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Bachelor's Thesis

Intertextuality in the works of John Fowles and Peter Ackroyd; *French Lieutenant's Woman*
and *Dan Leno and the Limehouse Golem*

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Intertextualita v dílech Johna Fowlese a Petera Ackroyda; *Milenka francouzského poručíka*
a *Golem z londýnských doků*

Autor: Radka Hrdličková

Obor: Angličtina - Hudební výchova

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Vedoucí bakalářské práce: PhDr. Petr Chalupský, PhD.

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Poděkování

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Abstrakt

Cílem této bakalářské práce je zaměřit se na užití intertextuality ve vybrané postmoderní próze, konkrétně porovnat způsoby, jakými je intertextualita užitá ve dvou románech britských autorů druhé poloviny 20. století; Johna Fowlese a Petera Ackroyda. Jejich historické romány *Milenka francouzského poručíka* (1969) a *Golem z londýnských doků* (1994) se odehrávají v době Viktoriánské éry Velké Británie a mohou být vnímány jako vhodné příklady literární historiografické metafikce, ve které se jako výpravná a podpůrná strategie vyskytuje intertextualita.

Klíčová slova: intertextualita, postmoderní hravost, metafikce, historiografická metafikce, paralelismus, parodie

Abstract

The aim of this Bachelor's thesis is to focus on the use of intertextuality in selected postmodern fiction and compare the ways in which it is presented in two novels written by the English authors, John Fowles and Peter Ackroyd. Their historical novels *The French Lieutenant's Woman* (1969) and *Dan Leno and the Limehouse Golem* (1994) take place during the British Victorian period and can be viewed as good examples of historiographical metafiction employing the narrative strategy of intertextuality.

Keywords: intertextuality, postmodernist playfulness, metafiction, historiographic metafiction, parallelism, parody

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1 Introduction

One of the aims of this thesis is to explain what intertextuality is and how it is presented in the novels *The French Lieutenant's Woman* (1969) and *Dan Leno and the Limehouse Golem* (1994), written by the British authors John Fowles and Peter Ackroyd. As one of the favourite narrative strategies of postmodernist writers intertextuality can be used in books in different ways. In this work, I would like to analyse the possible ways of employing intertextuality in a postmodern novel. The two novels chosen for the purpose of this analysis are representative enough examples of the use of intertextuality as such.

The main objective of this thesis is an analysis of the two above mentioned novels, how their characters and social and cultural background are presented through intertextuality and how intertextuality relates to and shapes their structure and plot. The first part of the thesis focuses on the theoretical outline of relevant postmodernist concepts: intertextuality and possible ways of its use, metafiction and historiographic metafiction in relation to the analysed texts. It will also describe the postmodernist playfulness, how parallelism appears in the books and other postmodernist literary devices and narrative techniques. Relevant literary theories and opinions will be adverted to through citations. Facts about authors, their other works and circumstances under which the novels were written will also be mentioned. The second part focuses on the actual use of intertextuality in the two selected works. The plot will be described only briefly in order to explain the use of intertextuality. The analysis will focus more on the characters and their social and economic background.

2 Theoretical part

2.1 Intertextuality

When describing the use of intertextuality in literature, it should be first explained what intertextuality is. By intertextuality we understand shaping the text by referring to another work of literature (horizontal intertextuality), visual art or music (vertical intertextuality). A great many literary works refer to Biblical narratives or build networks around Greek and Roman Classical history and mythology. On the one hand, Heinrich Plett defines intertextuality as “the trademark of postmodernism“ (Plett 209). At the same time, he emphasizes that by this trademark he means the postmodernist intertextuality as intertextuality *sui generis*. He draws attention to the above mentioned fact that “literary texts have always referred to previous other texts and the various practices of alluding and quoting, of paraphrasing and translating, of continuation and adaptation, of parody and travesty flourished in periods long before postmodernism, for instance in the Renaissance, in Neoclassicism and, of course, in Modernism“ (Plett 210).

However, the term intertextuality was coined by the poststructuralist writer and philosopher Julia Kristeva in 1966 as her reaction to the theories of Bakhtin, Barthes and Derrida and its theoretical concept is associated with postmodernism. According to Kristeva, every text is intertextual since it is impossible for an author to create a text completely independent on the already existing other texts. Intertextuality means that meaning is not transferred directly from writer to reader but, instead, it is mediated through, or filtered by, ‘codes’ imparted to the writer and reader by other texts. Kristeva once stated that intertextuality makes each text a “living hell of hell on earth“ (Kristeva 66) by which she wants to say that reading an intertextual text may be very demanding as to previous knowledge of facts and its understanding thus requires an educated reader willing to make further researching.

The literary scholar Linda Hutcheon argues that excessive interest in intertextuality obscures the role of the author, because intertextuality can be found in the eye of the beholder and does not necessarily entail a communicator's intentions. Intertextuality offers itself as a great device when writing about a certain historical period with distance. It gives the writer an opportunity to present circumstances in a trustworthy manner and connect events and characters that under normal circumstances would never meet. Through its use a historical hodge-podge is created, a jumble of ideas with various meanings. The most favourite mode of employing intertextuality in novels is "referring anachronistically to the works of famous intellectuals of the past in an effort to skew the reader's acquaintance with the world of the described time period" (Lewis 159). The effect of intertextuality is thus constructed on the basis of a metaphor when a thing or a character mentioned in the post-text is either compared to or presented through some well-known element present in the pre-text.

Different literary genres employ intertextuality in different ways. For instance, the genre of fan fiction is all built on intertextuality. It constructs sequels to already existing literature, new stories about the already existing characters are created or their past is invented according to the circumstances mentioned in the original books. A cento is a poetical work wholly composed of verses or passages taken from other authors, only disposed in a new form or order. *Centos* have been composed out of works by Homer, Euripides, Vergil, Ovid, Cicero, Petrarch, Shakespeare and Goethe. Citations are the most common way of creating intertextual post-texts. These texts are created by reproducing a textual sign. In his book *Intertextuality*, Heinrich Plett identifies various types of citations. Those are authoritative, erudite, ornamental, poetic and non-poetic (P14). Each, of course, has its specific features and functions. The found poetry, for example, is a type of poetry consisting entirely of quotations from non-literary texts such as newspaper reports, political speeches, dictionary entries, etc.

One of the most famous postmodern authors whose work illustrates the concept of intertextuality is Umberto Eco. Eco is a significant postmodernist theorist and novelist in whose postmodern novel *The Name of the Rose* (1980), an ironic mixture of religious history and the detective story, he displays the inter-connectedness of all literary works by stating that books always speak of other books, and every story tells a story that has already been told. This is called hypertextuality, a postmodern ideal that all texts perpetually refer to other texts, rather than external reality.

It is important to point out that the reception of intertextuality in literature and its interpretation is highly subjective. It is influenced by many factors present in the reader. These include the age, character, education, experience, hobbies, motivation for reading and expectations. Therefore, every intertextual patch has as many interpretations as there are readers and the reader's subjectivity often competes with the intention of the author. Hutcheon states that "subjectivity is a fundamental property of language and through language man constitutes himself as a subject" (Hutcheon 168).

