forest-v-west-ham-united-18-march-1967-79200/> [accessed 28 August 2019].

that Johnson reports are as critically pertinent as the Eton/Harrow cricket match in *Mrs Dalloway*. Does the reader gain any particular insight? Is she able to produce any new meanings for the novel based on this information? The same could be asked of the novel as a whole and its setting in Nottingham – does knowledge of the city's name matter? If so, why did Johnson choose to omit it from the work? Arguably, the intentional omission of the city's name suggests it is irrelevant to the meaning of the work.

If the specific location(s) and landmarks of the novel were so significant and crucial to the reader's understanding, would Johnson not simply have named them? In a letter to June Tillinghast, Johnson wrote: 'It [the novel] would take the form of a visit to Nottingham (or another city)'.[70] It seems the precise location is irrelevant to Johnson, a notion which is reinforced by the vague labelling and lack of actual names for Nottingham-based locations and landmarks in *The Unfortunates*. Nottingham is never given its actual name, referred to generally as 'this city' (*TU*, 'FIRST', p.1), or slightly more specifically 'this midlands city' (*TU*, 'That was the first…', p.1). Proper nouns are edited or left out, with Nottingham Forest F.C. be referred to simply as 'City' and West Ham United F.C. reduced to 'United' (*TU*, 'The pitch worn,…', p.1). Johnson has removed all the specifics: even the Council House and the Yate's Wine Lodge could be situated in just about any British city. Therefore, although the narrative is frequently driven by location and landmarks, the way in which Johnson incorporates these places into his work suggests, paradoxically, that their actual identification is unimportant. A document amongst the archival material for *The Unfortunates* at the British Library provides further clarification on the intentional namelessness of Nottingham. In a page of notes for the novel, Johnson gathers initial ideas and approaches for the work; the piece of paper is headed '<u>Nottingham</u>'. Johnson writes the following 'Shops. St Anns Well Rd – carpet flogging ^as student –

[70] Johnson and Johnson, 'Letter to June Tillinghast, 31 January 1965', BL, Add MS. 89236/4, p.3.

remember Sillitoe roads but no names'.[71] Johnson clearly knows the places he writes about – St Ann's Well Road is a specific road in Nottingham – but, as this note demonstrates, the namelessness of Nottingham is a deliberate creative decision. To annotate it would therefore be to put back what Johnson has intentionally omitted, raising the question as to whether the editor can defy such creative decisions without ruining the effect of the work.

Certainly, geography is not irrelevant or unimportant in the novel. In contrast to Nottingham, Johnson's incorporation of locations and landmarks in London is decisively specific. We get statements from the narrator such as 'A court off Charing Cross Road, Cecil Court, perhaps, with a pub in it' (*TU*, 'His dog, or…', p.3). And, talking about an occasion 'When Tony came down to work at the BM [British Museum]' (*TU*, 'I had a lovely flat…', p.2):

> In the evenings we would talk, discuss, drink, go out for a drink, for dinner at least once at an Italian café near the Angel, I would show him Kings Cross […] I had told him about the pub, which had barred me, in Chapel Market (*TU*, 'I had a lovely flat…', p.3).

Johnson does not struggle with specifics here. He can recall locations, street names, areas of London, and the British Museum is a clear landmark, but these places are personal to Johnson – his home, his life, the city with which he is familiar. It is logical that Johnson is able to recall these details. However, this specificity extends to Tony's parents' house: 'His dog, or his parents' dog, in the outback of Ewell' (*TU*, 'His dog, or…', p.1). It seems unlikely that Johnson would have met with the Tillinghasts more frequently at Tony's parents' any more so than at their own house in Nottingham, yet Johnson is able to give the name of this suburb of Epsom in which

[71] B. S. Johnson, 'Page of handwritten notes headed Nottingham: Preliminary notes, drafts, technical notes and research material for *The Unfortunates*', London, British Library, B. S. Johnson Archive, Add MS. 89001/1/4/1, n.p.

Tony's parents' live. Furthermore, he can even remember specific details about Lincoln, the city to which Tony and June move during the novel. The narrator recalls: 'By diesel railcar we went across to Lincoln to see a flat they were thinking of taking' (*TU*, 'Again the house…', p.5) and talks remembers them 'Walking the heights, the steep stony narrow streets to Lincoln Cathedral' (*TU*, 'Again the house…', p.6). The narrator's memory is apparently not quite as poor as he would have us believe; yet Nottingham remains unnamed. The fact that this namelessness is specific to Nottingham suggests that there is significance to such anonymity. The city is painfully intertwined with Tony and his death, so much so that it overrides almost all other information about it.

Johnson's disassociation from Nottingham becomes evident when we closely consider what is the most specific reference to the city. Johnson writes:

> he had been selling rugs door-to-door down workingclass streets in this city, yes, which later came in very useful, the knowledge, to him, when there were race-riots in the city, he was interviewed by reporters, or something, I don't remember, why should I, it doesn't matter, nothing does, it's all chaos, look at his death, why? Why not?
>
> (*TU*, 'His dog, or…', p.3).

The race-riots referred to are those that took place in the St. Ann's neighbourhood of Nottingham on 23 August 1958 as a result of increasing post-war tensions between black and white residents. The St. Ann's riots were followed by similar outbreaks in Notting Hill (London) a week later, and the two events became the focus of both national and international news.[72] Articles published in the *New York Times* and the

[72] The exact events of the evening of the riots are unclear, as outlined in the BBC article that looks back at the riots sixty years after they took place (BBC News (Online): 'St Ann's riot: The changing face of race relations, 60 years on' (25 August 2018) <https://www.bbc.co.uk/news/uk-england-nottinghamshire-45207246> [accessed 21 June 2019]).

Washington Post and Times Herald demonstrate the widespread interest and significance of these riots.[73] The *Washington Post and Times Herald* also goes some way towards explaining the state of the country at the time and the cause of the rising tensions, commenting:

> [u]nemployment has been increasing in Britain and one result has been considerable friction between white and coloured workers competing for a diminished number of jobs. […] Britain's coloured population has increased by 190,000 since the end of World War II.[74]

These race riots were a significant historical event, distinctly linked to Nottingham and St. Ann's. Johnson's reference is therefore a nod to the political and cultural tensions of the time in which this particular fragment is set. Much like the two-dimensional secondary characters of the novel, description of the political and cultural background is also sparse in *The Unfortunates*, and Johnson quickly undermines this brief allusion with the declaration 'it doesn't matter, nothing does'. Given Johnson's disregard for such details, it might appear that the reader would gain little from being given information about these locations. Indeed, for the points in the novel when Nottingham is simply referred to as this 'midlands city', an annotation would have little pertinence. However, a different line of argument opens up when we consider how allusions to places of cultural and historical significance relate to Johnson's/the narrator's perspective on Tony's death.

