

**T.C.
EGE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İngiliz Dili ve Edebiyatı Anabilim Dalı**

**TIME AND SPACE RELATIONSHIP
IN THE VICTORIAN AND NEO-VICTORIAN NOVEL**

DOKTORA TEZİ

Yasemin YAVAŞLAR ÖZAKINCI

DANIŞMANI: Prof. Dr. Dilek DİRENÇ

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Introduction

Neo-Victorianism is a genre that takes place under the roof of postmodern literature and it is shaped with a retrospective motivation and perspective. Scientific and technological developments that reach back to the nineteenth century and accelerated ever since, have been altering our perception of time and space. The nineteenth century is a significant era since it is the one in which the Industrial Revolution took place, and revolutionised traditions of the agrarian society which have developed a culture strongly attached to the earth. The one before this, the Agrarian Revolution or Neolithic Revolution symbolises the drift of humans from a nomadic life style when they maintained their lives through activities of hunting and gathering, to a time when they started building systems that worked by the cooperation of humans and nature. Even if people developed agricultural methods and tools for long centuries, basically, they existed according to the same principle, by sustaining their bond with nature.

When we analyse the situation of England in the Victorian Age, it is seen that it is a time when the First and the Second Industrial Revolution happened, tools of production were built and improved, and a time when human and material movement has increased parallel to raw material and worker requirements. The Industrial Revolution has spread from England to Western Europe and then to America. From this point of view, nineteenth century England is characterised as a vantage point both in spatial and temporal scales. The outcome of the industrialisation movement of the mentioned center can be traced in a chain of events: a growing need for workers starting with the establishment of factories led to the acceleration of the rate of immigration to towns and cities; the traffic between factories and raw material is secured through the regulation of routes of transportation, including vehicles such as steam powered trains and ships. On the other hand, factories and settlements of the workers have been bonded by city line transportation vehicles such as train, trolley and busses, and this situation is reflected in city planning and settlements. If the

situation would be analysed by means of the change of cities, it would be observed that the population of districts are dense where tools of production are positioned. So much so that they turn into metropolises, this change being not shaped by local supply and demand equilibrium, but the needs of factories, which are the tools of the new capitalist system. Humans, which are the subject and object of all these mercantile and social changes, are beings whose perception is shaped by the world they live in and the way they perceive it. Thus, our perception and consciousness change as our life style and practices are altered. In this dissertation, this change will be studied in the light of the theories on time and space, and analysed through examples from literature.

The present perception of time and space has showed a dramatic difference when it is compared to the periods before the Industrial Revolution. If we want to understand life and problems in the twenty-first century, and turn back to the source of these problems and develop alternative life styles, we have to introspect the nineteenth century, where the source of these changes lies. Because of these reasons, both in cultural practices and in literary currents, a movement of retrospection and a reflex for re-evaluation draws attention in the last quarter of the twentieth century. The act of looking back was always important for evaluating the present condition. Yet if we are looking at a certain point in time, to the nineteenth century, the reason lies in its being the host for a massive revolution that is important because it alters not only life but also consciousness. In fact, the Industrial Revolution and the change it brought has still been going on in the lives of individuals and societies, it is not possible to talk about a movement that has ceased to exist. The activities of humans such as managing, manipulating, measuring and limiting natural resources and powers in the line of using them according to production and consumption values have increased especially since the Industrial Revolution. There has been a drift from the previous eras when ecosystem was in favour and production processes were handled in coordination with nature, to acting on the values of the capitalist system. The results regarding this drift have been and still being harmful, which means irreversibly and seriously damaging the nature. Industrial development continues to accelerate in the twenty-

first century, and there is an innovation or improvement every day in electronic and digital areas. The present period, called the Digital Age or the Information Age, is a time when effects of innovations based on the Industrial Revolution are felt, and these influences are still being processed.

In times before the Industrial Revolution, the bond between human and nature is strong in agrarian societies and in places where artisanship is practised widely. Culture and art are in a developed state, besides, changes are taking place in biological and organic relations. The concept of individualism got stronger with the Industrial Revolution, but at the same time, the bond between human and nature started to weaken. The first breakaway point in the change of perception of time and space is in the nineteenth century. If we are to remember the previous revolution in the history of humanity to make a comparison, we would see that in the Neolithic Revolution, humankind turns into a species that actively alters the area they live in to fulfil their needs. They cut trees down and produce tools hard and strong enough to cultivate ground for agriculture, and they become successful in raising products of grave importance by domesticating crops and animals. Thus, the way is paved for permanent settlement and systems related to this form of life. In the Neolithic Age, human-nature relations are strong, much like the organic bond between them. The Industrial Revolution hampers our bond with nature since people work in factories as labour force, in addition to mechanisation in agriculture and the methods applied in production processes that are in contrast with natural cycles. From production to consumption, all of the loops of the chain move to a different perception together with this situation of distancing. Such much so that, crowds of people who consume canned or packed products do not know how, where and by whom the raw material is grown, as much as what kind of a production process it goes through; they only focus on the end product that is under the magnifier. This loss of consciousness is the weak spot of humanity which becomes the biggest tool of political manipulation and disinformation in our era.

When it is observed from the perspective of social classes, the Industrial Revolution becomes a stage for the acts of bourgeois class to own tools of production, and the birth of a new worker class who perform production in factories. Working class became the most crowded and the widest in all communities. Suiting the zeitgeist, Marx, Engels and Carlyle have written manifestations and works handling the situation and rights of the working class.¹ Political developments find place in novels of the authors of the era such as Charles Dickens and Benjamin Disraeli, as much as they take place in newspapers, magazines and theoretical books.² The rising consciousness of the working class, constituting an important portion of the population then, led to significant changes in political equilibrium. The change of bourgeois class though, and an increase in the number of people who have leisure time, brought with it an increase in the literacy rate and level of education, and eventually an increased attention to literature. The life style that capitalism requires effects all the classes in the society both culturally and socioeconomically even in different levels. The Industrial Revolution brought with it an increase in the number of factories, a wide range of immigration to towns and cities, working class problems, individualisation and isolation.

Apart from the compartmentalisation and use of spaces for social classes, if we look at the changes that affect individuals and the use of private and public spaces, we

¹ Primary sources analyzing structure of the working class in England, and questioning the meaning, function and situation of the individual in social classes may be listed as:
 Carlyle, Thomas. *Sartor Resartus* (1834); *The French Revolution: A History*(1837)
 Marx, Karl. *The German Ideology*(1846); *The Manifesto of the Communist Party* (1848)
 Engels, Friedrich. *The Condition of the Working Class in England in 1844* (1845)

² Dickens, Charles. *Great Expectations*(1861); *A Tale of Two Cities* (1859);
Hard Times (1854)

Disraeli, Benjamin. *Coningsby, or the New Generation* (1844); *Sybil, or The Two Nations* (1845)

observe that almost until the late Victorian period, any person who does not fit in social norms, who is not mentally stable, or simply, who is in any way abnormal, are isolated in houses. Thus the “problems” are handled within the family unit, more obviously, in fact, they are rendered invisible. With the beginning of the nineteenth century, it is observed that these practices have been moved to other places. This time, the issue reveals itself in the situation of individuals, which are categorised and treated in institutional buildings like hospitals, sanatoriums, and prisons. This situation theoretically coincides with the spaces Lefebvre, Foucault and Soja define as “heterotopia” and “Third Space”. For instance, mentally unstable individuals are being treated or isolated in hospitals which are specialised in these types of treatments. The activities regarding women’s health and abortion were transferred from micro spaces where they were carried on illegally, to hospitals that were accepted institutionally. In other words, women’s health activities previously held secretly in private places have been passed on to health institutions with the social acceptance of medical practices in the light of scientific developments. In colonial ages, when practices regarding crime and punishment are examined due to their social power and sanction, it was easily accepted that criminals were isolated from the society by exiles. Especially in the nineteenth century, execution of punishment turned out to be limited within prisons inside city borders. From that time on, exile and expulsion became rare methods of punishment. On the other part, when we look at prisons, besides being social places where criminals stay and live together, solitary cells are used widely, as places of isolation.

In the first chapter of the thesis, philosophies and theories on the perception of time and space will be analysed in a survey, in the line between the nineteenth and twentieth century. Acceleration of industrial, technological and scientific developments have directly affected and changed lives of individuals and societies in institutional and cultural sense. Both industrially developed towns and cosmopolitan cities show characteristics of being places where lots of different places are born, where diverging dimensions of life intersect, and from time to time, when they

become macrocosmic structures lined hierarchically. It is observed that for many centuries when agrarian societies and local markets have been dominant, cultural practices and their reflections on literature have been affected from the characteristics of the local geographies they came out from, and they fit in certain fiction models. From the previous times when people gave the first literary work of art in oral literature to the modern era, there has not been a significant change in literature.

As one of the cornerstones of both globalisation and modern life, homogenisation and linearisation of time is reflected in clocks as a symbol of modern life. Because of this reason, the concept of time and its symbols occur in philosophical and literary works. Time as equally divided slices in the linear sense is a pace individuals are expected to keep up to; and it is sublimated as a value and criterion in personal evaluations as well as success and performance in professional and social life. This point is the main reason modern and postmodern literature is occupied with fictional strategies and plots in both intellectual and theoretical means.

With the deepening of individualisation and isolation at the beginning of the twentieth century, it is observed that Husserl and Heidegger develop their own philosophies based on subjective experiences, self-reflection, and observations of the ontological space of the individual.³ Sartre also criticises existence with his philosophy on observing the ontological space of the individual. With the emphasis he makes on the existence of the body and whole of the activities it encloses, Merleau-Ponty premeditates those concepts that seem separate in duality merge in the ontological

³ Husserl, Edmund. *Cartesian Meditations* (1931); *Ideas Pertaining to a Pure*

Phenomenology and to a Phenomenological Philosophy I and II (1913)

Heidegger, Martin. *Being and Time* (1927); *The Basic Problems of Phenomenology* (1927)

field of the body.⁴ Bergson suggests the concept of the philosophy of *durée*, and he portrays his works on the context of time, space, and the principle of causality.⁵ As a representative of contemporary theorists, Virilio came forth with his concept of *dromology*, which is the expression of the speed that dominates our lives and perception with information bombs. With every new technology introduced to us, comes also its counter effect; the probability of accident enters our lives, which leads to anxiety of real and virtual accidents, consequently effecting our actions.⁶

The philosophical survey that constitutes the background of the dissertation indicates a shift from epistemology to ontology. The philosophies on the perception and representation of time and space are studied in a survey starting from the currents of thought that constitute the basis of nineteenth century philosophy, which occurs as a focal point of the mentioned movement of “looking back”. The main purpose in this chapter is to give information about theories on time and space, which affected both nineteenth and twenty first century literary works.

The periodical background is divided into two sub sections: Late Victorian Era and the period that embodies the Neo-Victorian movement. In the first sub section, information is provided on the concepts that are used to define Victorian period and novels, besides general impressions on the era. Moreover, since the people living in the Victorian period are ancestors of the present generations, the values that are inherited from them and the divergent attitudes the authors develop towards this inheritance are provided. In the second sub section, definitions, characteristics, departure point, sub currents of Neo-Victorian movement and their functions are introduced. Also in this section is described how postmodern fiction techniques are made use of in the frame of this movement. In the point of cultural and literary

⁴ Merleau-Ponty, Maurice. *Phenomenology of Perception* (1945)

⁵ Bergson, Henri. *Time and Free Will : an Essay on the Immediate Data of Consciousness* (1889)

⁶ Virilio, Paul. *The Original Accident* (2007)

production, Neo-Victorianism as a retrospective movement processes the fiction, culture and myths of the Victorian period with diverse motivations, in ways that enable different voices to be heard. In novels of the Victorian era, the gaps that are left by the authors and the voiceless or shaded characters carry traces of commercial anxiety and fear of contradicting the dominant class. In Neo-Victorian movement, however, these gaps and characters are spaces of creation, studied, analysed and accepted as focal points of the structure.

The effect of the Victorian era is evident in all branches of art, literary as well as visual. Nowadays, literary artefacts have their outweighing places in literary canon; moreover, at the same time they are a part of circular continuity with rewritings. Adaptations to theatre and cinema are also center of attention. Victorian style of living as a subculture, cultural objects and living practices of this period are present and alive under the names: Neo-Victorian, Victoriana, and Steampunk. These kind of subcultures are sometimes perceived as conservative tendencies, but in fact, they are losses of the postmodern life, values, new practices in life that are criticised —these are losses of the present world of consumption—: the proposed action here is in the line of compensating losses, and moreover, contemplating how we can turn back to the points of rupture and loss in the past, and how we can build better individual and social systems with some other alternatives. The purpose of these currents that aim to criticise both present conditions and the doings of the past is not one of conservation, but to cultivate different scenarios and solutions. In the entire corpus of art that grows in a cumulative structure, though the reasons why the effect and density of the products of Victorian era diversifies and they are used for different purposes, basically, it seems that either there is a bond established with the past, or the root of the issues that are aimed to be voiced lie in that period.

In the third chapter of the dissertation, the concepts that are introduced and discussed in the theoretical and philosophical chapter are analysed in the light of literary artefacts accepted among Neo-Victorian literature. The rewriting of crime and city culture is chosen as the primary focus in this section. While Dickens' *Great*

Expectations processes the concept of crime and its effect of shaping the individual through the child character Pip, its rewritings *Jack Maggs* and *Mister Pip* places the neglected, excluded characters in the center and in a way that draws attention to the shady spaces in the city, left in the dark side.

The colonisation movement that started before the Industrial Revolution continued in this period in a systematical manner. In this period, human source is significant as much as raw material merchandise. Mechanisation in agriculture provided a basis for the use of individuals in industry, which is needed lesser and lesser in other areas. The developments in transportation increased mobility of the workers among factories, and determined mobility of the population. The root of this model that is accurate for our present world lies in the nineteenth century, when the capitalist period started. While the fiction of the colonial period and after generally discusses problems of the colonised countries and the events happening in those areas, identity and integration issues gain importance in the novels that take immigration movement in their focus as much as the lives of the generation in the mainland.

The members of the crowded working class in England and their conditions become center of attention in novels through different characters. The same situation is evident in the individuals that were exiled to colonies: some acquired a life after they fulfilled their punishment, and some turned back to England since they have not lost the sense of belonging to their native county. The character that has the same name as the novel, *Jack Maggs*, is sent to Australia as a convict, and then turned back to England despite the risk of being executed. The focus of this rewriting is that character and the life revolving around him.

Since Neo-Victorian novel brought a breath of fresh air which involves the analysis of old narratives and events from different perspectives, it is not only limited to reading the spaces which were used under colonial purposes. At the same time, it takes the issues of journey, life as a continuation in the mainland, and living spaces in contexts of cultural practices and social classes as its subject. Another rewriting, *Mister*

Pip, is situated in Bougainville Island in New Zealand, which is exchanged among many countries as a colony. In this novel, *Great Expectations* is thought at the school as a Victorian novel, and thus, in one hand the life and problems of the area are brought as subject and on the other, effects of literature on the lives of the characters in the novel is analysed. In both rewritings mentioned before, it is emphasised that colonies are not only sources of raw material and working power, but also places of exile where convicts are transported to. Lives of the native community of the lands used for colonial purposes have been altered irreversibly, and these scenarios are handled in post colonial novels. To state in different words, in novels written as products of the Neo-Victorian movement, narratives are structured upon both colonial settlements and places in the mainland.

Neo-Victorian movement encloses various elements of postmodern literature, particularly rewriting and adaptation. In multilayered narratives, by mirroring different characters, lie opportunities of telling and criticising the untold ways of Victorian social life, and discussing the echoes of institutional applications in the nineteenth century. Since modern and postmodern critical theories focus on the representations of previous times and spaces in the degree they affect the individuals, they enable the discussion of applications which are still influential. Intertextual relations and rewriting of history are among basic elements of the novels that are stated within Neo-Victorian movement. With back and forth movements in time, and with real and fictional characters in Victorian novels, even in widening perspectives of fiction in which authors are present, are reached to multivocal narratives, which enclose intersections of different planes in life. Purposes of this movement vary from criticising the present day, imitation, catching a glimpse of nostalgia, to illuminating the spaces which were not taken as a subject before.

Living conditions and narratives of the past serve as a mirror –neither too near, or too far— which is much needed for criticism. The action of distancing is an indispensable need for the acts of criticism and restructuring. Diversification of postmodern writing reveals itself, moving back and forth among methods such as

observing by distancing and mirroring, and from time to time, focalising the places in need of attention. If these scenarios were to be structured in the contemporary world, there would be no use of the effect of distancing, and the much needed distance for observation would not have been reached. Virilio's theory of acceleration is impressive in the sense that it portrays the influence of instant communication and viscosity of postmodern life on perception.

As it is mentioned before, in novels which are produced in the frame of Neo-Victorian movement within postmodern literature, there is a "retrospective look" which focuses on the Victorian period of England by means of fictional elements, themes and arguments. The source of developments that influenced temporal and spatial perception the world of the twenty-first century is pinpointed as the nineteenth century. Scientific and technological discoveries, geographic explorations starting with the colonial period, Industrial Revolution and in its aftermath, movements of industrialisation and urbanisation which speeded the shift to a new way of life in this new world, all of these together altered the geography, sociology, forms of procession and perception of individuals; and the nineteenth century appeared as a point of rupture in the source of all these developments. Interpretation of the word "rupture" here signifies the changing perception of individuals forming societies, coming out as the consequence of the acts of power sources which dominate the world and nature in a way that directly affected practices of production, consumption, trade and living in the last century, all in contrast with local establishments and administrations where previous life styles were seen in a heterogeneous way. It is seen that various values attributed to past ages are in fact universally accepted and still accurate today, but our perception of these values are being altered virtually, as Virilio claims.

It is a direct and inevitable consequence that cultural and sociological changes have reflections on literary products. While we are criticising the contemporary world, turning back to a spot in past in linear time and designing a different flow is a form of production. To create solutions and widening perspectives, we have to see the points that we have not seen, or kept in the shadow, and analyse cause and effect relations

well. Another function of almost every movement that re-evaluate and rewrite events and/or fiction of past eras is providing a healthy chance of analysis when the needed time and space is procured for observation. In other words, enabling missed events to come to light, applying alternatives that were left unnoticed before, or cultivating the belief in a way out, even if it does not seem applicable.

The notion of self-reflectivity that lies at the core of the movements of retrospection and re-evaluation that comes forth in literature from time to time is analysed from two perspectives by tracing the philosophical thought in the periods of attention in the thesis. With changing points of focus that change according to the age they live in, individuals continue to observe, carry on with their self-reflective actions, and cultivate meaning. The stories they narrate and literary themes of the periods are shaped by these actions. With the concepts of “communal animal” and *animal with sapience (rational animal)*⁷, Aristotle emphasised that society is one of the elements in the formation of individuals, and at the same time, pioneered the premise, “human is a thinking animal”, which aspired the definition of Homo Sapiens. With the premise *cogito ergo sum* (I think therefore I am)⁸, Descartes underlines the notion that humans proves their existence by the act of thinking. Also Kant uses the definition *rational animal*⁹ and states that self-consciousness differentiates humans from all the other animals. As for the nineteenth century, working conditions have life altering effects on human lives. Marx uses the definition *labouring animal*¹⁰ in a need of expressing that individuals are subject to superhuman working conditions. As to the twentieth century, shaped by wars and modern life style, it appears that individuals are more prone to observing their inner world and inner processes, and reflecting these observations in art pieces. The search of existentialism and phenomenology in philosophy intersect in

⁷ Aristotle. *Metaphysics*.

⁸ Descartes, René. *Principles of Philosophy* (1644)

⁹ Kant, Immanuel. *The Metaphysics of Morals* (1797)

¹⁰ Marx, Karl. *The German Ideology* (1845)

numerous definitions and concepts. In the processes through which individuals observe and give meaning to themselves and the world, concepts such as self-reflection, subjectivity, intersubjectivity, objectivity, and the Other find their places both in philosophy and in literature. In the first and second chapters of this study, the mentioned concepts will be handled from theoretical perspective, whereas in the third chapter, which encloses the analysis, they appear in their concrete form in literature.

As the developments shaping fictions and perceptions of time and space continued to increase rampantly at the end of the twentieth and at the beginning of the twenty first centuries, individuals find themselves in the time that is called the Digital Age or the Information Age. Ontological questioning and a search for meaning are among constant motivations of the individual, however in the contemporary age, the situation that some of the values may possibly vanish for good creates a state of anxiety. Human nature is prone to finding solutions and learning by observing and attributing meaning to oneself and one's own situation; therefore needs to distance oneself and obtain something that will function as a mirror through which one can perform the observation. Among most important actions of humans who observe and attribute meaning to themselves and their lives, the act of storytelling, by its nature consists of historical patterns from a certain perspectives, or fictions based on power of imagination, and sometimes a mixture of these two elements.

In the light of all these theories, concepts and concerns, this dissertation analyses Neo-Victorian movement as a postmodern genre in literature, including Victorian novels in the research, which constitute roots of the selected rewritings historically, conceptually and theoretically. At the end of this analysis, the influence and function of the primary works of literature that provided a base for rewritings are questioned, when these novels are analysed from the perspective of theories of time and space, the transformation in forms of perception and their representation is being portrayed. The reasons of the importance of the nineteenth century for contemporary people are studied from varying perspectives. The purpose of this dissertation is to study and question the need, reason and function of the act of "looking back".

Chapter 1

Philosophies and Theories on the Perception and Production of Time and Space

The perception and the representation of time and space in literature diversify due to its ambient nature and its occurrence as a product of the situations, period, perspective and philosophy. The modes of representation regarding the concepts of time and space in literature are significant in the sense that they carry traces of the political, ideological, aesthetical and historical situations of the period in which they are produced. The authors use these modes in their novels as a tool, either consciously or as a matter of course. The critics follow the traces in novels that signify the point of view and the overarching affect.

The theories and philosophies on time are closely connected with concepts such as duration, irreversibility, inaccessibility, past, future and present, dimension, infiniteness, linearity and circularity, acceleration and deceleration. In his book, *The Culture of Time and Space, 1880 – 1918*, Stephen Kern categorises time in “three pairs of opposing views: whether time [i]s homogeneous or heterogeneous, atomistic or a flux, reversible or irreversible” (11).

Spatial studies, on the other hand, involve keywords such as: place, surface, area, zone, emptiness, absence, distance, closeness, dimension, interpenetration, inclusion, containment, exclusion, border and isolation. At the same time, space is articulated conjointly with time in the following terms: a time interval, a pausing moment, a plane of existence that occurs in a moment of time, or an environment that procures suitable conditions for something to come into being. Moreover, the situation of being absent, whether it is a thing or a person, also points at a lack, an emptiness in space.

The uses of the concepts of time and space in novels vary in perspective, and sometimes these concepts are so intertwined that it is impossible to define one without the other. Correspondingly, contemporary theories and philosophies tend to handle them together. Besides, “[a]s basic philosophical categories, time and space are

particularly suitable as a framework for a general cultural history, because they are comprehensive, universal and essential” (Kern 2). For these reasons, the scope of this study covers the concepts of time and space in conjunction, and in this chapter, the aim is to highlight the theoretical and philosophical development of the perception of time and space, focusing on the influential figures that affected nineteenth, twentieth and twenty first century worldviews.