2.2 Postmodernist playfulness

The term post-modern appeared first during the 1930s and gained universal attention during the 1970's of the 20th century. Postmodernism came chronologically after modernism and may be viewed as the follower of modernist literary experiments (Velehradský 8). However, it still feels the need to "overthrow the old orthodoxy of academic teaching" (Plett 4) and thus attempts to challenge modernism in breaking the traditional bounds. Whereas modernism was primarily concerned with principles such as identity, unity, authority, and certainty, postmodernism is often associated with difference, plurality, textuality, and scepticism. Meanwhile modernists tried to be elitist, postmodern authors try to avoid it. Manfred Pfister argues that "at least three different and quite heterogeneous notions compete

with each other as to the relationship between modernism and postmodernism“ (Plett 207). One is that “postmodernism is an attempt to undo modernism, return to the forms of previous periods and it refers mainly to architecture. The second sees postmodernism as breaking away from modernism, as a revolt orientated towards the future, not rooted in the burden of history. The third notion is the one of Lyotard who sees postmodernism as the logical extension and culmination of modernism“ (Plett 207). Some theorists see the loss of modernist style as negative, some perceive it as a challenge. In her work *A Poetics of Postmodernism*, Hutcheon describes postmodernism as a certain loss of humanist certainties. According to her it adapts itself to the capitalist, materialist, consumer society (Hutcheon 210-213), a society in which human values are degraded on the level of money or even below it.

Modernism and postmodernism both incline to intertextuality. In the modernist period, intertextuality is apparent in every section of culture: literature (Joyce), art (Picasso), music (Stravinsky), photography (Heartfield). The photographer John Heartfield, for example, made photomontages composed of images brought from a number of mediums onto one surface. For instance, a photograph of someone placed in a juxtaposition with another photo on a background of screaming newspaper titles. Heartfield is particularly well-known for his lampoons of the then-rising figure of Adolf Hitler. Postmodernism shows an increase of the trend of intertextuality use which includes film (Woody Allan’s *Play It Again, Sam*) and architecture (New Orleans with its distinct French Creole architecture, cross cultural and multilingual heritage) (Plett 26). As the climax of the intertextual fashion may be regarded “pseudo-intertextuality, which means a text referring to another text that simply does not exist, e.g. Jorge Luis Borges’ anthology of short stories *Ficciones* (1962)“ (Plett 26). However, the question may be raised whether such a “literary exhaustion“ as John Barth calls it is not the beginning of decadence in literature? (Plett 26). Barth calls the postmodern period a “terminal phase in which all creative impetus is spent and originality thus survives only in

the form of allusion, quotation, parody and collage“ (Plett 208). Nevertheless, the creativity in *The French Lieutenant’s Woman* convinces us that he is mistaken.

Postmodernist writing exceeds not only in intertextuality, but also in other different innovative techniques and eclectic mixing of genres (Lewis 152). *The French Lieutenant’s Woman* is sometimes considered to be a good “textbook“ of postmodernism. Throughout the novel, Fowles offers his readers three possible endings of the story. Letting the reader choose the ending which suits him best is an unconventional literary strategy, an example of experimentation, originality and postmodernist playfulness. Whether this contribution is positive or not is arguable since the first ending offered by Fowles is not too trustworthy and the third official ending of the book is quite disappointing. After such an interesting complication in the story, it is hard for the reader to believe in a simple happy marriage between Charles and Ernestina with Sarah being forgotten (Fowles 325), the simple break-up of Charles and Sarah (Fowles 444) is neither satisfactory.

In *Dan Leno and the Limehouse Golem*, the narrative voice of the killer Elizabeth which makes the reader sympathise with her may be perceived as a playful device. Also, switching between narrators is a playful strategy since it offers the reader different perspectives. The reader gets the information not only through the third-person narrator and Elizabeth’s monologue but through a variety of media; court records from the trial and the fictitious diary of Elizabeth’s husband that she forges to create herself alibi. The result is that the reader is quite confused from the beginning of the story and drowns in a maze of different stories and has the chance to find the way out only through careful reading of the book. In the *The French Lieutenant’s Woman* the narrative playfulness is displayed through the intrusion of the narrator, his entering the story and commenting on it. “*The French Lieutenant’s Woman*

popularized the device of the dual temporal narrative as a means of disrupting our stereotypes about history“ (Lewis 159).

In both novels, many different forms of parallelism appear. In *The French Lieutenant's Woman* these are the double narrative line – the action in the past and its present-day commentary, two different worlds described in the Victorian society – the formal public face one and the real one hidden behind hypocrisy. There is also the duplicity of Sarah's nature; she creates herself the image of a fallen woman in order to escape the role of a housewife as demanded from the society but in the Exeter hotel she reveals herself as a virgin. In *Dan Leno and the Limehouse Golem* there is the multiple plot line – the trial of Elizabeth Cree while she is detained in prison, the account of her past through flashbacks, the stories of the famous figures who watch the murders from the position of an independent observer. As to characters, there is the duplicity in the nature of Elizabeth and the golem – their fragility and cruelty combined in one person as well as the parallel existence of two music-hall comedians who delight in cross-dressing. In both books, there is the parallel coexistence of the intellectual world and the underworld. Susana Onega even suggests the parallelisms between the family of the second-hand clothier Gerrard and the one of the linen draper and hosier Marr. In both families, the murders were equally committed during the night and carried out with a mallet, and, each time, one female member of the household survived (Onega 69). The labyrinthine intertextual networks in both novels offer endless possibilities of ambiguous interpretations.

2.3 *Metafiction*

Metafiction is primarily associated with modernist and postmodernist literature. It is fictional writing that self-consciously and systematically draws attention to its status as an artifact. It does not let the reader forget he or she is reading a fictional work. It may among others do so through using intertextuality. If the work that is being referred to through intertextuality is another fiction, the intertextuality itself may be viewed as a certain kind of metafiction or false intertextuality. It is, for example, John Cree's diary or his play *Misery Junction* in *Dan Leno and the Limehouse Golem*.

“Fowles was one of the pioneers of the fabulous mode of improbable fiction which has flourished since his day“ (Alexander 389). The chapter thirteen in *The French Lieutenant's Woman* is a fine evidence of metafictional writing, a method attributed mainly to postmodern literature. It is written in the form of an essay which contemplates on how to write a novel. This writing about writing is a postmodern device where the novel becomes highly philosophical about its existence. At the end of chapter twelve, Fowles asks himself “Who is Sarah? Out of what shadows does she come?“ (Fowles 96). In chapter thirteen, he tries to answer these questions but admits that he himself does not know. He emphasizes that he chooses the number thirteen purposely, knowing that describing the way he thinks about his fiction might seem unlucky to the reader and might spoil his enthusiasm. In fact, the whole book can be read as an imaginative academic essay, interwoven with remarks, comments and explanations of the author and complemented by several philosophical contemplations. “In a real sense,“ Peter Conradi argues, “the narrator's voice is the book's true hero and its heroic work is the exposure of its own compositional resources and historical premisses“ (67). Another good example of metafiction is chapter fifty-five where Fowles actually meets his character Charles while travelling on a train. He is piercing him with his eyes and thinking what to do with him next, considering what Charles might like and what he might not and

contemplating on the difficulties a writer has to face when writing a novel. According to McHale, the fact that the “author enters the fictional world and confronts his characters in his role of author constitutes a topos of postmodernist writing: a topos of the face-to face interview between the author and his character, amounting almost to a postmodernist cliché“ (McHale 213). It enables the reader to step into a new dimension; the role of the writer.