I return, briefly, to Johnson's statements about conveying the truth of his experience. Johnson's inability (or perhaps unwillingness) to fully recall and name Nottingham and its landmarks indicates the overwhelming influence of the death as, in Johnson's mind, it outweighs even moments of such major cultural significance as

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[73] 'Britain Bars Bias in Handling Riots', *New York Times*, 4 September 1958, p.15; 'Britain's Race Riots', *Washington Post and Times Herald*, 2 September 1958, p.A14.
[74] 'Britain's Race Riots', p.A14.

the race riots. It is only when we consider how Nottingham is treated differently from other locations in the novel that its existence as a blank spot in the narrator's memory becomes apparent.

At this point the editor is faced with the difficulty of how to annotate geographical places in *The Unfortunates*. How much information do we assume Johnson wanted his reader to have. The race-riots took place in 1958, only eleven years before *The Unfortunates* was published. As a major national event that triggered international responses, readers contemporary to the novel's publication would likely recognise the social and cultural connotations attached to this allusion; and thus, too, we may presume, understand the significance of the narrator's casual dismissal of it as an indicator of his psyche. However, a modern-day reader is less likely to possess this information and is subsequently unable to realise the full impact of Johnson's apparent disregard of this socially significant moment in Britain's history. Consistently annotating all geographical references might seem to remove the intentionally constructed vagueness. However, to appreciate the significance of an absence, the reader needs to know what has been omitted. Providing her with knowledge of the Nottingham race riots would, I suggest, enable her better to appreciate how Johnson's experience of (and emotional response to) Tony's death influences the construction of the narrative.

This chapter has demonstrated how annotation can be used to gauge the subversiveness of a work by showing whether its references and allusion can be clarified via conventional methods. Sources in *The Magus*, *Flaubert's Parrot*, and *The Unfortunates* function in different ways, which become apparent only when comparing how they have been built into the text of the novel.

Fowles names only 'the obvious influence of Jung' (*TMR*, p.6) and three novels – *Le Grand Meaulnes*, *Bevis*, and *Great Expectations* – as having been of definite influence in the writing of *The Magus* (*TMR*, p.6). Beyond these three texts, the

reader is left to her own devices when it comes to recognising allusions. The reader does not have the overarching comfort of a figure like Flaubert in *Flaubert's Parrot*, to whom she can look at the first sign of an unfamiliar reference. Instead, if the reader is to appreciate the nuances of *The Magus*, then she must look more widely at the historical moment in which the novel was written, and at the works of art and literature with which Fowles was familiar. However, the majority of the sources in the work are clearly signalled, even if the modern reader may not be familiar with them. Put simply, the reader can know, in a sense, what she does not know; and so for the editor the provision of that knowledge is relatively straightforward.

Barnes, in contrast, pulls his fictional narrative together using the singular, central figure of Flaubert, and the text abounds with references to him and his œuvre. The fundamental impetus for the work was, as discussed, to create a new kind of genre that was not a biography and not simply a work of fiction – 'an unofficial and informal, non-conventional sort of novel' as Barnes puts it, but also not 'any sort of biography or any sort of work of criticism'.[75] This subversive nature of *Flaubert's Parrot* as fiction based in fact is part of what makes annotating it so problematic. The references to Flaubert are fundamental to the construction of the work, with Barnes constantly using Flaubert's life to parallel Braithwaite's. Barnes describes how in an early draft he started with Braithwaite and 'bounced his life off Flaubert's life and work', which resulted in 'a project, in which [Barnes] could play off the real against the fictional and the contemporary against the nineteenth century in a productive way'.[76] The factual references to Flaubert and his work are therefore deliberately woven with the fictions of Braithwaite's life, and as a result, the significance of any allusions depends upon how they relate to the fictional aspects of the work. Put another way, the references and allusions in the novel have most meaning in relation to Braithwaite's *fictional* world. To annotate their external

[75] Guignery, 'Julian Barnes in Conversation', p.105; Guignery, 'Julian Barnes in Conversation', p.102.
[76] Guignery, 'Julian Barnes in Conversation', p.104.

sources thus threatens to undermine this playful blurring of fact and fiction. Yet, paradoxically, without such annotations the uninformed reader cannot appreciate the complexities of the relationship between fact and fiction that Barnes has created.

A similar effect is seen for the use of geographical locations and landmarks in *The Unfortunates*. The central city to the narrative, and the trigger for its creation, is Nottingham – its train station, its central square, one of its football stadiums. However, Johnson has made the conscious decision to *not* name the city in the novel. As part of the common criterion to annotate geographical locations, these landmarks would typically be identified; yet doing so would be in direct defiance of Johnson's creative processes. The narrator's inability, or rather unwillingness, to name Nottingham demonstrates the trauma caused to him by the death of Tony. The significance of Nottingham as a geographical location is thus linked to Johnson's endeavour to present the reality of the narrator's experience of this trauma, and how it has been worked into the narrative directly reflects this. In much the same manner as *Flaubert's Parrot*, the reader will likely be unable to recognise the full effects of this creative decision without annotation to highlight or identify those landmarks that carry significance in their namelessness; yet to annotate them goes directly against Johnson's creative process.

Whereas the allusions and references in *The Magus* bring new connotations and meaning to the narrative in which they are located, those in *The Unfortunates* and *Flaubert's Parrot* are part of the very narrative and reality/story being told. The allusions in *The Magus* are clearly signalled, whereas those in *The Unfortunates* and *Flaubert's Parrot* have to be actively sought out and uncovered by the reader. The similarity between *The Unfortunates* and *Flaubert's Parrot* lies in the paradoxical problems that arise in the two works when attempting to annotate them, raising the question of how much/little information can be given to the reader without undermining the author's intended effects. Annotation can therefore be both productive for opening up meanings and avenues of interpretation for the work, but also potentially detrimental to the creative impulses of the work. However, through

identifying these complexities, we gain new appreciation as to which works are genuinely radical or subversive, and which may simply have come to assume that identity due to the postmodern label.

