

DIALOGIC DISCOURSE IN JOHN FOWLES’S FICTION



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PLAGIARISM

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ÖZET

Mikhail Bakhtin, konuşma türleri ve stilistik alanında önde gelen edebiyat teorisyenlerinden biridir. O, temel olarak dil felsefesine ve baskıcı rejim altında bulunduğu sonucuyla ortaya çıkan çoksesli, çokdilli sistemlere odaklanmıştır. Edebi kavramları, karakterlerin otonomisini, diyalogu ve çoksesli dil sistemlerini yansıtmaktadır. Bu kavramlarını Dostoyevski'nin poetikasıyla göstermiştir. Bakhtin, karakterlerin özgürlüğü ve roman içindeki dil çeşitliliği kavramı olan "tamamlanmamışlık" kavramını desteklemiştir. Bakhtin'e göre, dil sadece iletişim için bir araç değildir ve sosyal bağlamıyla birlikte incelenmelidir. Bu tezde, zıt cinsiyetlerin söylemleri arasındaki güç dinamiklerini ve John Fowles'ın "Yaratık" ve "Fransız Teğmen'in Kadını" eserlerindeki kadın diyaloglarının nasıl gözlemlenebileceğini anlamayı amaçlamaktadır. Postmodern bir romancı olarak, John Fowles'ın eserleri, Bakhtin'in kavramlarıyla uyumlu olan heterojen bir tarzı yansıtmaktadır. Böylece bu tez, diyalojik ilişkileri keşfedecek ve farklı dillerin ve birçok bakış açısının edebiyatın merkezden uzaklaşan kuvvetlerini nasıl yansıttığını inceleyecektir.

Anahtar Kelimeler: Bakhtin, Fowles, diyalojizm, çokseslilik, heteroglossia, postmodern edebiyat, kadın diyalogları, feminizm

ABSTRACT

Mikhail Bakhtin is one of the prominent literary theorists of speech genres and stylistics. He was mainly focused on the philosophy of language and the multi-voiced, multi-linguaged systems as a result of the oppressive regime he was under. His literary concepts reflect the autonomy of the characters, dialogue, and multi-voiced language systems. He demonstrated his concepts with Dostoevsky's poetics. He advocated for unfinalizability, the idea of freedom of the characters, and the diversity of the languages within a novel. According to Bakhtin, language was not only a tool for communication and should be examined with its social context. His concerns for literature and groundbreaking concepts of dialogism, polyphony, and heteroglossia are the main methodologies for this thesis that aims to figure out the power dynamics between utterances of opposite genders and how female dialogics can be observed in John Fowles's *A Maggot* and *The French Lieutenant's Woman*. As a postmodern novelist, John Fowles's novels reflect the heterogeneous style which is compatible with Bakhtinian concepts. Therefore, this thesis will discover the dialogic relationships and how different languages and several viewpoints reflect the centrifugal forces of the literature.

Keywords: Bakhtin, Fowles, dialogism, polyphony, heteroglossia, postmodern fiction, female dialogics, feminism,

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INTRODUCTION

John Fowles is one of the most prominent postmodernist writers of the 20th century. His works sold millions and were critically acclaimed by many literary critics. He was as --contemporary literature regards-- a bestseller author. Some were critical of Fowles's fiction, and some considered him a true postmodernist writer. He is best known for his bildungsroman and mystery genre novel *The Magus*, the crime-fiction novel *The Collector*, and the historical romance novel *The French Lieutenant's Woman*. As Fowles, himself states, he liked to experiment with the narrative and themes.¹ In the Foreword of Harald William Fawcner's book about him, *The Timescapes of John Fowles*, he gives a brief explanation of his fiction's experimental nature by saying "My fictions are far more experiments than anything else—that is, in search of something, or things, always beyond the outward narrative and themes." (1997, p.9)

The experimental nature of his fiction can be observed through reading his novels, even just one would be enough to grasp the understanding of experimenting with language and narrative, and this study will shed light on the narrative and language with the help of Bakhtin's approach to language and dialogue. In each of his novels, while touching upon existential problems, he experiments with stylistics and dialogues, he does not claim to belong to a certain age or concept. He constantly tries to overthrow the previous fiction with a new possibility.

His fiction differs from other postmodern works by the way of narrative techniques he applies in his novels. His storytelling is quite distinguishing. As a postmodern author, he questions the existential nature of the world and depicts them in a unique way, in which he captures the reader's attention by making them a participant in the fiction, as well. One of the most important qualities of postmodern literature, as it is known, is the active reader

¹ *The Timescapes of John Fowles: Foreword by John Fowles*

participants. The reader is an active character in the fiction because of the uncertainty and the unanswered questions and the open-ended nature of the fiction, which Bakhtin also touches upon in his literary criticism as an important characteristic of the novel.

In the introduction chapter of *Wormholes*, John Fowles's book about his fiction, Jan Relf summarizes the characteristics of John Fowles's fiction as;

.. The lost domaine, the woman as princesse lointaine; evolution and natural history; freedom and responsibility, randomness and hazard; literature, literariness, and the role of the writer. They also reflect his lifelong commitment to left-wing politics, conversation, and "green" issues. And the gist for narrative, for which Fowles's novels are so justly celebrated, is evident in many of these essays. (1998, p.12)

All these character qualities can be found in Fowles's fiction as Relf claims. Furthermore, he claims that Fowles's fiction is a provocative one, gaining criticism most of the time because of the experimental nature of the fiction and he says that his fiction is lively and a natural process as Fowles's himself also claims "writing is like eating or making love; a natural process, not an artificial one." (p.12)

Born in 1926 in Essex, Fowles spent his years till the outbreak of the Second World War in Essex.² He was sent to Bedford School, a prosperous school in England. He went to Oxford for higher education and learned French and German. His years at Oxford contributed to him immensely regarding ancient Greek mythology and French existentialism which can be observed in his fiction in various conditions. In between high school and college, he joined the Marines for Second World War, and his time and service there enforced his ideas on the influence of women and the femininity of men, and he based his ideas of this on Jung's anima and animus notions. (1986)³. However, his military service ended when he realized that he is 'better suited to university' as James Acheson summarizes in his book on John Fowles. He says that after having a conversation with the Lord Mayor of Plymouth on the military and how his anti-military quotes influenced him to decide to quit the military. (Acheson, 1998, p.5) After deciding to leave the military, he enrolled at Oxford, and he graduated in 1950. According to Acheson, his time at Oxford

² Biographical information is gathered from British Council Literature page.

³ The Interview with John Fowles, Katherine Tarbox

introduced him to new ideas and thanks to his experience there he began to work on his book, *The Aristos*, a book on philosophical ideas and mostly aphorisms. (1998, p.5) While in Oxford, he studied French, and French existentialism influenced him at great immense. It is important here to touch upon the notion of French Existentialism since it influenced both John Fowles personality-wise and fiction-wise. In an interview⁴ with James Campbell, he explains his existentialist standpoint and says that the main thing that interests him is the freedom and free will of the people. He says; “The business of whether we do have freedom, whether we do have free will, to what extent you can change your life, choose yourself, and all the rest of it.” regarding the influence of existentialism in his fiction. And he continues with how characters in his fiction have been involved in “Sartrean concept of authenticity and inauthenticity.” (1998)

Asked a question about what he would want to develop in his writing in an interview with Daniel Halpern, Fowles says; “Freedom, yes. How you achieve freedom. That obsesses me. All my books are about that. The question is, is there really free will? Can we choose freely? Can we act freely? Can we choose? How do we do it?” (1999, p.25)

Another important aspect of John Fowles’s fiction is the importance he applied to the dialogue. He considers dialogue as an important phenomenon in the novel and says that he became aware of this rather later on in his life and he became interested in the dialogue in his latest novel *A Maggot*, which this thesis will analyze. According to Fowles dialogue is one of the most important concepts of the novel.

John Fowles’s fiction asks for the active participation of the reader. The reader is expected to live, feel, and experience the fiction while reading. He aims to make the reader an element of fiction. According to Oxford Languages Dictionary, the meaning of fiction is “literature in the form of prose that describes imaginary events and people.” However, fiction without the influence of real life would be impossible. All fiction has elements within them from real life, social issues and real people, and real emotions. As Aristotle argues in *Poetics*, people are inspired by nature, people, events, and places around them to make art. (Aristotle, 2013, p.70-71) In other words, it can be said that art imitates life. Therefore, it would be hard to create a work of art or in this matter fiction without being

⁴ He says that he is interested in the freedom aspect of existentialism in an interview with James Campbell. (give date details)

influenced by the surroundings and real-life tragedies or emotions. It could be said that art is a reflection, an author might use his own experiences as a muse or a starting point for their fiction. Similarly, John Fowles uses human nature as a starting point for his fiction, however, there's a distinctive quality to his fiction and that is the uncertainty. One of the most distinctive qualities of his fiction is uncertainty. Uncertainty in fiction brings questions with it; what will be the outcome of the heroes' decisions, or will there be a satisfactory ending to the novel? Yet again in one of the interviews, Fowles says that the unfinished nature of his novels, and the inconclusive endings are both a result of his control over the narrative and characters and the character's freedom of choice which is an important circumstance since in some of his fictions, particularly in *the French Lieutenant's Woman*, even though he is the master of the puppets, with his narrative techniques, he convinces the readers that the events take place out of his control and he gives the control to the characters.⁵ He is barely an observer while the characters are autonomous beings as Bakhtin also claims in *Problems of Dostoevsky's Poetics*.

Fowles's drive for writing is an important element at this point. He considers the act of writing as something that escapes linear time as we perceive it. And according to him the best way to convey it is dialogue;

Dialogue is perhaps the most important instrument of that evocation for novelists, and this explains why we have such an ancient love-hate relationship with playwrights. Their art gives them immediate access to an eternal present. Never mind that Aeschylus or Shakespeare are dated by archaic circumstance, setting, language; when their characters speak, they are eternally now, inalienably in the narrative present. (Fowles, 1997)⁶

One of the important aspects of Fowles's fiction is the narrative techniques he applies to his novels. He experiments with narrative as he also says himself on many occasions, mostly in interviews for his novels. He considers the genre of the novel as an experiment with narrative.

⁵ James Campbell Interview

⁶ John Fowles wrote an Introduction for Harald W. Fawcner's *The Timescapes of John Fowles* and the extract is from this introduction chapter.

How, then the narratives of Fowles use dialogue as a tool in his novels and how can a reader analyze them? In this thesis, the dialogue, the voices of the characters, and the narrative techniques will be analyzed with Mikhail Bakhtin's concept of Dialogism and Heteroglossia, a multi-voiced system, with the help of these concepts, John Fowles's two unique novels; *The French Lieutenant's Woman* and *A Maggot* will be analyzed. The nature of these novels and how dialogues are the representation of social phenomenon will be discussed in the following chapters respectively with the literary concepts of Bakhtin.

Even though it is not possible to know if John Fowles was aware of Bakhtin's works, by analyzing his novels and motives, it is possible to form a connection between his ideas and techniques with Bakhtin's concepts, such as the usage of different concepts, styles and voices he applied in his fiction, especially in *A Maggot* and *the French Lieutenant's Woman*. While in *A Maggot*, the author makes use of different styles as a way to convey his story and ideas, in *The French Lieutenant's Woman*, the narrative technique and the voices he attributed to the characters are the most visible examples of John Fowles's relatability to Bakhtinian concepts. Although there has been thesis about Fowles's fiction regarding the narrative and dialogues, especially regarding *The French Lieutenant's Woman*, the emphasis on dialogic discourse have not been extensively analysed, therefore, this thesis will shed a light the way how language plays an important role when analysed with its contexts and how it is reflected in the way character adopts a language by having influenced by social issues and upbringings.

The methodology for the analysis of these novels will be based on Mikhail Bakhtin's concepts of dialogism, heteroglossia, and polyphony which can be traced in the novels and which are the concepts born out of the novel itself and we will observe Bakhtin's ideas on the novel, as well John Fowles's novelistic styles. The following chapter will be about Fowles's *The French Lieutenant's Woman* and in that chapter, the feminine voice and a female voice will be analyzed through the language and the dialogues. The last chapter will be about *A Maggot* and the main focus will be the variety of speech types, usage of different styles that are used in the novel and interrogation as a dialogic discourse.

CHAPTER 1

BAKHTIN, HIS CONCEPTS, AND FEMINIST DIALOGICS

“Where consciousness began, there dialogue began”

Mikhail Bakhtin

Mikhail Bakhtin is a Russian literary theorist and philosopher. He was born in 1885 in Orel, a town in the south of Moscow, Russia. His family was middle class and moved a lot throughout Bakhtin’s early life. He was bilingual from a very early age thanks to his German governess who taught him and his siblings, German. He moved to Vilnius, Lithuania in 1905 with his family and attended the gymnasium the following year. In 1911, Bakhtin and his family moved to Odesa, a city near the Black Sea port that has ethnic diversity.⁷ Even within 15 years of age, it seems that Bakhtin is acquainted with many different dialects, languages, and ethnicities. Bakhtin’s educational life is very ambiguous according to Bakhtin experts since there are no records and only Bakhtin’s claims. At some point in his life, he moved to different cities in Russia. He moved to Nevel where he met intellectual people with whom he talked about social issues, ethics, philosophy, and everything that intellectually interests them. Later, this group of people was called Bakhtin Circle. Inside this little community, there were important people, such as Valentin Voloshinov, B. M. Zubakin, M. I. Kagan, and later Medvedev, etc. (Hirschkop, 2021, p.36) Between 1918 and 1929, Bakhtin interacted with and came together to discuss many different issues with these and many more intellectuals. According to Ken Hirschkop, the Bakhtin Circle was rather discreet because of the autocracy of Russian regimes.

⁷ The biographical informations are gathered from *Cambridge Introduction to Mikhail Bakhtin*.

Because Russia had been dominated by the Tsarist autocracy, which kept close control on all official centres of intellectual life, ‘circles’ of intellectuals, meeting informally to discuss particular texts or issues of common interest, had been a distinctive feature of Russian culture since the 1840s. (2021, p.37)

Even before the Bolshevik Revolution and before the autocratic regime, he was reserved and he claimed later that he was an apolitical person.⁸ In fact, in an interview he said, “I was apolitical, but, of course, I never sympathized with the extremists.” (The Duvakin Interviews, 1973 p.65) He was a philosopher before everything else. He was aware of the situation in his country, and he was concerned with the ethical issues. He stayed out of politics as possible as he can, however, he could not escape it completely. From one authoritarian to another Bakhtin never had the chance to express his ideas on philosophy as freely as he wanted to aim. Even though he and many who knew him considered him a philosopher, he realized what would happen if he pursued his philosophical studies under the Soviet Regime. The realization came after the Soviet regime closed one of the journals Bakhtin himself also published or tried to publish his articles about philosophy.⁹ He saw the repercussions of what that would cause, and he made the choice and focused on literary criticism. Even then, he was under the censorship of the Soviet regime. His doctoral thesis on Rabelais was not accepted because of political pressure. His friends, one by one, lost the battle against the Bolsheviks and Soviets. He was one of the rare survivors of the intellectual circle. At that time of the Russian intellectual life, it was hard to voice their concerns and ideas without getting exiled or imprisoned or worse, executed like Medvedev¹⁰. All his life, he was imprisoned in a way, within his own thoughts that he could not express. He released books under different names and one of them is the very disputed text which is *Marxism and the Philosophy of Language*, released under the names of Voloshinov and Medvedev. Many Bakhtin scholars consider this book to be a Bakhtin text. One of the main struggles in determining the author

⁸ Interviews with V.D. Duvakin.

⁹ The journal was called *Russkii sovremennik* (The Russian Contemporary) and it was closed in 1924 by the Soviet Union. *The Cambridge Introduction to Mikhail Bakhtin*, Ken Hirschkop, p.44

¹⁰ Pavel Medvedev was killed by the Soviet Union for “having the ‘wrong’ view on literary matters” as Ken Hirschkop mentions in *The Cambridge Introduction to Mikhail Bakhtin*. p.8

of the text is because Bakhtin was not a Marxist but being a very ambiguous person, it is also open to interpretations and speculations and has been a subject for Bakhtin scholars.

Turning his focus to literature and distancing his stance from philosophy, Bakhtin still was not safe. In 1928, he was imprisoned by the Soviet Union ‘under a campaign to repress and terrorize intellectuals in the Soviet Union.’ (p.51) Bakhtin had poor health with chronic osteomyelitis, which reduced his sentence, and he was exiled to Kazakhstan, a Soviet district. (p.52)

Basic bibliographical information from Bakhtin’s earlier years is necessary to understand Bakhtin and the foundations of his literary concepts. Bakhtin’s interest in multi-voiced universe is a result of his own experiences, from a single voice to multiple, accented voices. Between Imperial Russia and Soviet State, Bakhtin tried to form his ideas and tried to live his authentic life. As a philosopher, he could not exist in such an autocratic country, yet, because of it, he gave the world many celebrated literary concepts. He poured his ideas, which he could not write or speak of because of censorship, into literary criticism and philosophy of language.

In the Soviet Union, the prominent approach to language and literature was Formalism. The Formalist approach to a text requires ignorance of the social themes. It can even be considered a mechanical and systemic approach. The reason for this can be considered the political implications that the previous centuries could bring. The state, in an attempt to control, formed institutions for language. According to Bakhtin, however, language was “not a system but a social activity, a dialogue” (Lodge Introduction to After Bakhtin p.2) His stance differed from the Soviet approach to language. He was against the idea of a single voice, a single thought, and a language that is devoid of social implications and backgrounds. He opposed oppressiveness or “any ideology that is totalizing” as one of the articles on Bakhtin claims.¹¹ (Steinglass, 1998, p.2) Considering his life under the Bolsheviks and the Soviet Regime, where any form of freedom is restricted, Bakhtin’s fascination with language, speech, and dialogue may be understood. As he said, language is a dialogue that is a double voice, an interaction between *I* and *Other*¹², through language

¹¹ Matt Steinglass’s article about Bakhtin, “International Man of Mystery: The Battle over Mikhail Bakhtin” was released in 1998 in *Lingua Franca*.