2.4 Historiographic metafiction

Historiographic metafiction is a term coined by literary theorist Linda Hutcheon. By historiographic metafiction we understand a quintessentially postmodern art form, with a reliance upon textual play, parody and historical re-conceptualization. Those are the “well-known novels which are both intensely self-reflexive and yet paradoxically also lay claim to historical events and personages“ (Hutcheon 5). It is the “fiction that is self-conscious about its historical reconstructions“ (Lewis 170). The typical feature of historiographic metafiction is mingling of the factual and the fictional. “The novels employ fictional characters and incidents, but they perform significant credibility because they are set in real existing places and refer to real historical events and persons“ (Velehradský 24). They are novels which “attempt to document history while flaunting their own artifice“ (Lewis 170). They offer a completely new understanding of history. “To blurr the polarity between history and fiction, historiographic metafiction often adopts a parodic tone and an ostentatiously playful attitude to the officially acknowledged historical facts and events“ (Chalupský; ABSA 114). In her contribution about postmodernist intertextuality, Hutcheon identifies an intertextual parody, ironic quotation, pastiche, appropriation and says that “the postmodern parody uses irony to acknowledge the fact that we are inevitably separated from the past today“ (Plett 226). By the term intertextual parody she understands “using traditional works which are significant for a period or ideological movement and changing them in a way so that the new version

ironically and critically questions the original meaning“ (Hutcheon 35). In a way, this type of work with text is similar to how a satire works with reality.

2.5 John Fowles

John Robert Fowles (1926 -2005) studied French language and literature at Oxford University. The French influence is notable in his writing, interlaced with French words, phrases and citations. During the Victorian era, it was usual for governesses to study French and this fact certainly attracts Fowles’s attention. In *The French Lieutenant’s Woman*, France is personified by a French lieutenant and also the main character Charles Smithson spends a significant time remembering his exciting adventures in the room of a Parisian demi-mondaine. After many years of teaching, Fowles moved to Lyme Regis to fully concentrate on his literary career and there he found the right place to situate *The French Lieutenant’s Woman*. His interest in the town’s local history resulted in his appointment as curator of the Lyme Regis Museum in 1979, a position he filled for a decade. Being a well educated teacher with deep knowledge of history and literature, Fowles had the best disposition to use intertextuality in a trustworthy way and create captivating stories based on official historical facts. He performed this in his novels.

First of them, *The Collector* (1963), may be read as a parodic allegory to Shakespeare’s *The Tempest*, featuring the victim Miranda and her abductor Clegg, whom she nicknames Caliban because she compares his hopeless obsession with her to the one of Caliban for Miranda, Duke of Milan’s daughter in *The Tempest*. Ironically, Clegg tells Miranda his real name is Ferdinand who is eventually the winner of Miranda’s heart in *The Tempest*. The critical acclaim and commercial success of the book allowed Fowles to devote all of his time to writing.

The Aristos (1964) is a collection of philosophical thoughts and musings on art, human nature and other subjects.

His novel *The Magus* (1966) is an attempt to create a literary parallel to the Pirandello-type metatheatre. It takes place on a Greek island Phraxos and the magus – a Greek multi-millionaire Conchis tells the story of his life, meanwhile late or mythological figures appear on the island. With its parallels to Shakespeare's *The Tempest* and Homer's *Odyssey* it is a traditional quest story made complex by the incorporation of dilemmas involving freedom, hazard and a variety of existential uncertainties.

Fowles' works are always influenced by the places where he dwelled. In 1969, John Fowles published his neo-Victorian love triangle romance, "lit by the dark light of Freud where he delights in the improper underside of Victorian life" (Alexander 389). *The French Lieutenant's Woman* is commercially the most successful of his books.

His novel *Mantissa* (1982) should be mentioned in the context of metafiction and postmodernism. Apart from being existentialist, there is the "usual Fowlesian toying with time patterns" (Fawcner 132). Its action takes place in a mental hospital room and in the novelist's own head and consists almost entirely of the dialogue between the novelist Miles Green and his muse and "the novelist's mute dialogue with himself. The everchanging, ever-questioned boundary line between real and fictional identity is eternally blurred" (Fawcner 135). The story, sometimes designated as a fable, contains a dozen metamorphoses.

Among other Fowles' works are *Poems* (1973), a variety of non-fiction pieces including essays and reviews to other writers' novels, text for photographic compilations *The Shipwreck* (1974), *Islands* (1978) and *The Tree* (1979) and other books, *The Enigma of Stonehenge* (1980), *A Short History of Lyme Regis* (1982), and *Lyme Regis Camera* (1990). *Daniel Martin* (1977) is a long screenwriter's autobiography. *A Maggot* (1985) is an 18th century mystery which combines science fiction and history.

He also worked on many translations from the French. His translation of Marie de France's 12th Century story *Eliduc* served as an inspiration for his novella and four short stories *Ebony Tower* (1974).

Four of Fowles' novels were adapted into a movie: *The Collector*, *The Magus*, *The French Lieutenant's Woman* and *The Ebony Tower*, but none of them compares to the experience of reading the book.

By several critics, Fowles is viewed as an "immediate forerunner of Ackroyd and company, and as an important precedent for how to view history with fresh spectacles. Fowles and Ackroyd are natural associates" (Lewis 159). Their works show many similar characteristics and they both push the traditional boundaries of narrative and perception of history in a very modern manner.

2.6 Peter Ackroyd

Peter Ackroyd was born in 1949 in London. He was brought up in London and has lived there all his life. He is considered to be another London visionary continuing the tradition of his great forebears Blake and Dickens (Lewis 2). Most of his novels are located in the city of London, he concentrates on the theme of Englishness. “London is never just a passive setting in his books but a major presence and determinant of the events that unfold through the windings of time in its streets and suburbs“ (Lewis 181). One of his best known works, *London: The Biography* (2000) is an extensive discussion of London through the ages. In most of his novels he generally creates a ‘biography’ of the city. As he is considered a great London’s chronicler “he must simultaneously make reference to other relevant and predominantly fictional, texts produced at different historical moments in its ‘lifetime’“ (Chalupský; EJES 123). Intertextuality is thus Ackroyd’s crucial narrative and structural device. Ackroyd describes himself as “a writer whose techniques may accidentally look newfangled but which are actually part of a venerable English tradition“ and does not like to be labeled a postmodernist writer (Lewis 169). However, many critics such as Hutcheon, Onega, Lee, Cavaliero and Lodge do consider his writing postmodern (Lewis 170) due to the presence of pastiche, parody, intertextuality, games with representation, frustrated endings of his novels and his attitude toward history (Bradbury 436, Lewis 180). Silvia Mergenthal states that *Dan Leno and the Limehouse Golem* is a postmodernist novel by “dint of its multiple storyline, antilinearity, intertextual play, and self-reflexivity“ (Lewis 182). “Ackroyd’s books are governed by playfulness and vision“ (Lewis 161).