5. CONCLUSION: AUTHORS, LABELS AND FUTURE EDITIONS

The role of the author and the amount of influence he should have over the reader's interpretation of a work have been much debated across literary history. Following the call for the 'death of the author' and the postmodern emphasis on the reader's involvement in the construction of meaning, editing brings the figure of the author back into the frame of discussion. In this thesis, I have shown how knowledge of an author's creative intentions and authorial persona, as evidenced through interviews, letters, manuscripts, and diaries, provides a wealth of information that can expand the potential meanings of a work. I have also shown how this kind of information can help us appreciate features of my chosen texts, *The Magus*, *Flaubert's Parrot*, and *The Unfortunates*, that may be overlooked when they are carelessly categorised as postmodern. In the process, I implicitly make a case for producing modern editions of these novels; indeed, I suggest that such editions will be necessary to encourage new generations of readers, increasingly distanced from the culture and events that inspired Fowles, Barnes, and Johnson, to remain interested in their works.

The postmodern label

Arguably, the all-encompassing nature of the postmodern label has brought about its own demise. As a concept, it has been so broadly applied that this application is merely a kind of cultural capital (part of the popular and mainstream), and has thus become just the kind of metanarrative that the earliest postmodern impulses, such as those identified by Lyotard, strove to subvert. Hutcheon recognises the postmodern label as a response to mass culture, arguing that 'the increasing uniformization of mass culture is one of the totalizing forces that postmodernism exists to challenge. Challenge, but not deny. But it does seek to assert difference,

not homogeneous identity'.[1] However, this difference has become lost through the overuse of the postmodern label. The concept of postmodernism in literature has been applied to so many works over the course of the last sixty to seventy years that it has solidified into a set of features that are becoming critical clichés: Lyotard's incredulity towards metanarratives, Jameson's logic of late capitalism, McHale's switch from an epistemological to an ontological dominant, and Hutcheon's historiographic metafiction.[2]

Simultaneously, increased familiarity with the notion of postmodernism has resulted in a decrease in the radicalism it is supposed to signal. It is a part of the cycle that radical attitudes or movements become less shocking over time as they become assimilated into the mainstream. In becoming a widely recognised and applied concept, postmodernism has become part of the norm. Its institutionalisation, as demonstrated by the claims in De Villo Sloan's article (1987), began as early as the 1980s.[3] Throughout this thesis, I have demonstrated how the postmodern label has led to works such as *The Magus* and *Flaubert's Parrot* being bundled together, while *The Unfortunates* has been excluded from this grouping, a

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[1] Hutcheon, *A Poetics of Postmodernism*, p.6.

[2] Each of these cases are made in works in their own right: Lyotard's *The Postmodern Condition* (1984), Jameson's *Postmodernism or, the Cultural Logic of Late Capitalism* (2005), McHale's *Postmodernist Fiction* (1987) and Hutcheon's *A Poetics of Postmodernism* (1988). Each of these examples (apart from Hutcheon and historiographic metafiction) is listed as a dominant criterion of postmodernism by McHale in *The Cambridge Introduction to Postmodernism* (McHale, *The Cambridge Introduction to Postmodernism*, pp.72-74).

To McHale's list I add Hutcheon's notion of historiographic metafiction since I view it as a key branch of postmodernism, an argument that is reinforced by discussion of the concept in introductory postmodern works, such as Nicol's *The Cambridge Introduction to Postmodern Fiction*, and the presence of novels such as *Flaubert's Parrot* and *The French Lieutenant's Woman* in these readers and introductions (Nicol, *The Cambridge Introduction to Postmodern Fiction*, pp.99-120).

[3] De Villo Sloan, 'The Decline of American Postmodernism', *Substance* 16.3 (1987): 29-43. Sloan argues, '[i]n the 1980s, as poststructuralism becomes a mentality and methodology, the institutionalization of postmodernism is complete. The project of establishing a postmodern canon, although still in its infancy, is in progress' (Sloan, 'The Decline of American Postmodernism', p.39).

Steven Connor recognises this process of the radical and shocking quickly becoming institutionalised as a common occurrence in literary studies. He argues that '[a]lthough literary studies depend upon this notion of the shock of the new […] it is also strangely the case that the ugly duckling of the avant-garde in literature was always quickly transformed into a sleek canonical swan' (Connor, *Postmodernist Culture*, p.112).

practice that does not give due consideration, I have argued, to some of their more nuanced differences. I try to reinstate the notion of difference that Hutcheon identified back in 1988 when she stated, '[p]ostmodern art is always aware of difference, difference *within* any grouping too, difference defined by contextualization or positioning in relation to plural others'.[4] I have further argued that the publication of these works between the mid-60s and mid-80s means that the modern-day reader has a reduced level of interaction with them, particularly in the case of Johnson and Fowles.

Barnes himself picks up on the generalising effect of the labelling process and temporal distance. In an interview for the *Observer* in 1988, he stated:

> objectively you know you are living and writing in a cultural continuum, and that anyone looking at your work in fifty or a hundred years will see you as part of a movement, a scheme, a moment, most likely an example of peculiar antiquarianism that has been replaced by post-post-post-post-postmodernism.[5]

This consignment of works to a vague movement, and the resulting loss of their sense of originality and individuality, is what my research contests. Furthermore, I suggest that the information provided in these critical editions may help counteract this process. The three focal works of this thesis demonstrate the power of the editing process as a tool for identifying valuable differences between works, as well as countering some of the (false) expectations that are set up by the postmodern label.

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[4] Hutcheon, *A Poetics of Postmodernism*, p.67.
[5] 'He's Turned Towards Python (But Not the Dead Flaubert's Parrot Sketch…): Interview with Julian Barnes' in *Conversations with Julian Barnes*, eds. Vanessa Guignery and Ryan Roberts (Jackson: The University Press of Mississippi, 2009), pp.27-30 (p.28).

Editions and the authorial persona

This thesis implicitly calls for critical editions of *The Unfortunates*, *The Magus*, and *Flaubert's Parrot*, as well as other works from the same period rendered 'difficult' or 'obscure' to modern readers as a result of historical distance. I have refrained from suggesting actual editorial solutions and approaches to the complexities of the works in question, as my main aim has been to use an editorial approach to reintroduce the author to works that have 'fallen victim' to the postmodern label. In terms of modernism, Goldman and Sellers acknowledge the gap that has opened up between Woolf (and, implicitly, other writers from this historical moment) and modern-day readers; arguing that 'Explanatory Notes must […] address the inevitable receding of Woolf's social and political references into a historical period and cultural context now becoming distant enough from many of today's readers to require elucidation'.[6] Despite writing some forty to fifty years later than Woolf, I argue that the same can be said of Johnson, Fowles, and even (to an extent) Barnes. As stated, the aim of producing such editions is not to simplify the works, or reduce their difficulties, but rather to provide the reader with techniques by which to recognise and better appreciate their complexities. Much of the evidence I have uncovered regarding the creative processes of the author is founded in archival study. While these archival documents are in the public domain, they are not widely accessible. The majority of this archival material has been acquired relatively recently, particularly the Johnson-Tillinghast correspondence, the addition to Barnes's papers, and the addition to Fowles's papers, which remained uncatalogued on my visit to the Harry Ransom Center in 2016.[7] I argue that bringing this material to the attention of readers,

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[6] Goldman and Sellers, 'General Editor's Preface', p.xviii.