Human beings are not able to comprehend and make meaning of something what is endless, limitless and infinite. Nevertheless, the will to define and make meaning of their existence drives humanity to quantify, calculate, categorise and identify time and space, both of which do not have limits in fact. Humans, who live in a physical body and on the Earth, strive to measure the immeasurable in order to describe and define the world, to establish order and civilisation, and to position themselves where they can function.

Sometimes the reader or the critic comes across an object, a person or a place in a work of literature that eludes the portrayed atmosphere and creates an eye-catching plane of existence. Time seems to stop, slow down or, on the contrary, accelerate depending on the experience and situation the person is going through. Places or spaces are rendered as limited or expanded; perspective is altered to create a distancing or magnifying effect. A person or an object may become a potential field of production, or a tool of destruction. The qualities of that person or thing may differ from the average subject or object of the time being, they may be part of a transformation and even an evolving process.

When it comes to the function of time on life and literature, linear time appears as a major theme. People use the past, mostly in the form of memories, to build their personal and national identity, and at the same time, how they deal and represent the past and history reflects and affects the notions of the same history. We are formed by the past as much as we alter it with our mode of representation, through our gaze and perception.

1.1. Spatial and Temporal Conventions in Nineteenth and Twentieth Century

Thought: A Brief Survey

Every era has its own codes, definitions and categorisation of time and space. Thereby, the conventions, norms and the technology of a historical era influence criteria and the way of perception directly. People live according to the truths that they assume absolute, and later it is mostly witnessed that these truths are subject to change and evolution. The dominant ideology of the day moulds the information and models with which people construct their lives, theorise, and perform scientific knowledge and practise.

As centuries lead to one another, everyday realities and practices become subjects of transformation, thus leading to changes in the culture and the perception of people. Every moment we look at the past and pay attention to it, we interact with it. The past is observed from multiple perspectives of the observers; it is comprehended and represented in numerous forms, depending on the observer's background and codes of perception. Therefore, the narrated past is inherently the product of its narrators and the period they spend their lifetime. The past is reborn in new forms each time it is used in art. If historical and cultural elements are inspected as the outcome of their period, they materialise, thus become solid statues. However, when they are remembered and used in other periods, they cease to be constant, they become alive.

Philosophical Foundations of the Spatial Perception in the Nineteenth Century:

Euclidean, Cartesian, Newtonian and Kantian Philosophies

Late nineteenth century thought is a conglomeration of Euclidean, Cartesian, Newtonian, and Kantian philosophies. West-Pavlov states that “[s]pace has long been regarded in two ways: on the one hand, at a microcosmic level, as the gaps between things which, as it were, keep them apart; on the other hand, at a macrocosmic level, as the larger container into which all things are inserted” (15). He also notes that “[t]his . . . has been the Euclidean understanding of space which has determined

Western thinking since antiquity. It makes space neutral, homogenous, and insignificant, meaningless. Only the things which occupy space are of significance to philosophy or the sciences” (15).

At this point, David Bohm brings a subject into discussion by asking what the origin of Newtonian idea of an absolute time and space refers to, if it is “supposed to be like a self-existent and flowing substance, essentially independent of all relationships?” (35). He elaborates on the subject by inferring that the origin of Newtonian way of thinking is not a result of experimentation and observation, but a “modified form of certain aspects of the older Aristotelian notions of space,” –which point out a “receptacle, inside which each thing has a certain place, size, and form. Thus space is in effect “substantialized” and taken as an absolute” (35).

Again, in Newtonian terms, time appears in a constant and absolute nature, flowing regularly, unrelated to the real events happening at the time being (Bohm 6; Kern 11). What is more, Newton reported that there is no substantial relationship between space and time, and the temporal flow is not dependent on the spatial movements of objects and entities (Bohm 6). He ends his comments on Newtonian ideas by situating them in the line of scientific thought: “We shall see later, however, that further facts, which become available in the nineteenth century, were such as to make Newtonian notions of absolute space and time untenable, leading instead to Einstein’s relativistic point of view” (6).

As to the objections, in *The Critique of Pure Reason* (1781) Immanuel Kant repudiates the Newtonian theory of absolute, objective time, since it is impossible to experience, and predicates time as “a subjective form or foundation of all experience” (Kern 11). At this point, Kern also criticises Kant’s argument by drawing attention to the universality of time, since time is the same for everybody despite its subjective characteristics (11). Gottfried Martin expresses that it is conceivable to sustain the empirical reality, or the objective validity of space and time in the line of Kantian argument, “[b]ut this empirical reality involves transcendental ideality; space and time are forms of human intuition, and they can only be proved valid for things as they

appear to us and not for things as they are in themselves” (41). It is beyond question that “Newton and Kant experienced different paces of private time, but before the late nineteenth century no one (with the possible exception of Laurence Sterne, who explored private time in *Tristram Shandy*) systematically questioned the homogeneity of time” (Kern 11).

Scott Jenkins proposes that Kant’s notion of knowledge, or cognition — translation of the German term “*Erkenntnis*” — requires that we forsake the assumption grounded on the belief that the observed properties of objects should be defined with the characteristics they inherently have (7). Jenkins notes that Kant’s “heliocentric” model of cognition is based on the action of the subject, thus shedding light on our experience of objects, and it is seemingly analogous to Copernicus’ model (7), which positioned the Sun at the center of the Solar System. He also stresses that “[t]he claim is, . . . , that the world, somehow, conforms to our cognitive capacities. Whether any empirical particular belief is true is always, Kant thinks, dependent upon the state of the world” (7).

Russell states that the aim of Kant’s most important work, *The Critique of Pure Reason*, is to ascertain that even though knowledge cannot transcend experience, yet it is characteristically *a priori* and not derived from experience (641). He notes that the kind of knowledge labelled as *a priori* includes logic as much as other types of knowledge that cannot be acquired with logical affirmations (641). Kantian thought makes two distinctions that formed a unity in the theory of Leibniz: one of which is between “analytic” and “synthetic” propositions, and the other, “*a priori*” and “empirical” propositions (Russell 641). Empirical proposition is a term used for the type of knowledge whose truth is dependent on observational data; which is not intelligible without the aid of “sense-perception”, either our own or another person’s. Scientific laws, historical and geographical facts are examples for empirical knowledge. On the other hand, even if an *a priori* proposition is obtained by experience, a closer look reveals that it has a basis beyond experience (Russell 641).

Russell notes that space and time are categorised as “intuition” in Kantian philosophy. Intuition is here used as a translation of the German term “*Anschauung*”, which refers to actions like “looking at” or “viewing” something (642), but is richer in meaning in the original language, including contemplation, opinion and notion. Russell reports that the appearances obtained by perception –called ‘phenomenon’–is divided into two parts: the ‘sensation’, which is dependent on the object, and the subjective part, which creates the multiplicity in relations. The second part is the *form* of the phenomenon (646). In the Kantian sense, “[a] pure form of sensibility is called a ‘pure intuition’ (*Anschauung*); there are two such forms, namely space and time, one for the outer sense, one for the inner” (Russell 646).

Therefore, in Kant’s line of argument, time and space are “the necessary foundation of all experience” (qtd. in Kern 5). Russell explains that according to Kant, the outer world constitutes the material side of sensations with which we conceptualise and apprehend experience (642). On the other hand, the things in themselves that are the root of our sensations are positioned neither in space nor in time. They are not identified as substances and they do not fall in with any other Kantian category (642). In the Kantian frame, Russell reports, “[s]pace and time are subjective, they are part of our apparatus of perception. But just because of this, we can be sure that whatever we experience will exhibit the characteristics dealt with by geometry and the science of time” (Russell 642).

As Russell says, in Kant’s argumentation, there is a dual understanding of space: subjective –witnessed through experience–, and objective –deduced (650). “With regard to time, the matter is different, since, if we adhere to the belief if unperceived causes of percepts, the objective time must be identical with the subjective time. . . . While, therefore, there is an important sense in which perceptual space is subjective, there is no sense in which perceptual time is subjective” (Russell 650). Simon Glendinning elaborates on the issue from another perspective, saying that Kant maintained the sense of objectivity that is included in the field of our “insider” perception of the world as a result of an analysis which affirmed that the structures of

objectivity of all empirical objects, in other words “all objects of experience” are a construct of “a priori structures of rational subjectivity”, thus what appears as “objective reality” is only “reality as it is for us” (20).

Descartes believes that the actual world is not accessible to human beings because of the limited nature of knowledge we acquire from sensory data (Gillespie 531). Gillespie says that Descartes represents the world as a picture to surmount this obstruction, so that “concrete things become abstract objects, and the world of experience becomes a system of mathematical relationships” (531). He positions Descartes as the founder of rationalism and Hobbes as the founder of empiricism, and interprets their place in the history of philosophy:

The notion of knowledge as representation that these two thinkers share forms the heart of the Enlightenment, and culminates in Kant’s transcendental idealism that denies we have access to the things-in-themselves and that confines human understanding to an “island of truth,” which is in fact only an island of appearances. Dissatisfaction with life on this island in the late eighteenth and early nineteenth centuries led to a more radical speculative idealism on one hand and to a more ardent materialism on the other. During the course of modernity, the world of experience thus seems to dissolve into mere concepts or brute material forces.” (531)

Bertrand Russell says that in Kant, the founder of German idealism, the subjectivist inclination that occurred within Cartesianism hauled to new directions: The emphasis on mind is preferred to the one on matter to such an extreme that in the end mind exist alone (639).

Spatial Shift in the Late Nineteenth Century: Philosophical, Social and Technological Aspects

The end of the nineteenth century, or in other words, “the *fin de siècle* is a crucial point in time to compare the experience of time and space with the previous

centuries” (Kern 5). The importance of the period lies in the speed of changes in the scientific and technological fields. These changes mark the end of nineteenth century as a time of massive developments, paving the stones for the modern life of the next century. As Stephen Kern puts it, “[s]ome events, such as the publication of Jules Verne’s *Around the World in Eighty Days* in 1873 or the invention of the telephone in 1876 precede it, but the bulk of the changes cluster in the turn-of-the-century period and constitute a generally coherent cultural unit” (9).

Moyar emphasises that, as the leading representative of German idealism, “[o]ne of Hegel’s main innovations was to place the source of normativity in the community (this is the meaning of his shift from self-consciousness to Spirit) (xxvi). On the other side of the coin, he says, this innovation caused the individuals to lose the sense of liberty that was hard won during the Enlightenment (xxvi). To be specific, one side of the situation is the *reduction* of human beings to their social sphere, which leads to an understanding that renders the individuals merely a product of their environment (Moyar xxvi). He also adds that “[t]he rise of anthropology and of social theory that took individual agents to be unimportant in themselves was the theoretical correlate of the large-scale industrialization and the growing nationalism in Europe (xxvi). The birth and rise of existentialism is a reaction against the silencing and devaluation of individual thoughts and actions.

Simon Glendinning thinks that it is a post-Enlightenment conditioning that becomes visible when philosophy is performed in the spirit of natural sciences, moreover, affected by its methodology and terms of assessment (6). Edward Soja drew attention to “the hegemonic rule of a historicism which devalued, occluded and depoliticized space,” and influenced the assessment of nineteenth century social theories (4). In the same line of argument, Stephen Muecke pronounced, “thinking about place-based continuity seems more sustainable in its key ecological and ethical perceptions [than temporal continuity]. In short, one lives in a place more than in a time” (9).

When it comes to the field of academic studies, West-Pavlov states that for the literary scholar, space serves as a background for the act of writing. He says, “[t]he relationship of space to writing (secondary, neutral, visible) was similar to that of writing to thought (writing was merely the recording code necessary to preserve and fix thought, which, though primary, was always in danger of being forgotten)” (16). Michel Foucault comments on the “disqualification of space” and tendencies of the nineteenth century in *Power/Knowledge*: “Space was treated as the dead, the fixed, the undialectical, the immobile. Time on the contrary, was richness, fecundity, life, dialectic” (70). In his *Aesthetics, Method and Epistemology*, he also underlines that “[t]he great obsession of the nineteenth century was history: themes of development and space, themes of crisis and cycle, themes of accumulation of the past” (175).

The philosophical background of a century is cumulatively constituted by the previous schools of thought and scientific and technological innovations of the time. Stephen Kern states that in the history of uniform or public time, dated from the invention of the mechanical clock in the fourteenth century, the most prominent innovation is the commencement of standard time at the end of the nineteenth century (11). In 1886, Sanford Flemming announced that “the use of the telegraph in our daily lives practically subjects the whole surface of the globe to the observation of civilised communities in each individual locality. It leaves no interval of time between widely separated places proportionate to their distances apart” (347). Therefore, the use of mechanical clock, the standard time and the telegraph gradually mark the change in the understanding and functioning of time in daily life. The changes in everyday practices lead people to revise the concepts on time.

The last quarter of the nineteenth century is of great significance, because apart from the introduction of standard time, it witnessed the Prime Meridian Conference which is one of most prominent cornerstones in history of time and space. It appears that the regulations regarding space and time signified preference and even domination among countries. Stephen Kern reports the specific information on the conference: “In 1884 representatives of twenty-five countries that convened at the

Prime Meridian Conference in Washington proposed to establish Greenwich as the zero meridian, determined the exact length of the day, divided the earth into twenty-four time zones one hour apart, and fixed a precise beginning of the universal day” (12). Hence, standardisation of time and division of the world to equal slices reverberates the sound of positivistic and deterministic thought through *fin de siècle* to the twentieth century.

Revolutionary Break: Twentieth Century

As Dermont Moran states, twentieth century is the time of “advances in logic and philosophy of science, but also the century in which poetic thinking and openness to mystery are advanced as ways of freeing thought from the domination of technological enframing” (xv). He also adds, “[v]arious forms of naturalism, physicalism, and materialism (even of the “eliminative” kind) compete with non-reductive, hermeneutic, and transcendental approaches” (xv).

Moving through the prophetic developments of the *fin de siècle* to the gradually evolving technologies of the modern era, the individuals find themselves living in a rapid age. Stephen Kern says that technological innovations are scientific events that affect masses and because this nature, they should be explained in historical terms (6). He also emphasises the significance of portraying the interaction between technology and culture to evade “a monocausal technological determinism in cultural history” (6).

As Stephen Kern suggests, “[i]t is possible to interpret how class structures, modes of production, patterns of diplomacy, or means of waging war were manifested historically in terms of changing experiences of time and space” (4). He continues with examples of prominent events of the century and their symbolical meanings:

Thus, class conflict is viewed as a function of social distance, assembly lines are interpreted in conjunction with Taylorism and time management studies, the diplomatic crisis of July 1914 is seen to have a historically unique temporality, and World War I can be interpreted

under a Cubist metaphor. The phonograph and cinema are evaluated in terms of the way they modified the sense of the past, the telephone and World Standard Time are seen restructuring the experience of the present, the steamship and the Schlieffen Plan reflect a desire to control the future, urbanism is viewed as a process of diminishing living space, the politics of imperialism is seen as a universal principle to claim more space, wealth is conceived as the power to control time and space. (4)

The steadfast technological developments of the late nineteenth and twentieth century came with a price: an increasing need for energy. At this point, Kern exposes that new energy sources altered the experiences of time and space (8-9). He says that “[t]he age thus had an energy crisis of its own—a crisis of abundance. The tremendous development of railroads and steamships and the invention of the automobile and airplane greatly accelerated transportation and proliferated the places where could travel at new high speeds” (9). Therefore, the motto of the early modern times is the opposite of the one we live in. Consumption of fuel and electricity was promoted in the pre-war period to support the industries.

Michel Foucault evaluates the twentieth century in philosophical terms in *Aesthetics, Method and Epistemology*:

The present age may be the age of space instead. We are in the era of the simultaneous, of juxtaposition, of the near and the far, of the side-by-side, of the scattered. We exist in a moment when the world is experiencing, I believe, something less like a great life that would develop through time than like a network that connects points and weaves its skin. (175)

As Foucault points out, the preference of space over time in practices and in ways of thinking is one of the keys of contemporary philosophy.

Einstein, Relativity, Time-Space

Einstein became a symbol of scientific developments of late nineteenth and early twentieth century, which also included findings of other scientists such as Michael Faraday and Nicola Tesla who worked on electromagnetic fields, Charles Babbage who designed a prototype computer named Analytical Engine, and Alexander Graham Bell who worked on the transmission of sounds. The mentioned scientists and many others, who worked on systems to understand, maintain and transmit energies inspired the next generation for inventions. They also widened our understanding of the uses of various types of energy as much as kinds of vehicles and machines to provide modern societies with clever tools to make life easier.

In first decades of the twentieth century, Albert Einstein's General and Special Theories of Relativity paved the way for a relative perception of space and time, which would be often called space-time in the new century. In previous centuries, Euclidean geometry and Newtonian gravity rules that operated within three-dimensional understanding of the world shaped science and technology. Even if Euclidean and Newtonian principles are still used in scientific calculations and Galileo's rules of relativity are due for low speeds, discovery of the light of speed requires new techniques such as Minkowski space and rules of relativity to operate in a four dimensional understanding of space and time. Einstein's theories on relativity of space and time put forward gravity, speed and multiple realities as interpenetrating concepts, resulting in a wider perspective of observation and contemplation of events in life and fiction.

To elaborate on Minkowski space and its relation to theories on relativity, it would be useful to restate David Bohm's notes on the subject in his book *The Special Theory of Relativity*. Bohm says, "at any given moment we are experiencing only what is actually present at that moment. What we see at a given moment as past no longer actually exists at that moment. What is left of the past is only a trace, existing in the present. This trace may be in our memories, or in a photographic plate, or it may be left in the structure of things ..." (134-5). He states that we reconstruct the past in our

minds following these traces, and treat previous events and things as if they still exist the way we recall them, forgetting that a memory is only what remains of the past that is gone (135). Bohm maintains his argument saying that:

[W]hether knowledge originates in the experience of the individual or in the collective experience of a group of people or of a society, it must always be based on what is past and gone, at the moment when it is under consideration. However, a great many features of nature are so regular and ordered that they do not change significantly with the passage of time. For such features knowledge based on the past in this way will provide a good approximation. Nevertheless . . . we can never know *a priori* what is the proper domain of laws found to hold in past investigations, so that we must always be ready for the possibility that in later experiments in new domains, past regularities will cease to hold. (136)

This argumentation breaks previous static views of causality and opens our minds to a dynamic perspective that takes relativity and simultaneity of events into consideration. This method of thinking and analysis involves the diversity of conditions an experience takes place. Thus, the expectation is not a single outcome, on the contrary, there is a range of results, depending on the context and variants. Relative principles applied in sciences and humanities may occur chaotic and unstable at first sight, but in a deeper analysis, it is observed that this technique is life-like, flexible and not limiting. Plurality of perspectives in life and fiction enables us to meet in a plane of meaning and construction coming to life where every single perspective intersect and weave a web of connections. They interconnect, intersect and form a patchwork of meanings and events, resulting in richness, multi-layered narratives, in which different voices are heard, a scale of colours find place, and different stories find place among one another.

Contrary to Newtonian mechanics, based on the idea that time is independent of space, relativistic understanding of space-time does not arrive at a single

continuum, in other words, there is no single unity of space and time dimensions (Bohm 115). As Bohm maintains: “[i]t follows, then, that the whole of our intuitive notion of what is meant by “now,” as well as of past and future, no longer refers clearly to what we can actually observe, perceive, experience, or measure” (39). This line of thought brings with it a blurring of memories, also affecting our construction of the present and future that are dependent on recollections of past events. The situation may also be interpreted as the loss of control over the past as perceived from a single perspective. The age of relativity is instead a time of pluralities and intersections, which is observed in multilayered and polyphonic narratives in literature.

Henri Bergson

Apart from scientific innovations and theories on relativity, the field of philosophy was also occupied with the issues of time and space. Henri Bergson was a well-known French philosopher who lived in the late nineteenth to the mid-twentieth century, and whose theories also influenced later figures such as Maurice Merleau-Ponty, Jean-Paul Sartre and Gilles Deleuze. Bergson’s influence on twentieth century philosophy lies in his situation as a bridge between Victorian decadence and modern schools of thought. After excessive categorisation and radical rationalistic tendencies of the eighteenth and nineteenth century scientific practices, Bergson’s metaphysical studies and theories brought a fresh perspective to philosophical thought. He validates intuition and organic movements as a part of his studies. For Bergson, intuition is a method, a kind of personal experience or memory.

In his doctoral thesis, *Time and Free Will* (1889), Bergson works on the concept of duration (*la durée*) and defines the immediate data of consciousness as a temporal event. Lawlor and Moulard express that in Kantian thought, freedom is positioned in a place outside of space and time, which leads to confusion and mixture of space and time, conclusively leading to a resolution that accepts natural causality as the reason of human action. Lawlor and Moulard also state that Bergson proposes to draw a line between time and space to define consciousness and freedom, emphasising that the

duration (*la durée*) is the temporal understanding of the immediate data of consciousness. To conclude with their point: “In the duration, there is no juxtaposition of events; therefore, there is no mechanistic causality. It is in the duration that we can speak of the experience of freedom” (7-8).

The core of Bergson’s studies consists of the concept of time. Nevertheless, it is still vital to examine his ideas on space, due to the assistive function of spatiality in our perception of temporality. Bergson positions his ideas on movement across Newtonian absolute space, therefore his understanding of space differs from “the matter which fills it” (*Time* 236). As John Mullarkey remarks on Newtonian space, he emphasises its intact nature: “[t]his is space seen as a homogeneous and immobile container wholly unaffected by the material bodies and movements it supposedly contains” (25). Bergson’s spatial studies involve matter in movement, which is about the measurement of time as much as it examines relations among people, things and places. The heterogeneous characteristic of a movement lies in the action starting from a spot, happening in a specific environment. As Mullarkey points out: “Movement cannot be analysed into the space whose general, homogeneous and non-directional presence supports its progress. Thus, though movement travels across space, movement itself is not the space it passes over and cannot be completely reduced to it” (27). In Bergson’s studies, the concepts of duration and movement are closely related to the nature of time.

Bergson’s second book, *Matter and Memory* (1896) is a study on perception and memory, differentiating between real and virtual action. In this book, Bergson puts forth the problems of dualism and unites distinct features of dualistic thought, such as body and mind, or past and present in the concrete space where both the perception and the recollection of images and memories occur: the body. The body is a place where both concrete and abstract activities sustain, where inner and outer movement never cease to exist, and where subjectivity and objectivity constantly intermingle with one another in the course of life. Our bodily presence in the physical realm enables us to root our idea(l)s and arranges them according to their function in life. Bergson

states that perception “is limited, since it should be the image of the whole, and is in fact reduced to the image of that which interests you” (*Matter* 34). Therefore, our perception of images builds up a representation of our choosing, interest, or attendance. This representation is relative and plural in its nature, depending on individual choice and recollection.

1.2. *The Development of Phenomenology, the Phenomenology of Perception*

Throughout the twentieth century, Dan Zahavi remarks, “phenomenology made major contributions in most areas of philosophy, including philosophy of mind, social philosophy, philosophical anthropology, aesthetics, ethics, philosophy of science, epistemology, theory of meaning, and formal ontology” (662). He also comments on the function of phenomenology, approving of the “targeted criticism of reductionism, objectivism, and scientism, and argued at length for a rehabilitation of the life-world” (662).