His literary career began with the collection of poetry *London Lickpenny* (1973). His first novel *The Great Fire of London* (1982) is a reworking of Charles Dickens’ novel *Little Dorrit*. In his novels *Hawksmoor* (1986) and *The House of Doctor Dee* (1993), he often

contrasts historical segments with segments set in the present-day. In his works, the nature of the city of London is often explored through artists living in it: *The Last Testament of Oscar Wilde* (1983), *Milton in America* (1996), *Dickens: Public Life and Private Passion* (2002). His other novels comprise *First Light* (1989), *English Music* (1993), *The Plato Papers* (1999), *The Clerkenwell Tales* (2003), *The Fall of Troy* (2006), *The Casebook of Victor Frankenstein* (2008), *The Canterbury Tales: A Retelling* (2009). Long line of great non-fiction follows from which only some will be listed: *Dressing Up: Transvestism and Drag. The History of an Obsession* (1979), *Albion: The Life of Thomas More* (1998), *The Origins of the English Imagination* (2002), *Shakespeare: The Biography* (2004), *Ancient Rome* (2005), *Thames: Sacred River* (2007), *Poe: A Life Cut Short* (2008) and others. His novels *Chatterton* (1987) and *The Lambs of London* (2004) both explore the theme of forgery and plagiarism. Ackroyd is attracted by mysterious and macabre motives from the history. In *Chatterton*, he revives Thomas Chatterton, an English poet and forger of pseudo-medieval poetry and invents two different possible deaths for him by which he deviates from the official historical record. “*Chatterton* is a novel about history, representation and parody and completely changes the official biographical history“ (Plett 227). In *The Lambs of London*, he revives the English essayist Charles Lamb and his sister Mary and, as usually, blends fact with fiction. He uses these historical personages and some known facts about their lives, builds up imaginary stories about Shakespeare’s manuscripts and thus creates a journey through 1790s London’s antiquarian literature.

3 Practical analysis

3.1 Intertextuality in *The French Lieutenant's Woman*

The most striking use of intertextuality in the novel *The French Lieutenant's Woman* are the epigraphs at the beginning of each chapter. Their aim is to foreshadow what follows, to comment on the action or to capture the atmosphere or ideas discussed in the concrete chapter. The book is divided into sixty-one chapters and there are usually two epigraphs presented in every chapter's heading. They can be divided into three basic groups: poetry, fiction and non-fiction. The poetry group comprises short folksongs, poems by Thomas Hardy, Alfred Lord Tennyson, Matthew Arnold, William Barnes, A.H.Clough, Lewis Carroll and Mrs Norton. Fiction is represented by citations from Jane Austen's *Persuasion* and Lewis Carroll's *Through the Looking Glass*. Facts are brought to the reader through extracts from Karl Marx's works *Capital*, *Economic and Political Manuscripts*, *German Ideology*, *Communist Manifesto* and *Die Heilige Familie*, Leslie Stephen's *Sketches from Cambridge*, Darwin's *The Origin of Species*, phrases from social studies - E. Royston Pike's *Human Documents from the Victorian Golden Age*, Dr. John Simon's *City Medical Report*, *Children's Employment Commission Report*, *The Report from the Mining Districts*, Newman's *Eighteen Propositions of Liberalism*, G.M.Young's *Victorian Essays*, William Manchester's *Death of a President*, Matthew Arnold's essays *Culture and Anarchy*, *Notebooks* and a few other texts.

The book opens with "The riddle" by Thomas Hardy. "Stretching eyes west over the sea, wind foul or fair, always stood she prospect-impressed; solely out there did her gaze rest, never elsewhere seemed charm to be" (Fowles 9). The person described is no one else than Sarah Woodruff, the enigmatic woman dressed in a "black bizarre man-like coat, with a tragic face, dark fine eyes and a stare aimed like a riddle at the farthest horizon" (Fowles 15), a girl

who becomes the limelight of Lyme Regis, a seaside fishing port on the Cobb harbour, situated in the South West of Dorset, the West Country, England, United Kingdom

The most cited work among all the epigraphs is the poem *Maud* by Alfred Lord Tennyson. After becoming a poet laureate in 1850, Tennyson published his first collection *Maud and Other Poems* in 1855. Like *The French Lieutenant's Woman*, *Maud* is a very long and complicated poem not easy to read. It can be said that it is chosen symbolically as an accompanying element to emphasize the main theme of the novel - the complicity of human relationships. The novel is often described as a "story about a Victorian love triangle" (Neary 162). The poem has a melancholic tone that at places occurs in the melodramatic novel. In both works, love is in question and the atmosphere is very romantic. The narrator of the poem is a man. It reminds of an ode to a girl who is "singing in a meadow" (*Maud*) and, at the same time, sounds as a philosophical contemplation, a confession of a soul torn apart by the eternal doubt about the meaning of human existence. Several times in the book Charles finds himself at a life intersection where he does not know which way to go. The poem *Maud* becomes his best companion on his travelling to unknown. Even Charles reveals himself as quite a good poet though he is ashamed of showing his poetry to anyone.

In some cases, Fowles uses intertextuality to introduce his characters. The best example is the character of Sam Farrow. Sam was created upon the model of Charles Dickens' famous fictional servant Sam Weller. In the novel *The Pickwick Papers*, the astute Cockney Sam Weller becomes a personal servant of Mr Pickwick and a companion on his travels. Their relationship is often compared to that of Don Quijote and Sancho Panza. In *The French Lieutenant's Woman*, Charles Smithson also has a servant called Sam who is a Cockney. Sam is a working class Londoner, using a typical dialect in his speech. Charles himself describes his servant Sam Farrow as a "companion – Sancho Panza" (Fowles 47).

From the pen of the narrator we get to know that “the only difference between Sam Weller of 1836 and Sam Farrow of 1867 is that the first one was happy with his role meanwhile the second suffers it“ and wants to become a businessman instead – he matures in the era of flourishing capitalistic opportunities. When Sam considers leaving his master to start his own business, Charles expresses his doubt about Sam’s fidelity. He compares his lurking duplicity to the one of Uriah Heep (Fowles 316). Uriah Heep is another Dickens’ character, this time from *David Copperfield*, where he stands for an antagonist – a villain and an obstacle to most of David’s plans.

Ernestina, who selected Charles as her fiancé, is presented as being similar to the unsympathetic character of Becky Sharp, the anti-heroine of William Makepeace Thackeray’s satirical novel *Vanity Fair*. Tina is a typical fashion victim who dresses according to the latest London fashion wave and all her interest concentrates mainly on getting married to an established gentleman. She gets very upset at realizing Charles was disinherited by his uncle.

Episodes from different works are sometimes mentioned to express the mysterious gothic atmosphere of the landscape where the fallen woman Sarah Woodruff wanders in her solitude. Sarah is said to have read romantic literature during her adolescence and now she fears some of its scenes. Apart from images of “starving heroines laying huddled on snow-covered doorsteps or fevered in some bare, leaking garret“ (Fowles 56), an image from one of Mrs Sherwood’s edifying tales is presented - “a persued woman jumped from a cliff; worst of all was the shrieking horror on the doomed creature’s pallid face and the way her cloak rippled upwards, vast, black, a falling raven’s wing of terrible death“ (Fowles 56). From this moment on, the reader’s mind is nibbled with the idea that Sarah is either about to throw herself from the rocks or eventually she might do it in order to escape what Mrs Poulteney calls “the shame she was exhibiting“ (Fowles 67).