[7] The acquisition dates of the collections of papers I have used and focused on in this thesis are as follows:

- 'Julian Barnes: A Preliminary Inventory of His Papers at the Harry Ransom Humanities Research Center' – located at the HRC, purchased 2002.
- 'Julian Barnes: A Preliminary Inventory of an Addition to His Papers in the Manuscript Collection at the Harry Ransom Humanities Research Center' – located at the HRC, purchased 2006.
- 'John Fowles: An Inventory of His Papers at the Harry Ransom Center' - located at the HRC, purchased/gifted 1968-1993 & 1999.

through a critical edition, will help expand their understanding of the creative processes underlying otherwise 'difficult' works, and that this understanding, in turn, will promote a renewed interest in the work itself. It is the combination of these two factors – the increasing historical distance between the work and the modern-day reader, and the newly accessible archival papers – that suggest the timeliness of critical editions of these works (as well as other comparably difficult novels from the mid-twentieth century).

I have demonstrated how editing can affect how we perceive and label a work, and the ethical role of the editor, given the influence of her decisions on the categorisation of a work. The editor, particularly one with access to archival documents and early drafts, has the ability to reveal an author's creative processes, his sources, including their adaptation or appropriation, and how the narrative has been constructed. In this situation, the editor is making the decision as to whether the need of the reader outweighs the author's concealment of such processes. The editor walks a fine line between responsibility to the author and responsibility to the reader. In the case of works such as *The Magus* and *The Unfortunates* (and to an extent *Flaubert's Parrot*) that have slipped into relative obscurity, the priority, I argue, lies with the needs of the reader if these texts are to remain accessible. Nevertheless, each decision made by the editor should be given consideration as to its impact upon the work in question: the ethical ambiguity of going against an author's wishes may be justified, as long as it benefits the longevity of a work.

- 'B. S. Johnson Archive' – located at the British Library, purchased from the B. S. Johnson estate in 2008.
- 'Johnson-Tillinghast Correspondence' – located at the British Library, acquired from the Tillinghasts' estate/descendants in 2017.

The information on the Barnes and Fowles papers was found in the Harry Ransom Center Archival Catalogue: <https://norman.hrc.utexas.edu/fasearch/> [accessed 28 June 2109].
The information on the B. S. Johnson papers was found at in the British Library's online catalogue and collection browser: <http://hviewer.bl.uk/IamsHViewer/Default.aspx?mdark=ark:/81055/vdc_100000000094.0x000072> [accessed 28 June 2019].
The information on the Johnson-Tillinghast correspondence is from my own email correspondence with Joanna Norledge, lead curator of the Contemporary Literary and Creative archives at the British Library (13 March 2018).

Therefore, an editor may choose to reveal personal documents, like Johnson's correspondence with the Tillinghasts, in order to demonstrate that the reality (or version of the 'truth') that Johnson is trying to depict is in relation to human experience and memory, simultaneously working to counteract accusations of gimmickry. Similarly, with *Flaubert's Parrot*, drawing the reader's attention to Barnes's use of translation in the work adds an extra layer to the complexities of the narrative, and the reader's appreciation of the reliability (or rather unreliability) of the narrator. In both cases, the new avenues of interpretation justify the editor's unmasking of authorial processes and creativity. While this reasoning does not mean the editor is exempt from criticism about her decisions regarding an edition, if she demonstrates a sound rationale for the inclusion of this information as benefitting readerly interpretation of a work and as preserving the work itself, then arguably her decisions cannot be considered unethical, even if they appear to contradict the wishes of the author.

Whilst the editor cannot account for every authorial intention (in part, because intention is such a slippery concept in itself), demonstrating a clear awareness of the author and any intentions can help to justify an editor's decisions. The reinscription of the author into a work through the presentation of an authorial persona can work to resolve ethical challenges for the editor, since it enables her to show if/when her decisions stand in opposition to the wishes of the author. An authorial persona is constructed through essays, articles, interviews, and other media in which the author talks about his own work and views on the current literary climate, and then considering how these relate to his writing and its reception. The editor can quote these sources and work directly with the words and ideas of the author to provide her rationale. An editorial rationale constructed on an explicit understanding of an authorial persona gives the reader a clear sense of an editor's decision-making.

Each authorial persona comes with its own quirks and particularities, and the editor is faced with the judgement of how this persona relates to the work in

question. Johnson's authorial persona, as is evident from his own published statements, such as those in *Aren't You Rather Young to be Writing Your Memoirs?*, may seem to hinder the reader's interpretation of his works. The insistence of Johnson on his own authority makes it difficult for the editor to ignore his literary manifesto; yet the introduction to *Aren't You Rather Young to be Writing Your Memoirs?* is somewhat paradoxical in that, having stated that novels should 'speak for themselves', Johnson uses the piece to explicate them. However, Johnson is wholly aware of this paradox, writing, 'I do not really relish any more description of my work; it is there to be read, and in writing so much about technique and form I am diverting you from what the novels are about, what they are trying to say'.[8] Despite his awareness of the self-contradictions involved in the writing of the introduction to *Aren't You Rather Young to be Writing Your Memoirs?*, Johnson published the piece. The decision of the editor of *The Unfortunates* to include the introduction to this other work, by way of an appendix for instance, would enable the reader to identify discrepancies between the kind of statements made by Johnson's authorial persona and the textual features of the novel. The editor and/or reader may consider the possibility that Johnson is aware that his authorial persona does not align with his work. Johnson thus (perhaps strategically) expresses the intention of doing one thing, but then goes on to do something different. While Johnson invokes an apparent rigidity of meaning, by asserting that his is the only one that the reader should find, his authorial persona introduces a playfulness to the work that his own statements of intention appear to deny. By using the introduction to *Aren't You Rather Young to be Writing Your Memoirs?* the editor can establish the playful, paradoxical and self-contradictory nature of Johnson's persona.

As we have seen, Barnes and Fowles are more overt than Johnson about allowing the reader to revel in the ambiguity and uncertainty inherent in their work. Whilst both authors offer suggestions about 'the meaning' of *Flaubert's Parrot* and

[8] Johnson, *Aren't You Rather Young…?*, p.27.