Mark Wrathall and Hubert Dreyfus report that, Hegel’s monumental work, *The Phenomenology of Mind* (1807) marks the common use of the term “phenomenology” in philosophy (2). They also draw attention to the denotations of the term back in the nineteenth century, saying that it meant “a descriptive as opposed to a hypothetical–theoretical or analytic approach to a problem” (2). Phenomenology is mainly perceived as “the what” that is analysed in the philosophy of mind: it is also named as “the passing show”, “the flux of experience”, “experience as it is undergone”; all being synonymous names for this “what” which renders a “what it is like” possible to subjective experience (Glendinning 7). He also says that phenomenology is not a philosophy that focuses on subjective experience, even if an “insider standpoint” may exist in the related texts (7). Husserl expresses in *The Idea of Phenomenology* that in the sense he uses the word “phenomenon”, it is equivalent to “that which appears”, not the subjective phenomenon, “the appearance” (11). To be clear with the meaning implied in “that which appears”, we should take into consideration that for

phenomenology, the world we witness, whether in perception, in daily life, or in scientific analysis, “is the only real world” (Zahavi 678).

Simon Glendinning enunciates the aim of the phenomenologist, telling that it is not to theorise the phenomena but “an effort to come reflectively to terms with something that is, in some way, already ‘evident’” (16). Then the work that is achieved can be defined with the acts of explication, elucidation and description of something we apprehend and we are familiar with, but somehow we fail to get a full view without further activity (Glendinning 16). Dan Zahavi defines the aim of phenomenology, stating that it is not to acquire new empirical knowledge on various parts of the world, but to understand the core relation to the world that is prior to any empirical research (665).

In modern times—an age that takes science as its driving force— Glendinning states, human beings have become distanced from themselves and the world, even though it is the closest thing to us (11). This proximity paradoxically results in a kind of blindness regarding meaning, which is one of the primary concerns of phenomenology. Zahavi proposes that Husserl’s dictum “to the things themselves” ought to be taken as a criticism of scientism, as much as an invitation of an alternative, and original bond to the world, instead of the one that is achieved through scientific and rational thinking (664). He says, “[i]t is a call for a return to the perceptual world that is prior to and a precondition for any scientific conceptualization and articulation” (664). In an age overarched by science, the aim of phenomenological study is “to cultivate and develop your capacity faithfully to retrieve (for) yourself (as from the inside) a radically re-vis(ion)ed understanding of yourself and your place in the world and with others” (Glendinning 27). Contrary to usual philosophical explanations and their theoretical determinants, Glendinning relates, phenomenological philosophers constantly requested that we ‘re-look at the world without blinkers’ and ‘re-achieve a direct and primitive contact with the world’—to express in Maurice Merleau-Ponty’s terms” (17).

Husserl: Subjectivity, Intersubjectivity, Reflectivity

Even if we take its Hegelian and Kantian roots into consideration, “[p]henomenology began as a discernible movement with Edmund Husserl’s (1859–1938) demand that philosophy take as its primary task the description of the structures of experience as they present themselves to consciousness” (Wrathall, and Dreyfus 2). They state that Husserl defines phenomenology as a study of the structures of consciousness, which functions by “bracketing” the objects in order to reflect on and constantly define the conscious thoughts by means of their inherent structures (2). Wrathall and Dreyfus say that Husserl believed this method “could ground our knowledge of the world in our lived experience, without in the process reducing the content of that knowledge to the contingent and subjective features of that experience” (2).

Franz Brentano contributed to the theory of perception and the concept of intentionality in the nineteenth century. However, Steven Crowell underlines that specifically in Brentano, the relation between the “content” related to mental acts and “the directedness towards an object” that the mentioned acts include, is vague (12). Crowell remarks that, Husserl inclined to portray “how the intensionality of terms depends on the intentionality of consciousness,” because the content or meaning is comprehended through its relation to the subject who performs the acts of thinking, judging and perceiving” (12). Husserl’s “breakthrough” to phenomenology is a shift from the psychological understanding of subjectivity in the Brentanian sense (Crowell 12).

Reflectivity

Husserl states that reflective re-visioning enables us to apprehend “what stands before our eyes” (*Ideas I* 39). The turn from exploration through observation to a reflective exploration of consciousness does not mean abandoning the concrete world; on the contrary, this turn opens the way for an extensive investigation and understanding of the world (Husserl *Ideas II* 178). The principle of reflectivity is affiliated with transcendental phenomenology, which “thematizes objects in terms of

their givenness, validity, and intelligibility, and such an investigation calls for a reflective stance unlike the one needed in the positive sciences” (Zahavi 677).

Cartesian Meditations

In *Cartesian Meditations*, Edmund Husserl expresses his notion that positive sciences have to be “grounded on an absolute foundation and absolutely justified” (11). He prioritised the act of grounding and believed that the acts of science should support the philosophical acts. *Cartesian Meditations* is a text that takes “the question of the beginning” as its point of origin (14). Simon Glendinning relates Husserl’s ideas to a “‘presuppositionless’ or ‘neutral’ starting point in philosophy: a radically self-reliant breaking off from all traditional assumptions and presuppositions” (50). He says that this is not the restatement of the Cartesian sense of mind or Cartesian problem of knowledge, but “of the irrecusable responsibility entailed by ‘the question of the beginning’” (50).

Intentionality

Zahavi points out that “[t]he analysis of intentionality, the analysis of the directedness or aboutness of consciousness, is often presented as one of the central accomplishments of phenomenology” (665). Simon Glendinning clarifies the intentionality doctrine, saying that consciousness is basically “consciousness-of-something” (37). At his point, Zahavi states that regardless of the topic whether it is “perception, thought, judgment, fantasy, doubt, expectation, or recollection,” all of these different forms of consciousness are specified by “intending objects, and cannot be analyzed properly without a look at their objective correlate, i.e., the perceived, doubted, expected object” (665-6).

Husserl challenges the Cartesian notion that perception belongs to the field of mind. Instead, he asserts that it is an interaction between a perceiver and the perceived thing. Glendinning maintains that, Husserl draws a clear line between himself and Descartes, follows the Kantian “cogito” argument and calls “the subject

that is presupposed in all my experience of the world (including my embodied or 'objectivated' self in the world), the transcendental ego" (52). Husserl's phenomenological reduction enables us to see that it is equally mistaken to name the ego as a "substantial presence" or "a piece of the world" as to perceive the world as a "subjective illusion" or "a piece of my ego" (Glendinning 53). Husserl uses the name *transcendental reduction*, for the analysis of the correlation between subjectivity and world (Zahavi 669).

Subjectivity

Husserl defines a tendency in modern philosophy, which is the turn to the first-person singular: an opening to the notion of an "'inner space' of subjectivity, a subjective field, whose 'being as it is' is compatible with the non-existence of the physical world" (Glendinning 50). Glendinning comments on this transition:

[T]he crucial transition effected by the Husserlian epoche' is not to the Cartesian idea that perhaps the world does not exist but to the Kantian idea that the world is in every respect something for me. We thereby make possible the distinctively 'transcendental reduction' which consists in a shift in focus to, or regress to, the subject for whom there is a world given as it is given in everyday 'positional' consciousness. (52)

Simon Glendinning describes the circular reflective movement: "The path involves a regress to a subject in order, from that apodictic starting point, to return once more, although now within philosophy, to our pre-reflective point of departure" (58).

Heideggerian Terminology: Being-in-the-world, Dasein, Existence

Martin Heidegger, one of Husserl's students and early followers, says in his book *The Basic Problems of Phenomenology*, "there is no such thing as the one phenomenology" (328). In Heideggerian terms, the phenomenon is "to be understood as that which shows itself, as beings' own manifestation" (Zahavi 675). Martin Heidegger narrates in *Being and Time* that phenomenology, as an expression, does

identify with the how of the philosophical research, not the what of the objects that are entreated as subject matter (50). As Simon Glendinning states, Heidegger seems to find a way of proceeding in phenomenology without following Husserlian method of phenomenological reduction (9).

The Cartesian cogito is subject to deviations in Heidegger's work as much as it was in Husserl's. The cornerstones of history and philosophy serve as constituents and points of comparison for the new philosophies. Simon Glendinning interprets a passage taken from Heidegger's *Being and Time*:

In a passage that is directly responsive to the Husserlian point of departure in intentional structures of consciousness, Heidegger insists that if the 'cogito sum' is to serve as the point of departure for the existential analytic of Dasein, then it needs to be turned around [Umkehrung] . . . The 'sum' is then asserted first, and indeed in the sense that 'I am in a world'. (Glendinning 58)

Maurice Merleau-Ponty: Existentialism, Existential Phenomenology

As one of the leading figures of existential phenomenology, Maurice Merleau-Ponty built his studies around the philosophical concept of being-in-the-world, leading to ontology of the flesh. He analysed the meaning and influence of having a living body and its functions both philosophically and with regard to its effects on language. To introduce his works, Flynn draws attention to Merleau-Ponty's concerns about certain philosophical issues: "The *Phenomenology of Perception* repeats and deepens Merleau-Ponty's critique of objective thought. As in *The Structure of Behavior*, this is not accomplished from an exterior epistemological perspective, rather he follows through the implicit critique of objectivism that was implied in the researches of empirical psychology and biology" (9).

In *Phenomenology of Perception* (1945), Merleau-Ponty cultivated an understanding of phenomenology expressing the importance of the body in human experience. He emphasised body image, which consists of experiencing our physical

being and its role in our life. Merleau-Ponty opposes the traditional Cartesian separation of mind and body, broadening Husserl's account of the lived body. As Smith explains, "the body image is neither in the mental realm nor in the mechanical-physical realm. Rather, my body is, as it were, me in my engaged action with things I perceive including other people" (21). Merleau-Ponty's phenomenology has a perspective which "puts essences back into existence" (Phenomenology vii). The quotation below taken from *Phenomenology of Perception* sheds light on the subject:

If the subject is in a situation, even if he is no more than a possibility of situations, this is because he forces his ipseity into reality only by actually being a body, and entering the world through that body. In so far as, when I reflect on the essence of subjectivity, I find it bound up with that of the body and that of the world, this is because my existence as subjectivity is merely one with my existence as a body and with the existence of the world, and because the subject that I am, when taken concretely, is inseparable from this body and this world. The ontological world and body which we find at the core of the subject are not the world or body as idea, but on the one hand the world itself contracted into a comprehensive grasp, and on the other the body itself as a knowing-body. (475)

Merleau-Ponty's perspective offers "living body" as a field of embodiment, a place where concrete and abstract dimensions intersect, bringing experience as an outcome. In this intersection, it is not necessary to separate mind and body by all means, since what is of importance is the meaningful relations that lead to experience and knowledge. At this point, it would be useful to relate this integrity with the Gestalt:

Merleau-Ponty argues that the Gestalt exists for a perceiving subject; it is not a part of the world as it is in itself. The stimulus does not unilaterally affect the organism in virtue of its absolute physical and chemical properties; it becomes a stimulus only insofar as the organism

constitutes for itself a vital milieu which it projects around itself. The mouse in The Metropolitan Museum of Art is affected by the crumbs of cookies on the floor, but not by the Velázquez painting on the wall. In the milieu that the mouse constitutes, the crumb is desirable and the painting does not exist. (Flynn 5)

Plurality and relativity of interests designate the route to follow at the present moment. Flynn underlines that “the *Gestalt* does not exist as a thing in nature, rather it is viewed as an object of ‘knowledge’ for a subject. . . . [Merleau-Ponty] views this subject as neither the *substantial* subject of Descartes, nor the Kantian “I think” that can accompany any possible experience, rather it is a subject which has itself been constituted by a dialectic of physical and vital structures” (8). In *The Structure of Behavior*, Merleau-Ponty says that within dialectical logic, each moment is “soul with respect to the preceding one, and body with respect to the following one” (210). This understanding of relativity may appear as a confusing element, blurring meaning of concepts. Herein it would be useful to observe relativity as an element enabling flexible thinking from a wide perspective which is itself the consequence of taking multiple points of view into account.

1.3 Postmodern Theories on Space and Spatial Productions

Henri Lefebvre: the Production of Space

Coming from the line of French Marxist philosophy, Henri Lefebvre is well known with his studies that involve the critique of everyday life, the production of social space, and analysis of urban space. Lefebvre’s influence is crucial in studies held around the notion of spatial justice, of which the best-known names are David Harvey and Edward Soja. Unlike the previous idea of space as an empty area or container, Lefebvre expounds space as “the very fabric of social existence, a medium woven of the relationships between subjects, their actions, and their environment” (West-Pavlov

18). Lefebvre is the inventor of the concept of trialectics, which can also be defined as the dialectics of triplicety. Within the trialectics of spatiality, Lefebvre identifies three kinds of spaces:

1 *Spatial practice*, which embraces production and reproduction, and the particular locations and spatial sets characteristic of each social formation. Spatial practice ensures continuity and some degree of cohesion. In terms of social space, and of each member of a given society's relationship to that space, this cohesion implies a guaranteed level of competence and a specific level of performance.

2 *Representations of space*, which are tied to the relations of production and to the 'order' which those relations impose, and hence to knowledge, to signs, to codes, and to 'frontal' relations.

3 *Representational spaces*, embodying complex symbolisms, sometimes coded, sometimes not, linked to the clandestine or underground side of social life, as also to art (which may come eventually to be defined less as a code of space than as a code of representational spaces). (33)

In the modern era, "the other" as a third element, joins binary oppositions that constitute the base of philosophical paradigms. The third element, space of representations is the so called thirding-as-othering.

As much as humans create and produce spaces to serve their domestic, social and industrial purposes, these spaces themselves shape and influence their makers in return. Furthermore, "space is always already caught up in representational practices, with different groups vying for control of discourses about space, but also of the messages which are coded in spatial artefacts themselves" (West-Pavlov 19). At this point, both the discourses about space and the messages conveyed through spatial artefacts become objects of desire for the parties who wish to possess the power of governance and manipulation. In the same direction, Lefebvre draws attention to the uses of space as a medium: "'Representations of space' controlled by powerful elites in society may be contested by subaltern space users who attempt to make out of them

‘spaces of representation’” (qtd. in West-Pavlov 20). Lefebvre also states that representations of space have a “practical impact” since they interfere in and shape “spatial textures which are informed by effective knowledge and ideology” (42).

Michel Foucault: Of Other Spaces, Heterotopia, Trialectic

In the field of spatial theories, Michel Foucault demonstrates spaces as processes in production, which become the ground for relations of power and knowledge. Herein Foucault employs the triad of power-knowledge-space. He comes from a generation of philosophers that focus on material or phenomenal spaces and their fluid, dynamic, symbolical meanings. To be conveyed from a theoretical perspective, this is a shift from structuralism to poststructuralism. Structuralism spotlights binary oppositions in the process of making meaning, which happens under the influence of cultural configuration. On the other hand, as West-Pavlov comments “the spatial paradigms of poststructuralism stress that space persists in a constant re-configuring of already extant configurations. There is no space outside those configurations, disfigurations or re-configurations, and no virginal space before configured space” (25). Here space is the medium of configuration, and at the same time, the field on which all kinds of events fold and unfold in a dynamic rhythm.

Foucault uses the concept of heterotopia, which is defined as places “outside of all places, even though it may be possible to indicate their location in reality. Because these places are absolutely different from all the sites that they reflect and speak about, I shall call them, by way of contrast to utopias, heterotopias” (“Other” 3). Foucault enounces that the mirror serves as a tool in a valuable experience:

The mirror is, after all, a utopia, since it is a placeless place. In the mirror, I see myself there where I am not, in an unreal, virtual space that opens up behind the surface; I am over there, there where I am not, a sort of shadow that gives my own visibility to myself, that enables me to see myself there where I am absent: such is the utopia of the mirror. But

it is also a heterotopia in so far as the mirror does exist in reality, where it exerts a sort of counteraction on the position that I occupy. From the standpoint of the mirror I discover my absence from the place where I am since I see myself over there. Starting from this gaze that is, as it were, directed toward me, from the ground of this virtual space that is on the other side of the glass, I come back toward myself; I begin again to direct my eyes toward myself and to reconstitute myself there where I am. The mirror functions as a heterotopia in this respect: it makes this place that I occupy at the moment when I look at myself in the glass at once absolutely real, connected with all the space that surrounds it, and absolutely unreal, since in order to be perceived it has to pass through this virtual point which is over there. ("Heterotopias" 4)

The relativistic quality of the mirror appears to be a mystification, but on the contrary, there is nothing to reveal since everything is out in the open. West-Pavlov comments that "[a]nalysis no longer means unearthing a cryptic meaning hidden within the artefact, but rather, drawing attention to a complex of ambient connections which have simply been neglected until now" (23). He also gives an example from Edgar Allan Poe's story "Purloined Letter", in which "[t]he secrecy of the letter lies in the place to which it has been assigned – a place perfectly visible, but undetected because the police do not think to search in the most prominent site of all, the sideboard in the entrance hallway", and similar to Poe's letter, "which is turned 'inside out', space is the perfectly, obvious, manifest fabric of social existence, not its mysterious underside" (23). Both symbolical meanings and function of spaces are subject to change in processes of production.

Foucault's case studies center on hospitals, prisons, and nineteenth-century cities, which provide vast information about the triad of power-knowledge-space, and which are places mostly fitting the definition of heterotopia, and some of them heterochronias. Foucault analyses power relations and meaningful shifts in the nature

of worldly existence in and through spaces and places of symbolical meaning and power. In *The Order of Things*, Foucault describes his own work as “an enquiry whose aim is to rediscover on what basis knowledge and theory became possible; within what space of order knowledge was constituted;”, moreover “on the basis of what historical *a priori*, and in the element of positivity, ideas could appear, sciences be established, experiences be reflected in philosophies, rationalities formed, only, perhaps, to dissolve and vanish soon afterwards” (xxiii). From this perspective, it is possible to say that Foucault’s works extend in scope from analysing the motives of the past that form our cultural/ideological background, to the meaning and function of humans as producers of lived experience.

Paul Virilio: Acceleration, Immediate Response & Modes of Communication

Paul Virilio is a cultural theorist and urbanist, like Henri Lefebvre. In his studies, he emphasises concepts like phenomenology, technology, theories on acceleration, logistics of perception and dromology, which is a term he invented. Virilio constantly criticises movement of acceleration in daily life and production/consumption modes, evaluating velocity as a politically loaded, blinding effect, causing humans to withdraw in a capsule of inertia, surrounded by everything flowing in inhumane high speed. Virilio is also interested in the concept of accident, which he relates with every scientific and technological invention. Accident, in this sense, is the possible risk rate that comes with every innovation, but mostly neglected. Catastrophic events may appear as acts of nature, consequences of flawed human inventions, or results of changing intentions and interests. These events are of utmost importance since they may be the only moments for the modern individuals that they perceive the moment in awe, full attention and deep affection.

As Steve Redhead remarks, “Virilio’s contention is that the speeding-up of technologies in the twentieth and now twenty-first centuries, especially communications technologies like the internet and e-mail, have tended to abolish time and distance” (2-3). Furthermore, Stephen Kern reports “[i]nstantaneous electronic

communication, which made simultaneity a reality, affected the sense of the present, speed, form, and distance. . . . its most distinctive effect was on the sense of the present” (6). One of the key concepts of globalisation is the emphasis of the present moment that serves the ideals of a never-stopping production line, absorbing every drop of human potential and causing disorientation in return. Anxiety and fear come in the second wave of after effects, taking its source from two reasons: possibility of accidents arises due to ever-developing technologies, and humans feel desperation and inability as they reach their limits trying to cope with the constantly accelerating tempo of life and work. Instantaneous communication and forms of travel at high speeds paved the way for globalism, but at the same time, blurred boundaries and limits of the concept of humanely possible actions.

Edward Soja: Thirdspace

Edward Soja introduces the concept of Thirdspace, which is an improvement of Lefebvre’s triad, introducing spaces that are both real and imagined spaces. He expresses that “*Thirdspace* too can be described as a creative recombination and extension, one that builds on a Firstspace perspective that is focused on the ‘real’ material world and a Secondspace perspective that interprets this reality through ‘imagined’ representations of spatiality” (*Thirdspace* 6). Soja highlights the significance of the spatial dimension in both physical and ideological grounds in our lives. In multiple situations, “[w]hether we are attempting to deal with the increasing intervention of electronic media in our daily routines; seeking ways to act politically to deal with the growing problems of poverty, racism, sexual discrimination, and environmental degradation; or trying to understand the multiplying geopolitical conflicts around the globe”, Soja underlines that “we are becoming increasingly aware that we are, and always have been, intrinsically spatial beings, active participants in the social construction of our embracing spatialities. (1) He also adds that “[p]erhaps more than ever before, a strategic awareness of this collectively created spatiality and its social consequences has become a vital part of making both theoretical and

practical sense of our contemporary life- worlds at all scales, from the most intimate to the most global.” (1)

Soja states that “[t]he generative source for a materialist interpretation of spatiality is the recognition that spatiality is socially produced and, like society itself, exists in both substantial forms (concrete spatialities) and as a set of relations between individuals and groups, an ‘embodiment’ and medium of social life itself” (*Postmodern Geographies* 120). He also adds that “[i]n their appropriate interpretive contexts, both the material space of physical nature and the ideational space of human nature have to be seen as being socially produced and reproduced. Each needs to be theorized and understood, therefore, as ontologically epistemologically part of the spatiality of social life” (120).

In *Postmodern Geographies*, Edward Soja indicates that human beings “objectify the world by setting themselves apart”, doing this “by creating a gap, a distance, a space. This process of objectification defines the human situation and predicates it upon spatiality, on the capacity for detachment made possible by distancing, by being spatial to begin with” (132). He also adds that,

Objectification, the primal setting at a distance, relates to what Sartre calls ‘nothingness’, the physical cleavage between subjective consciousness and the world of objects that is necessary for being to be differentiated in the first place, for being to be conscious of its humanity. In this essential act, this /// original spatialization, human consciousness is born (although borne may be just as appropriate). Nothingness is thus nothing less than primal distance, the first created space, the vital separation which provides the ontological basis for distinguishing subject and object. (132)

Soja expresses that he perceives the concepts of objectification, detachment, and distancing as parts of a consciousness of existence and primary elements of the state of being. According to him, being human is to embrace both abilities of creating distances and attempting to cross them, and at the same time, “to transform primal

distance through intentionality, emotion, involvement, attachment. Human spatiality is thus more than the product of our capacity to separate ourselves from the world, from a pristine Nature, to contemplate its distant plenitude and our separateness" (132-3). Through this double sided movement, "[s]ubjectivity and objectivity thus reconnect in a dialectical tension that gives place to being, that produces a milieu, a humanized second-nature" (133).