By using some allusions to the Bible Fowles becomes an extremely witty author, especially for the readers who are not religious. In chapter twelve, he describes Mrs Poulteney's nature by using endearing metaphors. Mrs Poulteney is a conservative Tory supporter. She is a very hypocritical person. According to the *Human Documents of the Victorian Golden Age*, "Most British families of the middle and upper classes lived above their own cesspool" (Fowles 24). This metaphor is expanded by the character of Mrs Poulteney who is the embodiment of the Victorian hypocrisy. Her cruelty is compared to the one of Gestapo, she considers the failure to be seen in the church a deadly sin (Fowles 26), she judges people on the grounds of criteria influenced by her frustrations. At the same time, her conscience is not clear, she is well aware of the fact that she should give much more money to charity than she actually does, slanders people around her and performs similar deeds which prevent her from being a serious candidate for the Heaven. She indulges in consuming laudanum more often than Communion wine. "Thanks to its sedative function and extensive use mainly among women during their black night of womankind, laudanum in the nineteenth century was nicknamed Our-Lordanum" (Fowles 94). This is a poignant metaphor, because the omnipresent threat of God's punishment really had a sedative-like effect on the Victorian society, where freedom of expression was considered as sinning and people were living under the spell of the Bible abused by its interpretation by institutional Church. In the words of Mrs Poulteney's vicar – "The creator is all-seeing and all-wise. It is not for us to doubt His justice" (Fowles 28). From the point of view of the 20th century largely atheist society represented by Fowles and Ackroyd, all the Heaven and Hell construction they mention in their novels can be viewed as a genius, immensely powerful and incredibly influential art work with God being the most featured character in all the history of literature. The allusions to the biblical scenes are thus another example of intertextuality in both books.

“As Coleridge once discovered, due to the presence of opium in it, laudanum gave vivid dreams to people. Though Mrs Poulteney had never set eyes on Ware Commons, even from a distance, she is alleged to have had a Bosch-like picture of it. Satanic orgies she divined behind every tree, French abominations under every leaf“ (Fowles 94). In Charles’ eyes, Ware Commons is the “English Garden of Eden“ (Fowles 71), “the Renaissance ground that Botticelli’s figures walk on, where the air includes Ronsard’s songs“ (Fowles 72), a place of mythic release“ (Conradi 64). The Renaissance is described as “the green end of one of civilization’s hardest winters, end to chains, bounds, frontiers, everything that Charles’ age was not“ (Fowles 72). Ware Commons is thus a symbol of endless freedom for the fallen woman Sarah. It is the only place where she can breathe freely and dream her dreams. Sarah is an existentialist, a contemporary character, willing to sacrifice anything to be free within a society where absolute freedom does not exist. Therefore, she is viewed as the “classic type of the threat to social normalcy and psychic stability“ (Conradi 64). “In College, Fowles became more of an anarchist rather than young hope of the British establishment“ (Aubrey 13-14). His work is strongly influenced by French existentialism. Albert Camus and Jean Paul Sartre were not his direct influences, but a good source of inspiration and just like them, Fowles had the feeling that wrong things in the world should be changed into better ones in order to prevent the humankind from further world wars (Fowles, Notes 140).

Fowles manifests great adroitness when describing the Victorian era in a highly amusing, ironic way, giving a picture of it as of an age of medieval-like superstitiousness and bigotry. Sarah is a socially ostracised woman, just like Sue Bridehead in Thomas Hardy’s *Jude the Obscure*. At the time of these two heroines, the female purity was allied to the stress on the homemaking role of meek wives. However, as Fowles suggests in the citation from E. Royston Pike’s *Human Documents of the Victorian Golden Age*, all women were not able to practice this ideal pattern: “In the year 1851 there were some 8 155 000 females of the age of

ten upwards in the British population, as compared with 7 600 000 males, already it will be clear that if the accepted destiny of the Victorian girl was to become a wife and mother, it was unlikely that there would be enough men to go round“ (Fowles 12). As if not endowed with reason, people still judged young women on the grounds of their marital status. Fowles thus perfectly captures this Queen Victoria’s reign’s Zeitgeist.

Chapter thirty-five can be read as a very interesting essay on sexuality and hypocrisy. It analyses in detail the parallel existence of three primary evils: poverty, prostitution and celibacy, and, the three worlds connected to these in Victorian England. First, the formal world; the only acceptable by the higher-class ethos. Second, the real world; represented by the working-classes without them pretending anything. Third, the underworld; the one of the lower classes which is secretly joined and enjoyed by the upper-class members in their leisure-time. The formal and the only socially acceptable as decent is the life represented by Ernestina, upper-middle-class, well educated, secured by a good-sized dowry, unspoiled, clean and innocent lady, viewed as the best potential adept for a decent marriage and exemplary family life. The second world presented is the one in which Sam, Mary and Sarah live. “It is the factual Victorian rural England life worshipping the principle ‘taste before you buy’,“ according to which “Mary is far from being a virgin“ (Fowles 261). This argument is supported by the *Children’s Employment Commission Report* (1867) which enumerates “number of girls between fourteen and seventeen years of age brought pregnant to the infirmary“ (Fowles 258). It also mentions teenage girls being raped on their way to work. Reverend James Fraser writes about living conditions of labour forces in farms; “herded promiscuously where human nature is degraded into something below the level of the swine and cases of incest are anything but uncommon“ (Fowles 262). Thomas Hardy enters the debate through his doctor’s patient. Her evidence states that “conception before marriage was normal and the marriage did not take place until the pregnancy was obvious“ (Fowles 262).

Hardy is viewed as the “first to try to break the Victorian middle class seal over the supposed Pandora’s box of sex“ (Fowles 262) with his *Jude the Obscure* but, at the same time, paradoxically, “he fanatically protects the seal of his own and his immediate ancestors’ sex life. Hardy fell in love with his cousin Tryphena. Five years later, their engagement was broken. Most likely, the reason was Hardy’s revelation of a very sinister skeleton in the family cupboard: Tryphena was his illegitimate half-sister’s illegitimate daughter. Countless poems of Hardy’s hint at it, for example Her Immortality, cited at the beginning of the chapter thirty-five – one of the most revealing poems, in this context, that Hardy ever wrote“ (Fowles 263). The third world - underworld is represented by the nightlife of Exeter, London, and people inhabiting the underside of the cities, mainly the Sarah-reminding prostitute. The upper-class gentlemen are usually attracted to this underworld by the spontaneity and the non-binding freedom in amusement the red light quarters offer them. Charles’ perverse friends spend their free time and incomes there and they would of course never admit it in public.

The English naturalist Charles Darwin serves in the book as a representative of rationalism and the antipole of the Victorian despondence. The main protagonist, gentleman Charles Smithson, is a deep-rooted follower of Darwin’s evolution theories. Not only does he take the name after Darwin, but he also is a passionate natural scientist. As a paleontologist, he takes after his grandfather Sir Charles Smithson, known as the “pioneer of the archaeology of pre-Roman Britain, whose findings had been greatfully housed by the British Museum“ (Fowles 21). In 1859, Darwin shocked the public with his *On the Origin of Species* and laying foundations of evolutionary biology. His ideas were controversial as they conflicted with the beliefs that species were unchanging parts of a designed hierarchy and that humans were unique, unrelated to animals. During the first half of the 19th century the English scientific establishment was closely tied to the Church of England, while science was part of natural

theology. Darwin was often ridiculed and portrayed by cartoonists with a monkey's body which pleased the supporters of Creationism.