The Magus respectively, their published statements do not interfere with the playfulness of these works; rather, they tend to further encourage this attitude, by inviting readers to think about the relevance of the authorial personas that they construct through the creation of such materials. For example, Barnes states: 'if my novel sends people off to either read Flaubert or read a biography of him, or check up some facts for themselves, then I don't think that's a failure'.[9] Even though Braithwaite does not give references or make it easy for the reader to go away and conduct her own research, Barnes is supportive of readerly independence. The editor can therefore use this attitude of Barnes's authorial persona to justify providing sources where Braithwaite gives none. Similarly, Fowles only identifies the work of Jung, and three specific novels (*Le Grand Meaulnes*, *Bevis*, and *Great Expectations*) as having directly influenced his writing of *The Magus*; however, he does not discourage the reader from exploring other intertextual links that she may recognise. The attitude presented by Fowles's authorial persona (as quoted in chapter two), that novels 'are not like crossword puzzles, with one unique set of correct answers' (*TMR*, p.9), enables the editor of *The Magus* to justify her decision to identify links to classical mythology (such as the those of Apollo and Artemis, or Philomela, Procne, and Tereus), writers such as Wilde and Maeterlinck, and even more subtle similarities, such as those between the novel and the work of Keats.

The annotational paradox

While authorial persona can be used to help justify an editorial rationale when it stands in opposition to authorial intention, there are still complexities faced by the editor when her decisions align with the attitudes and intentions of the author. When it comes to explanatory notes and/or commentary, the editor walks a fine line between revealing the author's intended effects to an extent that makes them available to a reader, and undermining the very creative processes used to achieve

[9] Guignery, 'Julian Barnes in Conversation', p.107.

those effects. This combination of the author's intentions, his creative processes, and the effects they create in the novel is what Martin Stannard considers to be the 'spirit' of the work. Speculating on the difficulties of editing and annotating Ford Madox Ford's *The Good Soldier*, Stannard states that '[t]o footnote it at all is in some respects to prostitute its spirit'.[10] He notes Ford's disregard for facts, focusing instead on the accuracy of impressions, leading him to ask: '[a]re the factual inaccuracies [in the novel] deliberate or accidental?'.[11] Similarly, he queries:

> should one footnote such items to explain to the reader less well-educated than Ford the identity of all the painters, historical figures, and so on? I hesitated over this. Ford would no doubt have roared with laughter at the idea.[12]

In spite of his expectation that Ford would find such a process laughable, Stannard concludes that 'it [is] better to footnote in detail rather than not at all or half-heartedly'.[13] What Stannard's speculations help to identify here is that the editor, in annotating a work, risks correcting intentional inaccuracies or ambiguities, and thus damaging the effect that the author intended. Mirroring Stannard's concerns about Ford, we have seen in *Flaubert's Parrot* and *The Unfortunates* where Barnes and Johnson have intentionally worked moments of ambiguity or vagueness into their texts, and the editor is thus faced with the dilemma that conventional annotation, with its intent to clarify, effectively undoes this creative authorial decision.

The narrative of *Flaubert's Parrot* is constructed through a constant overlapping and pulling apart of our own world with the fictional world that Barnes creates. Most prominent is the novel's focus on the real-life Flaubert, but his life is

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[10] Martin Stannard, 'Preface' in *The Good Soldier*, 1915, ed. Martin Stannard, 2nd edn. (New York & London: W. W. Norton, 2012), pp.vii-xiv (p.x).
[11] Stannard, 'Preface', p.x.
[12] Stannard, 'Preface', p.x.
[13] Stannard, 'Preface', p.xi.

recounted and narrated to us through the fictional life of Braithwaite. However, Braithwaite's own life and experiences are not strictly fictional; a crucial point of overlap lies at the genesis of the work. The event which inspired the novel is a real-life experience of Barnes: it was Barnes who discovered the two different stuffed parrots, one at the Hôtel-Dieu (*FP*, p.16) and the other at Croisset (*FP*, p.21), both of which were claimed to be the 'real' parrot.[14] In *Flaubert's Parrot*, this experience belongs to Braithwaite, but the line between Barnes and Braithwaite is crossed and re-crossed numerous times. This merging of the author and the fictional narrator is one of the main ways in which the blurring of the boundaries between reality and fiction is explored. The problem for the editor is that by pointing out every verifiable element of the narrative, she is unblurring the boundary and so un-doing Barnes's creative efforts. Paradoxically, however, without an awareness of this information, the reader arguably remains unable to appreciate the intricacies of what Barnes is doing with the novel and biography as literary forms.

The world Johnson presents in *The Unfortunates* is recognisably our own, but as presented through the eyes and flawed memory of the narrator. It is this veil that conventions of editing must be careful not to disrupt. As I have demonstrated, the lack of depth of the secondary characters and the lack of specificity regarding Nottingham are intentional effects incorporated to enhance the novel's purpose of recounting the narrator's experience of remembering his friendship with Tony. The vagueness and mundanity of the novel, for which it was so often criticised, were

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[14] At a *Flaubert's Parrot* conference in Rouen in 2001, Barnes recounted the events of his own discovery of the two parrots on a trip to France in 1981. He recorded his discovery in a notebook, which he quotes at length in the interview with Guignery. Barnes reads an extract which describes the paraphernalia of 'the musée Flaubert: mixed surgical instruments, medical texts, and Flaubertiana […] most memorably, the bright-green perky-eyed parrot which was lent to him when he was writing *Un Cœur Simple*' (Guignery, 'Julian Barnes in Conversation', p.103). Barnes then also reads the following about his visit to Croisset:

> [t]hen, crouched on top of one of the display cabinets – what did we see, but ANOTHER PARROT […] Also bright green, also according to the *gardienne*, and also a label hung on its perch, the authentic parrot borrowed by Gustave Flaubert when he wrote *Un Cœur Simple*!! (Guignery, 'Julian Barnes in Conversation', p.103).

purposeful creative choices, which, once we become aware of them, allow us to appreciate the work's complexity. To provide the specific information that Johnson has intentionally left out is to remove the uncertainty that is the consequence of the narrator's faulty (and very human) memory. To draw them to the reader's attention is therefore to work directly in opposition with Johnson's creative processes. However, as with *Flaubert's Parrot*, without the provision of such information, the reader may fail to recognise Johnson's creative intentions.