Chapter 2

Ends of Two Centuries and Streams in Literature

2.1. The Late Victorian Age and the Novel

The Victorian Age is mainly identified with Queen Victoria's reign, which encapsulates the years between 1837 and 1901. As a matter of course, these dates mark the range of Victorian literary products as well. As to the naming of this specific period, the point of discussion is whether the contemporaries of the queen named the nineteenth century after her, or it is attributed to her in the twentieth century. An in-depth research reveals that both answers are correct, though for different reasons, and are laden with different meanings. In the introduction to *The Victorian Studies Reader*, Kelly Boyd and Rohan McWilliam note that "[n]ot long after she came to the throne in 1837 her contemporaries began to describe themselves as 'Victorians', usually with a celebratory . . . flourish" (1). They also draw attention to the use of the term "Victorian" and its connotations after Queen Victoria's reign:

The term 'Victorian' gathered strength after 1901, as it was called upon to evoke an historical period, a series of styles in fashion and architecture, a moment when the novel flourished and a lavish empire continued to grow, but, perhaps most of all, a state of mind. It meant earnestness, prudery, hypocrisy, overly ornate and elaborate design, bold entrepreneurialism, double standards, snobbery, sentimentality, utilitarianism, imperialism, narrow mindedness, cosy but stifling family life, rote-learning, extreme religiosity, racism, respectability, corporal punishment, hard work and drudgery. (1)

The description above is a summary of the general opinion about the nineteenth century English culture and society. In the same vein, Amanda Anderson remarks that "while the term 'Victorian' remains anachronistically wedded to the person of the queen, it nonetheless manages to indicate the primacy of history, as well as the notion of a unified era, which allows for an assumable social totality or unified culture"

("Victorian" 195). Still discussable by means of adequateness, this synonymous term serves many purposes, portraying multiple views like a kaleidoscope.

Although some of the descriptions appear to be present in works of literature and in historical records, they take their source from supposition and generalisation. The perspective of the describer designates the content and its horizon. Thence, it is inevitable that some aspects and classes of the society remain in the dark. Boyd and McWilliam emphasise that the term "Victorian" primarily relates to the world of middle classes and the aristocracy, thus neglecting the working classes. They also remark that connotations of this specific word invite a picture of "the comfortable, upper middle-class home ruled by a paterfamilias, waited on by his loving wife and several servants, while his children are seen and not heard" (4). Thompson asserts that "the term must also presumably apply to the labouring population, especially as the nineteenth century witnessed the diffusion of the iconic Victorian identities of respectability and hard work within society at large" (qtd. in Boyd and McWilliam 4). Whether by means of social class or values, "the use of the term 'Victorian' is usually a simplification as it stands for what was a diverse and complex society" (2).

The way the moderns and post moderns see the Victorian age differs as a result of dominant ideologies of these times that shape perceptions and practices. What defines the Victorian novel for the contemporary reader and critic may not be relevant to the facts of the nineteenth century. In fact, the working definitions, in their plurality, are a projection of our thoughts and opinions of that century. These terms are not determinate or strictly definitive; rather, they function as a constant motivation to facilitate acts of revision, re-evaluation and reformation. When the changing meanings and political connotations of the term "Victorian" are taken into consideration, it is more than possible to deduce that both the conceptualisation and the periodisation of this term is not conclusive.

The early nineteenth century was a time of industrial progress, supported by the expanding network of railways, which promoted both trade and travel. Even though general opinion about the Victorian England is in the line of iconizing it and

neglecting the times before, an in-depth social and historical research reveals that some of the qualities attributed to this age are rooted in the earlier centuries. Within this context, Boyd and McWilliam emphasise that “[p]roponents of ‘the long eighteenth century’ suggest that the Victorian rupture with the past is illusory and that continuity is as evident as change” (3). Richard Price has provided the most dramatic recent critique of nineteenth-century periodisation by arguing that the notion of a Victorian period does not make sense and that nineteenth-century economy, society and politics were merely a continuation of earlier social and political currents (qtd. in Boyd and McWilliam 3).

The last decade of the nineteenth century, the *fin-de-siècle*, was a time when new modes in both literature and life were experienced with enthusiasm. The word “new” was celebrated by the modern circles as well. Modernism in literature and art values sexual and intellectual openness, and it pursues an ongoing effort to define new ways and styles of living and art. All of these mentioned qualities are on the other side of the equilibrium—the other side of Victorian attributes and values—, and therefore Modernists position the Victorians through comparison to a place where they are defined as “the other”.

On the political stage, the last quarter of the twentieth century witnesses “Margaret Thatcher’s call for a return to ‘Victorian values,’ encoded in a 1983 speech that listed hard work, self-reliance, thrift, national pride, and cleanliness among the ‘perennial values’ inherited from her Victorian grandmother . . .” (Joyce 3). Thatcher builds her policy on reconstructing Victorian values for pragmatic purposes. As Joyce emphasises:

There seems to be a prevailing popular consensus about the defining features of the period—among which we could list a confidently triumphalist imperialism, a rigid separation of public and private spheres, a repressive sexual morality, and an ascendant hegemony of middle-class values—that can easily accommodate elements of either argument: Thatcher’s personal morality as a by-product of sexual

repression and the Protestant work ethic, and Kinnock's painful social conditions as the regrettable flip side of industrialization. (4)

Joyce's remarks draw attention to both the closeness of the Victorian period and its influence on two major politicians in Britain in the last quarter of the twentieth century. Eventually, culture and morals that are inherited from parents and grandparents surface in their political speeches and discourses.

Definition of the term "Victorian" undergoes a transformation through time, beginning with the reign of Queen Victoria to the twenty first century. Contemporaries of the queen use the term basically for identification or as proud members of a triumphant empire; decadents and modernists mainly appear on "the other" side of Victorian attributes, making use of them to define themselves. Late modernists or postmodernists revisit Victorian culture for various reasons, ranging from approval and nostalgia to adaptation, appropriation and criticism, using postmodern tropes.

At this point, it would be necessary to analyse the qualities of Victorian literature which are appealing to postmodern authors and audience. Christian Gutleben studies both literary and visual adaptations of Victorian literature. He suggests that "the contemporary staging of a Victorian world goes hand in hand with the practice of a traditional narrative art;" and the next action would be "to consider the art of description and see if contemporary fiction displays the same imitative temptation towards the Victorian archetype" (54). When the descriptive structure of Victorian novels are analysed, it is seen that "realistic fiction . . . connects actions that are contagious in time and space and connected by cause and effect" (Lodge qtd. in Gutleben 54). Again, Gutleben states that "descriptions in Victorian novels are guided by a logical causality which makes sense of a character's personality and behaviour by linking them to his time and space" (55). Hereby lies the sense of integrity and consistency as qualities of interest.

The golden age of trade and industrialism staged the rise of the novel and produced a wide audience for it. Reading habits varied, both due to circulating public libraries and mass publication. In an interview, Antonia Byatt pronounced that

Possession was meant to evoke “the books people used to enjoy reading when they enjoyed reading” (qtd. in Marsh 36). Peter Brooks specifies the nineteenth century as a period when plots were “a viable and necessary way of organizing and interpreting the world” (xii). He notes that in the twentieth century “we have become more suspicious of plots, more acutely aware of their artifice, their arbitrary relation to time and chance” (7). Contemporary readers are still interested in the conventional plot construction and the sense of comfort they experience in its resolution. The elements of storytelling and literature as a written form of art prevail in keeping the sustainability of their healing, teaching and entertaining functions.

The function of choice differs depending on perspective, but usefulness and permanence of Victorian literature remains both in its original form and its rewritings. John McGowan draws attention to changing meanings of terms and even manipulation for the sake of new formations with his statement: “the Victorians as a group characterized by certain features do not exist except insofar as they are produced in that similarity by a discourse that has aims on its audience” (23). This statement reveals a tendency among the inheritors of the Victorian culture: using the Victorians as a subject to define their theories, completely ignoring the heterogeneity of a vast culture with its diverse elements. In the introduction of his book *Inventing the Victorians*, Matthew Sweet asserts “that the exhibition of human oddities had its positive side; that recreational drug use in the nineteenth century was widespread and socially acceptable; that far from being a Modern marooned in the past, Oscar Wilde was – sexually at least- a fairly typical Victorian man” (xxiii). He also reports his research to convince the readers that:

Victorian culture was as rich and difficult and complex and pleasurable as our own; that the Victorians shaped our lives and sensibilities in countless unacknowledged ways; that they are still with us, walking our pavements, drinking in our bars, living in our houses, reading our newspapers, inhabiting our bodies. (xxiii)

In conclusion, either in terms of the narrative structure and techniques or as a milestone used in comparison or contrast, the Victorians and their literature remains the focus of attention.

2.2. The Neo-Victorian Novel in a Digital Age

Despite the seemingly changing conditions and routines of daily life and industrial progress, there is not no significant change in human behaviour. Story telling and narration are still healing, restorative, communicative, educational, and entertaining tools for the human kind. Along the same line, their fascination with technology did not change over centuries. The subject of change is the rapid improvements with their effects on our lives, therefore the same accelerating change in perceptions. Mechanical tools and automats of the nineteenth century evolved into machines and intelligent tools performing "almost human" capabilities, sometimes even exceeding average human strength, intelligence, speed and success. Here arises ethical issues that are at the core of questioning the supremacy of humans and it is mostly answered in favor of computers and machines: What makes us human? What is of essence and what is not imitated in the process? Mimetic excellence enables robots to perform like humans. In works of art, these robots are sometimes non-human others, human-like mirror images, or in some valuable moments they are a way out of dualistic divisions, not fitting either end of binary oppositions, and therefore opening new spaces in our perspective. Answers to ethical questions are found in futuristic or fantastic works of art not to mention how they provide a contrastive medium, constituting a point of departure for the journeys in fiction in which a remarkable number of authors end up in Victorian England.

The naming of this new genre is a necessity after the production of literary and cultural artefacts. The rebirthed literature and the material quality of cultural products led to the visibility of this new concept, inviting critical debate and recontextualisation. Period-specific studies held under the name "Victorian" gave birth to a new genre with

its own field of production. The legitimacy of the former became a reference of quality and authority in Neo-Victorian texts. While defining neo-Victorianism, it is important to see that the perspective and the way of expression is a denominator of the ideology and perception of the definer. How we see and narrate the past may not reflect the events truly. Therefore, our narratives may distort and manipulate them either consciously or unconsciously. Fragments of information and narration may have led us to have a distorted or deficient sense of the past, lacking unity and integrity. The methods of postmodern writing are directly associated with this change in perception and expression, altering narratives and ways of expression.

The contextualisation of Victorians take place in the twentieth and twenty-first centuries, not in the period in which they reside and exist. Therefore, contexts and terms are inventions of the successors, reflecting their tendencies among which there are: subjection and repression, othering and distancing, comparing and contrasting. The contemporary society is in a search for identity, a belated inspection for truth. The modern person is too close, too attached to the ongoing events and the materiality of everyday life. He/she needs a distancing effect, a space for reflection and evaluation. On the other hand, Victorian literature provides the modern person with the everyday realities and a solid ground to build upon. The established and well-known style and structure of Victorian novels are both a reference and a confirmation.

A Survey of the Reception of Victorians

The distance between Victorian literature and Neo-Victorianism as a genre is visible in diverse measures such as appraisal, degrading, defying, revisiting and adapting. These stages are also accurate for Bloomsbury, which is depicted as one of the non-Victorian modern circles. Boyd and McWilliam emphasise that the artists and intellectuals of the time were distinctive, however, anti-Victorianism became the order of the day in the later twentieth century, when the tendency was to embrace openness in sexual issues as opposed to hypocrisy and insincerity of the previous

generation (8). As a major figure of the day, related to the Bloomsbury circle, “(t)he greater dissemination of Sigmund Freud’s ideas about sexuality meant that, by the 1920s, no self-respecting bohemian could use the word ‘Victorian’ without a snarl”

(9). Nevertheless, polarity serves many purposes and it is useful for new definitions:

Victorian Britain was a contested space in the early twentieth century. It was the object of disdain in the world of Bloomsbury – but disdain can also involve fascination. The Victorians became a measuring stick for modernity. They represented the creation of the modern and yet theirs was a world that had to be left behind if modernity was to continue.

(12)

Moving from 1920s to the period between 1945 and 1980, Bloomsbury disdain is replaced by a re-evaluation of the Victorian heritage, which is a part of both the society and the academia (12). This period was a time when Victorian Studies was established as an academic discipline; being defined by a development of an understanding of the Victorian features with all perspectives, instead of a recriminatory attitude adopted before; focusing on social and economic history as opposed to the previous importance given to political and military history (12). This shift of focus is reflected in novels, bringing the members of the working class and their lives into attention, as representatives of lower scales in a class-based society. Boyd and McWilliam assert that “[p]ost-war economic recovery in the 1950s and 1960s was reflected in a concern with the consequences of growth in the nineteenth century. The Industrial Revolution was seen to have created modern society; to understand modern society, it became necessary to understand the Victorians” (12).

Definitions, Names and Nuances: Retro-, Post-, Neo-Victorian, Victoriana

The growing interest in Victorian literature is parallel to changes and trends in the education system as much as demands of culturally awakening societies. Robin Gilmour proclaims that “[t]he larger context for all this is the expansion of British

higher education in recent years and the concomitant growth in the paperback publishing of Victorian fiction” (198). He deduces that the dramatic increase of the study of Victorian literature and history occurs as a consequence of developing higher education, the rise of social and cultural history in intellectual fields, and the apparently unavoidable decline of English Studies at the end of twentieth century, “which has left Victorian literature central to an English degree to an extent it was not in the past” (199). The mentioned growing interest reveals itself in literature under different names, all of which have their own agendas, either deliberately chosen or as a matter of fact.

The root of contemporary culture and literature lies in the nineteenth century, manifesting itself whenever it is used for historical analysis or for the dynamics of fiction. Christine L. Krueger asserts that “[n]o matter how vociferously we protest our postmodern condition, we are in many respects post-Victorians, with a complex relationship to the ethics, politics, psychology, and art of our eminent – and obscure – Victorian precursors” (xi). To give another example, in the introduction to *Victorian Afterlife: Postmodern Culture Rewrites the Nineteenth Century*, John Kucich and Dianne Sadoff say that “[g]iven the centrality of historical emergence that contemporary culture locates in the nineteenth century . . . aspects of late-century postmodernism could more appropriately be called ‘post-Victorian,’ a term that conveys the paradoxes of historical continuity and disruption” (xiii). They draw attention to Simon Gikandi and Ian Baucom, who provide striking stories of the construction of postcolonial subjectivity through fictive nineteenth-century political pasts (xx). As Kucich and Sadoff report further:

The language of Victorian moral authority, Gikandi shows, enabled the struggle to overthrow colonialist rule; thus, Victorianism's imperial "embarrassment" consists in the fact that its own values helped to reverse its global conquests. Gikandi restores historical continuity to Victorian and contemporary anticolonialist subjectivities by tracing the beginnings of this reversal in the midnineteenth century, showing how

this redeployed Victorianism was—and continues to be indispensable to what has now come to be called postcolonial culture. (xxi)

The striking interpretation of imperial embarrassment lies in the fact that it does not emanate from the shame resulting from colonialism and exploitation of people and lands far away from Victorian Britain. This is a secondary, indirect kind of shame, taking its source from knowing that irreversible acts of the empire caused today's problems both for the coloniser and the colonised. While England is puzzled with the increase in visibility of immigrant workers coming from its previous colonies, it is proven that not even the formerly well protected island can be spared from the problematic realities that reveal themselves not only in colonies but also worldwide.

When it comes to naming this movement in literature and criticism, the term “post-Victorian” and its connotations do not meet all the needs. Retro- and Neo-Victorian also come into play, each having their own set of connotations and related themes. In his *Nostalgic Postmodernism: The Victorian Tradition and the Contemporary British Novel*, Christian Gutleben calls our attention to the strategies of authors following a historical approach, and driven by nostalgia; emphasising the problems regarding phraseology that rise out of this conflict of old and new (5). To name this movement, he uses retro and neo-Victorian fiction interchangeably, identifying it as “a new literary movement whose very essence consisted in re-thinking and rewriting Victorian myth and stories” (5).

The mentioned conflict of old ways and new terms do not characterise a specific period, it occurs as a requirement of every transformation. Gutleben gives “the retro-Victorian novel’s strategies of distancing towards their Victorian model” as an example, he declares that these strategies “are not specific to their period, they duplicate a set of literary priorities widely made use of in the first half of the twentieth century” (157). He comments on the nature of new and the impermanence of this term with these words:

The contemporary instances of subversion are in a way marked by the stamp of repetition, but repetition with a difference, a major difference:

what was revolutionary for the modernists is not at all so fifty years later. The radical disruption of the Victorian novel at the beginning of this century was a daring enterprise which went against the concern for popular success, against the reading habits of the general public. The reiteration of these changes automatically loses its unprecedented and radical character. (157-8)

As Habermas explained, postmodernism appropriates what was new for modernism, or in other words, as Octavio Paz expressed in the middle of 1960s, “the avant-garde of 1967 repeats the deeds and gestures of those of 1917” (qtd. in Gutleben 158).

Although novelties become conventions in time, the need for new terms and concepts sustain as signs of a never-changing reflex: the search for identification, the need for a surface to reflect our visage, all for the sake of self-questioning and self-portrayal.

Llewellyn mentions a wariness and constant hesistance among the Victorianists to use the term “Victorian”, but most importantly, he utters the existence of “a new intensity to that anxiety of identification and periodisation” both at the beginning and the end of the twentieth century (166). With regard to this new movement in literature, he submits that “[t]he neo-Victorian might embody similar limitations, but it does so in an ironically expansive fashion; neo-Victorianism embraces a kind of democratism of imaginative representation that is not always found in Victorianism” (167). He also says that “[i]n this sense, the neo-Victorian is about new approaches to the Victorian period rather than an attempt to indulge in escapism masked as historical narrative” (169). Thus, Neo-Victorianism manifests itself as ways of seeing with fresh eyes, taking alternative routes, spending effort to integrate pieces of the past with the blurred and indefinite present to make sense of it, and constructing new systems of fiction and narration.

Amanda Anderson questions the persistence of the name “Victorian Studies” because of its obvious limiting characteristics, especially comparing it to other areas of study where we can witness “increasing self-reflexivity, internal critique, and instructive defections” (“Victorian” 195). The persistence of this period-specific name

appears to be contrastive with the pluralist and multi-layered nature of the contemporary ages. In other words, the changing nature of multivocal realities calls for new identifications, a fresh look and re-evaluation. Semantically overloaded concepts and names do not meet demands of the philosophically thinking individual who is in an effort to redefine the existential stance of humanity, the meaning of their acts and probable consequences in personal, social and universal scales.

Ann Heilmann and Mark Llewellyn, two powerful figures of the genre, published a joint book, *Neo-Victorianism: The Victorians in the Twenty-First Century, 1999-2009*, which exhibits a comprehensive study in the field. In the introduction of this book, they emphasise that “[t]he unification factor, the idea of how to define ‘the Victorian’ is an essential question to be addressed in a book on neo-Victorianism in the twenty-first century, which seeks to read the nature of the Victorian now, and to examine what that enduring influence and afterlife means for contemporary culture, post-millennium” (3). Even if this book adopts a diverse and flexible view in the choice of neo-Victorian texts and their critical interpretations, the writers confess that there is no consensus about the definition of this field, and debates are taking place on the criteria of a neo-Victorian canon (9-10).

Neo-Victorian Studies is the leading journal in this field, which gather academics who were in need of working under a new name, feeling that “Victorian” as a term did not meet all the arguments they wanted to express. Mark Llewellyn’s “What is Neo-Victorian Studies?” is one of the articles published in this journal, that contributed to the efforts to establish the movement on academic grounds. Llewellyn defines neo-Victorian fiction as “those works which are consciously set in the Victorian period . . . or which desire to re-write the historical narrative of that period by representing marginalised voices, new histories of sexualities, post-colonial viewpoints and other generally ‘different’ versions of the Victorian” (165). This perspective draws attention to some functions of the movement: voicing the marginalised “other”, providing information which was inaccessible before, and imagining alternative versions of events that took place in the past.

Marie-Luise Kohlke is also one of the contributors to the establishment of the movement. In her article "Introduction: Speculations in and on the Neo-Victorian Encounter", she is trying to reach the widest possible interpretation of the term "neo-Victorian":

[I]nclud[ing] the whole of the nineteenth century, its cultural discourses and products, and their abiding legacies, not just within British and British colonial contexts and not necessarily coinciding with Queen Victoria's realm; [is to] to interpret neo-Victorianism outside of the limiting nationalistic and temporal identifications that 'Victorian', in itself or in conjunction with 'neo-', conjures up for some critics. (2)

Hereby we witness the presence of spatial and temporal borders of the terms Victorian and Neo-Victorian. The choice of words reveals ideologies, moreover, some terms play significant roles in including and excluding works of literature in canons and movements.

Beyond naming the movement, it is possible to detect the issues within it, which attract academic interest. As Amanda Anderson notices, "the most influential theoretical forces in the field of Victorian studies over the past twenty years have been cultural studies, New Historicism, postcolonialism, and queer theory. Feminism, which has been a significant factor in the field since even before that time, has interacted productively with several of these paradigms" ("Victorian" 196). From another perspective, Christian Gutleben remarks that the modernists and early postmodernists share similar modes of writing techniques and opinions about the Victorians, unlike the late postmodern trope, neo-Victorianism. Some of the postmodern modes of narration can be observed even in the early modern works. In this sense, this new genre has a more open and non defying attitude towards Victorian heritage. So, it is possible to deduce that both the interest in new fields of study and novelties in writing techniques coincide with the evolution stemming from Victorian studies, thus leading to flowers of Neo-Victorian fiction and criticism.

Political Correctness: Post-Victorian, Post-colonial

As Christian Gutleben points out, the 1980s and 1990s was a period when the development of the Neo-Victorian novel was in acceleration, juxtaposed to the advent of the politically correct (167). He clarifies the matter by saying that “[p]olitical correctness consists in defending all kinds of minorities: the victims of social, sexual, racial or ethnic discriminations, the physically or mentally handicapped, the outcasts of society, and the scapegoats of history” (167). Along the same line, Kohlke comments on the outcomes of these issues, drawing attention to actions to bring the cycle to an end:

Increasingly, the period is configured as a temporal convergence of multiple historical traumas still awaiting appropriate commemoration and full working-through. These include both the pervasive traumas of social ills, such as disease, crime, and sexual exploitation, and the more spectacular traumas of violent civil unrest, international conflicts, and trade wars that punctuated the nineteenth century. (7)

At this point, Kucich and Sadoff provide an effective comment, saying that “[n]ew academic historicisms have enabled a wide range of theoretical revisionings—not just those of cultural studies— and although this work has been carried out in all historical periods, the nineteenth century has been a particularly fertile area for consideration” (xiii). The probable cause of these revisionings comes from our collective consciousness, with a sense that follows the speed of current events reversely to the nineteenth century. As Gutleben states in his *Nostalgic Postmodernism: The Victorian Tradition and the Contemporary British Novel*:

The Victorian era was the heyday of British imperialism and the Victorian novel amply contributed to strengthening the imperialistic attitude, particularly in the field of racial and ethnic prejudice. Historically speaking, the Victorian age stands also for “the triumph of inequalities” and the practice of repression, notably against

homosexuals. To choose to denounce the notorious injustices is of course an ideal project in a context of political correctness. (168)

Herein Gutleben draws attention to the confirming and intensifying effect of Victorian writings, either historical or literary, and our share of this heritage.