Charles is viewed as too much of a Darwinism believer. He often discusses the topic with Ernestina's father who is strictly against Darwin, expresses himself that "Darwin should be exhibited in a cage in the ZOO and he would never let his daughter marry a man who considers his grandfather to be an ape" (Fowles 13). He calls the evolution theory a blasphemy (Fowles 277). Charles has an ally in Lyme Regis - Doctor Grogan. They share the passion for Darwin's theories and they use the *On the Origin of Species* as their bible to swear on. What is paradoxical is that Charles believes in Darwin's survival of the fittest, even though he himself is far from being one, meanwhile Ernestina's father, Mr Freeman, does not

¹ This picture was chosen to show how Creationists ridiculed Charles Darwin in the Victorian Era after he had published his theories on the origin of species. Darwin is portrayed as if he was begging the conservative Victorian lady with crinoline (which at that time was already becoming obsolete) to believe his modern doctrine. "The anomalies between science and Biblical account of Creation are all neatly removed at one blow by English literary critic Edmund Gosse. His ingenious argument states that on the day God created Adam he also created all fossil and extinct forms of life along with him" (Fowles 158). Gosse's rebellious remarks are often quoted in the novel.

respect Darwin, but agrees with Charles on the subject of how important it is to adapt oneself to changes in the environment, especially when referring to business circumstances.

Charles does not want to believe in Sarah's dishonour. He sees her as Mater Dolorosa from Grünewald's painting (Fowles 345) and dominated by some kind of an obscure transcendent power keeps hunting what Lewis Carroll calls the "snark" (Fowles 204) which qualifies him as an "impractical, dutiless romantic" (Fowles 282). His suspicion of Sarah's purity becomes reality after their intercourse when the picture of her as Virgin Mary engraved in his mind steps out of her bloodstain on his shirt. At a certain moment of epiphany he succumbs to a reasonable calculation, decides to marry Ernestina, levels Sarah with the prostitute of the same name and labels her as the Muse Terpsichore (Fowles 319), the most widely known of the nine Greek muses, patron of lyric and dancing



As mentioned above, the book offers three possible endings. The most trustworthy of all is the second one starting in chapter forty-five. After having travelled all the way to the "New World" in order to forget Sarah, Charles returns to London unable to resist meeting her. She is found living with Charles' daughter in a Tudor House, the residence of the famous Pre-Raphaelite painter Dante Gabriel Rossetti, working as his governess and the model for his paintings. This way the reader finds out that the seductive virgin "Beatrice" with auburn hair decorating Rossetti's paintings is actually Sarah Roughwood who befriends the painter's sister, the poetess Christina Rossetti. Throughout the novel we find allusions to many famous painters

² The picture was chosen because Charles calls Sarah his Muse Terpsichore leading him on the way to freedom from the Victorian bonds.

like Millais, Constable or Bosch who capture the atmosphere of the period and step out as revolutionary and this is a good example of vertical intertextuality. “The revolutionary art movement of Charles’ day was of course the Pre-Raphaelite: they at least were making an attempt to admit nature and sexuality, but we have only to compare the pastoral background of a Millais or a Ford Madox Brown with that in Constable or a Palmer to see how idealized, how décorconscious the former were in their approach to external reality“ (Fowles 172).

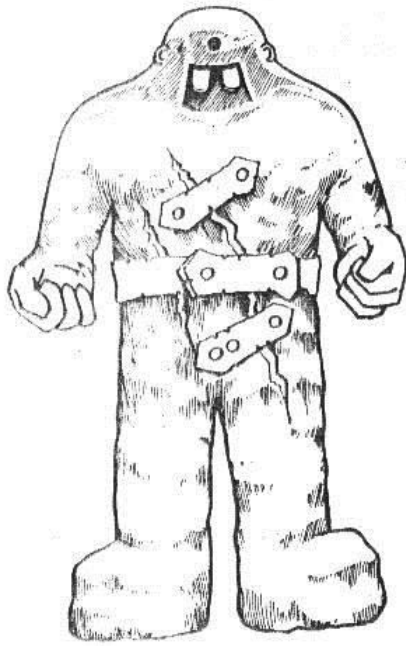
One of the interesting unconventional postmodernist devices in the book are the footnotes added by John Fowles directly under his own text. They contain explanations of some terms and intertextuality used in the text of the novel. They usually explain these through the use of other texts. At the end of chapter five, for instance, Fowles explains why he chose the stanzas from Tennyson’s poem *In Memoriam* as an epigraph at the beginning of the chapter, stating that this poem surely contains the “oddest of all the odd arguments in that celebrated anthology of after-life anxiety“ (Fowles 35), referring to Satyr, Freud’s Id, Heaven and immortality of the soul. Another comment discusses the mid-Victorian agnosticism and atheism from the point of view of George Eliot. In these footnotes Fowles explains not only political conditions of 1867 but also questions of faith, eroticism, birth control techniques, economic reasons of prostitution and many others.



3.2 Intertextuality in Dan Leno and the Limehouse Golem

Dan Leno and the Limehouse Golem was published in Britain in 1994. In the United States, it was published one year later under the title *The Trial of Elizabeth Cree: A Novel of the Limehouse Murders*. Intertextuality appears in the very title of the novel. Dan Leno a.k.a. George Galwin was a real music hall and pantomime performer, the most famous Cockney comedian of his time who specialized in cross-dressing and to whose extravagance Ackroyd may be attracted on the grounds of his sexual orientation. “He symbolizes the innate theatricality of Ackroyd’s novel and its atmosphere of ritual and impersonation“ (Lewis 81). The setting of the story is the Jewish quarter of Limehouse. It is a London area on the northern bank of the River Thames. Limehouse became a significant port in late medieval times, with extensive docks. The area achieved notoriety for opium dens in the late 19th century. As every port, it evokes the atmosphere of underworld activities and mystery. “It is infamous for its high levels of poverty and crime and is therefore the perfect setting to demonstrate the repetitive patterns of history“ (Lewis 81).

³ This picture was chosen to show that part-time prostitution was a common social phenomena. The famous cartoon by Leech from 1857 shows two ‘dollymops’ – maidservants who went in for spare-time prostitution – at that time called ‘gays’ (Fowles 130) and is explained by Fowles’s footnotes.



4

Golem is a very double-dealing anthropomorphic creature. It is a widely known symbol of something monstrous and scary, an object of horror, but at the same time it can become very meek and obedient, a useful instrument of fulfilling its master's commands. It is "fashioned like a homunculus" (Ackroyd 86). The mythological creature of homunculus is Ackroyd's concern in his previous novel, *The House of Doctor Dee* (1993). Golem is the automaton of Jewish folklore, formed by supernatural means from shapeless clay, it is created to serve the whims of its master and lends its name to the mysterious serial killer in Ackroyd's fiction. "Golem never exists as such, it is only a textual trace, a shared, communal memory, given life only through the articulation of its possibility" (Gibson 204). It is the "prototype of Frankenstein's monster" (Lewis 81). Victor Frankenstein creates a monster similar to a human being but so scary that no humans want to contact him. The monster desires love and affection but has nowhere to receive it, feels lonely and turns into a cruel murderer.

⁴ The picture of golem was chosen because golem is the pivotal figure alluded to in the book *Dan Leno and the Limehouse Golem*.