The Magus, in contrast, is less problematic when it comes to annotation. As demonstrated, many of the difficulties of reading *The Magus* – such as its intertextual allusions and historical references – can be straightforwardly clarified by the editor because the novel's exploration of story-telling, and the interweaving of reality and fiction occurs within the boundaries of the world of Fowles's creation. It is Nicholas's fictional reality that is challenged. The concept of a 'fictional reality' is oxymoronic, of course, but when compared to the narratives of *Flaubert's Parrot* and *The Unfortunates*, it is possible to distinguish between Nicholas's reality and that of Johnson and Braithwaite. In terms of the latter two, the worlds of these narrators are intricately intertwined with our own real world – they employ events that have actually happened, places and people that actually exist, that are factually verifiable. There are a few overlapping details between the lives of Nicholas and Fowles; but otherwise, Nicholas's world, though recognisable as replicating our own, is separate from it - an invented one imagined by Fowles. As such, the exploration of the line between reality and fiction in *The Magus* also happens at the level of Nicholas's own experiences. Furthermore, Fowles's sources are varied and complex, and for many readers will be unfamiliar; but, in general, they are clearly signalled textually and function in conventional ways in the narrative. For example, when Nicholas finds an anthology of poetry on the beach and reads from it, we are left in no doubt as to the author of each extract, since each is either preceded or followed by a clarifying statement: 'four lines had been underscored in red ink; from "Little Gidding"' (*TMR*, p.69), 'Those two lines from Auden had been marked, and the two intervening ones

not. There were several, also discontinuous, from Ezra Pound' (*TMR*, p.69). Even when Julie (as Lily) quotes the famous lines of Caliban from *The Tempest* – 'Be not afeared; this isle is full of noises' (*TMR*, p.204) – the reader is not expected to recognise the work from their utterance alone. Nicholas informs the reader, 'in a very low voice she began to recite Shakespeare' (*TMR*, p.203), and removes any further doubt as to the specific play by the naming of the character, telling Julie: 'You make a rotten Caliban' (*TMR*, p.204). Even if the reader is so unfamiliar with the play that she does not recognise it from the quotation or the mention of Caliban, she can easily locate the source through the information provided. Since Fowles's references and allusions are not used to construct a complex relationship between reality and fiction, identifying and explaining them via annotation does not risk destroying the spirit of the work. It thus follows that one can use a concept of authorial intention largely unproblematically to provide a rationale for annotation.

Returning, then, to the complexity faced by the editors annotating *Flaubert's Parrot* and *The Unfortunates*, I suggest that the author may once again help us work towards a solution. Stannard, as noted, chose to annotate *The Good Solider* whole-heartedly, in spite of his awareness of the likelihood that Ford would have disapproved of the process. Indeed, it is precisely because Stannard acknowledges Ford's disapproval that he is able to proceed; stating his awareness of the misalignment, but prioritising the need for clarification to aid the reader's understanding. Taking this use of the author one step further, however, I argue that we might provide explanatory annotation that consists predominantly of the author's own words, taking the form of information about earlier drafts and revisions, so that the author, via the editor, becomes the authority for explicating his own novel. This model envisages what editions generally refer to as 'textual notes' or an edition's 'textual apparatus', being used as part of the commentary.

By having a copy of Johnson's draft notes for *The Unfortunates* (whether transcribed or in facsimile), the reader may come to realise the intentionally constructed vagueness surrounding Nottingham in the novel. A prime example is the

page of notes headed 'Nottingham' which I discuss in chapter four. [15] Or a further example can be found in a page of handwritten notes that appears to be a chronological listing of plot points relating to Tony and June's life. Point number nine, for example, reads '(9) Spring 60? – Visit to Beeston – home – proximity to f+c shop – slumming – writing Salmon poem in his front room'.[16] This note corresponds with the section of the novel that reads: 'The house was agreeably situated at the end of a bus-route from this city, and within a few yards of a fish and chip shop' (*TU*, 'Then he was doing research…', p.6). By giving this quotation from Johnson's notes, the reader is able to recognise this part of the novel as being set in Beeston without the editor having to provide a factual account of the town and its location which, arguably, would make little difference to the reader's interpretation. Instead, the reader is aware of the specific location for this part of the story, but in a way that reinforces Johnson's creative processes, emphasising his decision to leave Nottingham and its surrounding area nameless. If the reader recognises that Johnson was fully aware of the name of the city and its various landmarks, she is encouraged to question why these places are not identified, and the effect that Johnson is working to achieve through their anonymity. Similarly, if we provide quotations from Barnes's working notes and drafts of *Flaubert's Parrot*, the reader can come to recognise how heavily reliant Braithwaite is on Steegmuller for his translations without the editor having to spell it out in as many words, and thus risk biasing the reader towards one very specific reading. The reader, from this early typescript draft, can see that many of the quotations from Flaubert in the third chronology are followed by identifiers such as '(St 39)', '(St 68)' and '(St 125)'.[17] The reader may need a brief clarifying statement that the 'St' is in reference to Francis Steegmuller, but thereafter, instead of the editor providing the reader with every corresponding

[15] Johnson, 'Page of handwritten notes headed Nottingham', BL, Add MS. 89001/1/4/1, n.p.
[16] B. S. Johnson, 'Handwritten page of notes, numbered points relating to Tony and June: Preliminary notes, drafts, technical notes and research material for *The Unfortunates*', London, British Library, B. S. Johnson Archive, Add MS. 89001/1/4/1, n.p.
[17] Barnes, 'First TS Draft of "Chronology"', HRC, Box 5, Folder 1, n.p.

quotation from Steegmuller's translation, the reader can see for herself how frequently Barnes is using Steegmuller's work to inform his own. She may then draw her own conclusions as to the significance of this dependence, and seek Steegmuller's originals out for herself should she feel compelled to check Braithwaite's accuracy and/or originality.

Even in Fowles's case, this technique can help to open up interpretive possibilities for the reader in a way that guides her towards producing her own interpretations and conclusions, rather than having the editor explicitly state a particular meaning for her. At a more basic level, we can construct footnotes indicating shorter lines, phrases or references that have been removed in the revision of the original version, or that exist in drafts but neither published text. For example, quoting the original version of *The Magus*, in which Fowles references Wilde, *Salomé*, and Maeterlinck, helps the reader to build a clearer image of the stylised nature of the Apollo/Artemis episode of the masque (as discussed in chapter three). Alternatively, appendices can be used to show the reader significant sections of the novel that were removed or altered, either in the original writing process, or as part of the revision of the original text. The Highgate Cemetery sequence is one such example; or, similarly, a whole extra episode of the masque – the 'Furies episode' – is present in an early typescript draft of the novel, but is cut before the original version is published. This episode sees Nicholas and Julie confronted by ' the Eumenides. The Furies' of Greek mythology and Julie is captured and whipped ('She jumped aside with her arm raised, but the scourge still came down on her').[18] Given the association of the Eumenides with punishment, and the scourges they carry as the tools for enacting this task, the reader may be led to question why it is that Fowles initially had Conchis punish Nicholas and Julie at this point in the novel, but also why he might have chosen to remove it from the published text. The removal of

[18] John Fowles, 'Furies episode, Chapter 56: *The Magus* Draft. Typescript with holograph corrections', Austin, Harry Ransom Center, John Fowles Papers 1926-1992, Box 28, Folder 1, pp.603-621 (p.613); Fowles, 'Furies episode, Chapter 56', HRC, Box 28, Folder 1, p.616.

this whole episode is by no means a small or inconsequential omission, so the reader, through an awareness of this draft material, may develop various new interpretations as to Fowles's intended purpose of this chapter based on his creative decisions by comparing the Furies episode to the material that remains. The original version of the novel can be used to inform the reader's meanings of the revised version, or vice versa should the original version be selected as the primary text.