The Victorian age is the equivalent of the age of industrialisation in cultural memory. Industrialisation came with its heavy load of side effects, which are under scrutiny in this century. Kohlke lists these ill effects as “the trauma of human-engineered ecological disaster, the commodification and destruction of the natural world and its biodiversity, and the resulting alienation of humankind from its environment” (8). She also exemplifies her argument:

Probably most explicitly, however, nineteenth-century ecological trauma and its after-effects are explored in a new strain of neo-Victorian fiction and/or non-fiction, which so far appears to come mainly from North America. Anca Vlasopolos’ *The New Bedford Samurai* (2007), for instance, retells the life story of the historical Japanese traveller Manjiro Nakahama, within the context of the near-extinction of one-time abundant species such as the whale and albatross, sacrificed to the Industrial Revolution and the nineteenth-century fashion trade. (8)

The whale and the albatross are significant with their connotations in literature; they are both muses for authors and poets, and their extinction has an impact on the interaction of life and literature.

Cora Kaplan chooses the term “Victoriana” for the title of her book, *Victoriana: Histories, Fictions, Criticism*, and states that “post-Victorian novels take a crucial part in narrating historical memory and influencing political attitudes beyond Britain’s former empire” (162). This attitude resonates with Kucich and Sadoff’s ideas, who trace “accounts of the construction of postcolonial subjectivity through imaginary nineteenth-century political pasts” (xx). They also express that “[p]ostmodern political struggles of race as well as gender have identified the nineteenth century as a site of origin and rupture, a moment of emergence. Post-Victorian political narratives can

thus reorganize official representations of the nineteenth-century past's liberal or conservative legacies" (xx). The form of representations depend on the point of view, but there is another point of discussion: "What seems undecidable is whether the spreading of the politically correct made the birth of the retro-Victorian novel possible or whether the retro-Victorian novel developed out of a resolution to exploit an ideological trend which had reached a consensus" (Gutleben 168).

Belatedness: Motive for Revisitation

Belatedness, as a concept, can be applied both to daily routines of individuals and to larger-scale social groups. Every event that lacks closure or fulfillment may be a cause for this concept. The loss of a person and/or a thing, or a desired notion in the lives of individuals or communities result in inadequateness, repression or compensation, even if it means deviation and even if it does not work. As a result, confrontation is inevitable. The belated feeling, event or notion is revisited, rewritten, rehandled. Llewellyn proposes that the "texts by Victorianists inform the neo-Victorian approach to the nineteenth century not because of neo-Victorian fiction's belatedness (in the sense of being written about a past that is now distant), but because they bring to the forefront of the debate a set of very *presentist* discourses that are part of that older, inherited tradition" (172). He continues his argument by emphasising that "[t]he way we argue now is rooted in the nineteenth century, but one of the reasons for this is that we are still negotiating the subjects of that earlier debate" (172). In this line of argument, it is seen that most of contemporary issues have their roots in the nineteenth century. Whether immediately after they occur, or after a century, they are revisited and discussed in life and fiction.

The notion of belatedness follows both Victorian social, cultural and historical themes, and the Victorian era, including its concrete artefacts. Llewellyn maintains that "[p]art of the industry (literally and metaphorically) behind the creation of a conceptualisation of Victorian Britain might be found in the roots of not wanting to be

seen as a 'post-Romantic' alignment" (167). So it appears that the choosing of labels and etiquettes determines the stance of contemporary practitioners of literature and criticism. From another angle, self-identification and conceptualisation finds its way through our perspective of the past and our intentions of revisitation.

As Heilmann and Llewellyn state, "[s]ince the Victorians ushered in (proto-) modernity, there is a sense in which our continued return to them masks nothing less than our own awareness of belatedness" (3). They say that through this belated sense of exploration, the role of the past in contemporary culture and literature reveals itself, and through a relative range of (re)interpretations of the nineteenth century, the present becomes a subject of negotiation (3). Krueger develops a similar point of view as she pronounces that "[i]n our very efforts at 'revival' and 'restoration,' we extend the Victorians' own practices and manifest a markedly Victorian self-consciousness about our own place in time, as at once belated and a culmination, as agents of change and effects of infinitely complex processes" (xi). These critics draw attention to intersecting points of the subject from different angles: belated interest in the past arises from an evaluation of present conditions, but since it is a double-ended process, it leads to a reevaluation of the past as well.

The Movement of looking Back, a Retrospective Look: Investigation and Nostalgia

Apart from belatedness as a motive, Neo-Victorianism adopts a retrospective look which also involves the investigation of past events and a need for nostalgia. The interaction between contemporary societies and their past occurs as a result of this drive, as much as it is shaped by the nature of the aforementioned interaction. If we are to search for reasons for this motive, we can pay attention to Llewellyn, who poses a critical question: "At the height of our (post)modernity, why do we continually mark and stage a return to a period that was caught between two 'bigger' notions?" (167). Here he alludes to Romanticism and modernism as the two "bigger" notions, aiming to

emphasise the in-between situation of the Victorian era. The motive behind the mentioned act of turning back appears to be an initial step in the process of defining present as much as past events.

To apprehend agendas of political and ideological parties and to analyse individual and social events in their entirety, we have to overcome the near sightedness, the primary defect of postmodern societies. Moreover, we have to be able to look beyond anxieties of daily concerns, as much as political agendas of governments which take their roots from commercial trends and tides. In this kind of searching gaze, a head-up steady look in the distance enables us to grasp the context we much need to reach to causes and effects, draw conclusions, find solutions and resolutions, and sometimes even end this process with settlement and retribution. In a nutshell, whether in the search for identity or justice, the retrospective look for roots of the reasons is a prerequisite for a healthy analysis and the solution process that comes after.

Reasons and functions of this retrospective look are various, one of which is widening the perspective and imagining new ways in life and fiction. Llewellyn comments that “[i]n contemporary culture’s repeated turn to the Victorian past, we may also be witnessing an attempted return to a sphere of multi-disciplinarity, and approaches to the nature of history and the individuals trapped within its narrative, which are newly opened up by re-thinking and re-visioning that past” (170). This act of reevaluating the methods of the past can also be interpreted as an effort to find a solution to the blinding effect of overly compartmentalised areas of expertise and the inevitable dissociation and alienation of experts, culminating in lack of ethics and unhealthy evaluation of results for the world and its inhabitants.

Gertrude Himmelfarb draws attention to the function of the retrospective viewing of the past within postmodernism, emphasising the dominance of morality over poverty, thus applauding an “orderly and satisfactory” past (qtd. in Kucich and Sadoff xii). As Kucich and Sadoff state, “[c]onsumer culture has shared in postmodern nostalgia for the nineteenth century, but—in contrast to Himmelfarb's politicized

nostalgia—it uses the Victorian past to aestheticize contemporary reality” (xii).

Through this kind of handling of the Victorian era, contemporary living conditions are criticised and previous centuries are seen more suitable by means of providing material for fiction. The Victorian Era is rich in commodity and details for description, as much as the nature of human relations, which are dynamic both in individual and social planes. This is the opposite of present state of individuals who are secluded in private spaces, and distracted by the bombardment of visual and virtual information.

John McGowan pronounces another side of the issue in discussion, “the economic grounds on which totalizing concepts such as ‘modernity’ and ‘culture’ rest” (qtd. in Kucich and Sadoff xviii). McGowan criticises the general tendencies of the age and “argues that the concepts of the modern, which anchors and organizes time (and so contemporary anxieties about change), and of culture, which organizes space (and provides a sense of coherence that modernity cannot), began with the Victorians” (xviii). The fiction and life style of the Victorians serve as a glue to bring fragmented parts of the modern age together and offer alternatives and solutions to its problems emanating from the sense of separation and estrangement.

When the issue is applied to fiction and authors, as Robert Kiely states, “[f]or the postmodern historical novelists we have been considering, ‘responsive understanding’ and an ‘interaction between past and present’ are of the essence” (213). He also adds that, “[t]o freeze their writing in a monument of political orthodoxy would be to go against its very grain. For it is not another revisionist closure but a continual reaching back, in which believing and caring are inseparable from curiosity, that is their demanding methodology and desirable end” (213). It is through this bridge between past and present events that the author catches threads to question the legitimacy of histories and narrations.

Though there are multiple reasons for a generation’s need for reaching back, it is observed that authors share mutual motivations in general. As a critic producing in the Neo-Victorian field, Dana Shiller explains the situation by stating that “[i]f it is impossible to separate completely historical narration from the politics of the present,

it is still possible to view past eras as distinct from our own" (11). Shiller's perspective embraces the Victorian era with its uniqueness in its attire, customs and manners; but also its resemblance to the present century at the same time. Shiller exemplifies this situation with reference to fiction, saying that A.S. Byatt's *Possession* foregrounds the necessity (and pleasure) of imagining the way the Victorians saw the world via fiction as a way of knowing. Rather than mockingly negating the standard academic enterprise of recapturing literary and historical periods," it seems that "Byatt appears more interested in showing that even though we cannot accurately reproduce the past, there is much to be gained by trying, and a great deal to be learned and enjoyed from the traces we can decipher" (11). The function lies in the act itself: both the archeology and restructuring of the past through either fiction or history is a double sided mirror which enables the author and the reader to make sense of the past. Shiller also states that "[l]ike *Possession*, Peter Ackroyd's *Chatterton* is concerned with the human need to imagine and reinvent the past, at the same time as it insists that the past has a way of eluding the grasp of those who would try to represent it" (11). The past and present have a relation of both defining each other and drawing lines in between, making this distinction possible through resemblances and differences.

There is a bivious affection among events of another era and their narration through either historical or fictional writing, which transforms our perception of both. This effect becomes evident in Brian Finney's words: "the past resolves itself into a series of texts which themselves interact, bringing past to bear on present and occasionally present to bear on past—or at least the past as it is textually constituted in and by the present" (qtd. in Shiller 14). Here we observe another perspective, portraying the double sided interaction between the past and the present. Shiller steps in the argument by saying that "Chatterton contradicts Flint's cynicism by insisting that history does survive, in texts, and that past figures and events are not 'instantly forgotten.' Permanence, for Ackroyd, is found in a literary and artistic culture that infuses present society and helps to shape its identity" (14). Through differing opinions on the discussion and varied applications of the authors, it becomes evident that there

is no solid way of perceiving and handling the issue. Whether the trial is of defining a standpoint or emphasising past and/or present events, the interaction is effective and fruitful. A similar view is apparent in Peter Mandler's ideas:

The imaginative capability of history is closely connected to its ethical capability. One of the purposes of the historical time travel is to transport our modern selves into alien situations which allow us to highlight by contrast our own values and assumptions. Sometimes it is easier to examine complex ethical questions honestly and openly in an historical rather than in a contemporary setting, the distancing involved in taking out some of the heat of the moment without disengaging entirely contemporary values and attitudes. In this aspect history asks us not to lose ourselves in the past but to view the past from our own standpoint; in fact, one of its functions is to help us define our standpoint more clearly. (147)

Heilmann and Llewellyn state that Mandler, "like several historians, also notes contemporary culture's propensity to return to the past, to engage in this 'historical time travel', as part of a mainstream movement back to the pre-modernist period" (11). The permanence of the reflex of turning back stems from different reasons. When we observe this reflex from the view of novelists, one of the comments comes from Cora Kaplan, who says that "[h]owever much the Victorian world, refracted through its imaginative writing, acts as a foil for arguments about culture and politics today, it is the rediscovered joys of Victorian literature that draws modern novelists back to the nineteenth century"(106). As a consequence, it appears that aesthetic reasons are an important part of this movement, and they are unseparable from political and ideological motives as much as components of narrative. All of these aspects intermingle and assist each other in the process of reassessment and reproduction.

Retrospective movements surface in every turn of the century, as well as in the threshold of every major event in history. To shed light on underlying reasons, Llewellyn pronounces that the Victorians had a similar tendency in terms of looking back:

“Anxious about their own position in the historical continuum, the thinkers of the nineteenth century frequently turned to history – classical, Medieval, Renaissance – to provide sustenance to their own stability and potential” (173). This study, however, focuses on the contemporary retrospective look for literary and critical reasons. As it is argued in the thesis,

(...) the roots of each of the cataclysmic events of the twentieth century, and now the twenty-first century, might be argued to lie in the nineteenth. The incomplete Millenarian ideal of an all-encompassing epistemological theory may have ended with the Victorians, but perhaps this is the reason we keep making that return journey. Just as utopian, proto-science fiction, speculative texts of the late-nineteenth century, like Edward Bellamy’s *Looking Backward 2000-1887* (1888), pushed the ideas of history forward in an attempt to find the future before it happened, so we are looking backward in a more literal sense, attempting to rediscover the ideals of the modern. (qtd. in Llewellyn 174)

Deducing from Bellamy’s fiction, the possibilities of divergent lives and styles lie not only in imagining the future with alternatives, but also in retrospective analysis and fantasy. The latter kind of imagination enables a critically loaded plane for fiction, much more than the first one. This effect comes from the verifiable data and our clear view of the past, which is something not included in an imagination of a blurred, unforeseen and unknown future.

Among the most important figures of the Neo-Victorian movement, Christian Gutleben argues in *Nostalgic Postmodernism* that “[p]ostmodernism returns to a period *before* modernism as if it were not able to progress and had to turn around and step back: this is the fundamental aporia of nostalgic postmodernism” (10). This type of nostalgic look is not only the result of an aesthetic need, it also defines moments of historical and cultural crisis. Mark Llewellyn reminds that Elaine Showalter is one of the earliest figures in this process, who stated in her book *Sexual Anarchy* that “moments of chronological crisis – the millennium and *fin de siècle* – are prone to create anxieties

about the degeneracy of cultural and social spheres” (175). Llewellyn also comments that “[t]he birth of (modern) literary criticism itself has been recounted as occurring at one of these return moments, when the Victorians themselves looked to the literatures of the past” (175). The act of looking back is motivated by aesthetic and narrative needs; it is formative and transformative in cultural, social and individual spaces; it is and has been a method of seeing and perceiving the past and the present simultaneously.

Distanciation

Distance defines the type of space between two chosen destination points. To be specific in the cultural as well as the theoretical field, distance in time and space, or in other words, historical time lapse as much as journeying to other lands is a prerequisite for a clear vision. It takes time for turmoil to settle and give way to analytical thought. This is a timeless reflex in human thought, which is prevalent in the contemporary century. The recent theoretical retrospective look chooses the nineteenth century urban spaces in general. As close and central as it may seem, from another perspective, the Victorian era is bygone and it provides a distance which is much needed for (self)criticism and definition. The year 2001 was significant for Victorian Studies, being the centenary of Queen Victoria’s death (Boyd and McWilliam 34). The Victorians are now much more far away, an aspect that renders the experience of the current generation different from that of the generations of 1950s and 1960s who founded Victorian Studies (34). A century in the timeline provides readers and critics with a point of reference which is neither too close and distracting, nor too distant and forgotten.

The gaps and untold things in previous works of literature and the dim spots in history invite the attention of scholars and authors alike. As Mark Llewellyn states, “[i]t is partly this obscurity, or the desire to reach beyond it, that lies at the root of much neo-Victorian creative and critical work. For what is obscure is, in a literal sense, that

which is present but not seen clearly; it is there (or rather here) but not evidently readable; it is ultimately a kind of palimpsestuous vision" (171). Palimpsest, either in its core meaning, "an ancient document from which some or all of the original text has been removed and replaced by a new text" or its connotation, "something that has many different layers of meaning or detail" are both rich in meaning and convenient for Neo-Victorian context ("Palimpsest"). This word is of use either if we are peeling off layers of meaning, or replenishing texts with the cultural accumulation of our generation.

Stefan Collini marks that when the practitioners of Victorian Studies focus on criticising "laissez-faire liberalism in politics, rational economic man in political economy, and the priority of liberty in social ethics" (24), this situation would result in "reducing or underestimating the variousness and richness of the arguments, values and discursive strategies available within Victorian public debate itself" (22). Anderson also emphasizes the results of building a tradition of destructive criticism, admitting that it emanates from the idea of an external viewpoint from which society becomes the subject of criticism, which would mean ignoring that there had always been such critique in the society, "voiced from within" ("Victorian" 197). When it is analysed from this perspective, distanciation appears to cause a sense of blindness and/or deafness and othering that results in the changing narratives regarding the Victorian period both historically and by means of fiction.

Rephrasing, restructuring and rewriting are all acts that are shaped by our understanding and perception of the time period under focus, and works of art produced in that interval. Boyd and McWilliam note that "[t]he probable focus for the New Victorian Studies will, therefore, be shaped by the distance of the Victorians from ourselves. What is becoming clear is the strangeness of the Victorians, a strangeness that is only accentuated when we think about how they look superficially similar" (35). This effect reminds us of the strikingly strong influence of mimicry and simulacrum. Whether real or unreal, lifelike or superficial, representations that work through us seize our attention on a very deep level. The sense of similarity prevents us from falling

to the other end of the duality; it helps us to analyse the current conditions through comparison. This kind of a similarity and distance enables definition and interpretation without falling into the deep ends of either identification or expulsion.

Medium or mediator

Neo-Victorianism is a genre that becomes a tool itself in the accumulation and transference of culture and literature. It functions as a medium in the acts of reading and production at the same time. Beyond reading and responding to the literature of a certain period, retrospective movements and their reproductive nature help us cultivate an understanding of the former social and cultural structures. Llewellyn states that neo-Victorian fiction “is not contemporary literature as a substitute for the nineteenth century but is a mediator into the experience of reading the ‘real’ thing; after all, neo-Victorian texts are, in the main, processes of writing that act out the results of reading the Victorians and their literary productions” (168). Literary and cultural continuity derive from retrospective analysis and reproduction; the nature of culture and literature exhibit cumulative growth.

Rewritings and adaptations are also named as the afterlife of the literature of a previous century. Reproductive and revivalist acts bear differing aims and functions: they assist us while analysing a period and its conditions represented in narrative structures, as much as they provide a link between two centuries and their literatures. Through this link, or bridge the reader develops new connections:

The importance of the palimpsest lies not in its writing of new texts over old ones, but in the simultaneous existence of both narratives on the same page, occupying the same space, and speaking in odd, obscure, and different ways to one another. For it is important to remember that, as the neo-Victorian text writes back to something in the nineteenth century, it does so in a manner that often aims to re-fresh and re-vitalise the importance of that earlier text to the here and now. The

contemporaneous historicism present in the text thus becomes the key to its neo-Victorian classification. (Llewellyn 170-171)

As Llewellyn emphasises, references to a specific period is the key for the categorisation of the fiction as a reproduction of that certain era and its art. This action goes beyond revitalising literature of a certain period; it creates an interaction between the reader and the text, a simultaneous a link between the contemporary author and the deceased ones. Deceased authors and centuries old writings turn into mystifying yet familiar elements, which combine/dissolve the equation in which the author, the reader and the text play interchanging parts/roles. So through these interactions the movement of turning back brings out a product that forms bridges and links which function as a medium, or a mediator between former centuries and the contemporary one, assisting us in reinterpretation, reevaluation and reproduction of culture and literature.

Simon Joyce draws attention to the idea that:

[W]e never really encounter 'the Victorians' themselves, but instead a mediated image like the one we get when we glance into our rearview mirrors while driving. The image usefully condenses the paradoxical sense of looking forward to see what's behind us, which is the opposite of what we do when we read history in order to figure out the future.

(3)

There has always been a general idea based on linear flow of time, arguing that we learn from previous events and get shaped by them, and thus, the past is a concrete structure that cannot be changed. However, as opposed to the aforementioned way of thinking, when the relation between the past and the present is analysed through the interaction of these elements where narration acts as a medium, we reach a wider perspective and understand that borders are not concrete; they are always subject to transgression because of the need to compare, contrast, and define our present standing point, not only the past.

The Other

Every social group chooses a reflection of itself as “the other” in the mirror of time, whichever consonant to the zeitgeist; to see, perceive, and define itself. In this search, Llewellyn states:

The Victorian and the neo-Victorian offer the simultaneous possibilities of proximity and distance. This is particularly true in relation to choices about individual identity, specifically in relation to sexuality of gender. In this sense, the Victorians, particularly in their status as multiply “Othered” subjects, offer the potential space for working through ideas and concerns that still dominate social discourses today. (175)

Social and cultural norms are subject to natural selection and transformation, however, it should not be surprising to observe that some current customs and traditions are centuries old. Sides of a quarrel or names of minority groups change in time, but their existence and faith remain almost unchanged in social equations. From denial and ignorance, to recognition and reconciliation, and ideally to coexistence and collaboration, the roles of minority groups in a culture diverge and transform.

The issue of distancing brought a perspective which provided a mirror image, not too close, nor too far to develop a better understanding and re-evaluation. Choosing Victorians as the other for contemporary literary and historical discourse paves the path for deeper conceptual analysis and discussion. In *Neo-Victorianism: The Victorians in the Twenty-First Century, 1999-2009*, Heilmann and Llewellyn analyse how neo-Victorianism relates to contemporary age and fiction:

[T]he first part of the analysis seems also to do precisely what so much of contemporary neo-Victorian fiction does: that is, blur the distinctions between us and those no-longer-Othered Victorians. Are the Victorians like us? Do we seek to be like the Victorians? In both cases the answer is likely to be a resounding ‘No’. So why this continued and perpetual

return to the fictional realms of the Victorian, as both readers and writers? (24)

Heilmann and Llewellyn relate their discussion on cultural difference and similarity with Cora Kaplan's ideas in *Victoriana—Histories, Fictions, Criticism*, which enounces that the perception of "[t]he Victorian age is at once ghostly and tangible," morphing it into "an origin and an anachronism" (qtd. in 24).

Apart from choosing Victorians as others for cultural and conceptual reasons, there is a sect in contemporary critical arena which pronounces that:

[T]he prominence of the nineteenth century for postmodernism has yet to become the subject of rigorous scholarly analysis; that is to say, postmodern fixation on the nineteenth-century past as the specific site of Jameson's "break," in which the present imagines itself to have been born and history forever changed, is a cultural phenomenon that itself needs to be historicized— needs, indeed, simply to be acknowledged. (Kucich and Sadoff x-xi)

Kucich and Sadoff say that their study aims "to historicize postmodern rewritings of Victorian culture"; their attempt is "to begin a discussion of postmodernism's privileging of the Victorian as its historical 'other'" (xi). They ask a crucial question, which appears in every mind studying this movement: "But why, exactly, has contemporary culture preferred to engage the nineteenth century—not the modern period or the eighteenth century—as its historical "other"? (xv). This question finds a range of answers within the neo-Victorian critical circle. The recent attention to the Victorian era and the increasing number of rewritings of Victorian culture are products of the postmodern understanding which "fetishizes notions of cultural emergence, and because the nineteenth century provides multiple eligible sites for theorizing such emergence" (xv). They explain and proceed with the details, stating that "the postmodern engagement with the nineteenth century appears to link the discourses of economics, sexuality, politics, and technology with the material objects and cultures available for transportation across historical and geographical boundaries, and thus

capable of hybridization and appropriation”(xv). Contemporary societies find their roots in the nineteenth century, and discuss the elements of their culture in relation with these links, which serve as anchors in the fluidity of transgressive nature of postmodernism, the foggy indecisiveness of postmodern climate.