Ackroyd delights in writing high quality crime fiction set in Victorian London. The whole book can be read as a mysterious detective story very similar to the one about Jack the Ripper. “The resonance between the novel and the Ripper murders is enough to seduce certain readers into seeking further correspondences“ (Gibson 205) and thus indulge in a process some call “ripperology.“ At the end of the book, the reader finds out that the scary terror to Limehouse designated by the newspaper as the golem is the sweet little female musical hall comedian Elizabeth Cree. Londoners compare her awful deeds to the ones of Bluebeard. Elizabeth even designates herself as golem when she traces the word on the floor in the puddle of blood of a prostitute she murders and in this way leaves her autograph next to the victim’s dead body. Elizabeth, Frankenstein’s monster and golem have several features in common. It is mainly the duplicity in their nature and also the fact that they were all created by another person. Golem was created by the rabbi or the magician, according to one of Solomon Weil’s books - Hartlib’s *Knowledge of Sacred Things* - “he was brought to life in the sorcerer’s laboratory and it sustains its life by ingesting the spirit or soul of a human being“ (Ackroyd 68). Doctor Victor Frankenstein created his monster in a laboratory and in Elizabeth’s case the creation of a killing monster was caused by her mother’s mutilation

⁵ The portrait of Jack the Ripper was chosen for the similarity of the legendary murderer’s characteristics with the ones of Elizabeth Cree.

practices she performed on little Lambeth Marsh Lizzie. “The act of brutal sexual repression by her mother is the core of Elizabeth’s transformation into a murderer“ (Onega 71). Because the poor child was tortured, the reader feels more sorry for Elizabeth than disgusted with her behavior. Ackroyd’s and Shelley’s stories are both infused with elements of a Gothic novel and Romantic movement; enigmatic events, foggy, macabre atmosphere, characters being either social outcasts or somehow deviant.

All three creatures – golem, Frankenstein’s monster and Elizabeth emanate dread and, at the same time, being fragile awake commiseration. What connects them is a sort of emotional weakness flourishing from the dependence on others and their unfulfilled desire for human feelings and affection. In Hebrew, the word “golem“ means “helpless“ and golem really is helpless without its master. Frankenstein’s monster is afraid, confused and angry when Victor decides to abandon him and his acerbity eventually turns him into a murderer. *Frankenstein* (1818) is considered to be one of the earliest examples of science fiction. It is a sort of warning against the expansion of modern man in the Industrial Revolution.

“On a more general metaphorical level the golem functions as a materialized evil spirit representing the dismal effects of the Industrial Revolution and capitalism on the weaker members of London society“ (Chalupský; EJES 124), something that should be feared and may even have a deadly aftermath. In this sense golem reminds of Blake’s Tyger who was the emanation of the industrial London; massive and monstrous city, its fearful symmetry, the fire of its eyes, its mysterious creator. William Blake appears in the novel being described as a madman who located Jerusalem in Oxford Street. One of very few men of his time to recognize his genius is the journalist and critic of great refinement Thomas Griffith Wainewright, one of those who falsely laid claim to the composition of De Quincey’s

Confessions when the author was yet unknown (Ackroyd 39). Wainewright is also a vociferous admirer of Wordsworth and the other Lake Poets.

“Ackroyd believes that London can be discovered through reading and juxtaposing the great variety of texts its inhabitants have produced“ (Chalupský, EJES 125). *Dan Leno and the Limehouse Golem* portrays an intertextual intellectual melting pot in the form of the Reading Room of the British Museum, a “spiritual centre of London“ (Onega 67). Here the real intellectuals share space with the fictitious ones. Oscar Wilde can meet not only real personalities such as Bernard Shaw and Dan Leno but also fictitious characters such as Elizabeth’s husband John Cree. By visiting the Reading Room, John Cree cures his uncommon anxieties that demons might destroy his mind and he would be consigned to hell (Ackroyd 42). John Cree is studying De Quincey, Plumstead’s *History of the London Poor*, Molton’s *A Few Sighs from Hell* and Mayhew’s *London Labour*. When reading in the library, he has to be jammed in between Karl Marx and George Gissing without even knowing their name and reputation (Ackroyd 43). John Cree meets Marx while waiting for a taxi and they have a philosophical talk in the neighbourhood known for its dens and flash houses. The young English Victorian novelist George Gissing is in the Reading Room of the British Museum reading Thomas De Quincey’s work which inspires Gissing’s own essay ‘Romanticism and Crime’ in which he admires De Quincey’s ability to transform the killing yellow-haired monster John Williams – the murderer of the Marrs - into some kind of a Romantic hero, genius of his own particular sphere. The reader is told that “George Gissing’s essay on Charles Babbage was later commented on by Marx; and, forty years later, Marx’s notes influenced the Soviet Union’s attempts to develop a calculating device similar to the Analytical Engine“ (Lewis 183). In the library, Marx divides attention between Tennyson’s *In Memoriam* and *Bleak House* by Charles Dickens (Ackroyd 45).

The materialist atheist Karl Marx and the Jewish scholar and cabbalist Solomon Weil become friends. Marx visits him once a week for an evening of philosophical discussion in his library where they exchange theories and speculations. Weil's library is full of cabbalistic and esoteric learning. Weil's books are said to have belonged to Chevalier d'Éon, the famous French transsexual who had been interested in cabbalistic lore. Weil is surprised at how charming and erudite a companion the atheist and revolutionary Marx is (Ackroyd 64). The book can be read as a study on cabbala. Starting with the Golem, Ackroyd seems attracted by Jewishness. Marx's early essay was 'On the Jewish Question'; Marx himself came from a long line of rabbis and was deeply imbued with the vocabulary and the preoccupations of Judaism. In the Reading Room, Weil studies Freher's *Serial Elucidation of the Cabbala*. Many Hebrew terms, names and characters appear in the book: Adam Kadmon, Sephiroth, Shekhina, Klipboth, Ain Soph, Jehovah.

Journalism of the period permeates the whole book. *The Pall Mall Review* is the omnipresent magazine, its reading and publishing in it connects many characters in the book. H.G.Wells is said to have read it as a schoolboy. John Morley, the editor of the Review has a particular fascination for the work of Charles Babbage, admires 'Romanticism and Crime' and pays Gissing for publishing in the Review. "There are the newspaper reports of the murderer and her acts which create a myth that a creature similar to the golem of Yiddish lore has been killing innocent people in the night-time London streets. This is to be the picture of a palimpsestic textual London" (Chalupský, EJES 125). The *Police Gazette* pictures Elizabeth Cree's portrait. The *Daily News* create the nickname The Limehouse Golem. John Cree is a reporter from the *Era*. He reads the *Graphic*, the *Chronicle* and many other period journals.

Poets play an important role in the novel. John Keats is mentioned being seventeen of age at the time of the Rattcliffe Highway murders. Charles Baudelaire's poetry is mentioned

to describe some London foggy moods; a world in which suffering, poverty and loneliness are the most striking elements. The Romantics – Coleridge and Wordsworth are alleged to be De Quincey’s friends.

Some of the murders in the book are based on events that occurred in reality. First of all, “the extracts from the trial of Elizabeth Cree, for the murder of her husband, are taken from the full reports in the Illustrated Police News Law Courts and Weekly Record from the 4th to the 12th of February, 1881“ (Ackroyd 9). Another one is the massacre of the Gerrard family. “It closely follows the pattern established by another Victorian massacre, the John Williams murders – also called the Rattcliffe Highway murders – of 1812, which were raised to the category of ‘awful’ art by Thomas de Quincey“ in his essay *On Murder Considered as One of the Fine Arts* (Onega 68). These are examples of typically postmodernist type of intertextuality where parts of old texts are reused and given new meanings.