¹² Bakhtin

one perceives the other, and through dialogue one can understand or form an idea about a situation, and feelings. In such a state of oppression, however, any kind of speech that is out of line with the party line was punishable which raises the question of autonomy.

One of the biggest examples of this censorship was the doctoral dissertation he wrote on 'Rabelais on the History of Realism'. It consists of the ideas such as carnivalesque and grotesque concepts. Considering the carnival concept and how it is a concept that overthrows the authorities, the political implications worried the Soviet regime, therefore, his dissertation was not accepted. In the 60s, a group of students, who discovered Bakhtin's work, primarily his Dostoevsky book, at the Gorky Institute tried to publish Bakhtin's works and with their immense determination, Bakhtin's works have been published. (Hirshkop, 2021, p.63)

Having been oppressed by the State already, Bakhtin begins to work on Dostoevsky and creates the first drafts of his book on *Problems of Dostoevsky's Poetic* in his exile years. In this book, the concept of *dialogism* makes its first appearance. It can be said that the idea of dialogism, apart from its phenomenological explanations and implications, is a way of voicing what cannot be availed, and Paul de Man while explaining the concept gives a connection between dialogism and Bakhtin's life under oppression:

It can (dialogism), first of all, simply mean double-talk, the necessary obliqueness of any persecuted speech that cannot, at the risk of survival, openly say what it means to say: there is ample evidence, from what is known of Bakhtin's biography, that this meaning is entirely relevant in his case.... Bakhtin is consistent in his assertion that the dialogical relationship is intra-linguistic, between what he calls two heterogeneous "voices," as in a musical score (1983, p.100-102)

According to Michael Holquist, Bakhtin never coined the term dialogism as he was against the -isms. It is a term that is used after Bakhtin. (2005, p.36) His fascination with Dostoevsky's works and Dostoevsky's narrative is very evident in the book and he introduces new literary concepts; *heteroglossia*, *polyphony*, and most importantly the main concept of *dialogism*.

1.1 Dialogism, Polyphony, Heteroglossia, and the Novelistic Discourse

In this part of the thesis, Bakhtin's concept regarding the novel genre will be explained by various literary critics and most importantly from Bakhtin's works. As mentioned above, the concept first emerged in Bakhtin's Dostoevsky book. What is dialogism? In a brief description, dialogism is an act of dialogue. Ken Hirshkop's definition of the concept of dialogism in *Cambridge Introduction to Mikhail Bakhtin* suggests that it is 'a peculiar and interesting form of the author/hero relationship'. (2005, p.175) In the glossary part of *The Dialogic Imagination*, dialogism is described as follows;

Dialogism is the characteristics epistemological mode of a world dominated by heteroglossia. Everything means, is understood, as a part of a greater whole—there is a constant interaction between meanings, all of which have the potential of conditioning others. Which will affect the other, how it will do so, and in what degree is what is actually settled at the moment of utterance.(2021, p.429)

As the quote suggests, everything is a part of a greater whole, and a single voice or consciousness in this sense does not dominate the whole context. Bakhtin claims that Dostoevsky's narrative suggests a dialogic whole rather than a single voice and that 'a single voice ends nothing and resolves nothing, two voices is the minimum for life, the minimum for existence.' (p.252) There's an interaction of voices and consciousnesses in Dostoevsky's works. His characters exist alongside the others rather than observing them in contrast to the monologic narration as the following quote from Bakhtin suggests;

Dostoevsky's novel is dialogic. It is constructed not as the whole of a single consciousness, absorbing other consciousnesses as objects into itself, but as a whole formed by the interaction of several consciousnesses, none of which entirely becomes an object for the other; this interaction provides no support for the viewer who would objectify an entire event according to some ordinary monologic category (thematically, lyrically or cognitively)—and this consequently makes the viewer also a participant. (2021, p.93)

Similar to Bakhtin's quote about dialogism, one of the most important Bakhtin scholars Caryl Emerson gives a similar description of the issue and claims that

Once the grip between hero and plot is loosened, and once the dialogue of ideas (rather than a mass of exotic adventures) becomes the common denominator between author, hero, and reader, more space opens up for the reader. Readers can participate actively—which is to say, non-vicariously, on an equal plane—in the narrative. (1997, p.128)

Dialogism, in other words, the dialogic interaction, therefore, enables more interaction between the novel and the reader.

In the first chapter, it was explained briefly how the intellectual environment influenced Bakhtin and how he formed his ideas regarding the philosophy of language when he shifted from philosophy to literary criticism because of the censorship and oppressive regime of the Soviet Union. Influenced by Immanuel Kant, one of the most important philosophers of modern times, Bakhtin forms his ideas on dialogue and constructs it as something between the mind and the world.¹³ The dialogue cannot be understood without the environment it is formed, as it is also a fact of Bakhtin's life in general. According to Kant, there's a world outside our minds, and our thoughts are not just our thoughts but there's a formation between the outside and inside, and this is how ideas are shaped and created. Similar to this notion, Bakhtin claims that dialogue cannot be an independent concept. It must have an opposition, like structuralists' binary opposition yet it is somehow different because Bakhtin cannot be categorized as a Structuralist. However, according to Holquist, Bakhtin's questioning of self and others led him to this way.

Bakhtin concludes that novels are dialogic in their essence even though there is only one narrator or character. Bakhtin claims that even monologues could be dialogic. A character in a novel does not consist of a single voice, it exists side by side with other voices and their reflection is evident in the character. In the most basic form, a literary work carries the echoes of the narrator, the hero, and other elements such as environment, social issues, etc. However, in dialogism, especially as Bakhtin claims in Dostoevsky's works, they exist side by side without dominating each other or absorbing each other.

¹³ Michael Holquist in his book *Dialogism* explains this as "In Kant's view, his predecessors had either, like Leibniz, overemphasized the role of ideas, thus diminishing the role of the world outside the mind; or, like Locke, they had gone too far in the opposite direction and by sensualizing concepts had made the mind merely a receptor of information provided by sensations from the world. Kant's breakthrough was to insist on the necessary interaction—the dialogue as Bakhtin would come to interpret it—between mind and world"

Bakhtin exemplifies this with Dostoevsky's novels and approach; "Dostoevsky, like Goethe's Prometheus, creates not voiceless slaves (as does Zeus), but free people, capable of standing alongside their creator, capable of not agreeing with him and even of rebelling against him." (2021, p.62) Existing side-by-side denotes the idea of freedom, and, as Bakhtin, several times underline in *Dostoevsky*, there's an autonomy of characters in dialogic narratives and claims that Dostoevsky's one of the biggest powers was his 'his ability to see and portray everything in co-existence. Dostoevsky's ability to observe and narrate the characters as the 'other' is the foundation of this idea of freedom of the characters. They are autonomous beings that 'respectfully' exist alongside the author. The author does not intervene in their minds, but narrates it from the outside, or alongside artistically as the following quote suggests;

...it lies in the fact that he was able, in an objective and artistic way, to visualize and portray personality as another, as someone else's personality, without making it lyrical or merging it with his own voice--and at the same time without reducing it to a materialized psychic reality. (2021, p.84)

Bakhtin implies that even the freedom and independence of the characters are the design of the author, and they have autonomy because the author gives them the freedom to exist which is very in line with Bakhtin's life and experiences with freedom of speech and the autonomy that lacked in his life regarding his philosophical works and literary criticism, as it was explained in the previous chapter.

While illustrating how Dostoevsky's works are dialogic, Bakhtin compares the monologic and dialogic styles. According to Bakhtin, in monologic narration, there's a single view or a single consciousness and even though there are several consciousnesses, only the single one of these consciousnesses is dominant and he supports his idea on Dostoevsky's poetic by contrasting the monologic firstly; "what unfolds in his works is not a multitude of characters and fates in a single objective world, illuminated by a single authorial consciousness;". Dostoevsky has the ability to hear multiple voices in a single consciousness, claims Bakhtin, and what makes Dostoevsky's work unique is his ability to portray these voices without merging and dominating other ideas, voices, and consciousnesses. Another important thing for Bakhtin is that Dostoevsky does not create multi-voiced, dialogic relationships in a timeline, they are existing in space regardless of

time, side-by-side. It is as if he is painting a picture and the expressions of each face are there without merging with each other, standing alongside each other and the observer can have a glimpse of each expression.

The “*otherness*” is one of the key points in dialogism as can be observed from this passage from Holquist’s book *Dialogism*. Otherness brings the notions of self and other, without the other, there would not be a self; “Stated differently, one body’s motion has meaning only in relation to another body; or-since it is a relation that is mutual-has meaning only in dialogue with another body.” (2005, p.44) The previous quote from *Dialogism*, explains the parallels of Einstein’s relativity theory and Bakhtin’s dialogism. If there’s no object, then the movement would not be understood, similar to the dialogue where it has meaning if there’s an opposition or an “other” and best described by Holquist again; “dialogism is a version of relativity.” (43) Everything has a meaning and sense as they are results of relations between two bodies. Furthermore, by combining the knowledge of science and philosophy, Bakhtin’s ideas conclude as “whatever is observed is shaped by the place from which it is perceived.” (45)

Everything is conceived through its opposite; without darkness, it would not be possible to understand the idea of light. Those two concepts simultaneously exist therefore the concept of darkness and light is understood. Similarly, without evil, one could not understand the notion of good or kindness. As Holquist mentions; ‘the mind is structured so that the world is always perceived according to this contrast’. (2005)

Bakhtin in *Poetics* claims that Dostoevsky’s characters’ consciousnesses are always in relationship with other consciousness, they are not single entities. They have an idea opposite to the other’s ideas. He says;

Every experience, every thought of a character is internally dialogic, adorned with polemic, filled with struggle, or is on the contrary open to inspiration from outside itself-but it is not in any case concentrated simply on its own object; it is accompanied by a continual sideways glance at another person. (2021, p.95)

In *The Problems of Dostoevsky’s Poetics*, Bakhtin claims that the Underground character, even though a reader might assume, only speaks of his mind and nothing else, carries others’ ideas and judgment within his monologue. He is the sole character who speaks in the book, and it is a monologue rather than a dialogue, it might seem. However,

Bakhtin thinks he is in a dialogue with himself and the reader. His judgments are not self-born but influenced by the environment he was subjected to. He was an outcast and being an outcast was not his identity. He was a person with a normal life, however, with life and experience he became an outcast which bring about dilemmas within himself, a different voice inside of his head. In chapter 3 of *The Problems of Dostoevsky's Poetics* Bakhtin describes how one cannot be isolated:

Dostoevsky knew how to reveal, to see, to show the true realm of the life of an idea. The idea lives not in one person's isolated individual consciousness—if it remains there only, it degenerated and dies. The idea begins to live, that is, to take shape, to develop, to find and renew its verbal expression, to give birth to new ideas, only when it enters into genuine dialogic relationships with other ideas, with the ideas of others. Human thought becomes genuine thought, that is, an idea, only under conditions of living contact with another, and alien thought, a thought embodied in someone else's voice, that is, in someone else's consciousness expressed in discourse. (2021, p.171)

As Bakhtin's own words emphasize, dialogism fundamentally resides in differences, utterances, ideas, and ideologies.

The characters, intentionally or unintentionally, represent and utter ideas. As Bakhtin claims, 'the ideas are a live event, played out at the point of dialogic meeting between two or several consciousnesses.' (2021, p.171) Dialogism is a necessity to understand the character's inner selves and it is only possible with a dialogue with another, with a 'communion, with an interaction' can the consciousness of a character be revealed. According to Bakhtin, ideas are wanted to be 'heard, understood, and answered by other voices from other positions.' He exemplifies this idea by taking Raskolnikov as his subject from *Crime and Punishment*. His monologues, according to Bakhtin, are dialogic because they are not merely words inside his head but rather, they are reflections of other people's ideas of Raskolnikov and how the ideas crept into his consciousness much similar to the Underground Man example. In other words, as Bakhtin says the character voices the discourse "the character's discourse about himself and his world" (p.131) In this way, the consciousness of the characters could be revealed.

Unfinalized dialogue is another important subject of the dialogism concept. Bakhtin says that; “Every thought of Dostoevsky’s heroes’ senses itself to be from the very beginning a rejoinder an unfinalized dialogue... It lives a tense life on the borders of someone else’s thought, someone else’s consciousness.” (2021, p.32), and this unfinalized nature of the fiction contributes to the relationship between the fiction and the reader, by leaving space for interpretation. It is also one of the most important qualities of John Fowles’s fiction.

Polyphony is another important concept of Bakhtin and Bakhtin claims that Dostoevsky is the creator of the polyphonic novel. What is polyphony? The word *polyphony* is a musical term that means “the simultaneous combination of two or more tones or melodic lines” according to Britannica Dictionary. Once again, Bakhtin borrows a term that is not related to literature. (He does a similar thing with *chronotope* which is a term used by Albert Einstein and stands for time-space) Similar to its description of a musical term, polyphony means a multi-voiced system in literature, as well. A polyphonic novel has, therefore, multiple voices and consciousnesses. According to Caryl Emerson, Dostoevsky created a polyphonic novel “to examine degrees of consciousness in the aesthetic realm.” (1997, p.127)

Bakhtin observes Dostoevsky’s works as many other critics also have tried yet according to Bakhtin their works would not do justice to the works of Dostoevsky regarding the Polyphonic novel. In the first chapter of his book on Dostoevsky, Bakhtin gives examples of other critics’ analyses of Dostoevsky and his polyphonic universe. In each of these critics, Bakhtin finds problematic approaches or claims that they are inadequate to demonstrate Dostoevsky’s polyphony.

A plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices in fact the chief characteristic of Dostoevsky’s works. What unfolds in his works is not a multitude of characters and fates in a single objective world, illuminated by a single authorial consciousness; rather a plurality of consciousnesses, with equal rights and each with its own world, combine but are not merged in the unity of the event. (2021, p.6)

As the quote suggests, the unmerged voices existing in harmony is the main characteristic of the Polyphonic novel Dostoevsky created. His heroes are autonomous beings that express themselves, not the ideologies of their creator, the author which is in contrast with the European novel which has a monologic tone, and the characters are the vessels for the author's vision of the world and mouthpiece of them. As explained in the Dialogism, in polyphonic novels characters exist alongside each other and with the author. The author does not intervene in the character's consciousness. The author demonstrates how the character perceives the world, not how he views, and his consciousness perceives as Bakhtin says; "it sounds, as it were, alongside the author's word and in a special way combines both with it and with the full and equally valid voices of other characters." (2021, p.7)

Another important characteristic of polyphony is the autonomy of the characters, as it can also be perceived with the given information. They are not objects but subjects which makes them the central figures and Dostoevsky manages to give this exclusivity to all his characters.

Bakhtin claims Dostoevsky's times made it possible to the polyphonic novel; a multi-voiced, multi-structured, and multi-layered genre. Dostoevsky's life experiences of changing places, exiling, and moving from one place to another similar to what Bakhtin also experienced, contributed to his creation of this new novel genre. It might not be a coincidence that Bakhtin finds Dostoevsky's works enchanting and the admiration of his philosophy of language. However, according to Bakhtin, these conditions never directly show themselves in Dostoevsky's works.

This experience only helped him to understand more deeply the extensive and well-developed contradictions which coexisted among people—among people, not among ideas in a single consciousness. Thus, the objective contradictions of the epoch did determine Dostoevsky's creative work—although not at the level of some personal surmounting of contradictions in the history of his own spirit, but rather at the level of an objective visualization of contradictions as forces coexisting simultaneously. (2021, p.28)

The experiences led him to create multiple characters with autonomous consciousnesses existing along with each other without merging while they are glancing at

each other and perceiving the world with these glancing and by observing and understanding other consciousnesses. This here creates the polyphonic novel in essence. These consciousnesses are their own as much as they are the creation of the author. They are not objects of their creator but subjects. As opposed to monologic novels which are the visions and reflections of the author's direct experiences in which the characters are the objects of the author's artistic design and thoughts, in the polyphonic novel, the characters are 'autonomous subjects, not objects.'. (2021, p.7)

Heteroglossia is the last concept of Bakhtin that will be described and used in this thesis. Heteroglossia is a speech genre in which there are multiple utterances and different viewpoints. It's a multi-language system. It is the opposite of monoglossia which is a single language system. Heteroglossia is a term that is coined from Greek words, *hetero* which means different, and *glossa* which stands for tongue/language¹⁴. As the word suggests it means that there are multiple languages in the heteroglossia, and it enters the novel through different characters and their perception of the world, with their own languages. Heteroglossia does not only means there are several languages or several dialects. Each character in a novel has a distinctive voice of their own. Each character is structured by having essential qualities and voices that belong to them. However, before giving a comprehensive examination of the concept of heteroglossia, it is important to understand Bakhtin's idea of the novel and how it is structured. In the "Discourse in the Novel," Bakhtin explains the novel and the stylistics of the novel. According to Bakhtin, the traditional novel was subjected to a stylistic analysis or "abstract ideological examinations". Bakhtin claims that language is one of the novel's most important elements. He says that;

The novel as a whole is a phenomenon multiform in style and variform in speech and voice. In it, the investigator is confronted with several heterogeneous stylistic unities, often located on different linguistic levels and subject to different stylistic controls. (2021, p.261)

A novel consists of different speech types. It could be a simple narration or can have different types and stylistics integrated such as everyday language, letters, diaries, etc. All of these come together in a novel and present a harmonious whole. The concept of

¹⁴ Oxford Languages Dictionary

heteroglossia is one of the concepts that the novel has, according to Bakhtin. In a novel, there could be several languages and several dialects that the stories have been told.