Counter Arguments and the Criticism of the Movement

As every movement and genre does, Neo-Victorianism caught attention in critical debates, with its qualities of reviving and discussing literary and cultural traditions at the same time. The subject of criticism is postmodern literature itself, embracing sub-genres and their differing motives, but still open to debates on authenticity and narrative structure and basically criticised for its methods such as parody, pastiche, novelties and complexities of structures. Some of the critics question the genre as a branch of postmodern literature, as others raise questions concerning the ideology and conceptual formulation behind the movement.

Among thinkers of the contemporary age, Fredric Jameson is a leading figure who criticises the current understanding of literature. In the introduction of his *Postmodernism, or, the Cultural Logic of Late Capitalism*, he pronounces his criticism with these words: "It is safest to grasp the concept of the postmodern as an attempt to think the present historically in an age that has forgotten how to think historically in the first place" (ix). As Jameson complains, the shift from modernism to postmodernism represents a reduction and loss of focus, vision and essence in the understanding of historicity. Jameson maintains that "the postmodern looks for breaks, for events rather than new worlds, for the telltale instant after which it is no longer the same; for the 'When-it-all-changed,' as Gibson puts it¹¹, or, better still, for shifts and irrevocable changes in the representation of things and of the way they change" (ix). Kucich and Sadoff comment on the methods of postmodern literature, stating that,

¹¹ Gibson, William. *Mona Lisa Overdrive*. New York: Bantam, 1988.

[T]he complete victory of commodification in the postmodern age—an age in which the image suffers no constraints outside those of the marketplace—has turned postmodern history, according to Jameson, into "the random cannibalization of all the styles of the past," creating a "loss of historicity" that becomes both a cultural pathology and the grounds for neurotic historical fantasy of the most spectacular and extravagant kind. (x)

They proceed by stating that as leading figures of this critical side, although Jameson and Huyssen "say little about the *significance* of the nineteenth century past as the emergent site for late-century postmodern historicity, their shared perception that avant-garde, high-modern culture has been eclipsed offers one explanation for the recent return to the nineteenth century as a locus of historical self-understanding" (xvi). In the cultural mirror, whether it is through distorted or congruent images, we find ourselves and meditate on our values. Along the same line, Krueger expresses that "[l]iving in the disposable culture Victorian technology and capitalism made possible, we too seek to transform discarded objects into treasures in order to reassure ourselves that 'in the perdurable world of things, all is not lost'" (xvi). Krueger emphasises a crucial point for the contemporary reader and critic, trying to focus our attention from the point we stand, to the Victorians and the cumulative structure of culture. Postmodern understanding of historicity is based on ruptures of time, however, culture and literature evolves in an ever expanding cycle, always subject to rebirth and revisitation. This is the primary reason for the continuity of literature, even in unexpected forms. Furthermore, anxieties based on the disposal of culture and literature seem inaccurate when observed from the wider spectrum of time.

Chapter 3

Transformation of the Perception of Time and Space in Victorian and Neo-Victorian Novels: Industrialism, City, Crime and Appropriation in Charles Dickens' *Great Expectations* (1861), Peter Carey's *Jack Maggs* (1997) and Lloyd Jones' *Mister Pip* (2006)

Charles Dickens' *Great Expectations* was published in 1861, in a time of rapid industrial achievements, which triggered a transformative process in England. This process specifically led to urbanisation and highlighted the city of London, the pinpoint of numerous Victorian novels and their rewritings alike. As in the example of London, cities were shaped by needs of industrialism; among which are raw material, workers and places of production. When it comes to conditions of the late Victorian period, as well as steamboats, railways enabled transportation of the workers from suburbs to factories, raw material and products to and from factories; consequently to the markets they are sold in. Movement of individuals and products determined industrial and domestic settings, while scaling and measuring of time also went through a change due to the overwhelming power of mass production over agricultural activities and artisanship.

Great Expectations portrays a child's perception of an industrial, polluted, and overpopulated London. This novel presents the perception of space especially from a child's point of view. The rural landside of England, particularly the marches where Pip grew up, and urbanised London both exist in important roles. Technological and scientific novelties are portrayed for observation. Some other themes in the novel are crime, criminals, punishment and the feeling of guilt. The child feels sympathy for his patron, who is a criminal. Pip witnesses and helps the criminal when he was a small child. That situation makes crime a constitutive element of his character, which means that being conscious of that guilt shapes him. There is a contradiction between the child's instinctive will to help another human being, and the reinforcement of the laws of the state. Rules and morals of the society are in conflict with universal morals.

Pip in *Great Expectations* follows his path from uneducated poorness to gentlemanship, a chance given by a secret benefactor. While Pip climbs the ladder of success, he misinterprets the identity of his benefactor and all the way he thinks that it is Miss Havisham, but it is the criminal, Magwitch. Magwitch compensates his failure in life by providing an orphan boy with a fortune he never had. So, Pip's economic and social success in life functions as redemption for Magwitch, a sense of joy and relief he cannot ever again imagine for himself in England. Pip's existence becomes a medium through which Magwitch defines himself.

Peter Carey is an Australian novelist who won The Booker Prize twice in his career and Commonwealth Writers Prize for *Jack Maggs* in 1997. In *Jack Maggs*, the story of the child and the criminal is rewritten. The reader witnesses a dominating and categorising study that takes place among the memories and subconscious of a possible convict. Both the search of a hidden past and the act of breaking and entering in a very personal and confidential area of human mind are carried through a series of experiments. Spiritual séances, mesmerism, hypnotism and trickery are used as tools in this experiment. Mystification occurs as an effect in the novel, keeping the tension high for both the characters in the novel and the readers. Besides, crime, mystic events, suspense are utilised as a driving force.

Charles Dickens is placed in *Jack Maggs* as the author, Tobias Oates. Peter Carey uses Dickens as an element in the plot. Tobias Oates uses mesmerism and tries to map the criminal mind like a cartographer. He experiments like a scientist, hypnotises Maggs, acting like a thief and violating moral and ethical values. The presence of an author in the novel brings the issue of authorship under focus; moreover, the novel carries biographic details as a result.

In *Jack Maggs*, the equivalent character to Pip is Henry Phipps, who already became a gentleman at the beginning of the novel. Apart from the discussion of his qualification as a gentleman, the reader does not witness the process of bringing up or education. On the other hand, Jack Maggs' self-making process is emphasized throughout the novel. Maggs declares his own will and he hardly turns back to what he

once owned. Phipps' life and his acceptance are very dear to him since he finds solace and retribution in his unofficially adoptive son's life. Maggs sees himself as a saviour in Henry's life. Henry's indifference and coldness towards Maggs is degrading and snobbish. Henry does not seem to value his chance in life that is enabled by a fellow criminal.

Lloyd Jones is a New Zealand author who won the Commonwealth Writers' Prize with *Mister Pip* in 2007. The novel is set in Bougainville Island, Papua New Guinea and narrates the events of the civil war in early 1990s. Mr. Watts is the only white person who stayed in the island, after the last ship sailed taking white residents of the island and their native friends. Mr. Watts is married to Grace, a native from the island who studied abroad. Although Mr. Watts is not announced as a missionary, he uses the residence built for European missionaries. He does not qualify as a teacher but he also fulfils this mission voluntarily to keep the village school running. He is not a trained teacher, thus he chooses a book, *Great Expectations*, which he calls the best book, and reads a chapter to the children every day.

The protagonist of the novel is a child character, Matilda, and her life mirrors Pip's. Moreover, she promises herself to try where Pip failed. Mr. Watts is identified with Mr. Dickens, carrying the presence of this author to the island. Matilda resembles her mother's attitude to Estella's. Thus, the characters of *Great Expectations* come alive, *Mister Pip* turns out to be a play in which the characters of this famous Victorian novel act and live.

Both Charles Dickens and the chief character Pip are mistakenly perceived as real people residing on the island. As the borders of a text blur and diffuse into real world, the author of a Victorian novel and its protagonist are searched for in the island. The tension rises and the soldiers start a search for Pip whom they think is a fugitive hiding in one of the houses. The soldiers burn all the houses down till nothing is left but ashes. Matilda witnesses the slaughter of people in her village; including the two people she cares most, Mr. Watts and her mother. After this event, she loses her will to live. Since Matilda identifies herself with Pip, she finds the motivation to fight for

survival in Pip's story. Pip is also a survivor who escaped death and clung to life after trauma and heartbreaking events. Matilda goes to Australia, where she is reunited with her father and finds a second chance in life. In *Mister Pip*, functions of literature such as escape, solace and offering alternative ways of living are emphasized.

3.1 Analysing and Mapping the Criminal mind: the Author as Cartographer

In the story line of Peter Carey's *Jack Maggs*, Tobias Oates is an author, working like an investigator to harvest a story out of life. He uses mesmerism, trickery, and quasi-scientific methods that are very much alike the ones used in the Victorian era. The weird, the unseen, the unfamiliar, the enigmatic creates suspense and provides space where time expands and the resulting sense of awe and the change of perspective open a new horizon. Literature always has this kind of a function, altering perspectives and enabling the audience to dig in deeper into themselves and humanity. This type of mood leads us to reason, deal with and philosophise about events that our daily perception does not usually permit us to do. In other words, art provides us a space and an expanded time to move beyond our daily lives and think creatively and critically about historical and contemporary events. The change of perception is achieved through these unfolding benefits and functions of art. Works of literature are significant in their nature; beyond being subject to an endless cycle of interpretations depending on the audience, period and policies; they are immortal and always regenerating, revisited, rewritten, and also constantly born in other forms of art under different names.

As a Neo-Victorian rewriting of *Great Expectations*, *Jack Maggs* starts in the middle of action. Whereas the original novel focuses on the story of an orphan boy, Philip Pirrip, its rewriting mainly takes the life of criminal Maggs as its primary interest. This change of focus enables Peter Carey to bring issues related to criminals and punishment in colonies into daylight. The equivalent character of Pip is Henry Phipps in *Jack Maggs*. Henry Phipps does fall behind in the plot in the scale of importance. He

does not represent innocence and well brought up gentlemanship like Pip in *Great Expectations*; on the contrary, he is an unproductive, spoilt young man who avoids an encounter with his benefactor.

Criminals, Abel Magwitch in *Great Expectations* and Jack Maggs, the character who gave his name to the rewriting, are also different in nature. Even though *Great Expectations* is an exemplary realistic novel, rich in details and information about the events of the nineteenth-century England, *Jack Maggs* provides a deeper observation of characters, the country, and symbolic meaning of Jack's physical features. While local narratives and issues are brought into focus, the central position and importance of London and England are kept in vision. As a neo-Victorian novel, *Jack Maggs* keeps a balance between local and central narratives, and thus, draws parallels and connections among events of the past and their outcomes. A wide perspective of past and present situations of individuals and countries are portrayed by Pater Carey, providing the reader with to-the-point tools for deep analysis and re-evaluation. Most of the events are not personal; they are parts of a portrait of the country of the time. Inferring from this idea, local narratives cannot be isolated from what we call the history of a country. On the contrary, they are parts that constitute the puzzle itself.

Maggs' story is "the making of a criminal", whereas Pip's story is "the making of a gentleman". Maggs transforms himself from being a criminal to a wealthy self-made man, claiming his rights as a citizen, a Londoner, an Englishman. He does not see Henry Phipps as a substitute anymore. Instead, he claims his place in society as a strong figure. He does not loathe himself or his chances in life for the criminal he had become, but he blames the prejudice of the society since they are nosy and they interfere with his life, ruining his chances of seeing Henry or establishing a new life of his own in the country where he feels he really belongs to. The prejudiced society does not accept him. Even if he completed the process of punishment, the unjust behaviour towards him equals to expelling him from the society for life.

Persistence of memory and the power of memories in forming personal and social identities occur as a post-empire effect. Jack Maggs becomes a magnified figure

whose presence symbolises the resistance of individuals who believe in constituting a life of their choosing, against the devastating, strict rules and laws of the English society. The presence of the scars in Maggs' body is a violation of human rights, diminishing his chance in constituting healthy relationships in both personal and professional fields. He is a scapegoat figure, shaped by crime and illegal acts carried out in England. Avoiding the outcome does not serve to solve the problems of the society, nor does it prevent the formation of new ones.

In/visibility of crimes and criminals appear as a tricky subject in Victorian England since they are key to hiding criminal activities and also the people who carry out these activities as a profession. Masking of the crimes appears to be a widely used method in English society. Chimney sweepers are forced to contribute in burglary. They are a group of little children, found fit to clean chimneys from the inside. The child character Pip in *Great Expectations* reveals the dangerous and extremely unhealthy conditions of this job. In *Jack Maggs*, the other side of the coin is displayed; the child becomes a player in a criminal act. As soon as they descend from the chimney and reach the ground, they are forced to open the door from inside, so that other members of the gang can enter and rob the house. Apart from child abuse and exploitation, there is another side of this subject that lies behind; children are raised as thieves and forced to handle the responsibility of the act all by themselves. If they are caught in the act, it is easy for the people who plan the entire event to abandon them and let them pay the price in jail. Peter Carey gives details regarding this subject in *Jack Maggs* from the child character Henry's point of view: "In the summer of 1801 we did over twenty of these 'errands.' We did so well that before the fireplaces of London were hot again, we had abandoned the rotten little court by London Bridge and moved, with Silas and Sophina, to Islington" (169). Since every house in London had chimneys to be swept—especially the loftier the houses, cleaner kept their chimneys—it is a profitable business, also providing these burglar gangs with insider information about the goods, and easily carried out through dexterous hands of children. It is indeed ironical in the Victorian England that the burning of coal covers cities with its

soot and smoke, as much as it masks criminal activities and their sustainability through its cleaning.

3.2 Processing Memories & Filling Spaces in Private Fields/Inner Worlds

Lloyd Jones's novel *Mister Pip* voices the child character with these words: "I do not know what you are supposed to do with memories likes these. It feels wrong to want to forget. Perhaps this is why we write these things down, so we can move on" (179). These are words uttered after witnessing traumatic events, mostly rape, violence and murder during besieging of the island where they live on. Memories are loaded with heavy emotions, waiting to be processed in minds of children and adults, shaping the former group drastically. Matilda finds solace in the act of writing as a form of purging and processing traumatic events. As a consequence, not only how the individuals act in tragic moments determine their character, but also their aftermath; the ways they struggle with and overcome them leave imprints in their being and lives.

Traumatic experiences lead to disillusionment in individuals. Besieging of the island unfolds in two stages of the enforcement of power on the inhabitants of the island. The ones who hold power in their hands entrap inhabitants of the island in this confined place, from where they have no chance of escape or emigration. Furthermore, they rule and oppress these people in every area of their lives, to the degree of questioning their choices in literature and discourse. They keep their hopes high, and retreat to their minds and imaginations since all public and private places are regulated except these two. Mr. Watts, the teacher in *Mister Pip*, expresses the situation and turns it into a chance in teaching life lessons: "'We have all lost our possessions and many of us our homes,' he said. 'But these losses, severe though they may seem, remind us of what no person can take, and that is our minds and our imaginations'" (Jones 106). Mr. Watts draws attention to the essential properties of life, which are neither given nor taken by other people, which are inherent in life. To interpret Mr. Watts' words in philosophical sense, harsh conditions of life forces

people to draw back to essential elements of things-in-themselves. Individuals transform themselves from being Aristotelian and Platonic objects to thinking and imagining subjects in the Kantian philosophy; moreover, they engage in reflective cycle of thought, and eliminate temporary conditions of life until there are only intrinsic qualities left.

Reflective method requires a process of regression and inference, where the progression takes place in and through borders and fields in consciousness of individuals. Thoughts, memories and dreams belong to the field of human consciousness; situated either in conscious or unconscious levels, they constitute the notion of private space. In *Mister Pip*, Matilda recalls her memories of writings hung on walls which say: "Dreams are private. . . . A dream is a story that no one else will get to hear or read. Thanks to dreams, in the history of the galaxy the world has been reinvented more often than there are stars" (Jones 159). Through the words of Matilda, Jones emphasises that unconscious territories such as dreams are also places of freedom, where and when they process the events they have gone through, and create new patterns of thought, as well as alternative routes to take in life. Not only dreams but also feelings belong to the private space of a person. There occurs transference of thoughts, memories and emotions between the unconscious levels which are mostly not visible, to conscious levels, which reveal themselves by movements of the body. As Jones puts it: "All that feeling has to go somewhere and it does. It has been stored in a vault deep in your body" (159). Body is the container of physical, emotional, rational, and spiritual constituents all at the same time; functioning in synchronicity in an endless rhythm. In this synchronicity, we either materialise our thoughts and emotions as mimics and movements, or face surfacing suppressed memories via tics, tension, and unintended physical patterns.

Apart from the visibility of memories and emotions, private spaces are also places where people make sense of incidents. In *Mister Pip*, Jones asserts that "Heaven and hell are the cities of the soul! That's where you grow!" (160). Jones speculates about these abstract notions as he tries to understand how they are imagined by an

average person: “You need to know about hell. Don’t ask your father. His geography is limited. Hell is less important to him than London or Paris” (160). Thus the reader is left with an almost concrete, geographical field of mind, where abstract notions and values become tangible for the observers. Processes of the mind are based on the concreteness of thoughts and concepts. Human consciousness does not differentiate between memories, fears, dreams or thoughts; in our minds all of them are real and present. Human experience and knowledge of objects and events renders them visible and present in the life world; the degree and *durée* of affection define their existence. This situation falls in line with the Kantian concept of *Anschauung*, with which he explains two forms of experience, namely space for the outer experiences, and time for the inner. The cross linking of abstract notions with concrete places presents a blending of these two notions in the given example. Therefore, thought processes of the mind are inseparable from the frame of individual perception; they also become apparent through the medium of body.

Private space becomes a place of production only if individuals share or narrate their memories, thoughts and emotions. Otherwise, dreams and memories belong to the personal space of individuals. When this situation is applied to written forms of art, personal stories circulate in the veins of literature via autobiographies or through novels which are period specific and based on real life stories. Memories belong to a dimension where past, present and future meet, and construct or deconstruct given meanings. Memories also belong to the private field of individuals, and they become public when they are narrated in personal stories, or be a part of bigger pictures which form histories. This is an unfolding of private and closed places to public, social and reachable spaces, whether in oral traditions or written forms of literature. Every personal story, letter, diary and chronicle that is used and rewritten without the consent of the writer, does at the same time point at a transgression of personal boundaries, violation of personal rights, and is the source of questioning authenticity.

In *Mister Pip*, Jones presents an episode of silence and its echoes in Matilda’s mind: “Under these circumstances, silence among such a large group of people is an

uncomfortable thing to experience”,—and associates the presence of silence with an emotion—, “Guilt spreads around even to those who have nothing to feel guilty about. Many held their breath. Or, as I heard later, many did what me and my mum did and closed their eyes. We closed our eyes in a bid to remove ourselves” (102). Here, silence opens doors of imagination, welcoming readers to draw the map with the hints and given information. Instead of describing all of the events—mainly consisting of violence, suppression and heavy emotions—silence and gaps are intentionally left by the author. Interpretation of the situation described in the novel exhibits that the mother and the child close their eyes and retrieve to their minds in an effort to be absent from the unpleasant nature of turmoil. They choose to close themselves to environmental effects, and construct their reality of choice in their place of being.

Matilda in *Mister Pip* uses her imagination to escape to the Victorian London, and she finds solace in Pip’s company. Matilda has a problem though; she utters that “[t]he trouble with *Great Expectations* is that it’s a one-way conversation. There’s no talking back. Otherwise I would have told Pip about my mum coming to speak to the class, and how seeing her at a distance—even though only two desks back from the end of the room—she had appeared different to me. More hostile” (Jones 39). Matilda brings the child character in the novel to her life to fulfil her need of a friend who shares mutual situations and feelings, who can offer escape from her present state. Critical observation reveals this situation as a fictional character inviting another fictional character to her life in the plot, to reflect on her situation and learn from the past. Here, self-reflectivity is produced in two levels: the first is achieved through a self-conscious character, and the second is the result of this character’s identification with the previous character. Therefore, to speak in Linda Hutcheon’s terms, self-conscious narratives are not only aware of the background of their plot, but of other narratives and the former centuries they are produced in.

As the story unfolds, Matilda’s identification with Pip remains intact; moreover, there are new links interwoven between these two novels:

As we progressed through the book something happened to me. At some point I felt myself enter the story. I hadn't been assigned a part—nothing like that; I wasn't identifiable on the page, but I was there, I was definitely there. I knew that orphaned white kid and that small, fragile place he squeezed into between his awful sister and loveable Joe Gargery because the same space came to exist between Mr Watts and my mum. And I knew I would have to choose between the two. (Jones 40)

While the plot reveals an increased level of violence on the island, it is observed that Matilda draws herself from her mother and bonds with her teacher, Mr. Watts. The reason lies in his critical position and his choice of text to be read in the school. As the protagonist says: "Mr Watts had given us kids another world to spend the night in. We could escape to another place. It didn't matter that it was Victorian England" (Jones 20). The voluntary teacher is the only reason that the school is kept open, and his effort in providing the children of the island with education represents a powerful choice: equipping them with knowledge and triggering their imagination. These gifts are essential to surviving most traumatic events, and maintaining the will to construct desired life forms after catastrophic events.

Matilda's words emphasise a seemingly paradoxical situation when she says: "I had discovered that the plainest house can crown a fantasy or daydream. An open window can be tolerated. So can an open door. But I discovered the value of four walls and a roof. Something about containment that at the same time offers escape" (Jones 103). Matilda's words draw attention to privacy as an essential need for humans; to think, evaluate and reflect on oneself. The inhabitants of the island are devoid of their basic needs, and privacy turns out to be one of these. The lack of freedom and privacy, among other basic needs, emerges as a strategically and ideologically exerted move to cripple their courage and will to overcome the situation. With the given quotation, it is emphasised that entrapment and containment with force symbolise violence and destruction coming from the lived world and affecting the integrity of an individual

against his/her will. Matilda's sense of privacy, on the contrary, defines self-contemplation and a productive space for self-reflection, which are primary steps before reaching resolutions and taking action. Therefore, besieging of the island results in enclosement of people in open, public spaces; depriving them of private places where they can fulfil their existential needs to become individuals.

The reader witnesses Matilda's process of questioning life and its meaning throughout *Mister Pip*. She and Pip in *Great Expectations* go through a similar process of disillusionment as a child, a stage of struggle and stumble, and finally an understanding of different ways and approaches to harsh conditions of life. Diversity of manners and approaches to situations are portrayed with Matilda's words:

I suppose it is possible to be all of these things. To sort of fall out of who you are into another, as well as to journey back to some essential sense of self. We only see what we see. I have no idea of the man June Watts knew. I only know the man who took us kids by the hand and taught us how to reimagine the world, and to see the possibility of change, to welcome it into our lives. Your ship could come in at any time, and that ship could take many forms. Your Mr. Jagers might even turn out to be a log. (Jones 210)

In a range of possibilities, she chooses which form to take and the way to react to an unfamiliar situation. As a child, she finds her way through these roles and relations in the process of maturation. She is aware of the fact that her experience is limited with her perspective and understanding of events. Mr. Watts is a teacher and mentor for children, but his wife experiences the situation from inside marriage roles. Matilda is aware of the limited perspective she employs due to physical and mental constraints mostly caused by the siege; however, she follows Mr. Watts' advices and education to keep her imagination and intellectual capacities alive, which represent a chance or escape from harsh conditions, and an investment in herself to rebuild a life when turmoil is over.