Using the author's own drafts (or quotations from the source document) as commentary, in order to demonstrate the changes and qualities the author has built into the text, allows the reader to understand what is happening creatively in the work without damaging its spirit. This solution is not a comprehensive one: there will not be notes or drafts to elucidate every obscure reference or allusion in a novel. However, where such authorial material does exist, it can be employed in a way that allows for a more expansive kind of annotation: one that is based in readerly interpretation but informed by the author. The editor is still making a value judgement by choosing to annotate the particular point, but the reader draws her own conclusions about the relevance of the quotation to the work.

Altered perspectives

To bring this thesis to a close, I discuss how perspectives of the three focal works have been altered through my explorations of how editing and an understanding of the author can be used to challenge the postmodern label. By identifying specific subtleties and differences for each work that go beyond the generalised expectations of the postmodern label, we can open up a wealth of new discussions and comparisons that have remained unrecognised or underexplored.

The Unfortunates, along with the rest of Johnson's œuvre, typically remained outside of the postmodern label, with much of his creative efforts being pejoratively viewed as gimmicky experimentalism. At first, it is easy to align oneself with the early reviews of the novel, and conclude that it consists of vague characters and

boring day-to-day events. However, as my exploration of Johnson's creative processes revealed, these aspects of the novel are part of the experience Johnson works so hard to present 'truthfully'. The reality Johnson is presenting is that of the randomness of the human mind, but also the devastating experience of suddenly losing a close friend. If we look at Johnson's sources we find letters that provide information about which the narrator is uncertain, or fails to recall within the narrative. We find the words of Tony's wife appropriated into the narrator's own memories. We see locations and landmarks left intentionally nameless despite Johnson being fully aware of what they are called. To analyse the work and its intricacies using the author, his persona, and his creative processes as a way of accessing the work's deeper meanings allows us to recognise that what is going on in Johnson's novel is beyond mere gimmickry. Johnson is subverting our expectations of narrative in his exploration of the representation of memory and experience, developing a narrative form and style that, for him, accurately depicts his own trauma. By opening up these avenues of exploration, the reader can recognise how *The Unfortunates* challenges the construction of narrative at its very core, and reveals the novel as having a greater affinity with a decisively postmodern and subversive work like *Flaubert's Parrot* than it does with *The Magus*, to which it is much closer temporally.

A particularly telling affinity is one not by which *The Unfortunates* can be seen to be postmodern, but by which *Flaubert's Parrot* might fall into the category of experimentalism. Both works find productivity in failure and the visibility of this failure within the text itself. I have touched upon the aesthetic of failure as Jordan recognises it as being present in Johnson's novels (and *The Unfortunates* in particular), of which Jordan says: 'Johnson's doomed if high-minded idea of truth thus manages to reveal a barely suppressed scepticism about representation, where each work is a flurry of attempts, (perhaps) failing better each time even as it

scrambles after the impossible'.[19] This 'flurry of attempts' is reminiscent of the repeated efforts of Braithwaite to provide an account of Ellen's life, for which he visibly offers and rejects multiple options – 'I'll start again' (*FP*, p.162) – finding meaning in the different possibilities. The fact that these repeated attempts are allowed to remain visible in the text, Jordan argues:

> demonstrates a desire for precision of representation, but simultaneously how this desire undoes itself through an anxious, shifting multiplicity of depiction: in allowing the turmoil of creation to be rendered visible, it thus manages to represent as well as negotiate hesitation and indecision.[20]

Braithwaite's anxieties reflect those of Johnson: in attempting to provide a truthful description of Ellen, he only demonstrates the futility of the task. This sentiment is epitomised by the ending of *Flaubert's Parrot*. At the Museum of Natural History, where we expect the question of the 'real' Lulu to be answered, Braithwaite is instead presented with three further possible parrots. This is a question to which we will likely never find the answer, and Braithwaite closes his narrative with the simple speculation that, 'Perhaps it was one of them' (*FP*, p.190). Having almost found the answer, Braithwaite stumbles at the final hurdle. Such '[a]lmost-nesses', Jordan argues, 'ensure a work of art remains interpretively open, always in transition, denying it finitude and singularity'.[21] Barnes, in denying Braithwaite and the reader a definite answer, is leaving the novel open, refusing to fix it to one single outcome and thus limiting potential meanings.

Despite being written some twenty years later, we can see how *Flaubert's Parrot* contains distinct characteristics of the experimentalist aesthetic of failure, and

[19] Jordan, 'Error and Experiment', p.42.
[20] Jordan, 'Error and Experiment', p.48.
[21] Jordan, 'Error and Experiment', p.36.

its exploitation of the productive potential therein. Consequently, if we look beyond the postmodern label, even with works such as *Flaubert's Parrot* that are so decisively located within the category, we can open up new and meaningful comparisons. By these standards, *The Unfortunates* can be viewed as a predecessor to *Flaubert's Parrot*, and we can draw parallels between Johnson and Braithwaite, and the way narrative is destabilised and rendered multiplicitous through their respective voices. Much like *The Unfortunates*, the subversive nature of *Flaubert's Parrot* is reinforced by its resistance to the conventions of editing. However, firmly located as it is within the postmodern label, its subversiveness remains under-appreciated. The effect of reinscribing the author into *Flaubert's Parrot*, therefore, is to encourage exploration of the novel's source material beyond the usual understanding of historiographic metafiction, to look not just at the nature of the sources in the work, but also how those sources are incorporated. This exploration evokes comparisons with other historical narratives outside the postmodern label, such as the works of Hilary Mantel, or novels such as McEwan's *Atonement*, and Louis de Bernière's *Captain Corelli's Mandolin*.