Each language represents a standpoint, each dialect is a representative of a person or situation. Every utterance has a sociological background and meaning, a word is not a single entity for communication. In the most basic sense, novels that have different points of view, different voices, and dialects are considered elements of heteroglossia. For instance, a novel that dedicated each chapter to different characters and narrated from their point of view is one of the most visible heteroglossia examples. In the novels that will be analyzed in this thesis, concrete examples of heteroglossia will be presented with quotes.

Authorial speech, the speeches of narrators, inserted genres, and the speech of characters are merely those fundamental compositional unities with whose help heteroglossia can enter the novel, each of them permits a multiplicity of social voices and a wide variety of their links and interrelationships (always more or less dialogized). (2021, p.263)

Bakhtin criticizes the approaches of literary critics to the novel, according to him traditionally they either focus on the language of the author or one of the main stylistics of the novel rather than focusing on the whole and they diminish the novel to those two qualities rather than considering the novel as a whole with a variety of voices and stylistics. (p.263) In other words, the structuralist approach of Saussure is what Bakhtin is concerned about here. As mentioned earlier, Bakhtin was against the mechanization of language and text. There is more to a text than a stylistic analysis and approach, hereby, Bakhtin thinks that a unitary stylistic approach is an inadequate way to analyze a text whether it is a poem or a novel. In such analysis “heteroglot, multi-voiced, multi-styled and often multi-languaged elements remain outside the boundaries of such a study.” says Bakhtin. (p.265) Focusing solely on the author’s language, dialect, or utterance, therefore, would be inadequate to understand the individual voices and variety of consciousnesses that the novel consists of.

Heteroglossia is a way of conceiving the world as made up of a roiling mass of languages, each of which has its own distinct formal markers. These features are never purely formal, for each has associated with it a set of distinctive values and presuppositions.”(Holquist, 2005, p.79)

Bakhtin perceives the novel as something *just born*, and the novel genre is always in a state of becoming, as it is constantly evolving and adapting to new social and cultural contexts.¹⁵

According to him, the novel enables people to express more perspectives therefore more experiences compared to other genres. Thanks to its ability to contain multiple voices and perspectives, research or analysis on a novel regarding sociology and culture can be made.

The novel autonomously has different voices, and different points of view and therefore has different socio-ideological languages. Bakhtin explains this in the following quote;

The poet is not able to oppose his own poetic consciousness, his own intentions to the language that he uses, for he is completely within it and therefore cannot turn into an object to be perceived, reflected upon, or related to. Language is present to him only from the inside, in its objective specificity and boundedness. (2021, p.286)

The novel, as Bakhtin points out in this quote, therefore, represents the languages existing outside the writer or the author. The author does not voice the characters, but the characters are already there. They are not objects but subjects of the story. Their languages represent their social background and ideologies of them.

The poet never uses an alien word because every word comes within its own language. An author can bring several languages and dialects together and creates a heteroglossia. Alien words come together, and each character represents another thing and the opposite characters are always alien to them because they are not included in their discourse and that is what heteroglossia is about, it is not only a style that different languages clashes but different viewpoints try to understand the alien word and the words and forming a similar zone for them to come together, in mutual understanding.

.... the writer of prose by contrast attempts to talk about even his own world in an alien language (for example, in the nonliterary language of the teller of tales, or the representative of a specific socio-ideological group); he often measures his own world by alien linguistic standards. (p.287)

¹⁵ Bakhtin, *The Discourse in the Novel*

To have an understanding of the novel from a Bakhtinian point of view is important because John Fowles's experimental fiction lies in a similar plane. He also thinks that the novel is a new genre and progresses in contrast to what Bakhtin would say dead genres such as epic and poetry. In this perspective, it is not a surprise that Fowles experiments with fiction, and in each of his works, he brings different perspectives and languages into his fiction.

John Fowles demonstrates the different layers of the social strata in his novels. Furthermore, there's an issue with a female voice and representation in his novels.

Bakhtin mostly mentions the social strata as lower-upper man, noble man, and peasant, however, we can add gender issues here too, as in female and male voices. Because Fowles's narrative suggests that each layer of society speaks differently but female voice and language have an important place in these several languages portrayed in his fiction. Especially the novels this thesis aims to focus on and analyze; *A Maggot* and *The French Lieutenant's Woman* represent this kind of language as a binary opposition.

1.2. Feminist Dialogics

Fowles's successful portrayal of women who challenges society and norms are visible through dialogics, therefore it is important to touch upon the feminist dialogics which provides how the dialogic languages subvert gender roles and dynamics. Feminist dialogics would not be possible without Bakhtin's thoughts on the novel and constructing a connection between these ideas and the feminist approach toward the characters and the feminine language. Even though we cannot claim Bakhtin's ideas as feminist or even gender-centered, his ideas enables critics to use his concepts because the essence of the dialogism is a revolt against single-language and anything that totalitarian and dominating. Bakhtin sees the novel as a revolt against the other genres that have been alive since the beginning of time such as epic and poetry. These genres have a hierarchical nature within them, in contrast, the novel is a new genre and it has more elements of daily life and includes every stratum of social life and dialects, and that is what makes the novel more independent, a representation of real people and events. Women and their representation

in epic and poetry are very limited therefore the issues related to them are rarely included in the discourse. Yet, the emergence of the novel particularly in the 19th century includes women inside the discourse, and in this analysis, women's discourse and the language of women will be analyzed.

Even though the main methodology is Bakhtin's dialogism and theories on language and the novel, there has been discussion about how it is apt to use such a literary critic who rarely mentions women in his studies. Bakhtin's being a male and "not including genre in his philosophy"¹⁶ raises the question of whether his concepts are suitable for feminist criticism, however according to Karen Hohne and Helen Wussow, rejecting his ideas since he does not treat gender as a determining factor in literature would be injustice because his dialogism concept enables female voice inside the discourse through "the incorporation and interweaving of various voices to create a sum far greater and generative than the parts." (p.viii) Using different ideas, and criticism and bringing them together, according to Wussow and Hohne, 'results in a type of dialogism' and that is what this thesis aims to establish. Therefore, using different approaches and feminist critics to form the basis for this thesis is one of the important things to create a concrete discourse about Fowles's fiction and the female voice through the male gaze. As feminist critics Dale M. Bauer claims, "feminist dialogics would disrupt patriarchal hierarchy" (1988) and the "female voice" disrupts the "surveillant" male gaze.¹⁷ (1994, p.ix) When the heteroglossia enters the novel through the various voices, the female voice, as well, enters. Within the male author's voice, there's a hidden female voice that can be tracked and in John Fowles's case, the female voices vary and are not reduced to a single voice or perspective since there are several female representations and each stands for a different stratum of society and each has different voices and dialects according to their dialogues and narrative of the novel. It is a known fact with the examination of Bakhtin's dialogism concept that each voice carries other voices within itself and according to this understanding, a male voice can carry a

¹⁶ Helen Wussow and Karen Hohne

¹⁷ Patricia Yaeger, "Afterword," 240; Dale M. Bauer and Susan Jaret McKinstry, "Introduction," 3, both in *Feminism, Bakhtin, and the Dialogic*. Dale M. Bauer, *Feminist Dialogics: A Theory of Failed Community* (Albany: State University of New York Press, 1988), 2; Anne Herrmann, *The Dialogic and Difference*

female voice, for sure and this is what this thesis will try to establish, and prove through John Fowles's fiction.

In the introduction section of *A Dialogue of Voices: Feminist Literary Theory and Bakhtin*, feminist literary critics Karen Hohne and Helen Wussow touch upon Bakhtin's ideas on "decentering in the language of literature"¹⁸ According to Bakhtin, human language will be stripped from everything and will be open to examination purely from dialogic discourse and this will enable a common ground for speeches, there will be a simultaneity which means that each and every voice will be heard without stratification and this is what makes Bakhtin's concepts suitable for female voice and feminist criticism since the female voice is often undermined or oppressed. However, with the loosening of these borders, the female voice will be heard without limitations and the dialogues will be available to the discourse. According to Hohne and Wussow similar to what is highlighted above; "... a state of "decentering" in which a number of voices, "social, national, semantic," and gendered (we would emphasize), will speak simultaneously." (1994, vii) and this will enable the female voice to enter the discourse, as it always has been restricted.

Diane Price Herndl in her essay "The Dilemmas of a Feminine Dialogic" talks about feminine dialogism and Bakhtin and says that "Bakhtin's theory of dialogism seems quite similar to what feminist critics describe as "feminine language" of women's writing." However, she continues and implies that Bakhtin's studies cannot be considered feminist because "Bakhtin, like almost all literary critics in the first half of this century, did not include women – as authors or speakers—in his discussion of literature.", however, his views on stratification of language is very helpful for examining the feminine voice and discourse in the novel. (1991, p.8)

¹⁸"A verbal-ideological decentering will occur only when a national culture loses its sealed-off and self-sufficient character, when it becomes conscious of itself as only one among other cultures and languages... there will arise an acute feeling for language boundaries (social, national, and semantic), and only then will language reveal its essential human character; from behind its words, forms, styles, nationally characteristic and socially typical faces being to emerge, the images of speaking human beings.. The language will itself become an artistically complete image of a characteristic human way of sensing and seeing the world." Excerpt from Bakhtin's essay "Discourse in the Novel" used by Karen Hohne and Helen Wussow in the Introduction chapter.

Each stratum of society has different languages and dialects to express itself. What is overlooked in many critics and novels is the voice of the female. Herndl explains this as "...feminist criticism assumes that women represent different strata of society, an oppressed one." (1991, p.10) In addition to her insight into female voice and representation, Bakhtin's theories could be applied because even though he does not or merely includes female authors or voices, they suggest a revolt against the old genres in which only the dominant stratum of society are the subjects. In Bakhtin's idea of the novel, as his carnivalesque theory also implies, there's anarchy, a revolt against the dominant representation through parody or irony. The exclusion of women in the narration in the novel or in any genre brings about the question of women being the inferior, the silent ones, yet, as a living being indeed they also have voices, dialects, and a place in society and they also can represent themselves rather than represented by a male gaze.

According to Herndl, women's voice is equal to madness, the absence, and if these are their representations, they should be, still, voices to be heard and that voice is 'the other'. In this context, the female voice can be considered as the other.

Another feminist critic, Josephine Donovan, in her essay "Style and Power" gives an insight into why Bakhtin's concepts are suitable for feminist studies even though he does not include women inside his analysis and works and says, "Bakhtin sees the novel, therefore, as a somewhat anarchic, insubordinate genre that reflects a kind of popular resistance to centralizing official establishments and unifying disciplines." (1991, p.86) and adds, "...the novel challenges official discourse through irony and through its positioning in the "zone of contact" between literature and life. As mentioned before, the novel's characteristic of loosening the unbending nature of despotism enables the female voice inside therefore an analysis of female voices can be done and thanks to Bakhtin's concept this thesis will try to capture the female voice and discourse.

John Fowles, claiming to be a feminist, portrays complex female characters in his novels. Most of the time his female leads are strong-willed, ambitious and know what they want in contrast to the male characters. It could be observed in *The Magus*, as well as the novels this thesis will analyze; *The French Lieutenant's Woman* and *A Maggot*. The female

characters in these novels are far more complex and established characters than the male characters. Even though they are also the creation of a male author, the author does not shy away to portray strong women as he thinks that women are superior in many aspects and the beauty within the male characters are in the basis of their femininity, and he bases his ideas on this with Carl Jung's anima-animus concepts. We will base our analysis, therefore, on the male voice that contains and represents the female voice through his strong female characters.



CHAPTER 2
THE LANGUAGE OF SARAH WOODRUFF AS A FEMINIST DIALOGIC
DISCOURSE IN *THE FRENCH LIEUTENANT'S WOMAN*

“Language is like shot silk;
so much depends on the angle at which it is held.”

John Fowles

In this chapter, feminist dialogics will be pointed out by giving examples from the novel, the female protagonist Sarah Woodruff's voice and her dialogic interaction with other characters, especially with Charles Smithson will be the focus. By bringing feminist dialogics into the focus, this part of the thesis aims to demonstrate the gender roles that are attributed to women and how they have different languages according to their social positions and how they challenge the patriarchal society, and how all these are reflected in their voices.

Firstly, the starting point of the novel will be explained with Fowles's own words, then quotes and ideas from feminist dialogic will be used to demonstrate the connection between Bakhtin's concepts and the female language.

The French Lieutenant's Woman is one of the most successful novels by John Fowles. It became a best seller in a short time and even adapted into a movie by the playwright Harold Pinter, and many acclaimed actors and actresses starred in the movie such as Meryl Streep, Jeremy Irons, etc. He explains the starting point of the novel in the chapter “Notes on an Unfinished Novel” of his book *Wormholes*, a book about his fiction and occasional writings as, “A woman stands at the end of a deserted quay and stares out to sea. That was all. This image rose in my mind one morning when I was still in bed half asleep.” (1998, p.12)

After releasing the novel and gaining success, he gave many interviews regarding the novel and many times he explained the quote above with different versions. In one of these interviews, he says that even though the image was certain, a woman with her back turned,

looking out to sea, he did not plan this to be a historical novel. His interest in Victorian books and novels has caused him to consider this image to be a Victorian lady and from that on he considered expanding this image into Victorian fiction. However, Fowles firmly rejects the idea that the novel is a historical novel, even though the novel takes place in the Victorian era, he underlines that he does not have an interest in the historical genre.

The image of a woman, alone, standing at the deserted quay can be considered a foreshadowing of the deconstruction of the female gender in the Victorian era, indicating an independent woman which is hardly a possibility for such an age. It also reflects Fowles's view of women. A woman standing alone, in a deserted place is such a powerful image considering the overall representation of women in fiction or in art. He, in a way, proposes an independent woman with this image that is narrated, and this image is very in contrast with the Victorian woman and has more in common with the modern woman.

Linda Hutcheon, who is a literary critic, in the Foreword to *The Fiction of Fowles: Power, Creativity, Femininity* suggests that Fowles explicitly challenges the 'notions of genre, narrative authority textual singularity, and closure.' in his novels. (1991, p1.)

The narrative technique of the novel is the most important quality that stands out. Fowles brings different styles together and creates a unique narrative. The critics qualify the technique as metafiction. According to the Oxford Research Encyclopedias metafiction is "a style of prose narrative in which attention is directed to the process of fictive composition." It is a self-consciously literary style, meaning the narrator is aware of the fact it is a story, and he is narrating the story from a certain standpoint which makes it a unique concept in the prose genre. It is best described in Patricia Waugh's book *Metafiction: The Theory and Practice of Self-Conscious Fiction*. She explains the concept as a self-conscious fictional writing which questions the fiction's nature of being fiction and reality. (2001, p.2)

As many claims and the word itself announces, the novel is something new, its nature calls for experiment and innovation. As Bakhtin claims, the novel is just born. Many authors, thus, while experimenting with the prose take advantage of this and one of them is John Fowles. This awareness of fiction and narration is best portrayed in *The French Lieutenant's Woman*. The author is aware that he is the narrator, and he stands at some certain position on a certain date in a time and glances back at history, and narrates the

story. He is aware of the history, the current time, and the character's ideas and evolutions. He makes himself known in the story so that the reader is aware of him.

You are not trying to write something one of the Victorian novelists forgot to write, but perhaps something one of them failed to write. And remember the etymology of the word. A novel is something *new*. It must have relevance to the writer's now—so don't ever pretend you live in 1867, or make sure the reader knows it's a pretense. (1998, Wormholes, p.10)

As the quote demonstrates, Fowles is aware that he cannot act or think as if he is a Victorian, therefore, as an outcast he can narrate the story and he does not aim to confuse or misguide the reader. The metafiction, here, therefore enforces the understanding the quote above wants to convey which also shows the dialogic nature of his narrative.

Fowles in his memoranda talks about the challenging nature of writing a Victorian novel from a modern mind. He says that he deliberately plays with language and establishes a rather complicated language even the Victorians did not have to be more convincing. He thinks that real Victorian language and dialogues are similar to modern language and dialogues. Therefore, he aims to make the language more challenging and explains this process;

I soon get into trouble over dialogue, because the genuine dialogue of 1867 is far too close to our own to sound convincingly old. It very often fails to agree with our psychological picture of the Victorians—it is not stiff enough, not euphemistic enough, and so on—so here at once I have start cheating and pick out the more formal and archaic (even for 1867) elements of spoken speech. (1998, p.10)

James Acheson, a literary critic of John Fowles, in his *John Fowles: Modern Novelists*, suggests that Fowles allows his characters to be free and not some puppets he uses as he wishes and says that they are 'ostensibly autonomous beings' and claims that 'their lives are not shaped by his overall plan, but by a variety of factors.' (1998, p.35) and these factors are the character's social, cultural, and ideological roots and environments.