According to Kaveney, “Ackroyd’s language is intertextual because collage is the only way to represent all the Londons mapped by the author“ (Gibson 171). Ackroyd presents a mosaic of many visions of London based on other authors’ works, his writing is shaped by London. *Dan Leno and the Limehouse Golem* invokes the literary history of the city. “De Quincey’s laudanum nightmares and fantasies turn London into some mighty vision akin to that of the Italian etching master Piranesi; labyrinth of stone, a wilderness of blank walls and doors. De Quincey evokes a sinister, crepuscular London, a heaven for strange powers, a city of footsteps and flaring lights, of houses packed close together, of lacrymose alleys and false doors“ (Ackroyd 38). De Quincey is marked to be one of few writers with so keen and horrified a sense of place. London in dozens of appearances created by dozens of writers, that is Ackroyd’s *London in Dan Leno and the Limehouse Golem*.

Before saying goodbye to Dan Leno, this extraordinary figure deserves attention. In the novel, Dan Leno is Elizabeth's colleague and friend from the theatre. In reality, the Victorian English music hall comedian specialized in cockney humour. At the end of the nineteenth century, he was also famous as a pantomime dame, a traditional character in British pantomime, a continuation of en travesti portrayal of female characters by male actors in drag, a practice that has its roots in Shakespeare's plays where humour based on rhetorical jokes and double entendres is the key element. At the time of his death in 1904, recording techniques were very crude, but we do have the chance to listen to his voice today. Dan Leno's featuring in Ackroyd's novel has its foundation. Dan Leno excels in playing with language. His humour is rich mainly due to the accumulation of word puns, associations of ideas, malapropisms, word-formations and changing of tone. Ackroyd and Dan Leno delight in language and its possibilities which makes considerable demands upon a consumer's capacity to read and listen intently and to bring imagination into play.



⁶ Dan Leno is one of the characters in Ackroyd's novel famous mainly for playing with language in a similar way Ackroyd does.

4 Conclusion

As we can see, the use of intertextuality is actually the author's psychological insight into the reader's subconscious where every mentioning of a pre-text potentially evokes the association hidden in the mind of the reader. We may say that there exist a direct and indirect use of intertextuality. The first references to the one where the pre-texts referred to are directly named and analysed. The latter denotes the one where only content of the pre-text is mentioned and the reader has to identify the information through his other, previous knowledge or perceive the novel as a textbook and constitute his further research on it.

In both novels, intertextuality is used through transformation and interpretation of other texts, citations and citations within citations. However, in every book its use has a slightly different foundation and form. In *The French Lieutenant's Woman*, famous intellectuals represent the historical and social background and philosophical ideas of the Victorian Era. Some well-known works are cited to introduce the novel's characters, mostly to explain the social conditions of the period and foreshadow the atmosphere for the purpose of which they are analysed in detail. In *Dan Leno and the Limehouse Golem*, texts of well-known authors are rather mentioned than thoroughly analysed and they are presented mainly for their fascination with the city of London. What these latter texts share in common is the fictional and real London. "Ackroyd draws together writers for whom the urban and imaginary structures present similar possibilities of poetic imagination, he promises forms of connection which are linked architectonically into a potentially endless architexture. The replications and palimpsests are the only true forms of the city." (Gibson 202). In *Dan Leno and the Limehouse Golem*, the famous intellectuals are actually active characters within the story and from the third-person narrator, we learn new details from their lives. Gissing is fascinated by Babbage's construction of a calculating engine, the predecessor of a computer.

“The novelist cites Gissing citing De Quincey or Babbage, while Gissing is said to compare Babbage’s understanding of London to that of Dickens“ (Gibson 201). Their lives are reinvented by Ackroyd’s fantasy and readers delight in reading new historical information that no encyclopedia contains.

Apart from intertextuality, Fowles’ and Ackroyd’s works have a lot in common. Both the stories take place in the second half of the 19th century and their backgrounds are formed by the same social phenomena. Both novels feature Karl Marx and Tennyson’s *In Memoriam* and allusions to Dickens’ works. In chapter three of *The French Lieutenant’s Woman*, the “beavered German Jew“ (Fowles 18) Marx is nipped quietly working on his first edition of *Kapital* in the British Museum library in 1867. In Fowles’ novel, the German philosopher predicts capitalism, in Ackroyd’s, antisemitism. Both novels combine high and low genres, they create popular comedy by ironizing and parodying philosophical discourse, social and political analyses and critiques. Both narrators are unreliable and we have to keep in mind the differences between “history“ and “his story.“

Significant differences may also be noted between the two novels. *The French Lieutenant’s Woman* uses a regular narrative line intervoven with the author’s comments and only uses one notable flashback when Sarah is narrating the story of the French lieutenant. *Dan Leno and the Limehouse Golem*, meanwhile, contains fragmentation and non-linearity characteristic for the postmodern narrative, many flashbacks and time shifts are incorporated. In the first one, revealing the ending becomes a complicated journey, in the latter the ending is stated at the beginning when Elizabeth Cree is hanged and what becomes challenging is the revelation of who the murderer is. Both Fowles and Ackroyd combine realism with experimentation in novels that reconfigure the past from the perspective of the present. The chapters of their books “shuttle freely between different time frames and show how the past

bleeds into the present“ (Lewis 159). “If Fowles’s *The French Lieutenant’s Woman* is to be credited with the introduction of the dual-layered narrative as a means of investigating the past through the filters of the present, then it is Ackroyd’s texts that have best explored and extended this device“ (Lewis 187). Both authors are not only concerned with how the past really was, but also with a so called “present-ification“ - how it relates to the present state of things (Hutcheon 20). They reveal new origins of things and appartitions, stories of people and adjust their understanding for the modern reader.

Texts create thoughts, thoughts create texts and texts create other texts. There are vast possibilities to rework texts, endless ways how to play with them. Unfortunately, there is not enough space in this metatextual discourse to name all the variety. As mentioned above, the interpretation of intertextuality is highly subjective. Therefore, for a read reader, intertextuality in a novel may be obvious and easy to understand, meanwhile, for a less experienced reader it may remain unrecognised and only latently present and its disclosing might need a second or third reading or as many readings and further researches as necessary in order to find some of the connections between the book and other texts. There usually exist many levels on which a novel can be read. The reader can follow the simple plot line, explore the psychology of characters, follow the philosophical, economic, historical or social discourse and extratextual reality. One can re-read a book several times and still discover new dimensions in it. In postmodern novels, these options of how to approach a book seem to be deliberately elaborated on, for instance, Fowles’s and mainly Ackroyd’s not only intertextual inscrutable trickery by which they aim at multiplying perceptions, experiences, getting the maximum of every sensation. The mas sof people, when it seeks pleasure, does not want to be elevated: it wants to laugh at something below its own level. Fowles and Ackroyd offer a solution for the rest. A postmodernist novel abounding with thoughtful, profound use of intertextuality offers a full satisfaction for a demanding reader who wants more than a simple book to relax.

5 Bibliography

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