The Magus, I argue, has typically fallen under the postmodern label due to the reputation of Fowles's more famously postmodern works, such as *The French Lieutenant's Woman*, *Mantissa*, and *A Maggot*. However, the fact that *The Magus* can be so readily clarified by conventional editing methods, particularly annotation, demonstrates the novel is not so subversive as its position under the postmodern label suggests. Indeed, while Fowles does challenge the nature of narrative, using Conchis's own stories to demonstrate its instability and unreliability, the novel does so from inside the boundaries of its own fictional world. This technique is far less radical than that which Barnes uses to challenge the conventions of narrative, repeatedly switching between reality and fiction, allowing the two to overlap, but without overtly signalling so to the reader. This is a significant difference between *The Magus* and *Flaubert's Parrot*, but one which has been smoothed over by the generalisations of the postmodern label. Consequently, where *The Magus*'s residence

under this label would have precluded Fowles's novel from entering discussions with more traditional works, we may now find fruitful avenues of comparison with more traditional fictions, such as the works of Kingsley Amis.

Although I have concentrated on three works, my overall argument has wider implications for twentieth-century literature in general. In the case of the postmodern label and our overgeneralised perceptions of the works in this category, my proposed method can open up a wealth of new interpretive possibilities that have been overlooked and/or underappreciated. I have called for the editorial use of the figure of the author so that he, via the editor, may become a source of explication for his own work; firstly, through the construction of an authorial persona, and, secondly, through the use of his manuscript drafts and notes (and other archival materials). While the hypertext edition faces many of the same challenges as the codex edition, the digital medium holds great potential for allowing wider access to archival collections, such as the ones I worked with at the Harry Ransom Center and the British Library, which have been so valuable in the construction of my argument. Moving forward, I call for the increased availability of such documents and their use in the production of critical editions of mid-twentieth-century literature. It is through this editorial reinscription of the author that we may bridge the gap between the modern-day reader and increasingly historical works; rescuing them from obscurity, and allowing us to enter into new and fruitful discussions founded in the recognition of difference rather than overgeneralised categorisation.

APPENDIX

Fowles, John, 'Apollo/Artemis episode, Chapter 29: *The Magus*, early fragments', Austin, Harry Ransom Center, John Fowles Papers 1926-1992, Box 26, Folder 8, pp.318-326 (pp.320-323).

The following passage is transcribed from the Typescript Draft of *The Magus*, which is marked in Fowles's hand. Amongst these pages, there are a few instances where Fowles has struck through a word or phrase with a black marker; it is not possible read the words underneath such deletions so, for the sake of clarity, I have not reproduced these within the transcription. The word 'weak', where it precedes 'beam of light', is an autograph insertion to replace whatever word Fowles has omitted. 'The silent trees', which closes the penultimate paragraph, is also an autograph addition, again replacing an unreadable omission. These are the only two insertions in this transcribed section.

> A dim white figure stood out in the starlight some fifty or sixty yards away. It appeared to be dressed completely in white. Then from beyond the cottage, there was a beam of light – not very strong – much as a handheld torch might give. With a shock I realized that the figure wasn't dressed at all. It was an absolutely naked man. He raised the horn he was carrying and again came the call. He was near enough for me to see, with the aid of the weak beam of light, that he was really naked. There was no loin cloth, but dark pubic hair and the pale scape of his penis. He was tall, well built. The light made his skin pale, so that he stood like marble against the black trees. He was facing the house, facing me, I supposed, with one arm raised, the hand on a bough above his head, in a kind of deliberately athletic, relaxed-athletic, pose.
>
> Suddenly there was a new sound, even stranger, of a woman or boy, I couldn't tell, calling from where the track out of Bourani disappeared into the trees. It was a kind of chanted sound, pitched very high, a triphthong hauntingly prolonged, a kind of echo of the horn's echo. Eia. Eia. The man dropped his arm and turned and went a pace or two to the north. I saw him raise his yard-long horn, a narrow crescent with a flared end. He called back; and the other call came back at once, so that the echoes of the two calls intermingled. Eia. Eia.

Like the man I was watching the trees to the north, the dark tunnel where the track disappeared.

She appeared; and though it was too far really to tell, I knew by the similar whiteness of her skin that she was also naked. She began to walk quickly towards the man. The torchbeam shifted to her. I remembered Conchis and Lily were behind me, and turned to see if they had moved. Conchis was there. But Lily had disappeared. Immediately the wild thought flashed through my mind that the woman was Lily. She was crossing diagonally from the path to where the young man stood at the edge of the trees, walking very quickly now, in a way that reminded me of Lily, but with a freedom and litheness that didn't belong to her at all. The young man moved a few steps forwards, but he was the one who waited, she was the oncomer, at this assignation. I flashed another look round. Conchis sat with his back to me, Lily was still absent.

I could see that her hair was up, like Lily's, and I thought I could see that it was fair. It was difficult to say, because she began to run, as she came near the man, her arms opened ready to be caught up by him. They met. The embraced. They became one figure, white, contoured, motionless. I tried to 'place' the scene – whether it was meant to be mythical, classical, Romantic. I thought of Rodin, of Maeterlinck, because there was something vaguely Germanic, Nordic about it all – wild life in Scandinavia. Something, too, oddly, even a bit humorously, fine de siècle; I wondered how they managed to walk and run barefooted over such rough ground. I strained desperately to see if it was Lily. I was almost sure it was; if she had left as soon as my back was turned she could have hurried downstairs, round the west side of the house, torn off her clothes, and appeared from the dark tunnel of trees. I realized that I had let myself be taken in by her acting; because she acted one thing for an hour, there was no reason why she shouldn't act something else the next. But the abruptness with which the 1915 image had been replaced, erased, was astounding.

The two figures separated, and turned. They began to walk towards the trees, the girl leaning against the young man, their white backs and legs gleaming for a few seconds before they passed into the dark grey penumbra, then its complete obscurity. The beam of light was extinguished. Silence. The silent trees.

I felt a weird sense of betrayal; of envy and jealousy of this other mysterious young man who had appeared from nowhere to poach in 'my'

territory; and walked off with the prize. At the same time the incident must have some meaning for me. What had Conchis said? Apollo will reign again: and Dionysius will return to the shadows from which he came. So what was I to see in that couple going into the trees? My own wish fulfilment? A Warning? A promise? An echo of Le Masque Francais – the évocations plus scandaleuses? And which god was I?

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Telephone conversation on 15th August 2019 with Glyn White on the subject of his chapter 'Outside postmodernism: B.S. Johnson before during and after'. This chapter will be published in *The Cambridge Companion to British Postmodern Fiction*, ed. Bran Nicol (Cambridge: Cambridge University Press, in press).