One of the main motives for Fowles in the novel is to establish the invisible anima/animus concept of Jung in his characters, and furthermore in his fiction as a whole. In his interview with Katherine Tarbox, he explains the importance of anima and animus and how Jung's ideas influenced him. Acheson claims that for Fowles;

Getting in touch with the anima is very important for a man, Fowles believes, and especially important for sensitive, intelligent men, the ones who stand to gain most by shattering the 'crust' of masculinity and becoming aware of the unencumbered self that lies within them. (1986, *A Critical Study of The Novels of John Fowles*, p.4)

Anima and animus are dualistic psychological theories that were used by Carl Gustav Jung to represent the masculine and feminine aspects of the psyche. In *A Critical Dictionary of Jungian Analysis*, the concept of anima and animus is explained as "The inner figure of woman held by a man and figure of a man at work in a woman's psyche." (1986, p.22)

Psychological traits of the opposite sex are observed in anima and animus. For instance, sentimentality in a man is considered as a man's anima, or for women ruthlessness or becoming domineering are considered as women's animus. Fowles in his fiction gives these psychological elements to his characters, and it is one of the themes of *The French Lieutenant's Woman*. Depicting strong women who know what they want and fight for it is one of the examples of these phenomena Fowles integrates into his fiction and demonstrating a revolt against the norm would also be considered how Fowles uses it as well. Sarah, the main subject of this chapter, represents the animus in a male-dominated society and the sentimentality of Charles, the protagonist, is the representation of the anima. Therefore, it could be said that Fowles uses these concepts to challenge the social construction of gender, and challenges the norms, by using anima and animus in his characters. The starting point of the novel, thus, depicting a woman in solitude, gazing across the sea, would suggest the animus concept of Jung in female. The sea in this aspect could be considered a vast opportunity for a woman who is alone, cast out, and thinking of the possibilities for herself. In contrast to the construction of society and the role of women, there are possibilities and routes to follow for such a character by demolishing everything that is expected from her or by society. There's a whole society in the novel, and Sarah is against all of them. What Fowles establishes is a woman who is out for herself and all the possibilities the world can offer her if one can consider the image of the sea for the world. Everything that is attributed to men can be a woman's rebellion against society, as she would claim them regardless of her stratification in society or her gender's hindrance.

The sea would be a symbol for everything a woman misses out on in life, and Sarah who is gazing at the sea, and even with the objections continues to stare at the sea would be a symbol for women who are entrapped in society and want to break free and want to discover what is offered in a more neutral world in which women also have similar rights as men. The sea, on the other hand, can be a reflection of femininity as well. In many languages such as Spanish or French, the sea has feminine implications. For instance, in Spanish, the sea would be *la mar*, and the article 'la' stands for feminine¹⁹. Therefore, on some level, it could be said that maybe Sarah is also gazing across the possibilities of her gender, the nature of women, and her sexuality. Pamela Cooper suggests that Fowles's interest in femininity and sexuality in his fiction might be an indication of this, as well. (1991, *The Fiction of John Fowles* p.10) Kerry McSweeney, another literary critic of John Fowles by directly quoting from Fowles implies that Fowles's female characters dominate the male characters. As Fowles says, "My female characters tend to dominate the male. I see man as a kind of artifice, and woman as a kind of reality. The one is cold idea, the other is warm fact. Daedalus faces Venus and Venus must win." (1983, *Four Contemporary Novelists*, p.107)

In the novel, Sarah's enigmatic power as a mysterious and independent figure dominates Charles's rational and conventional mind and leaves him with dilemmas to solve and decide. It could be said that the author gives power to his female character as she challenges patriarchy.

Fowles experiments with the narrative technique in *The French Lieutenant's Woman* and portrays these power dynamics between genders by using dialogue and narration. As pointed out by Bakhtin many times, language is the best tool for communication and dialogue is the best way to convey this, thus, the characters' utterances influencing each other, create a dialogic discourse.

Fowles's Victorian fiction stood out because the narrator, even though an omniscient one, does not know everything, and is led by characters, as Fowles gives full autonomy to the characters. What makes it much more distinguishing is the fact that while the reader is aware that there's an omniscient narrator, the narrator makes it obvious that he is from the

¹⁹ The sea in Spanish is El Mar, however, according to the dictionaries in a poetic language and poetic usage, La Mar is also used. (*Definition El Mar* | *Hotel Borbollón*, n.d.)

current time, the time when the novel is written, meaning in the 1960s and aware of the fact that he is looking back at an era 100 years back. So, there's a shift between the current time and the past which also enables the narrator to interfere with the events from a neutral position and lets him make judgments regarding the social issues from a broader perspective. The reader is made aware of this situation and therefore knows that the narrator is from the future glancing back at a time when women and men were subjected to certain roles in society and know that the author narrates a novel whose characters are from a distant history and whose culture and socio-ideological formation are different from modern times. It is rather a unique way to narrate a story and what makes it a postmodern work.

Chapter 13 is, on this note, crucial for understanding Fowles's experiment with the narrative. He makes himself completely visible and explains his motives. He starts the chapter by explaining how this is all his imagination and how he is closer to God's image by knowing his characters' minds and motives.

If I have pretended until now to know my characters' minds and inner-most thoughts, it is because I am writing in a convention universally accepted at the time of my story; that novelist stands next to God. He may not know all, yet he tries to pretend that he does. (2021, p.95)

The postmodern elements that Fowles uses in the novel, enable the reader to interact with the narrative. This creates a dialogic relationship between the text, the reader, and the author. The interpretative nature of the narrative thanks to the interplay of voices and the interference of the narrator and the reader's own cultural and ideological perspectives creates a dialogic ground. Thus, the meaning of the text is not only decided by the author but also by the reader as the text is open to interpretation thanks to its narrative nature and multiple voices and languages.

One of the other theoretical frameworks that will shape this analysis is feminist dialogics. As it is pointed out, Fowles is a self-claimed feminist, and his narrative establishes powerful female characters and the female qualities in male voices. Therefore, a feminist approach to his works is apt. As dialogism deals with utterances and different ideological stances, feminist dialogics deals with a female voice, as the female voice

according to feminist critics is multi-voiced in their nature, and dialogic. Dale M. Bauer, a feminist critic, defines the role of feminist dialogics as; “Feminist dialogics raises the questions of class and gender residing in the voices of the text, of the contemporary critical debate, in the classroom, and in all of the other territories of my own lived experience.” (1988, *Feminist Dialogics: A Theory of Failed Community*, p.xvii) According to Bauer, feminist voices can “dismantle the exclusive community and patriarchal critical discourse.”²⁰ She suggests that the female voice can make a difference within the dominant discourses and through these voices, a common ground for a dialogue can be formed as Bakhtin aims to portray in his concepts.

Karen Hohne and Helen Wussow point out that according to Bakhtin all languages, and voices are influenced by one another. (1994, p.2) One of the hardships of analyzing Fowles’s novels through a feminist approach is that the female characters are written through the male gaze. However, this male gaze also contributes to the narrative’s dialogic nature.

In *Dialogism*, Holquist says that Bakhtin is used by feminist critics because of his dialogism concept since the concept demolishes the borders and create a common ground for both gender and says, “In the rich literature on Feminism, Bakhtin is frequently cited because of dialogism, it is argued, disrupts patriarchal harmony and permits the liberation of a feminine voice.” (2005, p.291)

Dialogism enables the female voice to be an equal force in the novel, and even if it is not the dominant voice, it can be heard and therefore analyzed alongside the other voices without giving them power over each other. Bakhtin does not mention the female voice, however, since his ideas are the freedom of expression and representation of all strata of social life from the lowest point to the highest point, from a servant to a prosecutor, the female voice is not an exception and can be observed as a subject, not an object and this could form a ground for understanding the socio-ideological positions of women in fiction. The dominant discourse of men, therefore, can be challenged. Women have their own points of view, a background for their voices, culturally, and sociologically which make

²⁰ “My aim is to show that the feminist voice (rather than the male gaze) can construct and dismantle the exclusive community and patriarchal critical discourse. With voice (and not with the gaze), these heroines can engage in the battle Bakhtin suggests is the basis for community.” Dale M. Bauer, p.2

their language different from male language even when they are portrayed by a male narrator, or in other words as Bauer suggests, “surveillant” male gaze.” (Bauer, 1988), and this is one of the starting points of our thesis on female language in John Fowles’s fiction. Language is not monologic, as Bakhtin would suggest, therefore a female voice cannot be monologic either. As it is put in the introduction part of *A Dialogue of Voices*, by Hohne and Wussow, Bakhtin suggests that language is not unitary.²¹(1994) Therefore, all languages exist as opposed to one another. There should be a female language so that a patriarchal one can exist, and this is what makes dialogic discourse evident in the prose. In *The French Lieutenant’s Woman*, there are conflicting voices and languages even within the female characters, for instance. The male and female characters speak from a certain position they inhabit in society; however, female voices also divide within themselves. For instance, the language Ernestina has is quite different from Sarah’s. They do not share similar grounds in the story, even so, these voices are a sign of the multi-voicedness of female language in Fowles’s novel.

It is important to point out that no matter what the discourse is or whether the narrator is a feminist or not, the novel is written with a male gaze. It is impossible to divert this, even though Fowles explicitly points out that he is a feminist and in each of his novels even the male characters are in search of their animus.

In the introduction chapter of *A Dialogue of Voices – Feminist Literary Theory and Bakhtin*, Hohne and Wussow say;

.. Bakhtin himself noted that there can be no such thing as pure monologism. Everything is reacting to everything that has been said previously or may be said in the future. Thus, it would be difficult to create a new feminine language in response to a language existing in its pure form only in the imaginations of conservatives. (1994, p.x)

Therefore, the focus is not only on a feminine language or narrative but on the interaction between the opposite genders and how in social strata these languages mingle, and how these interactions are portrayed in the fiction.

²¹ “Bakhtin argues that language is never unitary and that utterances are always spoken in response to another’s Word.” P.xi introduction

The French Lieutenant's Woman is a novel that is set in 19th-century England. The story begins in 'the late March of 1867.' (Fowles, 2021, p.1) An omniscient narrator tells the story from the 20th century and it is as if he is intruding on the past, looking at the past from a future date. He is telling his story by making himself noticeable, he does not shy away from being a figure in the novel, even though he is not a character. However, thanks to the narrative technique, the reader is aware that there are timelines in the story and the narrator is not part of the story. The story begins with the protagonist, Charles Smithson a self-claimed scientist who is interested in collecting and examining rocks, seeing a figure at the end of the dock of the Cobb, in Lyme Bay which is an actual place where the author of the novel lived and died. The figure, Sarah Woodruff, stands at the end of the dock, portraying a mysterious woman. As Fowles explains many times, the figure at the end of the dock is the starting point of his fiction as he had the vision of a woman standing alone on the pier. At the time of this encounter, Charles is engaged to Ernestina, a young lady who comes from a wealthy and prosperous family. The story revolves around Charles's attraction to Sarah and his dilemma in choosing between Ernestina and Sarah. The aim is to analyze the languages they use and how their utterances deconstruct the social and cultural backbones of the epoch and how dialogic relationships can be observed.

Any utterance in a narrative is a social interaction of three participants according to Bakhtin and these are the author as the speaker, the reader as the listener, and the topic of speech of the hero. Only within these three participants, a coherent understanding of an utterance can be formed. Bakhtin says that "Verbal discourse is a social event; it is not self-contained in the sense of some abstract linguistic quantity, nor can it be derived psychologically from the speaker's subjective consciousness taken in isolation." (Bakhtin, 1976, p.9) He claims that without a social context or background information, any linguistic or psychological approach would be misleading or insufficient. The sociological discourse should be understood first to have an understanding of an utterance. He says that "The concrete utterance is born, live, and dies in the process of social interaction between the participants of the utterance." (p.9) Therefore, whether it is written or verbal, utterances cannot be separated from their social context. The only way to understand an utterance is

to consider the interaction between the speaker, the listener, and the subject and their sociocultural context and language is the key to this understanding.

According to Bakhtin, the style reflects the author's inner speech that is shaped by their social life. Considering Bakhtin's idea on the style and the author relationship, one can assume that John Fowles who is a representative of postmodern literature is heavily affected by the society he lived in, therefore, the style he has is a reflection on what he perceives from social contexts. The fragmented nature of his narrative style and the integration of different speech types are all a result of his social and cultural experiences. Bakhtin and Volosinov in *Discourse in Life and Discourse in Art* say; "the inner speech of the author which does not lend itself to control is a product of his entire social life." (1976, p.114) Bauer claims that the voices the author uses in his novels are the voices that are discourses from their society. (1988, p.7) The gender issue and feminism are rooted in the past. Fowles bases his voices on the 18th and 19th centuries. However, the discourses regarding the voices and the struggle over dominance or equal rights both still exist even today. Therefore, it could be said that Fowles uses feminist discourse in his novels, from the 19th and 20th centuries, and creates languages accordingly.

There's an invisible barrier between voices. In essence, there are only voices that want to be heard, from the lowest point of the social strata to the highest level. The dialogue is what makes it possible and creates a mutual ground for this. Each stratum of society can engage, and an understanding can begin through dialogue. In the novel, this is prone to examination. There could be an interchange of voices with dialogue, more importantly, through dialogue there can be simultaneity and that is what Bakhtin advocates in his writings. This simultaneity brings neutrality and democratic ground to voices.

As pointed out, languages are not only grammatical systems but have sociological and cultural implications and are shaped by the environment they inhabit. Therefore, it is important to understand Victorian life and fiction to have a better understanding and view regarding the languages used in the epoch. The Victorian Era may be one of the most conservative eras that fiction has witnessed.

The Norton Anthology of English Literature (Vol.8) described the era as 'a richly complex example of a society struggling with the issues and problems we identify with

modernism.’ (2006, p.982) The Victorian era was an era of prosperity when industrialization brought wealth. It was an era in which people realized with Darwin’s discoveries that humankind is not that unique and that led to many doubt and it brought many anxieties with it, mostly existential. It was the time when women’s place in society was clarified. There was a shift from “Angel in the House” to women who wrote stories and novels such as the Bronte sisters, George Eliot, etc. But it was also a time when women were restricted to households and censorship was evident. Many of these were also the subject and themes of the Victorian novel. The novel gained more popularity thanks to mass production. The above-mentioned social issues were the subjects of almost every Victorian novel, from Charles Dickens’ novels to Charlotte Bronte’s novels. Each of these novels has Victorian issues embedded within themselves, whether it is women’s place or the industrial revolution and its results in society. John Fowles’s *The French Lieutenant’s Woman*, on the other hand, is Victorian novel that is written from a modern perspective.

Sarah Woodruff is the woman who gives the novel the title of *The French Lieutenant’s Woman*. She is considered as a fallen woman in the novel as she had an affair with a French lieutenant. In the course of the events, with the confessions made by Sarah herself, the reader learns that she is not the victim she had portrayed herself as. However, thanks to Fowles’s narration technique and deliberate secrecy of Sarah’s motives, the character creates an ambiguous feeling. The reader is not allowed to enter the mind of Sarah, even though she is the main character. On the other hand, Charles’s motives, ideas, and thoughts are loud and clear in the narration. The reader witnesses the evolution of his thoughts and his dilemmas. Sarah’s thoughts, on the other hand, are only presented through her dialogues with other characters in the novel, be it with her employer Mrs. Poulteney, or Charles himself, and each of these dialogues, words, and utterances represent something in the society and how Sarah carries society within her and challenges them as well.

Sarah is the odd one and the one that can be considered as *the other*. Her ambiguous character, from the first appearance to the last sentences, stands for the other among the whole characters of the novel. The fact that the reader is never allowed to have a glance inside her mind, which is done intentionally by Fowles, enables the reader to speculate and analyze the nature of her language and utterances, which is a dialogic relationship between

the reader and the narrative. Throughout the novel, the narrator intrudes into the narration and makes himself visible, and explains the motives of the characters with his own words. However, the reader is not given a concrete motive for Sarah's actions and utterances. Sarah, it could be said, represents all the repressed female voices in fiction. As in the fiction women, many times, portrayed as unstable, mad, or another who is prone to melancholia and depression. Sarah represents what Diane Price Herndl's feminist dialogism suggests; multi-voicedness. The female voice is inherently multi-voiced even though oppressed. Herndl says that the female voice cannot be classified as one single voice, because when a female speaks "she is aware of all the other silenced feminine voices." (1991, *Feminism, Bakhtin, and the Dialogic*, p.11)

Sarah, therefore, is a female character who is inherently multi-voiced because of the oppressive patriarchal society that classifies her as the "other". Her otherness includes all the silenced voices and throughout the novel, her voices differ even when she speaks with her own gender. By using different languages, she tries to overthrow the patriarchal hierarchies she was submitted to.

Whether by using irony or sarcasm and being fully aware of her situation and speaking her truths, she in a way symbolizes an upside-down hierarchy. As Herndl says; "the female voice laughs in the face of the authority." (1991, p.11)

It is important to point out the Victorian values about women and how they stratified women. In Chapter 35, the narrator, from his 20th-century perspective describes the dynamics of women and society as follows;

What are we faced with in the nineteenth century? An age where a woman was sacred; and where you could buy a thirteen-year-old girl for a few pounds—a few shillings if you wanted her for only an hour or two. Where more churches were built than in the whole previous history of the country; and where one in sixty houses in London was a brothel. (Fowles, 2021, p.268)

There's an open criticism for the century by the narrator and how appearance was one thing, the essence was another and in the midst of all these, women were the ones who shouldered almost everything but also, they were the ones who were deprived of everything. Such a powerful figure as Sarah is, thus, unacceptable.

Michael Foucault's *History of Sexuality* is important to understand the Victorian values and confinement of sexuality to domestic sphere. In "We "Other Victorians"" chapter, he touches upon the notion of sexuality in the Victorian era and how it was perceived as a taboo and secrecy; as he says, "Sexuality was carefully confined; it moved into the home." (Foucault, 1978, p.3) He continues and says that the topic of sex and sexuality is silenced or "silence became the rule" in his own words. The only thing about sex is allowed to be talked was the reproduction, in other words a utilitarian task. He says that "Not only did it not exist, it had no right to exist and would be made to disappear upon its least manifestation—whether in acts or in words." (1978, p.4) It could be said that there was a repression toward sexuality and human beings considered as sexless beings unless it was in a utilitarian form. Only in other spheres of social life such as brothels that sexuality has the freedom as Foucault suggests. Therefore Fowles's criticism regarding the hypocrisy of the Victorian society can be understood because even though the sexuality was repressed, the obscenity was evident and grew each day, so as the hypocrisy regarding the sex and sexuality. In the end, such women as Sarah, considered as fallen because of her sexuality and freedom. In the novel, the hypocrisy and the male-dominated view regarding the female gender is evident and that is one of the things that Fowles's tries to highlight and criticize.