In *Mister Pip*, Mr. Watts is positioned in the plot as a flexible character, filling spaces with required characteristics at the time needed. Through the end of the novel, Matilda also expresses these multiple qualities and her reflections on them:

Otherwise, Mr. Watts was as elusive as ever. He was whatever he needed to be, what we asked him to be. Perhaps there are lives like that—they pour into whatever space we have made ready for them to fill. We needed a teacher, Mr. Watts became that teacher. We needed a magician to conjure up other worlds, and Mr. Watts had become that magician. When we needed a savior, Mr. Watts had filled that role. When the redskins required a life, Mr. Watts had given himself. (Jones 210)

Matilda's flexibility mainly takes place in her inner world, whereas Mr. Watts' roles in life are visible, out in the open. His execution is a consequence of this visibility, but at the same time the final step of his role as a saviour. Mr. Watts' presence in the plot opens horizons for the mind of the child, to learn, see and perceive new routes in life that represent survival, empowerment and reconstruction.

3.3 Methods of Studying the Criminal Mind: Mesmeric Séance and Magnetism

Peter Carey creates the character Jack Maggs and names the novel after him, particularly to emphasise the position of this criminal character in transition, which represents rewriting and refocusing of crime and criminals, by turning back and using Abel Magwitch from *Great Expectations*. The uncanny labyrinth of Jack Maggs' criminal mind is highly valued by the author in the novel, Tobias Oates. Unexplored paths of the criminal mind are unexpected treasures for the author. They are rarely encountered and he is excited to use these observations in his narratives. Abstract notions regarding crime and criminals almost become concrete in Oates' descriptions. In a world where the element of surprise is ruined by excessive information, and wide and effortless accessibility of knowledge and people, several crucial elements of stories have gone

missing; it is hard for authors to find suitable tools to create suspense and interwoven conflicts.

Tobias Oates, the author in the plot of *Jack Maggs*, is interested in drawing subjects from his experiences and observations, rather than employing imagination and creative capacity at a higher level. Peter Carey obviously criticises naturalist and Darwinian tendencies of the nineteenth century, which are mainly based on experiment and observation—sometimes excessively bending ethical values and scope of studies. Ethics, purpose and interpretation are crucial steps in experimental processes, if they are to qualify as scientific studies and prove fruitful for humanity. The author in the novel, however, trespasses personal and ethical boundaries, and interferes with the subject or object at the focus of observation. Carey gives details when he states that “Tobias Oates had an obsession with the Criminal Mind. He found evidence of its presence in signs as small as the bumps upon a pickpocket’s cranium, or as large as La Place’s *Théorie analytique* which showed the murder rate in Paris unchanged from one year to the next” (49). Therefore, it may be derived that Tobias Oates reaches to ideas and conclusions by both experimenting on and watching people, and by learning from published books and articles.

Peter Carey discusses pseudo-scientific methods of the nineteenth century, and assigns Tobias Oates as an unofficial investigator, who is after every kind of information he can use to publish and provide for his family. Oates has a chance to apply these methods when he discovers that Jack Maggs, who works as a servant for Mr. Percy Buckle, shows signs of distress, pangs, tics and sleepwalking. Oates easily gets permission from Mr. Buckle, telling Maggs that “[his] master is a student of Mesmerism. He will be pleased to make you available for science” (Carey 55). When it comes to persuading the subject to take part in these séances, Oates brings forth the issue of sleepwalking and its dangers for oneself and his surroundings. Maggs’ concerns are obvious in his answer: “Whatever it is called, it is a terrible thing, Sir, for a man to feel his insides all exposed to public view, a thousand times worse than to come before you with my stockings in this state” (Carey 52). Maggs pronounces his

anxiety about maintaining a sense of privacy. Oates relies on so-told former data on séances to assure Maggs “that no mesmeric act on earth will have anyone perform an act against their moral temper” (Carey 32).

Oates tries to persuade Maggs to be a subject, by offering to solve the inner cause of his problems: “But that if I should take the demons from your heart where they are causing you pain? What if I write them on paper and then place the pages in this box here? When we are done, we can go to this fireplace, Jack Maggs, and we can burn them together” (Carey 53). This statement causes further curiosity in Maggs, and he asks the reason why Oates is interested in his situation. He says that “[i]t is [his] pain after all”, only to be answered thus: “I am a naturalist” (53). Eventually, Oates defines himself not as an author, but as if he is a scientist, experimenting as a naturalist. In other words, Oates uses methods that exceed the definition of naturalism as a literary movement. He goes beyond observing and narrating hereditary and environmental effects on shaping human character; he excavates the mind of the subject and violates the integrity of the sense of self, bringing out his secrets and memories out into light, whether with or without his will.

Oates alienates Maggs’ traumatic experience and names it as the Phantom, which forces the boundaries of his consciousness with pangs of physical pain when it is triggered with events. Oates tells Maggs: “‘But this Phantom lives within you,’ ‘You have a creature who wishes you harm, who lives within you like a worm lives in the belly of a pig. It is the Phantom who hurts your face’” (Carey 52-3). This is an act of estrangement, leading to the search of the source of evil coming from outside, and possessing one’s being. This situation leads the person to trace reasons outside him, in a mistaken manner. As a matter of fact, the source of evil in Maggs’ life derives from traces of traumatic experiences, in other words, imprints of past events on his consciousness, trying to find solution, atonement, or retribution.

Tobias Oates is encouraged by the news of a practitioner he heard, who applies mesmeric séances, and uses the information he retrieves from this illegal investigation

method to catch thieves. Oates' description of the method and its applier shows signs of approval and admiration:

"The Thief-taker," said Tobias Oates, "is not some rogue like Jonathan Wild but an educated, modern man who obtained his information by making mesmeric *passes*"—here he waved his hands mechanically up and down in front of Hawthorne's unblinking eyes—"by making mesmeric *passes* over the four witnesses the police had already interviewed, he put each into a condition of Magnetic Somnambulism. This Thief-taker, whose name is Wilfred Partridge, obtained by this method a full description of the suspect from those who *imagined* they had not seen him clearly." (Carey 31-2)

The mentioned thief-taker steps in when a regular police investigation does not bear any results. His success lies in the unusual methods, rendering forgotten or suppressed memories of the subconscious available again. Above and beyond the thief-taker, Tobias Oates takes on a role similar to a detective's—especially reminding contemporary readers of Arthur Conan Doyle's famous character, Sherlock Holmes. Oates justifies his interest with further examples: "The Cerebrum . . . is a vessel that never leaks. It holds everything, remembers everything. And if Mr Hawthorne likes to think of Animal Magnetism as a scurrilous parlour game, it is only because he has not read his Villiers or Puysegur" (Carey 32). Oates gives references to the earliest examples of magnetism, which aim at unveiling the structure of subconscious and unconscious, and are very early forms of psychological studies.

The phase of reassuring and convincing the subject leaves its place to the experimental séance and its consequences. A chamber of observers witnesses the experiment, which means that these people learn Maggs' deepest secrets and witness his confession of crimes. It comes to an extent that, "Maggs did not even have the space to be angered by these people. It was the man upstairs who was the focus of his animus. He was burgled, plundered, and he would not tolerate it" (Carey 36). The mentioned focus of Maggs' rage is Oates, who does not limit himself to solving the

reason of Maggs' tics and sleepwalking, but freely reveals his memories to be used for his disadvantage. These results are beyond expectations of Maggs and observers. A dialogue takes place before the séance between Oates and an observer, on the possibility of a confession:

"Now come, Oates," said the fellow with the quivering chin. "No hard-hearted villain is going to give his secrets up in a court of law."

"Even the lowest type of renegade," said Tobias Oates, "has an inner need to give up the truth. Look at those gallows confessions they are still selling on Holborn. It is what our fathers called 'conscience'. We all have it. For the criminal, it is like a passion to throw himself off a high place." (Carey 33)

The hidden agenda of the séance was to take a confession from the criminal, abusing his sense of guilt. Oates' alleged cure for Maggs' distress turns out to be a mask for the real purpose. Ethical questions rise in the mind of the reader, on issues of crime, guilt and conscience; since there is a paradoxical situation where a criminal who pays his sentence is treated cruelly, and an author applying illegal and unethical methods by trickery is not punished for his acts.

The criminal accepts to be a subject for the experiment when he sees it as a cure for his sickness, but the séance bears unwanted and unprecedented consequences for him:

By mesmerized he understood that he was made the subject of magnets, and that these magnets in some way tugged at his Mesmeric Fluid, a substance in his soul he could not see. He understood that, under the effect of magnets, he was able to describe the demons that swam in this fluid, and that Tobias Oates would not only battle with these beings—named Behemoth and Dabareiel, Azazel and Samsaweel—but also, like a botanist, describe them in a journal where their host might later see them. (Carey 99-100)

The author abandons his purpose of untying the physical symptoms of distress with suppressed memories, and in a manner that could be placed between a faux preacher and a mediocre journalist, he interprets the retrieved information to gain more power over the subject. Therefore, Jack Maggs finds himself in a disadvantaged situation by all means. He is deprived of privacy and basic rights to maintain his integrity; he is in grave danger because his secrets are exposed; and even if he has paid the bill, his chances of building a new life of his own choosing is being taken from his hands.

If and when the situation is observed from Tobias Oates' point of view, Maggs represents a novelty of utmost importance that he does not intend to abandon. Oates is obsessed with the kind of power he has over the subject:

“He will not wake up until I release him, Lizzie. Don’t you see what I now possess? A memory I can enter, and leave. Leave, and then return to. My goodness, my gracious. What a treasure house, eh, Buckle? You can hear the cant in his talk. He has it cloaked in the livery but he wears the hallmarks of New South Wales.” (Carey 96)

While the author is overwhelmed by the taste of power and grandeur, some observers in the chamber express the voice of their conscience. A grocer among them defines the episode as “a page of history”, and tells that “[w]hatever his offence, anyone with half a heart can see that he has paid the bill. I could not send him back for more” (Carey 97).

Oates applies pseudo-scientific methods without considering ethical issues, or any outcomes that may occur. He still defines Maggs' subconscious with an obsessed fascination in his talk with Mr. Percy Buckle:

“But what you have brought me here is a world as rich as London itself. What a puzzle of life exists in the dark little lane-ways of this wretch’s soul, what stolen gold lies hidden in the vaults beneath his filthy streets.”

“I don’t follow you, Sir?”

“It’s the Criminal Mind,” said Tobias Oates, “awaiting for its first cartographer.” (Carey 99)

Oates defines the criminal mind as a concrete space; a place to be conquered, mapped, traced and explored by others to come. This definition recalls Merleau-Ponty’s ontology of the flesh, according to which memory occupies a place in the body. The field of space called the human body employs physical, mental, emotional and spiritual activities, all of them affecting each other and processing simultaneously within the borders of this concrete form. Oates’ violation of privacy find roots from physical symptoms, but transforms into a crime which affects all levels of Maggs’ being at the same time. The concept of crime and ethics is effectively rewritten, leaving readers with numerous questions about the treatment of criminals in the nineteenth century, lack of borders especially among middle classes of the society at the time, and professional ethics, as in the example of Oates as an author.

3.4 The Author in the Novel: Tobias Oates

In *Jack Maggs*, Peter Carey imagines and reconstructs experiences and reactions of the author who is doing research for a newspaper article. Tobias Oates in the novel is an author who writes for the newspapers to sustain his living and provide for his family. One of the days, he hears of a fire in a company that caused many workers to die. While he was inspecting the place to keep notes for the article, he witnesses the presence of child workers burnt to death; covered and waiting for the coroner to file his report. Carey brings forth the severe working conditions in England and the situation of child workers with this tragic incident in the plot. This is also an allusion to Dickens’ life and an autobiographical element if we are to remember his past as a child worker. Most of Dickensian novels have this element, like *David Copperfield*.

Tobias Oates is an author and a character in *Jack Maggs*, and he serves as a substitute for Charles Dickens in the novel. This character climbs the ladder of success, beginning

as the son of a scoundrel and reaching up to a status where he is able to provide his family with the income from authorship. Peter Carey portrays Oates and the burden of his past as an absolute drive for success:

Tobias Oates was twenty-four years old, and for twelve months past he had been the head of a family which now consisted of his wife, Mary, his son, John, and his wife's younger sister, Elizabeth. Having come from no proper family himself, or none that he could remember without great bitterness, he had for all his short, determined life carried with him a mighty passion to create that safe warm world he had been denied. (41)

He is a self-made man, evaluating every opportunity in the process: meeting right people and establishing connections to find suitable jobs. He is always keeping books, always one step ahead of being poor, and always in fear of his past that might catch him if he fails to make both ends meet. Oates is himself present in the narrative as a character as a flawed family man, a struggling author, a researching hypnotist. He is a dynamic and multi-faceted character in the story line.

Domestic relations, roles and ethical values in the family unit are portrayed and criticised over the example of Oates, at which point it is crucial to express the resemblance between this fictional character and Charles Dickens' biography. Oates is neither loyal to his wife nor to his sister-in-law, and he maltreats both of them. He conquers both Maggs' and those two women's minds and lives, against their will and without their consent. Oates finds his way in life through conquest, through gaining spaces and places, by conquering people and their circles. Building and preserving a stealthy house is a sign of economic and social growth. The writer uses his carefully planned status to pave the way to get more and more writing jobs, both articles and pamphlets in journals or novels. His writings mainly derive from real life experimentation and observation and, thus, his fiction is closely related to the facts. Facts are important for him; furthermore, they are his fuel, as it is stated in this example: "he is an author, as I'm sure you don't need telling, and he must know your whole life story or he will die of it" (Carey 48). He values daily life and its events over

imagination and fiction. It is more than possible to say that the values he praises are not chosen, but an alternative for lacking imagination and inadequate writing skills.

Tobias Oates' life is also a success story, revealing intricate relationships that are much needed to evaluate situations that represent opportunities. Ethics is a debatable subject for the author when it comes to trace real life stories to use in his fiction. Here the author follows an opportunistic method and does not hesitate to cross ethical borders to collect information to use in his writings. Personal space is violated, past time as in the form of memories are revisited and freely used without consent of the subject. Oates bypasses observations and recollections from real life and does not bother himself with creating intricate characters and plots. Instead, he spends an effort to find them in his visits and records them to be reused:

Toby had always had a great affection for Characters, reflected Lizzie Warriner: dustmen, jugglers, costers, pick-pockets. He thought nothing of engaging the most gruesome types in Shepherd Market and writing down their histories in his chap book. The subject of this Mesmeric Exhibition did not know it, but he was likely to appear, much modified, in Toby's next novel. There he would be Jack Muck, or Jock Crestfallen—a footman with a coster's voice and chest like a strong man in a circus. (Carey 90)

At this point, Oates' fiction emerges as works of collage under the mask of realism.

Jack Maggs is a postmodern novel which has an author as an important character. However, it goes beyond that and includes both his inner thoughts and processes about his fiction, while simultaneously discussing his life, character and reputation. As Carey mentions Oates' motivation for writing, he describes him thus: "He was developing, with every passing hour, giddy ambitions for this novel. *Captain Crumley* had been a comedy, a pantomime, broad strokes, great larks, a rowdy tale of old London that had Mr Davidson the butcher in a fever while he waited for the next instalment" (194). The fact remains that Oates' mind turns back to his unusual

methods of observation again and again, because he measures the outcome as an immense opportunity:

But in all of English literature there was nothing like the dark journey he now planned to take inside the Criminal Mind. He began, as he walked, to chisel away at its plot. He charted a course by abstract reasoning, almost algebraically. From Birth to Death, from Light to Dark, from Water to Fire. It was with some irritation that he found the walk had ended, and he must abandon this activity in favour of the real world.
(Carey 194-5)

The sense that Oates uses the term “real world” defines an arena of challenges, consisting of burdensome responsibilities, the weight of guilt and consequences of his immoral acts. He is troubled in his domestic space, but his main efforts are concentrated on writing as a profession, which he uses as the ladder to move him to higher ranks in society. Oates designs his profession and life with diligence. Carey offers a description of Oates’ self observation:

Now, each day in the Morning Chronicle, each fortnight in the Observer, it was Tobias Oates who “made” the City of London. With a passion he barely understood himself, he named it, mapped it, widened its great streets, narrowed its dingy lanes, framed its scenes with the melancholy windows of his childhood. In this way, he invented a respectable life for himself: a wife, a babe, a household. He had gained a name for comic tales. He had got himself, along the way, a little belly, a friend who was a titled lady, a second friend who was a Knight of the Realm, a fourth friend who was an author and tutor to the young Princess Victoria. He did not dare look down, so far had he come. (199)

Albeit, it cannot be said that he is successful in building a solid reputation. Even if he is accepted in special clubs and meetings, Oates does not enclose proper codes for these closed groups and spaces. Carey exhibits a self-reflective episode of this character:

He stood on the footpath outside the Hippocratic Institute and suddenly saw that he had not behaved like a man of letters but like a common conjurer, a street magician. Would Thackeray have acted thus? Never. Never. He had been Jeremiah Stitchem, Billy Button, taking sixpences from the footmen on Blackfriars Road. He was Tobias Oates, son of John Oates, a well-known scoundrel. (149-50)

Oates struggles with both his father's infamous life and his own insecure acts in the process of building a respectable, good reputation. Sometimes his mask drops and he faces humiliation, because of his ignorance, manners and lack of wealth. However, he goes through complicated phases, ranging from acceptance to refusal, introspection to justification. In one of those moments, he expresses his insight with the words: "To the Gods we are all comic figures" (Carey 247).

3.5 Victorian London, England and Englishness

The city of London has a culture of its own, and Dickens uses this city to illustrate the chaos of life with all of its layers in the nineteenth century, such as: crime and criminals, intricate relations in rich and poor houses, varying types of industries, conditions of workers of every gender and age. Newgate Prison is also emphasised as a symbolic place in cultural history. Crime and criminals are not confined in borders of Newgate Prison in Dickensian novels and their rewritings. The city of London includes criminals under unspoken rules. When they are exposed and condemned, they are severely punished in prison, hang or sent to colonies for life time. Corruption in courts and policemen is reflected in *Jack Maggs* as thus: "To discuss Jack Maggs with a man of law seemed, to Mercy, a very dangerous thing. To her, a lawyer was of the same species as a judge, and the judge the same genus as a policeman, and a policeman the same thing exactly as Harold Hoban, the hangman at Newgate Prison" (Carey 139). Social and institutional deterioration and hypocrisy of the time is the subject of severe

criticism. Negligence and ignorance as applied rules do not mean that crime does not exist; it means that it is tolerated under these conditions.

When we think from the perspective of criminals, there are unjust situations. As long as they are not caught, they can carry out criminal activities in social and economic circles of London. On the other hand, when they are caught, they may be punished for life or executed even for a petty crime. Thus, apart from unjust applications, the aim of punishment is discussable. Interest of British Empire is at the focus and it outweighs the rehabilitation of convicts, and consequently, construction of a better society. Individuals appear to be easily expendable in a country's agenda. Australia, in other words "New South Wales" as it is stated in *Jack Maggs* is a place criminals are exiled to after they are stripped off all chances in the mother land, and always followed by sanction of these records: "There is a Jack Maggs of London transported for life in 1813. Might that be your situation, Sir?" (140). It is inferred from the narrated events in *Great Expectations* and *Jack Maggs* that once a person is convicted, that person loses all of his/her rights in the mother land, and becomes subject to institutional practices. As Carey states, witnessing these convicts being severely punished causes sorrow and agitation: "God help us all, that Mother England would do such a thing to one of her own" (98). At this point, further questions arise about social groups and classes in the English society, and how they are included, excluded, and treated by the authority.

Self-making process in *Great Expectations* is closely related to the concept of gentlemanliness in the nineteenth century whereas the self-made criminal and author step forward in *Jack Maggs*, but not the equivalent character, named Henry Phipps. Henry is Jack Maggs' medium and compensation in a world where he is expelled from. Although Maggs has a wealthy life in Australia, he sees this land from a perspective of his memories of a long past of captivation. England, and most particularly London, is his choice among other geographical places. Maggs describes England with the words: "It' my home, . . . That's what I want. My home" (Carey 8). In the same line, Maggs defines himself as a Londoner, an Englishman:

"I am a cockroach, isn't that so? It was very clear that would happen to me if I were to ever set foot in England again. I was transported for the term of my natural life. Weren't those the word? Did not his Lordship wish to crush me with his heel?"

"There are no cockroaches here," said Percy Buckle, speaking very rapidly. "But it does say that one Jack Maggs received a conditional pardon in Moreton Bay in 1820. And we have concluded that if only you were to remove yourself again to New South Wales you would be, to all purposes . . . well, no one would wish to hang you."

"I know. God damn. I do know, Sir. But you see, I am a fucking Englishman, and I have English things to settle. I am not to live my life with all that vermin. I am here in London where I belong." (Carey 140-1)

In this dialogue between Percy Buckle and Jack Maggs, it is obvious that Maggs takes the risk of losing his life to claim his rights as a citizen. It may also be interpreted as Maggs' effort to overcome expulsion from spatial integrity of English mainland. Carey discusses a political agenda over an individual existential quest.

Maggs defines himself as a Londoner, leading the reader to evaluate him as a natural inhabitant of this famous city, deriving questions of belonging and acceptance as a resident of London. As much as the qualities that come to mind when the word "Englishness" is uttered, London, the mutual setting in both novels, comes with connotations of its own. Maggs defies being defined as an Antipodean or an Australian citizen. Even if he had a second chance in life and made the most of it, getting a pardon for life, establishing a nice farm and family, he turns his back to his fortune to get back to England and his adopted son. His lack of belonging may well have been caused by the fact that he was expelled from England, banished from the place he identifies himself with. The poor, the orphans, the criminals are also a part of life in London. Maggs' rage against the exile from his native country is also a reaction against disapproval, rejection and neglect. His presence in London turns out as a challenge,

manifestation and claiming rights. It is an act of free will, opposed to obeying laws and norms.

Magwitch is resolved to lead a life of his own choosing. He has motives, but he is also leading a flexible life. He is not fixated toward a one and only goal. He journeys toward a horizon. He leaves a settled life, wealth, family and security behind. Even if he is not related to Phipps, he values him as an adoptive son, even more than his own children. He abhors his life in exile. Even if it may occur as a second chance in life and a better option than execution in England, Magwitch is disgusted from the behaviour of the Captain towards them, as a prisoners, the behaviour of prisoners in desperate anguish for their lives, not knowing where and when death will come from: a fellow criminal, the officers, sickness in a long voyage, or the ills of a new land where their fate is unknown, and being conscious of the fact that they are expelled from their native land and never wanted there again, either dead or alive.

Maggs' insistence on claiming his right to stay in London can be interpreted as a declaration, stating his choice of residence. Back in the nineteenth century, we see that it was a widely accepted and applied practise to expel criminals from the country and send them to colonies with ships. Either sea voyage or poor conditions in the lands unknown to the criminals brought death and sickness upon them, some of which were lethal since they would have no chance of developing immunity. After he completes his sentence, Magwitch comes forth as a self-made, strong and powerful character. He has both will power and wealth, which is a common denominator of power in nearly all the cultures. Despite his prosperous conditions he chooses to turn back and seek fulfilment. He finds people to arrange his paperwork and let him travel to London: "I have just arrived. I came into the country with the most careful plans. I had a man at Dover in my pay, and when my papers were presented, he turned the other eye. Everything was as it should be. Everything was on the wink, but now there is a household full of busy-bodies all wanting to talk about my life" (Carey 141). Every part of the plan is well built and played, except the unwillingness of his native land and community to accept him again.