The narrator, at many points in the story, describes Sarah as an intellectual woman. In Chapter 9, her intelligence is described as follows;

Sarah was intelligent, but her intelligence belonged to a rare kind; one that would certainly pass undetected in any of our modern tests of faculty...the ability to know almost at the first glance the good horse from the bad one; or as if, jumping a century, she was born with a computer in her heart. (Fowles, 2021, p.53)

Her disadvantage was that she was born in the wrong century as the narrator gives many examples of her being an outcast and a free-willed woman and explains the era's problematic approach to women. However, one of the first descriptions of Sarah at the beginning of the novel is given by the other characters classify her as a "tragedy" and the word tragedy has a pitiful connotation, therefore the first impression of the reader regarding Sarah is that she is a pitiful woman because she was deceived by a man which led to her assumed madness. Each word has importance and tries to convey meaning and

interpretation. Throughout the novel, Sarah claims that these misunderstandings or not being understood give her power.

She is given many names; she is, most of the time, an object of gossip for social gatherings or an object of pity and can never be a subject for these topics. The narrator introduces and describes her as a mystical figure, then the people of Lyme explain to outsiders how she is a *fallen woman*, a *scarlet*. Women talk about her as a *tragedy*. The Irish Doctor classifies her as a *melancholic* sick person. Charles sees her as an *enigmatic woman*, a desired object. Overall, each character in the story perceives her from a different point of view and positions her as they like, and at this point, Sarah Woodruff has no right to speak because they already decided for her, judged her, and sentenced her. The classification of her in society reflects the languages as well, she talks accordingly. Much like the different positions she located in society, she has different languages for these positions. She could be anything from any point of view and could be an object for every character in the novel, however, she is the subject of the narrative. Her character, since the reader is not made aware of her thoughts and only can suggest her character from other people's points of view, is highly ambiguous.

Sarah, labeled as a fallen woman and in need of help, gets the help she needs from Mrs. Poultney, a prosperous widow. In a desire for charity, she wants to offer Sarah a position in her house with the help of the vicar who suggested to Mrs. Poultney to hire Sarah. In the conversation between the vicar and Mrs. Poultney, Sarah is once again positioned as pitiable, *an object of charity*. (Fowles, p.33) In the same conversation, the vicar also points out that she was not born a lady but is a lower-class woman.

As it would be imagined, in the Victorian era, women were expected to be obedient, however, Sarah was not one of them. In a dialogue with Mrs. Poultney, after she visited the Ware Commons, where she was prohibited to visit because folks in Lyme think this place is somewhere only wicked people would go and a place where a lady should not be seen alone, she demands answers after Mrs. Poultney accuses her of having gone there.

"I must insist on knowing of what I am accused." (p.91) Mrs. Poultney explains that the place she went to is not well received and a woman affiliated with her should not be

seen there. At this point, it is important to know the space Mrs. Poulteney inhabits, as well. She is a conservative, conventional Victorian woman who is tied to her tradition, and that is what makes the binary difference between her and Sarah. Mrs. Poulteney's language belongs to the tradition in which women are inferior and the class distinction is very real. Sarah opposes her claims and Mrs. Poulteney says; "Do not contradict me, miss! Am I not to know what I speak of?" (p.92) Her language shows her social status as superior to Sarah's inferior status in society.

As the quotations suggest, there's a conflict between these two female characters and while one of them is considered an old lady and claims to have authority over Sarah, the other one is considered a fallen woman, a woman who had a relationship with a French lieutenant out of marriage, therefore she does not have the autonomy to act as she wants, and their dialogue represents a conflict and discourse on how Victorian women were expected to behave or not. These two women, coming from different backgrounds, different cultures, and social classes clash with different ideas. The tension in their dialogues is the representation of the dialogic discourse their differences cause. Mrs. Poulteney's moral values and traditional views are unacceptable to Sarah while Sarah's freedom to act is unacceptable to Mrs. Poulteney and Fowles constructs the dialogue to reflect these conflicts in the narrative.

Sarah belongs to a lower-class family, even though her ancestors were gentlemen, as her father claims and is proud of. The discourse of social conflict and gender discourse can be observed by examining her language, thus. According to the omniscient narrator, she is too smart for her own good, and makes a comparison with modern days computer technology; "Without being able to say how, any more than a computer can explain its own processes, she saw them as they were and not as they tried to seem." (p.53) The narrator implies that she saw the real people without their masks or how they wanted her to see them. The narrator says that she has an uncanny quality to understand people. 'She saw through them' says the narrator, and that is why she was a lonely woman.

Dialogues are dialogic in their nature. There are several sides and voices in a voice and in a dialogue, since there are multiple characters and voices, there is even more point of view and sounds. Sarah and Charles's dialogue, therefore, is important.

Sarah, throughout the novel, is a mysterious figure. The reader cannot enter her mind and cannot hear her thoughts but only can observe the acts and it was indeed an intentional narration by the author. On the other hand, the reader, most of the time, is inside Charles's mind. The motives and feelings are detailed and portrayed by the narrator. So, it can't be wrong to say that the author is in complete control of his main male character. He knows his flaws, and his thoughts and the character are also aware of the fact that he is prone to the mistakes he had made and will make and questions his life as if he is an existentialist. However, on the other side, Sarah's motives are blurry, the reader's observation of her motives is only made through her dialogues with other people. Therefore, it is correct to say that the most important tool to understand Sarah is dialogue. Through dialogue, one can observe her stance, her ideas, and her motives. Only through her dialogues with Charles and others, we can clearly observe her voice and the voices trapped within her.

As Bakhtin claimed in *Poetics*, there could be multiple voices in a single voice. He gave the example of Underground Man while explaining the phenomenon. Similarly, in *The French Lieutenant's Woman*, Sarah has this quality to her voice. Furthermore, as Bakhtin describes in the "Discourse in the Novel", there are hybrid constructions, meaning, alongside the authorial speech (general, informative speech, generally a third person-narrator giving information about characters) there is another speech which is considered as "another's speech" according to Bakhtin. In this construction of language, there are double speeches in which the characters carry other speeches in their languages. In a conversation with Charles in Chapter 16, an example can be observed in her voice. The dialogue takes place when Charles wants to know Sarah better, why she is an outcast, and why her enigmatic power claims him, as he thinks about nothing else after he saw her in the woods alone. He urges her to speak with him and Sarah says; "No gentlemen who care for his good name can be seen with the scarlet woman of Lyme." (p.122)

The quote is uttered by Sarah, yet it is obvious that it has indications of social norms and attitudes toward women like Sarah. Even though she does not think alike, she utters these words to warn Charles. In this quote, a person from a modern point of view might imagine that there's something wrong with women like her, "scarlet" as if they are fallen or lower creatures, and being seen with them would diminish a man's status in society.

Therefore, it can be said that, within Sarah's voice, there's a common view and idea from the society she lives in. As Bakhtin many times underlines, there could be many voices within a person and when they are uttered, one can observe these voices from a different point of view. In this sentence, the irony that creeps into her tone can also be observed. It is obvious that she does not think that she is a scarlet woman as she knows that she did not sleep with the French Lieutenant. She does not speak her true feelings, she warns Charles of the implications which can result if he continues to engage with her. The tone, therefore, suggests irony. The fact that she is aware of everything around her and has full knowledge of everything relating to her gives the quote an ironic tone. In contrast to other female characters what makes her strong is that she has the power of knowledge and this gives her power over the other characters.

The most important thing about this duality of voices within Sarah is the gender roles of society and women's place in a patriarchal environment, the rights they have naturally but lost because of social construction. Therefore, in her voice, the bitterness can be heard, the bitterness of knowing that she deserves better yet because of the society she lived in, she cannot get what she deserves. In "Discourse in the Novel", Bakhtin says;

Understanding and response are dialectically merged and mutually condition each other; one is impossible without the other. Thus, an active understanding establishes a series of complex interrelationships, consonances, and dissonances with the word and enriches it with new elements. (Bakhtin, 2021, p.282)

A dialogue is a living organism. It takes shapes via responses and interaction accordingly, it is important to hear Charles's response, as well. In response to Sarah's claims, Charles says 'I think the only truly scarlet things about you are your cheeks.' (Fowles, p.122) It is obvious that Charles does not share the common view regarding Sarah in his society. However, his motives cannot be considered pure, as he is under the influence of Sarah's enigmatic power and on some level considers her as a desired object, and in his response, this desire can be observed. Charles continues to assure Sarah that he does not think of her as the Lyme folks, and he wants to be helpful regardless of the consequences. However, Sarah rejects the help by saying 'What you call my obstinacy is my only succour.' (p.124) She has her own way to claim her life and she does not let others decide for her. It could be said that Fowles here, establishes Sarah's character as not stubborn but

a woman who is aware of her circumstances and does not want to let go of her freedom. Her resistance against the social norms influences her dialogues with others and many times she implies and directly says that she does not want to be understood as this is a power she possesses in a society where women are tied to certain norms and cultural discourses. She sets herself free with her adamant quality of being not understood by anyone even by herself as she believes that her happiness depends on her not being understood by anyone, and this can be considered as her being an independent woman and thus her dialogues are the outcome of her ideas and feelings regarding her misunderstood character. Dialogues can resolve problems as two or more people engage in common ground to understand each other, however, for Sarah dialogues carry different meanings and Fowles by creating her as a mysterious figure, creates an ambiguous narrative that is open to interpretations. Therefore, the fiction can carry on the dialogic relationship with the reader.

Returning to the dialogues between Sarah and Charles to depict the dialogic discourse, it could be said that Sarah's languages and the words she uses with Charles are more complex than the ones she uses with the other characters. This might be because she considers herself equal to Charles, who is an educated gentleman. Therefore, it is obvious that she has different vocabularies and languages she speaks with each person she encounters with. The first time the reader hears Sarah's voice is a dialogue with Mrs. Poulteney in which her language suggests that she is an obedient person who does not contradict her employer; she uses such words as "Yes ma'm," "my dear Mrs. Poulteney." It could be said that with the giving information by the narrator, Sarah's cleverness reflects in her language since she speaks in a language that pleases Mrs. Poulteney. However, this language dramatically changes when her freedom of action is hindered. The reader has a glimpse of Sarah's language more in detail with her dialogues with Charles as with their dialogues they form a relationship.

While she was docile in the household, in nature with Charles, her language becomes braver as if she is revolting against society. She levels her language with Charles and in some instances, this unsettles Charles as he is not accustomed to such languages.

Similar to Sarah's differing vocabularies, In Chapter 18, the narrator himself explains and describes how Charles also has different vocabularies with different people. He details it with Darwin's *cryptic coloration*. (p.154) Charles adapts to each person's stance. He speaks differently with his servant, Sam. He uses different vocabulary with his lover Ernestina and completely different with Sarah, the object of his desire, the mysterious woman.

Charles, as you will have noticed, had more than one vocabulary. With Sam in the morning, with Ernestina across a gay lunch, and here in the role of Alarmed Propriety.. he was almost three different men; and there will be others of him before we are finished. We may explain it biologically by Darwin's phrase; *cryptic coloration*, survival by learning to blend with one's surroundings—with the unquestioned assumptions of one's age or social caste. (p.145)

Each speaking subject has its own discourses within their languages according to Bakhtin. As he would suggest a particular language in the novel is 'always a particular way of viewing the world'. (Bakhtin, 2021, *The Dialogic Imagination*, p.333) Therefore, it could be said that Fowles's characters view the world through their own experiences, and the language is formed according to this understanding of their world. Each dialogic discourse creates a common ground for understanding, each word that is uttered waits for a response from others. Sarah and Charles's dialogues overall in *The French Lieutenant's Woman* represents two different stance points and two different ideologies. What Sarah says may not be what Charles perceives because his understanding and interpretations are based on his ideologies and in a close relationship with his social environment, his profession, and his background. Therefore, there's a difference of understanding between her and Charles when she says 'revenge'.

On page 172, Sarah's dialogue with Charles once again depicts the variety of voices. Sarah explains her envy for the revenge Unionists took. Even though she does not plan revenge, the idea of revenge appeals to her, and she supports the people who got their acts of revenge. And the narrator says, "Something new had crept into her voice, an intensity of feeling that in part denied in her last sentence." however then she wants to correct her sentences for fear of being misunderstood by Charles. Therefore, she changes her tone and says, "I fear I don't explain myself well." (Fowles, p.172)

There are two voices that can be observed in Sarah. One is a strong woman who stands for herself even though she is accused of evil things, and she never gives up on standing for herself. She does not blink an eye when having a dialogue with people who do not understand her. She seems a strong, independent woman against these people. However, while having a conversation with Charles, after she wanted his help, she seems fragile and in need of a man in her life, at parts, as she is in need of help from Charles and expresses her ideas and her history. It might be said that she manipulates in this way because, in the novel overall, she is the odd one and a strong Victorian figure compared to Ernestina or Mary. They are more conventional characters in Victorian literature, an angel in the house figures who are coy and innocent. Her language takes a shape of a conventional fragile Victorian woman at times and has similar tones to Ernestina's conventional language.

As supported by Fowles and Bakhtin, dialogue is the most important tool for the novel genre as well as other literary genres. On the one hand, there's a narrator, whether they are omniscient or in the first person, and on the other hand, there are actual dialogues where the most effective communication takes place in the novel.

In Chapter 45, after their intercourse, Charles feels obligated to marry Sarah not only because of their sexual activity but also the desire for a life with her even though he has doubts regarding many other things such as how to end things with Ernestina and the feeling of betrayal they would cause, including Mr. Freeman. Meanwhile, Sarah is aware of the fact that a marriage between them could not happen because of her past and her acts which are considered sins. She says; "I am not worthy of you." (p.357) Even though the reader assumes that there's only one voice that is heard from this quote when examined, the social construction and how society views women who are disgraced is heard from Sarah's voice, as well as her own voice which silently, enclosed in the words, search for an understanding and worthiness. Being worthy of Charles's love is both within her reach and not. And she is aware of this fact. The society in which they live would prevent their union, however, she, in a way, hopes for it and constructed such a stratification between them that it rejects the possibility of their union. Therefore, it would not be wrong to assume that her

words carry multiple meanings and multiple voices, and this is where the dialogic interaction enters the novel in this chapter and is an important one.

However, on the next page, after Charles's discovery of her lie about not being a virgin, she repeats the same words; "I am not worthy of you." (p.358) Meanwhile, learning the bitter truth about Sarah, Charles's tone changes as well. He cannot contain his irritability and thinks of her as a 'mad woman' which in literature and in real life women are always classified as. When they do not comply with the traditional value of themselves in society, or when they revolt against society or the norms, they are considered madwomen. In *The Madwoman in the Attic*, Sandra Gilbert and Susan Gubar, who are feminist critics, give an extensive critique of how female literary characters in the Victorian era are subjected to being madwomen. The madness or irrationality that is attributed to the female characters is the result of the Victorian era's confinement of women and the oppressive nature of the century. Gilbert and Gubar give examples from one of the most important novels that are written by a female writer, Charlotte Bronte's *Jane Eyre*. In the novel, Bertha Mason, the wife of Mr. Rochester is implied as a madwoman living in the attic. Since she does not comply with Victorian values, she is confined to the attic and portrayed as a mad person. What makes her classified as mad, according to Gubar and Gilbert is the Victorian era's expectations of women and the oppressive nature of the century. Women were expected to be selfless, self-sacrificing, and submissive. (2000) The limited way they can express themselves is the cause of their madness or the attribution of the madness. Much like Bertha in *Jane Eyre*, Sarah Woodruff is also considered an unstable woman whose emotions prevent her from being a healthy person, and this is claimed by Dr. Grogan. He warned Charles multiple times about Sarah's instability of her emotions and even provided documents regarding the health problems that women like Sarah have. He supported his claims on the issue by giving Charles court documents of the women who are accused of madness as they were not stable. While Charles, in the beginning, believing Sarah's innocence denied all the pieces of evidence, and with the information, he gathered from Sarah, defended her, after learning from Sarah her true motives of her, he accused her of being a mad woman.

Female voices differ in the novel. An example of the difference between the languages used by the female characters is given by the author himself while depicting

Ernestina's language. The author while narrating the story, makes comments on the characters' voices and the language they use. In Chapter 32, Ernestina, after having a conversation with Charles about the alterations of his inheritance, feeling that her reaction was not well received, writes a letter to Charles. At first, when she learns Charles will not inherit his uncle's fortune because he decided to marry, Ernestina reacts by blaming the uncle by saying; "It is monstrous. Monstrous. I cannot believe he has not lost his senses." (p.200) Ernestina's reluctance to accept the news and her reactions cause Charles to consider her actions shocking and almost 'unladylike'. (2021, p.202) Eventually, the dialogue between them caused Charles to feel inferior compared to Ernestina, because of the differences of wealth between them.

However, in a letter she wrote to Charles after realizing her tone was not well received, she changed her tone, and it might be said that the voice she used reflects the different language she used with Charles at the time. The author intrudes on the narration with his ideas and says; "You may have noted a certain lack of Ernestina's normal dryness in this touching paragraph, but Charles was not alone in having several *voices*." (p.256) First, he let the reader realize or perceive the voice, and the language she used in the letter and points out if it escapes from the reader's eyes by saying 'you may have noted', then he continues with how the letter might seem from a different perspective and says; "She wrote partly for his eyes—as, like every other Victorian woman, wrote partly for *His* eyes." Some might suggest that the change of tone, voice, or language reflects what is expected of a woman at that time in the Victorian Era, however, it could be also a way to control the narrative, a woman's awareness of the use of language and how with a certain language she can convince or make amends. Indeed, this is one of the minor examples of the usage of different voices in a person, as Bakhtin, many times exemplifies in his dialogism concept, even a person can have several voices and Ernestina is one of the examples of the female voices that a single person inhabits and John Fowles uses a letter to demonstrate the change in the language which makes it heterogeneous, a hybrid form. (p.262) By speaking in different voices, therefore, Ernestina both reflects the society he lives in and challenges the norms as Bakhtin amplifies in "Discourse in the Novel" (2021) as "Every concrete utterance of a speaking subject serves as a point where centrifugal as well as centripetal forces are brought to bear." (p.272) It is important to realize that every utterance

is shaped by a social context, as Bakhtin would say accordingly with ‘of a day, of an epoch, a social group, a genre, a school and so forth.’ In Ernestina's example, the Victorian-era judgment is the one that decides the language, how, and why it is used. She might use a specific voice to adapt to the norms, such as the letter she sent to Charles, repentance for the way she reacted to the dis-inheritance or the natural instinct she had when she first learned the news, shock, and anger. Bakhtin claims that each word is born out of a dialogic interaction²², therefore it could be said that Ernestina's responses, as well, were born out of the interaction with Charles and the implications that prevailed to her about her reactions.

The most important figure for this analysis is Sarah Woodruff, an enigmatic, mysterious female character who is rather hard to classify because of her complex character and the characters and languages she has. Sarah is the starting point of the novel as mentioned before. John Fowles, as he does in his other works, attributes the most unique qualities to his female character, and in this instance, it is Sarah Woodruff. Throughout the novel, she plays several roles, for some people in the novel she is a fallen woman such as Mrs. Poulteney, for Charles she is a mysterious woman whom he cannot free himself from. The town of Lyme and Ernestina considers her a tragedy. In each situation, Sarah lets people classify herself as these things and does not correct any of them and acts accordingly. She does not claim innocence or repent the sins they thought she committed. She is an outcast as she claims in Chapter 21 after telling Charles about her past. An outcast is defined as ‘a person who is rejected or cast out by society’ by the dictionaries.²³ Sarah, intentionally uses being an outcast to empower her. She says, “I have a freedom they cannot understand. No insult, no blame can touch me. Because I set myself beyond the pale.” (p.176) In the novel, because of the ‘assumed’ sins she committed, Sarah is outcasted from the society she lives in. The characters in the novel, most of them, consider her a whore or a scarlet woman. What is more interesting is that towards the middle of the novel, the reader is given the information of Sarah's actual motives and that she had become an outcast by

²² “The Word is born in a dialogue as a living rejoinder within it; the word is shaped in dialogic interaction with an alien Word that is already in the object. A Word forms a concept of its own subject in a dialogic way.” P.279 *Dialogic Imaginations*, Mikhail Bakhtin

²³ Cambridge University Press Dictionary

her will. She says that being an outcast sets her free, and with this information, it can be said that she revolts against the patriarchal society and the language she used in each instance to direct the narrative of her story, without giving others the authority. This might also bring about another important Bakhtinian concept of the Carnavalesque, the reversing of authority. Sarah does not let go of her own narrative and the author gives full autonomy to her and her female language gets into effect. Sometimes her tone seems male, even, and this is another direction she makes to make her voice heard. As Bakhtin says in *Poetics*, the author and the characters are in the common zone and give each other the authority, Fowles gives the autonomy of language to Sarah, this way Sarah, through her dialogues with others, can reverse the narration and as if a chameleon changes languages and differs from other female characters and their voices.

As a result, there's a dialogic dichotomy between the version of Sarah in Charles's vision and it is the representation of the whole book. As we are not allowed inside Sarah's mind and thoughts, there are, it might be said, two different Sarah's encoded inside the novel.

Towards the end of the novel during his travel to Europe Charles's thoughts on Sarah blur and he becomes unsure of what to think about her;

He became increasingly unsure of the frontier between the real Sarah and the Sarah he had created in so many such dreams: the one Eve personified, all mystery and love and profanity, and the other a half-scheming, half-crazed governess from an obscure seaside town. (p.432)

The quote is reflective of Sarah's role in the novel yet furthermore, it also suggests the Victorian understanding and modern understanding of women and their roles. As it is known there's an Angel in the House motive which represents the pure Victorian women as idealized by men.

We can only know about a person when we see or hear them. And if a first-hand encounter is not possible, the only way to know and perceive is to learn from other people. The narrator in fiction creates characters and voices them, through their description we can observe the characters. In *The French Lieutenant's Woman*, the reader is not allowed to enter Sarah's mind. The reader is only aware of Sarah's existence through dialogue with

others and the description of other people. We are not inside her head, the narrator does not voice her ideas or thoughts, and she is an autonomous being in the novel.

Although the narrator is aware of the motives and can assume the motives, he stands correctly by his neutrality and does not interfere with the character's decisions and voices. As Fowles's main aim is to give the freedom of choice to his characters, we are made sure that the characters are free and the author only glances at the characters and narrates the story. The characters in the novel, most of the time regardless of the authoritative speeches and the narration, are given the opportunity to express their ideas and feelings, thus, a dialogic relationship can form between the author and the characters, and the reader is invited as well. Yet, the readers, indeed, are aware of the fact that the characters are the product of the author's vision and imagination. It can be said that the characters and the author, in a way, stand in the same line and glances at each other. They feed each other with knowledge, the knowledge of what will happen, and what is their motive. The author, then, does not fully claim the authority. He shares it with his characters. Bakhtin's quotes on the autonomy of the characters and motives, therefore, is a tool for the reader to understand this phenomenon in the novel. Each character has a unique voice and they co-exist in the fiction, side-by-side, which in Fowles's case, also means that the narrator is one of the voices in his novels which makes him another character in the novel who exists alongside the other characters. In fact, John Neary, a literary critic, claims that the protagonist of *The French Lieutenant's Woman* is not a character of the novel but the narrator himself. (1992, p.163) He also claims that the narrator is intrusive, and he adds that the narrator has a chatty approach to the narration. It could be said that the narrator is open to having a dialogue with the reader through the way he narrates the story which suggests the novel's dialogic nature. If the dialogues between characters have the quality of dialogism and if the novel overall has heteroglossia by depicting and voicing many characters, the novel itself has a dialogic relationship that it has with the reader which makes the reader an active participant like the narrator.

The narrator has a different consciousness than the characters and each character has their own consciousness. As Bakhtin says in *Poetics*, perceiving someone else's "I" as a subject but not an object prevails in the narrator and his characters, as well. (2021

CHAPTER 3

INTERROGATION AS A DIALOGIC DISCOURSE AND HETEROGLOT NATURE OF NARRATIVE IN *A MAGGOT*

One of the most distinctive works of John Fowles is *A Maggot*, which is also his last fiction novel. The novel is set back in 18th-century England and Fowles makes use of many different styles in this novel such as using epistolary forms, newspaper clippings, and interrogation. All these come together and form one of his most dialogic novels. By applying these different prose types, he intends to bring together many voices, therefore languages, and there, heteroglossia enters the novel as Bakhtin says.

It could be said that *A Maggot* is one of the most heteroglot novels of John Fowles thanks to its variety of perspectives and languages. The novel has many characters from whose point of view the incidents are narrated as well as different stylistic literary devices such as epistolary and newspapers which Bakhtin mentions in “Discourse in the Novel” as the novel’s characteristics. Fowles’s usage of different styles of prose in the fiction makes it dialogic and in the nature of heteroglossia.

A Maggot is also a metafiction novel as Fowles’s another novel, *The French Lieutenant’s Woman*. As expressed in the introduction part of the thesis, metafiction is a genre that makes the reader aware of the fact that it is fiction and demonstrates the lines between fiction and reality by including different figures of speeches Fowles, once again, narrates the story from a metafictional perspective and makes the reader an active participant just as he had done in *The French Lieutenant’s Woman*.

Literary critics classify *A Maggot* in many genres such as postmodern fiction, metafiction, or historical fiction. What this thesis aims to demonstrate, however, regardless of the classification of the novel, the nature of the narrative and its heteroglot structure by examining and outlining the historical and social aspects. The usage of different points of view enables the reader and critics to analyze the novel from different perspectives. One of the most important stylistic of the novel is the interrogation. A major part of the novel is narrated as an interrogation and this technique enables us to analyze different perspectives and the dialogic discourse of different utterances.

Analyzing such a complex novel in which there are several speech genres integrated and multiple perspectives introduced, it is important to understand the centripetal and centrifugal forces in the narrative. Centripetal forces in a narrative stand for unifying all the elements and gathering them into one point while centrifugal forces push all the elements in the narrative from a unified position to a diverse position which in the novels can be considered as different speech genres or different perspectives. These interactions between centrifugal and centripetal forces within literary fiction create a dialogic dynamic and shape the narrative. In the Introduction of *Dialogic Imagination*, Michael Holquist describes these forces as “forces that struggle at the heart of existence, a ceaseless battle between centrifugal forces that seek to keep things apart, and centripetal forces that strive to make things cohere.” (2021, p.xviii) Bakhtin opposes the unitary language the dominance of one language over other languages, or it could be understood within the information we have from his life that a monologism, to have only one single language and discard other languages. He was an advocate for heteroglossia, multi-voiced systems. He describes centripetal forces as; “Unitary language constitutes the theoretical expression of the historical processes of linguistic unification and centralization, an expression of the centripetal forces of language.” (p.270) And claims that a unitary language is always opposed to heteroglossia, multi-voiced language systems. Unitary language contradicts heteroglossia in a way that, only a language can form a power over all the other languages and that is what Bakhtin opposes and centrifugal forces in literature provides an outlook for diversity and multi-voicedness. According to Bakhtin, no matter how unifying language is, it can also be situated inside a heteroglossia. Centripetal forces in a literary work mostly reinforce the dominant ideologies, dominant values, and cultures, therefore. On the other hand, centrifugal forces challenge these dominant ideologies and cultures and invite diversity and multiple perspectives that can overthrow the unitary language therefore the dominance of a single ideology over all the others. Northrop Frye, one of the most prominent literary critics, in his literary criticism *Anatomy of Criticism*, explain these forces in two different directions;

Whenever we read anything, we find our attention moving in two directions at once. One direction is outward or *centrifugal*, in which we keep going outside our reading,

from the individual words to the things they mean, or, in practice, to our memory of the conventional association between them. The other direction is inward or *centripetal*, in which we try to develop from the words a sense of the larger verbal pattern they make. In both cases, we deal with symbols, but when we attach an external meaning to a word we have, in addition to the verbal symbol, the thing represented or symbolized by it. (2000, p.73)

According to Frye's understanding of these forces, the reader has two different paths they can follow, one of which is to see a greater whole, the dominant ideology or context that the text aims to portray, or the one that can be observed subjectively. Bakhtin thinks that these forces are the epitome of a conflict and reside in the text interconnected and enforcing the heteroglossia in the text. He claims that "Every utterance participates in the "unitary language (in its centripetal forces and tendencies) and at the same time partakes of social and historical heteroglossia (the centrifugal, stratifying forces)". (2021, *Dialogic Imaginations*, p.272)

In *A Maggot*, there's a power dynamic between the authority and the other people. What Fowles tries to achieve with centrifugal forces is to overthrow the dominance of an ideology and to have more perspectives, therefore multi-voiced narrative is integrated. Thanks to the multi-voiced nature of the novel, decentralization takes place and the reader is made aware of the fact that the unifying language can be disrupted through heteroglossia. The movement is therefore from the center to a greater whole, from perceiving a single authoritative ideology to several social discourses and ideologies. The narrative is never static, it is alive and it goes from a single point to multiple points in which heteroglossia is observed. The dominant ideology of the 18th century, socially and culturally, therefore could be observed as centripetal forces of *A Maggot*. However, Fowles's complex narrative which includes the usage of different speech genres as well as different perspectives makes centrifugal forces visible and creates an ambiguity within the text. There's a clash of ideologies and the reader, at the end of the book is not given the final verdict, there is not a single virtue or ideology to enlight the reader regarding the narrative. Language is stratified, claims Bakhtin and language systems are not grammatical categories but they are "ideologically saturated", therefore, it would be incorrect to look at a narrative from a

single point. In *A Maggot* the centrifugal and centripetal forces are one of the most important elements of the fiction. According to Bakhtin, there is a conflict and tension between these forces, centripetal and centrifugal. And in *A Maggot*, the conflict between these forces is visible through the interrogation and will be analyzed.

The novel takes place in the 18th century therefore it is important to understand the socio-cultural and ideological basics of the epoch. It was a century when prose gained importance against poetry. It was also an epoch when scientific discoveries, such as Sir Isaac Newton's gravity discovery, were made, furthermore, it was an epoch of enlightenment. Dogmatism was replaced with skepticism. People began to question the nature of humans and the human rights. In *Norton Anthology*, the epoch is portrayed as;

The age of Enlightenment was also, in England, an age that insisted on holding fast to older beliefs and customs; the age of population explosion was also an age of individualism; the age that developed the slave trade was also the age that gave rise to the abolitionist movement; the age that codified rigid standards of conduct for women was also an age when many women took the chance to read and write and think for themselves; the age of reason was also the age when sensibility flourished; the last classical age was also the first modern age. (2006, 8th Ed. Vol.2, p.2080)

It could be said that the 18th century was a conflicting century which ideas clashed with each other, which also suggests Fowles's construction of *A Maggot* also benefited from by using different points of views and different types of depictions such as speech types.

The flourishing curiosity regarding nature and the world, in general, resulted in many discoveries which reshaped the ideologies of the century and changed society culturally and sociologically. In the Norton Anthology it is said that "By at the end of the century many issues of politics and the law revolve around rights not traditions." (p.2066), which would suggest the century's complex quality regarding social and cultural issues.

The novel begins with a journey of four characters on the back of horses and they visit an inn, in between their destination in 1736. It might be said that they are on a way to a quest and their motive is ambiguous. The group includes a woman, an actor, a servant, and a mysterious figure, Mr. Bartholomew who is the leader of the group and the aim of the quest is only known by him even after the end of the novel. After their stay at the inn, the servant, Dick, is found dead, as an apparent suicide, and Mr. Bartholomew vanishes. As a result, an investigation takes place regarding this murder/suicide, the motive behind it, and the disappearance of Mr. Bartholomew. The investigation is requested by Mr. Bartholomew's father, who is a wealthy and powerful figure. The narrative styles change throughout the novel between, interrogation, epistolary, and newspaper clippings.

The novel begins with a third-person narrative, an omniscient narrator tells the story of the four travelers, however, before they took their journey further, the narrative changes and there's a time jump. The next thing the reader comes across is a newspaper page from *Historical Chronicle* from April 1736. After the use of a newspaper page, there's a passage from another newspaper *The Western Gazette* dated May 1736 and it depicts the incident of the death of the servant and tells an investigation is ongoing regarding the incident. At this point, Fowles, by using different literary formats, tries to convince or rather make the reader question the reality of the incident and the story told so far which also suggests the metafiction nature of the novel as also mentioned in the second chapter. He also wants the reader to be aware of the fact that the language that is used in these newspapers are the actual language the epoch used.²⁴ The rest of the novel changes the narrative between all these different literary speech styles and one of the most distinctive and important speech types in the novel is interrogation. As it is pointed out, an investigation is carried out regarding the disappearance of Mr. Bartholomew and the death of his servant Dick. The investigation is carried out by Henry Ayscough who is hired by Mr. Bartholomew's father to investigate his son's disappearance. The following chapters, thus, mainly are dialogues between the witnesses and the prosecutor and the aim is to solve the mystery of the

²⁴ In James R. Baker "An Interview with John Fowles", Fowles says that "I put the Gentlemen's Magazine extracts in, I hope, out of a kind of honest—to remind people what the real language of that time, the printed language, really sounded and looked like."p.665

incidents. The prosecutor Ayscough summons the characters, and the witnesses to testify regarding the disappearance. One by one, the characters give their testimony to Ayscough in a concept that can be only considered as an interrogation which is a question-and-answer concept. Therefore, a dialogue is formed between the characters without the narrator's interference, which results in a pure dialogue between the characters. Each character tells the story from their perspective, inviting the heteroglossia into the fiction. In between these interviews called as "The Examination and Deposition", there are chapters in which the narrator once again shows himself in the story and narrates the story from a third-person perspective. These parts could be considered authorial speeches as Bakhtin would say in "Discourse in the Novel" while explaining the integration of different speeches inside the narrative.

The voices of several characters regarding the incidents are one of the main issues that this chapter will examine, how the different perspectives are a way to construct a dialogic and heteroglot narrative will be pointed out.

The heteroglot nature of the narrative, thanks to different perspectives, enables the reader to interact with the characters and the narration. The reader comes across multiple experiences thanks to these testimonies and the dialogic nature of these testimonies reflects the social construction, as well. For instance, the landlord's experience and perspective regarding the incident reflect a certain position he took place in the time and the place and his relationship with the characters. Each character comes from a different background and social culture, therefore, their outlook and judgment are also different from each other which is reflected in their languages, as well. As pointed out previously, social class and different cultures result in different interpretations, different languages, and dialects. The variety of voices in the novel, thus, enforces the heteroglossia. The dialogic relationship between all these languages is established in the novel thanks to the narrative and how each character's words are important as the other ones, as there could not be a dialogic relationship without the other, or an opposite.

The interrogation gives the reader an outlook on everything regarding the novel. Character's perspectives led the reader to have an overall understanding and reading each testimony from people from different backgrounds forms a common ground, as well. The reader is also made a judge in this style. On one page, the reader might believe one of the

characters, while on the next page, their ideas might change according to the dialogues which also suggests the dialogic relationship between the fiction and the reader, a notion that might be claimed as Fowles's intention regarding the novel.