Recognition, rejection and expulsion of individuals are staged in both social groups and national communities, and for the most important part, widely applied by Victorian authorities. Either in Victorian novels or Neo-Victorian, crime and detection plays a significant role in narrative structure. The chosen Victorian novel and its rewritings emphasise the role of crime and criminals in English society. When the situation is analysed from criminals' perspective, it can be said that most of them are forced to live a life in exile. If they would be sent to prison in England, they would still be a part of the English society. However, it is also evident that a city changes over time, loaded with changing meanings and desires. Stories of the people who live in a city build up its history. Carey exhibits the changing conditions while he describes London of the past, over the history of Maggs, and London of Phipps, or the time when Maggs turns back. The flux and reflux of time washes some properties away and establishes others, but some institutional practices are persistent, and resistant to change, as in the example of the treatment of the criminal in *Jack Maggs*.

Also in *Mister Pip*, Jones handles issues of expulsion, power and containment. Matilda, the child protagonist in the novel says that "[t]he blockade was imposed in the first half of 1990. We thought it would be just a matter of time before the outside world came to help us. *Patience* was the word we heard whispered. But now look at what had happened. The wrong people had found us" (Jones 35). Turmoil of the civil war in the island affects the lives of inhabitants in every sense. They cannot find a solution and look for outside forces to help them, which lead to an invasion by brute forces. After spending time under siege, but luckily being taught by Mr. Watts, Matilda says that:

We soon learnt there were many Englands, and Mr Watts had only been to two or three of them. The England he visited was very different from the one Mr Dickens had lived and worked in. This was a challenging notion for those of us who had never been anywhere, because we had the feeling that life on the island was much the same as it had been for

our grandfathers and their grandfathers, especially after the blockade was imposed. (Jones 24-5)

From Matilda's point of view, Jones describes different times and phases of England. However, the complexity of England's description emphasises the simplicity and unchanging characteristics of the island, which is a common denominator of places under siege, or in times of long civil wars.

3.6 Heterotopic Spaces and Places: Staging Subjectivities in Enclosed Places

Satis House in *Great Expectations* leaves its mark on the reader while it represents a place where time stops, and where the flux of life is not welcome by the owner, Miss Havisham. She preserves the static atmosphere of the house for the rest of her life after being left at the altar. Although it is inevitable for objects to remain unaffected from destructive and diminishing nature of passing time, the subject of interest, which is Miss Havisham in the novel, her intrinsic qualities as well as the level she gets influenced by past events are unchanged. The observer sees that Miss Havisham's obsession of keeping the things, or objects in the house unchanged and uncared for reveals the depth of her trauma and its effects; a subject projects her existential crisis on to objects, expresses her feelings as violence in her residence—both the house she lives in, and also her body. Jones uses Miss Havisham and Satis House as metaphors in *Mister Pip* to describe permanent imprint of conflicts on characters, which are revisited perpetually in spirals of time:

Now that I met Miss Havisham, and knew more about her unhappy past, I had changed my mind about my mum being like Pip's sister. She had more in common with Miss Havisham—Miss Havisham who cannot move on from the day of her greatest disappointment. On the clock, the exact hour and minute that the bridegroom failed to show. The wedding feast untouched, left for the cobwebs to mark time.

Miss Havisham remains in her wedding gown for an event that has been and gone. I had an idea my mum was stuck in a similar moment. Only it had to do with an argument with my dad. Her frown gave her away. A frown that could be traced back to the original moment. I had an idea that whatever my dad had said still rang in her ears. (49)

Opposed to the static and restricting nature of traumatic events, it is observed that rewriting and revisiting the events and plots of the past appear to reveal new horizons, and offer unthought-of solutions for contemporary conflicts. Matilda in *Mister Pip* acknowledges her openness in this subject when she says: "I was one of those heart seeds us kids had heard about in class. I was at some earlier stage of a journey that would deliver me to another place, to another life, into another way of being. I just didn't know where or when" (Jones 186). Matilda and her young life is a clean slate, and Mr. Watts' efforts encourage and equip her with examples of the past. From the novel discussed in the class, Matilda infers that "Pip is an orphan who is given the chance to create his own self and destiny. Pip's experience also reminds us of the emigrant's experience. Each leaves behind the place he grew up in. Each strikes out on his own. Each is free to create himself anew. Each is also free to make mistakes..." (Jones 78). The quest of the child character becomes a model for another child under oppressive conditions. Pip's struggle and survival in Victorian London as a child worker, and his success in exalting himself both socially and economically is magnified in the eyes of a child who is trying to find a way to establish a life of her own.

In *Jack Maggs*, Carey portrays a range of private and public spaces which are also congruent with the Foucauldian term heterotopia. These places are multi-layered in nature but encompassing and uniting individuals from differing classes and groups under special codes. In Carey's novel, Ma Britten's house, Tobias Oates's chambers, Newgate Prison in London and New South Wales in Australia are spaces to elaborate upon. Ma Britten's house is a place of deviation in Foucauldian terms, where illegal methods are applied by the same person without records, to prevent women of the time from diverse social classes from the shame and consequences of abortion.

Ma Britten has no medical education and the methods she uses are discussable in terms of health. She prepares “Belly ache sausages” and hosts women for a couple of days, providing a risky service to let women leave their “problems” behind. Where social and religious rules condemn sexual activities and their forthcomings, it becomes inevitable to find out-of-the-record solutions to problems that may occur. Since child-bearing process is carried out in female body only, the results mainly affect women, whether they terminate the process, or choose to give birth. Men are socially and economically threatened by this situation if they carry the responsibility. Most of the time, women have to deal with their problems alone, risking their life and reputation. In *Jack Maggs*, we witness the death of Lizzie, Oates’s sister-in-law and whom he was in a secret affair, because of an overdose of the herbs used to cause child loss. Social and institutional laws of the time do not seem to prevent individuals from having secrets and illegal affairs in their private spaces.

At this point, Carey confuses the reader with the description of Ma Britten and her house, since she provides public service with semi-scientific methods, but in a private place. When it comes to her character, Ma Britten as a female figure is not mythologised, nor does she fit in an archetype. She uses medicinal, semi-scientific language, and bottles and labels for the herbal pills to seem reliable. She uses white clothes like nurses and transforms the shape of the herbal prescriptions into pills to imitate scientific methods. The exaltation of science inspires Ma Britten, giving her ideas and methods to get credibility for the debatable practices she pursues in her house.

Ma Britten’s house, where the business of abortion is run, is at the same time a school for thieves and scoundrels. In Foucauldian sense of heterotopia, this is a space of deviation. Borderlines between life and death, poverty and wealth, hunger and welfare is thin and subject to transgression. Maggs is raised as a thief, and switched from innocence to experience in this house. His pain and pangs are directly linked to the cut in the face of the unborn child he had with Sophina. The corruption of young love, innocence and free will are symbolised with this tragic event in different layers.

Removal of a child of love without any trace cripples and leaves its imprint on both parties: neither Sophina nor Jack could process this trauma for a long time. Eventually it is buried deep within, until it cannot be kept buried, and surfaced with physical symptoms, only to be excavated by Tobias Oates, to cause further violation of rights.

Tobias Oates' house becomes a stage where many differing plays are acted upon. Apart from the events that take place in the house, the building itself, and Oates' meticulous care, even his act of worship turns the house into a sacred place with rules of its own. While other characters in the novel mistakenly evaluate Oates' absent looks, Mr. Buckle shares his insight on his materialistic tendencies:

He had been often observed to stand and stare off into space, in what his servants imagined was a kind of rapture. It was, as Miss Mott said, as if the master could see an angel in his hallway, but Mr Buckle saw no angels, it was his house he worshipped, and what a miracle it was that he should own that dark-green wallpaper, the stained-glass fanlight, the gloss of polish on the oaken floor. (Carey 189)

Idealisation of material goods is a reflection of Oates' measure of success and exaltation.

The meaning and relevance of Oates' house shifts as the plot thickens; it could be described as a sign of success, a fortress, a web of intricate relationships, and a heterotopic place where séances are held. Physically speaking, there is a unique fact about the house: the head maiden resides in an office, which is very strangely situated; this room is in-between and outside the building, which is symbolically relevant to the status of the maiden in the house by means of power relations. The house encapsulates different planes of being; private spaces and work places come together under the same roof. As a result, the same building is composed of parts which carry in them opposing meanings. From another perspective, subjectivities of characters depend on the heterogenic nature of heterotopias. Oates creates a heterotopic atmosphere while he applies a séance that he calls under the name mesmerism. Oates studies the criminal mind he approaches with amazement and formidable techniques.

The procedure is unknown to the subject of mesmerism, who Oates calls the somnambulist. The attendees of the séance have to apply ritualistic behaviour. Therefore, the room transforms into a heterotopia.

Newgate Prison is also a heterotopic place of deviation and crisis. It has a very long history: This particular building was demolished at the beginning of twentieth century, but it keeps on living in narratives even to this day. The prison cells contain very different planes of being as much as the building itself is a place where acts of violence, deviation, and crisis are fulfilled. Thus, the Newgate Prison fits the description of Foucault. The history of the prison building itself reaches back to very old times, but the narratives of Foucault traces it back to the nineteenth century.

Newgate prison is a constant in the equation, a changing, evolving but permanent sign of capital punishment. It has a long history in English cultural memory. Like a looking glass, even if it is shaped in classical or modern trends, it serves every generation with similar functions: opportunity to observe oneself, encapsulate crime and deviation, initiating the process of self-reflection. Moreover, Newgate is a prison and a monument in transformation. It represents the shift from communal groups in punishment to individual isolation. The history of the building is a form of renewal and renovation in practices of punishment. Institutional methods constitute the execution of punishment. Expelling criminals from the motherland is a symbol of negligence. The presence and acceptance of crime and criminals are replaced by the will of the country. Thus, criminals become subjects without a will, pawns used in the games of an empire. Trading of the criminals and using them as working forces can be interpreted as a new form of slavery.

Conclusion

Neo-Victorianism is described as a genre in critical and fictional writing which alters our perspective of past and present by bringing two different centuries into focus. In other words, it provides a bifocal lens to view both the present and the past in a comparative manner. From a new genre which is rooted in the past and strongly attached to the present, arise analytical comparisons and alternative-creative works. The purpose is not to criticise conditions and literatures of the past from a current standpoint, or to visit and bring some artefacts from a historic time and exhibit them in a contemporary novel. These are not the ways how a neo-Victorian novel is made; they belong to the field of period-fetishism, or cannibalism, inauthenticity, imitation and unauthorised utilisation, which are severely criticised as postmodern tendencies of over-consumption and unethical artistic behaviour. Neo-Victorian works are not uniform in nature and structure, but they have the same quality of re-evaluating and rewriting facts and fictions of the past to present a fresh perspective and broaden our horizon of meaning-making. These mentioned actions are results of a vision that is obtained by the mentioned bifocal lenses; and the image that occurs alters our perception of both of the past and the present, and their productions.

Victorian England is a vantage point for the Industrial Revolution; when contemporary readers and critics trace effects and results of major social, economic and intellectual changes in the twenty-first century back to their source, Victorian England appears as a model for the industrial shift in Europe and America. This situation justifies the choice of setting for a great number of Victorian and Neo-Victorian novels: among numerous nineteenth-century settlements, Victorian London becomes prominent. London is a designed spot in time and space which is laden with success in industrial production to become a role model, but at the same time with its characteristics such as the heavy burden of urbanisation, showing itself in over-populated places, filthy and inhumane living and working conditions; it exhibits the downside of the industrialisation period. Social and institutional vices of industrialism are portrayed in historical documents as well as literary works in settlements and

places of the nineteenth-century: factories, workhouses, slums, hospitals, asylums, and colonies. Period-specific developments are measured through recorded personal and social stories, coming from every class of society, belonging to every age, gender and ethnicity, in the motherland as well as colonies.

Victorian England becomes a stage for steam powered technologies and heavy industries, followed and supported by novel methods of transportation and settlement. Nineteenth century is a time when a general drift away from nature became visible, and also irreversible due to heavy pollution of earth, air and water, especially in crowded cities. Individuals from all classes of English society were subject to these conditions, but particularly the working classes were objectified as tools of production; working long hours under unacceptable circumstances. Social problems lead to increasing crime rates, unreasonable solutions, and eventually unjust methods of punishment which do not contribute to rehabilitation of criminals. These methods of punishment reach to the point of expulsion, exile and even execution. The situation of mentally or physically impaired individuals was similar; they were labelled as abnormal, dysfunctional, and thus removed from public sight, which meant for them to be locked in houses, hospitals or asylums. The othering, disgust and ignorance of unpleasant entities is an implication of either poor regulation of institutional activities, or complete obscuration, which leaves the people under focus in the hands of underqualified parties and their illegal practices.

Neo-Victorianism provides us not only with an opportunity to highlight the neglected parts of life in literature and history, it also provides a part of space and time which is both real and existent in the past, but at the same time imaginary and open to rewriting and reimagining alternative routes. This double function gives a chance to analyse, criticise and re-evaluate the past that still affects the present, paving the way to transform present conditions in an effort to find better options for the future. The act of turning back for criticism and re-evaluation mainly derives from a need of a certain distance for a better perspective, and the fact that most of the systems and

improvements of contemporary ages are deeply rooted in the late eighteenth and nineteenth centuries. These mentioned systems are in social, institutional, economic, and industrial scales, and all of which affect the lives of individuals in public and private fields.

Some living and working conditions are attributed to specific timelines and certain geographies; however, eventually all of them are in coexistence, experienced simultaneously in a circular understanding of time. Improvements, developments, and standards of a civilisation directly influence lives of individuals and societies. In linear perception of time, living conditions are used to measure the level of development of countries, which also means that any type of hindrance or setback is interpreted as a regression in time. This is described as a recess and retreat in time and space, often depicted in novels with description of technologically or industrially underdeveloped settlements as places where time has stopped, or places which belong to a previous century. In fact, these measures belong to post-industrial and capitalistic ideologies, ignoring the value of natural and local forms and processes of production.

Philosophical and theoretical background of Neo-Victorian works start with the current point in the twenty-first century and requires a rewinding till we reach back to the views encircling the Victorian era. Intellectual movements and oeuvre are cumulative in nature; thus every movement is a branch of an ever-growing stream. Since theoretical scope of the dissertation has a focus of temporal and spatial perception and their representations in literary works, one of the purposes is to discover and discuss characteristic conditions of mentioned eras and the ways they are perceived and represented. Theoretical background starts with an overview of spatial and temporal conventions that influenced nineteenth and twentieth century schools of thought. This survey reveals that while Euclidean, Cartesian, Newtonian and Kantian notions were dominant in the Victorian age, a dramatic deviation occurs with scientific and technological developments beginning with the late nineteenth century and accelerating in the twentieth.

Innovations and technologies entering public and personal spaces left a deep impact on lives and found their reflections in intellectual and philosophical questioning. Twentieth century is a survey of philosophical questioning of the individual, performing this task on the aim, meaning and influence of his/her being and lives. Among other philosophers, Husserl became prominent with his ideas on subjectivity, which emphasises the individual; intersubjectivity, which highlights the nature of relations among individuals; and reflectivity, which provides methods of analysis for the nature of contemplation and reasoning. Heideggerian terminology revolves around the concepts of being-in-the-world, Dasein, both of which are rooted in the existence and meaning of the individual. The philosophy of Dasein emphasises individual existence and internal perception of time, and thus values subjective experiences and their narration. At this point, Merleau-Ponty developed a philosophy of existential phenomenology, which is deemed revolutionary since it takes both internal and external fields into consideration and describes the body as a place where both abstract and concrete activities become one. His philosophy exceeds Cartesian dualistic thought and submits an understanding that integrates previously fragmented parts of individualism. Individuals are multilayered and complex beings, embracing and fulfilling activities of every kind simultaneously.

Moving from the philosophies influencing mainly the first half of the twentieth century, it is argued that contemporary theories show a growing interest on perception, representation and production of space. Henri Lefebvre focuses on the production of space, explaining ideological and political impacts on personal and public places, and the nature of planning, shaping and executing these influences within power relations. Foucault's philosophy also takes its roots from the analysis of power relations and their sources, which defines knowledge and information as its current. Foucault develops the concept of heterotopia to define "other places", which have unusual characteristics, unique rules and codes of their own, and are hard to categorise by social and institutional means. Some types of heterotopia are places of deviation, some are closed circles ruled autonomously, and some fulfil the needs of

individuals since they do not have any correspondence in formal means. Virilio introduces concepts of acceleration in contemporary systems, and influence of speed on perception. His theories reveal the role of digital and technologically advanced systems as tools of manipulation, since social engineering is based on immediate response and communication. These conditions lead to a diminishing consciousness and the nearsightedness which becomes subject to the efforts of Neo-Victorian novels and critics, defined as a hindrance to overcome.

Neo-Victorian literature has diverse types, shapen after the motives causing them to occur. Victorian studies focus on analysing and criticising the literature and culture of the nineteenth century, whereas Neo-Victorian studies emphasise the acts of re-reading, re-interpreting and re-evaluating the Victorian era, and its afterlife in contemporary novels. Neo-Victorian rewritings include Victorian characters, plot, setting, and even the author in their structure. They either revisit the past to design alternative stories and histories; or borrow characters, stories and places of the past to take part in narratives of the twenty-first century. The reception, representation and reproduction of Victorians and their literature become alive under the names of Retro-, Post-, and Neo-Victorian, or Victoriana; each name carrying their nuances of focus and motive. As a term, Retro-Victorian recalls the retrospective look for evaluation, either of the nineteenth century or present conditions. Post-Victorian is loaded with Post-colonial discourse, focusing on colonial settings of the nineteenth century and highlighting the gaps and silences of previous texts to give them visibility and recognition. Neo-Victorian adopts new perspectives to analyse and reproduce the Victorian age and its literature, applying modern and postmodern narrative techniques and making use of current theories and philosophies to enrich contemporary literature with their interaction. Whereas aesthetic use of Victorian commodities have a place in contemporary culture under the names Victoriana, and Steampunk; Neo-Victorian literature mainly deals with artistic and critical motives for revisitation, such as the sense of nostalgia, the concept of belatedness, the re-evaluation of the Other, the

need of distancing for evaluation, or the use of previous stories as a medium between two centuries.

The last chapter of the dissertation exemplifies most of the aforementioned motives through intertextual bonds and methods of rewriting. The relation between Mr. Watts and Matilda in *Mister Pip* exceeds limits of master-slave narratives in colonial and post-colonial writings. These two characters do not fit into related stereotypes: Mr. Watts is neither a missionary nor a coloniser; he chooses not to leave the island and continues working as a teacher, since the school is a symbolic place where children drift away from fear and brute force and pursue activities regarding not only intelligence and reason but imagination and creativity. Matilda, on the other hand, does not show characteristics of an oppressed native child of the island. The island is under siege, and theoretically this situation strengthens the walls of confinement twice for the inhabitants. Matilda, however, is a unique model since she surpasses this double-confinement and limitations of her young age. She can be defined as an individual processing the events with reason and insight, and premediating on future plans for her well-being, whether in or out of the island, without familial or national restraints. Matilda's thought processes are examples of individual assessment and universal ethical values. To be precise, Matilda does not evaluate the events and take decisions thinking inside master-slave, coloniser-colonised, native-foreigner, or child-adult binaries. Two characters who create places of their own outside dualistic thought, meet in a third space, performing this act in a heterotopic place.

Neo-Victorianism as a genre in postmodern literature and contemporary criticism collects authors and critics who pursue intellectual activities of re-evaluating, re-reading and rewriting literatures of the Victorian age. Rewriting is a form of re-evaluation and revisitation; inviting inhabitants of an age to a previous century, to interact with its culture and literature. This is an interaction since contemporary readers and critics have an influence on the past through its interpretation, analysis and perception; these actions shape their style of narration, transference or critique of

that past and its literary productions. Previous centuries and their literature also have the power of bringing insight and experience to contemporary readers, they enable us as readers, writers, and critics, to exceed limitations of our own time and space and step into a plane of constant reproduction.

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Özgeçmiş

Yasemin Yavaşlar Özakıncı, Ege Üniversitesi İngiliz Dili ve Edebiyatı Bölümü'nde 2003 yılında lisans öğrenimini tamamlamıştır. 2006 yılında aynı bölümde bütünleşik doktora programında doktora eğitimine başlamıştır. 2010-2011 yılları arasında bir yıl süreyle Almanya'daki University of Cologne'da ziyaretçi araştırmacı statüsünde çalışmalarını sürdürmüştür. 2006 yılından bu yana Ege Üniversitesi'nde araştırma görevlisi olarak çalışmaktadır.

Özet

Bu çalışmanın amacı, Viktorya dönemi romanını ve postmodern edebiyat bünyesinde yer alan Neo-Victorianism akımı dahilinde üretilen yeniden yazımlarını, zaman ve mekan kuramları ile bağlantı kurarak incelemektir. Çalışmada Charles Dickens'in *Great Expectations* (1861); Peter Carey'in *Jack Maggs* (1997); ve Lloyd Jones'in *Mister Pip* (2006) adlı romanlarına odaklanılmaktadır. Tezin kuramsal altyapısı, on dokuzuncu yüzyıldan yirmi birinci yüzyıla uzanan bir yelpazede zaman ve mekanın algılanma, üretilme ve sunulma biçimlerini ortaya koymaktadır. On dokuzuncu yüzyılda gerçekleşen Endüstri Devrimi'nin çağımıza uzanan etkileri gerek düşünsel gerek kurgusal platformda önem arz etmektedir. Hem dönemsel arka planda hem analiz bölümünde bahsi geçen dönemlerde etkili olan kavramlar üzerinden çıkarımlar yapılmakta, dönemsel değişimlerin edebiyata olan yansımaları incelenmektedir. Analiz bölümünde seçilen yeniden yazımlarda endüstrileşme, şehir ve suç kavramları incelenmekte, Viktorya dönemi romanı, kültürü ve metotlarının postmodern romanlardaki sürekliliği ve değişimi eserler üzerinden ortaya konmaktadır.

Abstract

The aim of this study is to analyse the Victorian novel and its rewritings that are produced in the line of Neo-Victorian movement within postmodern literature, in relation with theories on time and space. The novels at the focus of the study are Charles Dickens' *Great Expectations* (1861); Peter Carey's *Jack Maggs* (1997); and Lloyd Jones' *Mister Pip* (2006). Theoretical background of the dissertation presents a survey of the forms of perception, production and representation of time and space, starting from the nineteenth century and reaching to the twenty first century. The Industrial Revolution which took place in the nineteenth century is still influential in the contemporary age, and has an outweighing importance both in intellectual and fictional platforms. Both in the historical background and in the analysis section, arguments are discussed in the light of concepts that are prevalent in the periods under focus, and the reflections of the changing conditions of these eras on literature are studied. The analysis chapter portrays a study of the continuity and transformation of the Victorian novel, culture and methods in postmodern rewritings, over concepts of industrialisation, city and crime.