Interrogation is a process of question-and-answer format to get information regarding anything, it could be a crime, or it could be an incident.²⁵ To obtain information, the concept of interrogation is used by people, mostly by prosecutors in court cases. Lionel Ruffel, literary critic, in his article titled "Interrogation: A Post-Exotic Device" explains the dynamic of interrogation in fiction:

Interrogation is clearly an effective device that definitively binds aesthetics to politics. It associates language and power, the act of speaking with the seizing of power. Fiction is born as a resistance to the interrogator's exacting demands for meaning. A conflict then arises in which two conceptions of language confront each other. Furthermore, interrogation offers a reflection on writing put to the question, on literature under constraint, from which fiction attempts to distance itself. (2003, p.79)

There's an obvious power dynamic in interrogation in the narrative. The interrogator tries to control the narrative while trying to figure out the information given, the people who answer the questions are rather in an inferior position. However, since the power of information is in their hands, it could be said that this technique is a reflection of the dynamics in society as well. There's a duality. While one language demands to control of the narrative, the others try to demonstrate their experiences as such centripetal and centrifugal forces; while the overall tone is Ayscough's judgments which are the results of his place in the society and his ideology, with each testimony different socio-cultural voices are heard and observed and challenge the dominant language. Therefore, a conflict may arise. The interrogation brings a conflict between the sides, between languages and dialects. Ruffel claims that the 'interrogations propose an image of man's language'²⁶ (p.81) rather than actions since the conventional dialogues do not apply here, there are no quotations or traditional narrative techniques in which the actions of the characters are depicted by the

²⁵ Cambridge Dictionary

²⁶ "Without conventional marks of dialogue, they suggest an onset of narration immediately recuperated by interrogation. Far from presenting an image of man in action, interrogations propose an image of man's language." Lionel Ruffel, p.81

author. He further continues to say that “In a traditional conception of the novelistic utterance or of any utterance in general, for that matter, discourse is oriented toward its object and encounters only the resistance associated with this movement.” (p.82) However, the interrogation suggests an active and open power dynamic between utterances. Even though it is assumed that the power is on the side of the interrogator, the richness of the experience of the people who are interrogated, their discourse becomes the focus which Ruffel points out as ‘the crucial discourse of the other’. The dialogic relationship, therefore, between the opposite sides is inevitable. The interrogator expects an answer, there’s anticipation towards the answers. However, the people who are questioned have the power of language since they are the ones who can, in fact, lead the process even though it is assumed that the person who questions them does have the upper hand. The centrifugal forces, thus, can be observed within the testimonies of the characters. Each testimony suggests a different history and ideological stance, while centripetal force of the narrative can be considered as the one who controls the narrative, Mr. Ayscough and his ideologies, the witnesses and their socio-cultural backgrounds and what they bring with these into the fiction stands for the centrifugal forces. From centralization to decentralization, a movement is observed towards subjectivity and multi-voicedness. The power dynamic between these two opposite stances makes up most of *A Maggot*, multiple characters, coming from different backgrounds shape the narrative and arises the suspense, and create ambiguity.

The interrogation should not be considered only as an answer-question format, rather it has a semantic nature, in which, the utterance of one influences the other and enters a dialogic relationship, without an opposite, there would not be meaning and what the other perceives is not always what the answer contains. Bakhtin in *The Dialogic Imaginations* points out the importance of living dialogue;

...every word is directed toward an answer and cannot escape the profound influence of the answering word that it anticipates. The word in living conversation is directly, blatantly, oriented toward a future answer-word: it provokes an answer, anticipates it and structures itself in the answer’s direction.” (2021, p.280)

The semantics, therefore, here enforce a territory in which the meanings are shaped according to “the other.” Bakhtin in *Speech Genres and Other Late Essays* suggests that the dialogic relationship between the other is fundamental for understanding and forming an idea accordingly;

.....the unique speech experience of each individual is shaped and developed in continuous and constant interaction with others' individual utterances. This experience can be characterized to some degree as the process of *assimilation*—more or less creative—of others' words (and not the words of a language) (1986, p.89)

Thus, it could be said that interrogation is a speech format in which there's active speech communication, a character or a person can form an idea while in the act of speech, there's a continuous action. The authoritative power, the one who is asking the questions and the person who is interrogated answering from their points of view and with their experiences form a dialogic relationship.

The active dialogues enforce rapid changes in utterances. Since in the interrogation, there's a request for an answer, there are clear-cut utterances. Bakhtin says that while one speech ends, they allow the other to process the language and make room for a response. (2010, *Speech Genres and Other Late Essays*, p.73) The interrogation method could be considered as a dialogue that is not dialogic and could be considered as a play structure, characters have a direct dialogue with each other and there are limited descriptions regarding the thoughts and actions of the characters, however, in this novel thanks to the variety of speech types, it could be considered as dialogic and the aim of the author is also important to classify the genre. The aim of the interrogation is to depict a variety of voices without directing them, they speak for themselves. In “An Interview with John Fowles”, James R. Baker points out that there's more “drama and dialogue than narrative in *A Maggot*” to which Fowles responded as;

I've become more and more interested in the problems of dialogue writing in the novel. To me this is the crucial thing, because it's a difficult area for all novelists..... I decided

it was because they left out one important branch of novel writing, which is describing how people look and what they do. (1985, p.671)

He used the technique to emphasize the power of writing without one of the most important tools of novel writing; describing actions and thoughts. It could be said that there's a dramatic feeling to the novel as a result of the interrogation method; using the "Q" and "A" forms. However, since there are multiple perspectives, it could also be dialogic in their nature. In any case, the novel has a variety of speech genres integrated within it, the interrogation part will be the evidence for heteroglossia since the interrogation enables the reader to have a perspective over the incident from different points of view. While different types of narrative suggest heteroglossia, the interrogation sections in which the reader is in a direct relationship with the characters' voices are rather polyphonic in its nature since the polyphony suggests individual voices within a literary work, these different voices can be considered as polyphonic. However, the different types of prose forms such as letters, the omniscient narrative which gives a description of events and characters, or newspapers which suggest the historical reality and facts and the social backgrounds which give shape to the utterances are centrifugal forces lead to heteroglossia in *A Maggot*. The main concept that this section of the thesis will be focusing on is the power dynamics between the voices through examining the interrogation format, and how multi-langued these voices are.

As the novel proceeds to the interrogation at the request of Mr. Bartholomew's father, the characters are called to give their testimony regarding the incidents. At this point, the narrative takes a turn from omniscient narration to Question and Answer inquiry. The reader is an active participant in these sections due to the nature of the narrative. Since there are only questions asked and answered directly by the characters, the reader is situated as a judge and each testimony changes the perspective, therefore, changes the impression of the reader, as well. However, what is more, important is what the characters stand for in these sections and how power dynamics play out. Mr. Ayscough is an educated man who is a lawyer. He is a conventional man who, in the narrative, stands for a man of convention and science. He represents rationality, while one of the main characters of the novel Rebecca, represents religion, imagination, and revolt and throughout the interrogations, the

conflict arises as a result of the difference in the stances of these two characters. According to Kerry McSweeney, a literary critic, one of the important thematics of John Fowles in his fiction is his concern for “the relation of the individual to his cultural and historical situation and to his society: for these determining forces are what most threaten freedom and corrupt authenticity.” And she continues by saying, Fowles is concerned “to show the necessity for an individual to understand the ways in which he has been shaped by his class background and to transcend the limitations imposed on his selfhood by class consciousness.” (McSweeney, 1983, *Four Contemporary Novelists*, p.107) It could be understood from McSweeney’s words about Fowles’s main concerns that the social conflicts can be observed in his works with his distinctive narrative techniques he aims to portray characters that are shaped by their social background or how they are shaped in contrast to their social and cultural backgrounds as they are one of the main sources for shaping a person. Therefore, the obvious motives behind these characters’ conflicts are depicted through the Question and Answer format.

Ayscough represents power and interrogation is his tool for power. He intends to hold the power through the questioning. He navigates the process and sometimes, even, manipulates and this is one of the aspects of the interrogation. Since the power is in the hands of the interrogator and he leads the inquiry, the characters who answer the questions are reduced to a lower stratum. They seem powerless against the narrative of the solicitor. Indeed, their social background, their dialects, and their professions are reflected in this stratification. The languages they use, and the dialects give away their social background. While Ayscough stands tall in his position, with the power of his knowledge and his place in society, other characters are merely objects that can be shaped by him.

The reader is made aware of the backgrounds of characters through other characters’ descriptions of them. For instance, in the first session, Mr. Puddicombe talks about how he perceives the characters whether they are from the city or from another country according to their appearances and their languages and dialects. He thinks Farthing, the man who came before the other travelers to the inn to make arrangements for them, is Welsh, basing this on his accent saying that he was sure that he was Welsh; “by his voice, first. Then his bluster and bragging..”(Fowles, 1996, p.68) and he claims that whatever he says is not to

be believed since he is Welsh. At this point, it could be said that Welsh people are assumed as not trustworthy from the English perspective.

Mr. Ayscough's language is varied according to with whom he spoke to. When he questions a gentleman his tone is leveled with these people. He uses a similar voice. He shows his respect while speaking in their language, it would be because they share similar outlooks in life in general. He does not aim to manipulate the conversation or try to lead it with his questions even though he aims to find the truth. His conversations with women are quite different, especially if these women are from the lower stratum of life, where he does not share life values. When he questions Dorcas, a young girl from the Inn, his tone is rather piteous.

Towards the actor, Lacy, he takes a firm position, considering an actor would lie for a profession, he takes a position of a prosecutor and does not let the other become comfortable. He does not disguise his intentions and appears as a lawyer, the words he uses are the one's belonging to his profession. In the 18th century, actors were not perceived as people who are trustworthy. There was disapproval towards them as they were considered immoral and corrupt. In the testimony with Lacy, Mr. Ayscough's stance, therefore, could be understood as a skeptical towards the actors, therefore to Lacy. He does not trust him, he uses a formal language with him to scare him and to prove his point that he is a liar or an immoral person since that was the perception of an actor in the 18th century. He threatens Lacy and does not allow him to ask questions as he wants to hold the power over him by limiting his voice to only the responses to his question regarding the incident.

The language Mr. Ayscough changes according to whom he addresses, as pointed out above. What would strike the reader most would be the language he uses when he is regarding a woman. In the testimony with Hannah Claiborne, a woman who is in charge of the brothel and acquaintances with Rebecca, his demeanor changes, his language becomes sharper, and aims to accuse the opposite. "Now, *woman*, we will not beat about the bush." (p.157) is the first sentence the reader comes across when interrogating Claiborne. He addresses her as a 'woman' but not as a woman who is respectable. He is aware of the fact

that she is a fallen woman, therefore he does not respect her and he wants to demonstrate his distaste, he wants her to know that the conversation is an obligation.

There's a conflict between fantasy and reality and Mr. Ayscough and Rebecca are the representation of these notions, they stand for these concepts and Fowles, through different testimonies and usage of different speech types, wants to portray this division between two different ideas. Dialogism is very evident in these two narratives, from two different perspectives that belong to completely different ideologies. Ayscough is a mouthpiece for a reason and in reason, there is no place for supernatural and superstitious elements. The 18th century was the age of reason and enlightenment. Science and philosophy were prominent in that epoch and such philosophers as John Locke or Rousseau changed the approach to how people perceive the world and politics. Individualism brought a change in society and politics and religion in contrast to science has lost its importance, and new ideologies have been born out of reason and enlightenment. Ayscough is one of those people who follow reason and does not accept what does not go along with reason. Fowles by giving such a language to Ayscough, wants to demonstrate one of the ideologies of the 18th century and in contrast to reason, he creates another voice; Rebecca Hocknell, a prostitute, and reborn religious person who stands for superstitions and religion. The skeptical approach toward Rebecca and all the testimonies regarding the incident reveals what Ayscough stands for in the novel. His language is reason, therefore, he is skeptical of the people who are from the lower strata of social life, especially, be it an actor, Welsh, and most importantly a whore, a repentant woman. Not only his skepticism is one of his main characteristics of him but also the judgmental nature of patriarchal society towards women can be observed in him. Therefore, his language is often trying to dominate the others, and the power dynamics can be observed in his usage of language according to the person he questioning.

All of him seems concentrated in his stare; clearly he would embarrass her, express his doubt of this suspiciously untimely request. He surveys her with all his education and knowledge, his judgement of human affairs, his position in the world. It is true he does it partly from policy, as one of his tricks or practices before difficult witnesses, and long

acquired, like his bursts of bullying contempt, to compensate for his puny stature; yet strangely she holds his look, as she has since the interrogatory started. (p.319)

As a man of reason, it would be expected from Ayscough to be open to possibilities, however, the patriarchal voice within him shapes his judgments, nevertheless. He does not believe that Rebecca has repented of her sins and changed the way she lives. In the quote following the above, the narrator, from an omniscient perspective says that; in the Ayscough demeanor there's a resistance against change therefore he will be judgmental till the end, "...that unspoken idee reçue of his age. Change does not mean progress but decline and fall." It could be said that the powerful connection to his traditions overcomes rationality and reason.

Rebecca Hocknell, one of the travelers who accompanied Mr. Bartholomew, is one of the most important suspects and witnesses of the disappearance of Mr. Bartholomew and the interaction between Rebecca and Ayscough is the epitome of the power dynamics in the story. Rebecca was a prostitute in a brothel and was bought by Mr. Bartholomew to accompany him throughout his journey. After his disappearance, and some incidents she had witnessed, she repents and becomes a religious person. This change in her ideology causes a conflict between her and Ayscough throughout the interrogations and the novel overall. Ayscough, with his traditional judgments and reasonings, is skeptical of Rebecca's claims and her repentance. Towards the end of the novel Fowles, intervenes as his omniscient narrator in the fiction and explains the two contradictory natures of Rebecca and Ayscough and what they stand for;

These two were set apart from each other not only by countless barriers of age, sex, class, education, native province and the rest, but by something far deeper still: by belonging to two very different halves of the human spirit, perhaps at root those, *left* and *right*, of the two hemispheres of the brain. In themselves these are neither good nor evil. (Fowles, 2021, p.430)

Rebecca and Ayscough as Fowles say are two different roots, they speak for "opposite poles" (p.430) Rebecca, according to the narrative is a person who uses the right lobe of her brain and according to the description the people who use their right lobe are lack of logic and mysticism is more evident. The given description can be observed through Rebecca's language in the interrogation. She does not use logic or sensibility but rather she

is dictated through her senses. In the interrogation with Ayscough when she describes “the maggot”, Ayscough does not believe her since such a creature would not be real and can be only an imagination, Rebecca says;

Thee can see I am a poor woman, and not well lettered; and a plain one besides, in my natural. I tell thee this came not in a dream, by apparitions, but more like to those prodigies I have seen on show in London. Thee may say they are false, done by deceit and trickery; but not that they were not there to be seen. (p.363)

Ayscough does not have a language for such an incident, for he is a man of reason and skeptic towards such depictions and there appears their conflict arose because of their impairable differences. Rebecca, who, as the epoch suggests, belongs to a lower stratum of society because of her past and her deeds, is judged by Ayscough through his ideological lenses, therefore, whatever she says he would not believe or opposes in order to have a dominance over her. From Rebecca’s speech, the male gaze of the 18th century also can be observed. Women, as it was also evident in *The French Lieutenant’s Woman*, were subjected to certain positions in society, and women like Rebecca were considered as lowly creatures because of their professions. As he does with the actor, he also does not believe Rebecca as many men in the 18th century, he is a man who puts his reasoning and logic before anything. However, this reasoning could be a means to conceal his prejudice. The maggot Rebecca describes is unacceptable for a man like Ayscough, thus he challenges her description by saying whether it is a winged machine or an engine. (p.364) It might be said that since the 18th century was also the beginning of machinery and industrialization, he perceived it as something artificial that can be done by a human being. Although for Rebecca a maggot stands for something more spiritual, Ayscough’s understanding of a maggot is rather mechanical as their character’s description also suggests in the narrative, they are two different roots who perceive things from different perspectives. The conflict then arises because of the difference in the outlooks of the events. Rebecca acknowledges Ayscough's disbelief and skepticism regarding her testimony and says;

Look not angry, I beg thee. Thee art a man of law, thee must play the hammer and the saw upon my word. I warn thee my word is of the spirit. Thee may turn its good plank to dust and chips, and then will be no wiser, in this world. (p.366)

The reader is up against two different perspectives, once again. One is a man of law, and the other one is a woman of spirit. However, Ayscough finds the authority to use his power over the other perspective in the interrogation and that is because Rebecca is a woman and a fallen woman, and her values do not have a meaningful understanding for Ayscough. The language he uses, therefore, aims to have power over her. In each question, he challenges her with his reasoning.

Rebecca's visions and experiences at the Cave, how she flew over a city where there's harmony and equality is also another objection for Ayscough since a man of tradition. Rebecca's description of the city and society she has seen is unacceptable for Ayscough as he objects; "I would have what you saw, mistress; not what your rebellious newfound democracy now puts upon it." In response Rebecca points out that she has no idea of what democracy is and Ayscough answers as follows; "The rule of the common mob. I smell it in thee." (p.375) For the idea of men and women can have equal rights and can be unity is unacceptable for the 18th-century men, as Ayscough language suggests.

Furthermore, female power and equality is another subject of Rebecca's testimony. For women are born out of men's ribs, as the Bible points out and accepted as the only truth in the 18th century, and by those who are like Ayscough, it is blasphemy to think that women and men are equal. Rebecca, however, challenges this ideological approach and says that "Were thee not born also of a mother? Thee's nothing without her, master, thee are not born. Nor was Eden born, nor Adam nor Eve, were Holy Mother Wisdom not there at the first with God the Father." (p.380) In the religious teachings the contrary would be taught, therefore, Rebecca stands out with her revolutionary vision and the religious community she is affiliated with also suggests that women are equal to men which is, once again, something that is unacceptable for a society that is dominated by men and coded with male languages.

Ayscough's language consists of interruptions and rejections. He uses his power to control the narrative and his skepticism is helping him with his interrogation. In the interrogation with Rebecca, whenever she gives her description of her visions and her experiences, he interrupts her by accusing of lying or distorting and by this way he aims to dominate and shape the narrative. At this point, feminist dialogics would be helpful to have a better understanding of these power dynamics between two characters regardless of their

ideological stances or the two different roots they come from. The interrogator and the interrogated have different powers in the narrative. As an authority, the interrogator holds the power to shape the testimony. The interrogated, on the other hand, has much less power in contrast to the interrogator, as it is established so far. However, another thing that is more differentiating in the usage of languages is the female and male voices.

In the introduction to her book *Feminist Dialogics: A Theory of Failed Community* Dale M. Bauer says; “At the point of contradiction between the alienated female voice and the interpretive community anxious to incorporate and domesticate that voice in order to silence its threat, we can trace out a feminist dialogics.” (1988, p.6)

Bauer’s quote regarding the feminist dialogics is very in line with what this thesis aims to demonstrate regarding the dynamics between female and male voices and how authoritative male voice is the one dominating the other voice, the female voice, and how these interactions are depicted in the narrative structure. According to Bauer, there are internalized repressions within female voices. However, these internalized norms can be a rebellion, as well, or can carry the possibility for a challenge. (Bauer, 1988, *Feminist Dialogics*, p.xiii) and Bakhtin’s dialogism concept which suggests that language can never be fully totalizing, the power between them can interchange and this is what feminist dialogics try to establish within the literature. Bauer uses another feminist Marcelle Marini’s ideas on the issue and quotes her;

The truth about neither sex would not be the exclusive possession of any group but would emerge from in between the two, always uncertain, tentative, limited.... There would be no question of one feminine language and one masculine language, rather, in the end, of a plurality of languages, without definite ownership, in which flexible identities would be in a constant state of becoming, amid agreement, disagreement, conflict, encounters, understandings, and misunderstandings. (Marini, 1986)

According to Bauer, Marini’s ideas on the female and male voices and the power of language whether knowledge equals power or not, create a ground for an understanding which is that language can both build barriers and demolish them, revolt against them. (Bauer, xiii) In *A Maggot*, the reader comes across the power dynamics of knowledge and authoritative language that is connected with knowledge as it is a powerful tool. Female language in the novel disrupts the patriarchal language and the examples given above from

the novel is a proof of this disruption. The introduction of Rebecca as a contrast between the patriarchal and traditional values therefore enforces female dialogics. Bauer claims that centripetal forces are interrupted by the centrifugal forces which carry feminist dialogics, the female voice enters the unity of language and challenges them;

When the language of the text speaks centrifugally with the dialogue ("novelization") and when it departs in the centripetal or normative forces of ideology. The feminist critic, then, can allow her own "internally persuasive voice" (Bakhtin's term) formulated in difference to clash with the text. In reading, the feminist critic becomes double-voiced, engaging in dialogue with the text and reaffirming the debate of voices. (1988, p.xiv)

The dominant ideology of the narrative, therefore, with the introduction of Rebecca, a female voice, is interrupted and the centripetal forces are challenged in a way that a female voice levels the dominant male language and a dialogic interaction between these voices can form. Rebecca's stance in life, with her sensibility which is reflected in her voice, clashes with the patriarchal voice of Ayscough, who is a representation of the hegemonic male voice. What Fowles creates with the clash of these voices enables the reader to interpret feminist dialogics, and how the female voice can also be a subject for the narrative. Rebecca thus becomes a mouthpiece for 18th-century women, who are socio-culturally diminished by a male voice. The gender issue, therefore, is evident in the text, the dialogic interaction between Ayscough and Rebecca does not only a power play but also a gender clash. Bauer claims that Bakhtin's dialogic community celebrates the interaction, and engagement of different voices. A female voice, as it is many times portrayed in the novels as a representation of how women are indeed perceived in society, is one of the most marginalized, repressed voices. To have female language in a text challenges women's place in society, it interrupts other voices as it wants to be heard as an equal. Many times, a female voice is integrated into the narrative as an opposition, as is also evident in Fowles's fiction. However, thanks to having a female voice as a centrifugal force in the narrative, Fowles creates a place where genders come into interaction and forms dialogic relationship, which is the main subject for Bakhtin's dialogism, to have different voices to enter into a community and form an understanding between them as they do not form a complete understanding without the other.

The reader becomes aware of Rebecca's voice with the testimony of David Jones, one of the travelers that accompanied Mr. Bartholomew. In his deposition, Jones tells what Rebecca had told him about the incident as he witnessed some parts of the incidents near the cave to which Mr. Bartholomew, Rebecca, and Dick entered and only Rebecca and Dick left the cave. While Jones would not tell anything from Dick's perspective, as he seems lunatic and runs as far as he could go, he tells Rebecca's version of the story. It is important to focus on Jones' language at this point since later on in the following chapters, Rebecca admits that she had lied to Jones to mislead him as she thought 'he would not understand'. Jones's reported speech of Rebecca's version of the events creates an ambiguity in the text. Introducing new languages, which is heteroglossia, creates ambiguity since there are as many possibilities and perspectives as there are languages. Therefore, Jones's version of what Rebecca says adds more uncertainty to the text. Until the reader witnesses Rebecca's own testimony, there's a feeling of uncertainty that activates the reader's relationship to the text and a dynamic form. The reported speech invites different languages inside Jones's language, the reader hears Rebecca's voice alongside Jones. Two of them have different perspectives regarding the incident and also the life they had. They come from different backgrounds with different stories which influenced their languages. However, with the integration of an alien voice into Jones's voice, the reader comes across a complex narrative situation. A female voice is heard from a male perspective, as a reported speech of Rebecca, the female voice, however, is not the representation of her language but how Jones interprets it. Therefore, the integration of Rebecca's voice brings another language dynamic into the equation. As heteroglossia promises different perspectives and languages and invites different interpretations, it could be said that within Jones's voice, we can interpret Rebecca through Jones's version of how he interprets Rebecca's language. As a result, while answering Ayscough's questions, it could be observed that he has two voices and two different languages. These languages also go through different lenses as Jones's socio-cultural background reflects in his speeches. Ayscough, as a skeptic, does not believe his version of the story as well. However, the inclusion of the female perspective is what is important here. It could be said that, even from a reported speech point of view, the female voice challenges the dominant discourses. As Jones believes what he heard from Rebecca and narrates Rebecca's perspective with

his words, Rebecca's claims, seeming marginalized by Ayscough's multiple intrusions throughout the interrogation, challenge Ayscough's dominant discourse. Jones's reported speech of Rebecca does not only reflect what she had said but also what Jones perceived as it is one of the most important dynamics of languages. Rebecca's voice goes through filtering of Jones's perspective and interpretation. How he perceives the knowledge he has gathered from Rebecca merges with his own thoughts and with multiple factors such as historical and cultural. Therefore, it could be said that these merging languages reflect the novel's heteroglossia and how different languages coexists but also interact and influence each other and challenges the authoritative voice of the author and the dominant voices in the novel.

Rebecca, as a female in the 18th century, subjected to certain positions in society does not have her own independent voice at this point of the story yet, nonetheless, Jones's testimony and his reported speech of Rebecca introduce a female perspective even though it is through a male voice. Even though before Jones's testimony there are other testimonies with female characters, they do not hold power over the dominant language and they do not challenge Ayscough and what he is representative of, a male-dominated society. The power dynamics change with Rebecca's voice integrated into the testimony as Ayscough struggles to point out the truth with his prejudices. However, Ayscough claiming that he has the knowledge of such people, questions Rebecca's reliability, indirectly.

She is no fool. She knows her men, and thee and thy failings, and the tale thou art most like superstition and quack conversion and plays the repentant thee that what passed was so loathsome and terrible a commerce that thou'lt be held for a blasphemous liar if thou tell it. (Fowles, p.267)

Ayscough accuses Jones of being a liar and claims that he has no free judgment toward her. His judgmental language can be observed in the quote. Emphasizing his social background by saying 'thy failings' he wants Jones to know that from his point of view, he is not a reliable person and is prone to fall into the traps of people like Rebecca. He both criticizes and accuses Jones, and his language is constructed with words to convey these. Jones, on the other hand, in response agrees with Ayscough. Their social status is one of the reasons for such constructed languages. On page 236, the narrator of the story, from an omniscient point of view describes this dynamic;

All ancient and established professions must be founded on tacit prejudices as strong as their written statutes and codes, and by those Ayscough is imprisoned as much as any debtor in the Fleet by law. Jones is and must be made to remain below the line; his 'sentence', never to change, always to remain below the line; movement from a Welsh nowhere (in which he was born to die) to a great English city is already an unspoken crime; if not, under the Poor Law, a definite one. (Fowles, p.236)

It could be said that Fowles, tries to demolish the concrete barriers between the languages by creating such a narrative. The interaction and dialogic relationship between these characters challenge the assumed static status. Voices that belong to a completely different stratum of society come together and interact with each other and their perspectives. Ayscough's language is not superior to Rebecca's or Jones's language is not inferior to Lacy's as they interact and have conversations as theirs, it might be said, the only common ground could be a conversation. Such is the main motive behind Bakhtin's concept regarding language. Languages coexist on a common ground and each stratum perceives their cultural, social, and ideological factors and backgrounds. The interaction between several languages in a dialogue, therefore is the nature of heteroglossia. Bakhtin says that each utterance is active and dynamic being and when they interact with the opposite, the meaning of the utterance can change according to the background of the opposite subject. The utterances even though come from a certain subject, are influenced by the opposite, by the listener, and by their interpretations. Rebecca's two different languages, therefore, could be understood. While she speaks in a different language with Jones, by omitting, and using more informal language as they have similar backgrounds and social statuses in society. However, her language with Ayscough differs from the language she uses with Jones. She is more formal and chooses her voice more carefully as she expects hostility from the Ayscough. She uses more persuasive language and tries to level her language with Ayscough. Ayscough on the other hand, having the power of dominant discourse on his side, tries to dismantle her language by using accusations and her status in society. As it can be understood, the power dynamics and how they are evident in the structure of the languages used, Rebecca, a female voice challenges Ayscough in a way that her language constantly becomes more dominant.

The active interaction between the interrogator and interrogated enables different languages and accents to interact with each other as Bakhtin claims in "Discourse in the Novel" which leads to a dialogic relationship between these two different languages and the meanings are shaped according to the other. Bakhtin says; "Discourse lives, as it were, on the boundary between its own context and another, alien, context." (2021, DI, p.284) Taking Bakhtin's quote into consideration, the dialogic relationship between Ayscough and Rebecca does not only demonstrate their ideologies but how their ideologies are interpreted by each other. Ayscough's prejudices towards Rebecca, do not change, however, his language changes as they come together on the ground that reality is relative. In the beginning, Ayscough internalized hatred towards Rebecca's profession and lifestyle before her repentance was reflected in his utterances. The way he tried to construct and demonstrate his power over her by using a dominant male voice gradually changes towards the end of the novel and the reason for that could be considered as the changes in the power dynamics as female language enters the equation. Rebecca with her double-voiced language manages Ayscough's patronizing language and revolts against the dominance over her. She both represents powerful women and piteous women, and these characteristics reflect in her language. When she is accused of things she had not done, she resorts to an internalized male voice and mirrors Ayscough's language as the following quote from Rebecca's testimony will demonstrate our claim; Ayscough accuses Rebecca of acts that are considered irreligious crimes, in response to him she denies his claims and says; "I deny it." Ayscough further wants to prove his point response; "You shall not deny what is proven." (p.300) He uses the pieces of evidence as his power tool from the previous interviews with other witnesses and aims to disarm Rebecca, it could be said that his motive is to have Rebecca yield to him. However, Rebecca, now a religious figure and repentant of her sins say challenges Ayscough; "I shall if I be falsely accused. There is a greater lawgiver than thee." Rebecca's quote demonstrates the feminist revolt against the dominant male language which wants to entrap her. The feminine voice, at this point in the narrative, as a centrifugal force challenges Ayscough's dominant centripetal force in the text. He implies that he does not have the ultimate power therefore he is not in the position to judge her. Having been challenged by Rebecca, Ayscough's language is dismissive, and tries to undermine Rebecca's language; "Enough, Watch thy tongue. None of thy thousing and

theeing.”(Fowles, 1996, p300-301) Ayscough’s utterances in this sentence are derogatory of Rebecca’s language. He dismisses what Rebecca tries to convey with her words “greater lawgiver than thee”. Ayscough is annoyed with her answer as her discourse challenges his power and authority. He uses such words as “thy thouing and theeing” to imply that Rebecca’s language is inferior and does not have a value which suggests a female language in a male-dominated society is always looked down upon as they are assumed and considered inferior to men. Rebecca’s response to his dismissive words is to claim that this is her language, and she must speak this way to which Ayscough once again uses such a language which suggests he does not care about her ideas or thoughts and they are unworthy of taking into consideration; “A fig for thy musts.” In her article “the Dilemmas of a Feminine Dialogic” Diane Price Herndl says that in a phallus-centric Western world, “woman is placed in the inferior position: Man/Woman.” and their voices are analogous to madness, silence, and absence. (Herndl, 1991, p.10) She claims that women have an “other” voice, a different one from the men. By contradicting the male language and opposing it, they create another voice, a female voice, a female language. By using different critic’s quotes Herndl says that;

In resisting the “official language of logic, women’s language can become “depersonalized and “pluralized” (Furman, 50), and “decentered”, “polyphonic or dialogic” (Jardine, 230). Because it is spoken by “no one”, that is, because it comes from the “place of absence”, a feminine language does not assume the authority of logical discourse and, therefore, escapes the hierarchy of the official language. (p.11)

As the quote suggests, female language is decentered which means a centrifugal force and they are dialogic and polyphonic in their nature having different perspectives and multiple voices. Since female language does not claim to have the authority of logical discourse as Herndl points out, they do not reside in the official language of hierarchies. They do not have a single voice but suppressed multiple voices. Herndl says that in feminine texts, it is not clear who speaks as there are multiple voices; “A feminine language lives on the boundary. A feminine text overthrows the hierarchies.” (p.12) In light of these brief feminist dialogics, it could be said that Rebecca’s challenge is not to have a hierarchical power over Ayscough but to convey the multiple voices she had and to

represent herself in a text that is centripetally driven. Her language activates the centrifugal forces in the narrative and the reader can see the suppressed female voice in action and in a dialogic relationship with other characters and how she in a way as Herndl says; “laughs in the face of authority.”(1991, p.11) While Ayscough tries to dwindle the power of her language by using such language to reinforce her dominance over her and female characters, Rebecca with her double-voiced discourse challenges him, nevertheless. She is embodied with the languages of a harlot, a woman of the 18th century, a repentant. When she speaks, thus, the reader does not only witness the testimony of a witness but multiple voices and languages. In contrast to Ayscough’s male voice which dominates the discourse, she has multiple languages which empower her in the narrative. It could be said that, therefore, Fowles, by making Rebecca, not an object but a subject, empowers the female dialogics.

Overall, in the course of the novel, the powerful female language is supported by Rebecca Hocknell’s language against the authoritative patriarchal languages that are backed by traditional values. Fowles successfully inserts power dynamics between these two poles of languages in the narrative and underlines the feminist dialogics by demonstrating Rebecca’s unique and powerful female voice that challenges the norms. On the other hand, heteroglossia in the novel provides a variety of perspectives and disrupts the authoritative language that would dictate the narrative, and provides different voices and standpoints by allowing all the characters to express themselves from their point of view. Thus, analyzing *A Maggot* with Bakhtinian concepts enables an understanding of voices and motives.

CONCLUSION

In conclusion, this study has tried to establish a connection between Bakhtinian understanding of dialogue and voices, thus, the novels are analyzed through his concepts. It aimed to analyze the languages the characters use and how their utterances deconstruct the social and cultural backbones of the epoch and how dialogic relationships can be observed.

The importance of the utterances and the language that belongs to the different strata of society has been pointed out, especially the female voices in John Fowles's fiction highlighted. Language as the strongest tool for communication and dialogue was the focus of this study alongside the female voice. Feminist dialogics, contributed an understanding for analyzing the female languages in Fowles's fiction as they are the ones that are discriminated against and marginalized and have unique and several voices as a result. By focusing on feminist dialogics this thesis also aimed to show the powerplay between the genders and the gender issue and how female language differentiated itself from patriarchal languages and challenged them. The analysis of John Fowles's fiction; *The French Lieutenant's Woman* and *A Maggot* by inserting Bakhtin's dialogic discourse demonstrated the deconstruction of female language and the power play between genders and how female language challenged the patriarchal social structures.

One of the most important points of this thesis was the strong female characters who can speak their languages by differentiating themselves from their society and challenging the traditional and patriarchal languages. Fowles's fiction enables the readers to observe female language from a Bakhtinian point of view by focusing on the languages and utterances.

John Fowles's unique narrative techniques contributed a lot to this analysis as he also challenged the novelistic genre by implementing different speech genres to his fiction which demonstrates the power of language and enabled analyzing his fiction with Bakhtin's heteroglossia and polyphony concepts alongside the dialogic discourse. His

multi-dimensional narrative techniques enable the reader to observe the interplay of different perspectives and languages. Knowing different perspectives enabled the heteroglossia to enter Fowles's fiction through the harmonious voices' coexistence. The narrative techniques of Fowles supported the dialogical discourse inviting the reader to participate in the fiction as well and the unfinished nature of the novels contributed to the speculations which are dialogic in their essence.

In *The French Lieutenant's Woman*, the aim was to demonstrate the female dialogics and how the female voice, Sarah Woodruff's voice, challenged the male-dominated society and languages and rebelled against them with her languages and Bakhtinian concepts allowed us to highlight this difference of languages.

In *A Maggot*, the power dynamics between genders are highlighted and the female voice is once again analyzed through feminist dialogics and the heteroglot nature of the novel is also pointed out by giving concrete examples thanks to the novel's multiple perspective narratives.

Overall, this thesis tried to show the dialogic discourse in Fowles' fiction by examining the gender issues and female voices and the nature of the heteroglossia in the selected novels.

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