

T.C.
İSTANBUL YENİ YÜZYIL UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE DEPARTMENT
ANGLO-AMERICAN LITERATURE AND CREATIVE WRITING
PROGRAMME



HISTORICAL SPECULATIONS IN JOHN FOWLES'S *THE*
FRENCH LIEUTENANT'S WOMAN* AND DAN BROWN'S *THE
DA VINCI CODE

MA THESIS

OMER NADHİM HAMEED AL-TAAEE

20131308024

İSTANBUL, JUNE 2023

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OMER NADHİM HAMEED AL-TAAEE

PREFACE

I would like to thank my professors for their invaluable mentoring, guidance, and support. They have played a crucial role in defining my academic foundation and preparing me for future challenges.

I would also like to express my appreciation to everyone who has assisted me along the road. My colleagues, friends, and family who have supported me, and given me invaluable advice and direction. Their encouragement and support have been an integral part of my journey, and I am appreciative for their consistent presence in my life.

I would also like to express my profound appreciation to my parents. Their unwavering affection, encouragement, and support have been the driving force behind my academic success.

ISTANBUL,2023

OMER NADHİM HAMEED

ÖZET
JOHN FOWLES'UN *FRANSIZ TEĞMENİN KADINI* VE DAN BROWN'IN *DA VİNCİ ŞİFRESİ* ROMANLARINDA TARİHSEL SPEKÜLASYONLAR

OMER NADHİM HAMEED AL-TAAEE

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Bu tez, John Fowles'ın *Fransız Teğmenin Kadını* ve Dan Brown'ın *Da Vinci Şifresi* romanlarını geçmiş, şimdiki zaman ve geleceğe ilişkin varsayımlarımıza karşı çıkmak için tarihsel varsayımın nasıl kullanılabileceğinin örnekleri olarak incelemeyi amaçlamaktadır. Bu çalışmada postmodern tarih teorisi kullanılarak, bu edebi eserlerin tarihsel yazının geleneksel doğrusal anlatı yapısından nasıl saptığı ve her türlü kapsayıcı anlatıdan veya evrensel hakikatten kaçınan parçalı ve yapısızlaştırılmış bir tarihe yaklaşımı benimsediği üzerine bir inceleme yapılacaktır. Ele alınan ilk roman *Fransız Teğmenin Kadını*'dır ve tarihsel öğeler içermesi üzerinde özellikle durularak kapsamlı bir incelemeye tabi tutulacaktır. Fowles, anlatıda okuyucuların tarihin yapaylığını ve inşasını incelemelerini sağlayan üstkurmaca bir yaklaşım kullanır. Buna ek olarak yazar, mevcut güç yapılarına meydan okumak için geçmişi yeniden tasavvur etme olasılıklarını araştırır. Çalışma aynı zamanda edebi eserin tarihsel bileşenlerinin Fowles'ın daha geniş felsefi meşguliyetleriyle, özellikle de özgür irade ve determinizm kavramlarına ilişkin araştırmasıyla nasıl birleştiğini inceleyecektir. Fowles'ın romanına benzer şekilde, Dan Brown'ın çok popüler olan romanı *Da Vinci Şifresi* din, siyaset ve cinsiyetle ilgili daha geniş toplumsal tartışmalara katılmak için tarihsel varsayımı kullanır. Roman, kurumların bilgiye hükmetme ve tarihsel anlatıyı manipüle etme yeteneklerini sorgulamak için komplo teorisi ve alternatif tarih kullanmaktadır. Çalışma, romanın tarihsel varsayımı kullanmasına ve bunun günümüz felsefi tartışmalarıyla kesişmesine, özellikle doğruluğun özüne ve anlatı inşasının dünyayı kavrayışımız üzerindeki etkisine ilişkin bir araştırmayı içerecektir.

Anahtar Kelimeler: Postmodernizm,Tarih,TarihYazımı,ÜstKurmaca,
Metinlerarasılık



ABSTRACT

HISTORICAL SPECULATIONS IN JOHN FOWLES'S *THE FRENCH LIEUTENANT'S WOMAN* AND DAN BROWN'S *THE DA VINCI CODE*

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The present thesis aims to examine John Fowles's *The French Lieutenant's Woman* and Dan Brown's *The Da Vinci Code* as exemplars of how historical conjecture can be employed to contest our presumptions regarding the past, present, and future. Utilizing postmodern theory of history as a framework, an examination will be conducted on how these literary works deviate from the conventional linear narrative structure of historical writing and they adopt a fragmented and deconstructed approach to history that eschews any overarching narrative or universal truth. The first novel under consideration is *The French Lieutenant's Woman*, which will be subjected to a comprehensive analysis, with a particular emphasis on its incorporation of historical components. Fowles employs a metafictional approach in the narrative, which enables readers to scrutinize the artificiality of history and its construction. The study will also scrutinize the manners in which the historical components of the literary work converge with Fowles's broader philosophical preoccupations, specifically his investigation of the concepts of free will and determinism. Similar to Fowles's novel, *The Da Vinci Code*, employs historical conjecture to participate in broader societal discussions concerning religion, politics, and gender. The novel employs conspiracy theory and alternative history to question the ability of institutions to dominate knowledge and manipulate the historical narrative. The analysis will include an exploration of the novel's utilization of historical conjecture and its intersection with present-day philosophical discussions, specifically concerning the essence of veracity and the impact of narrative construction on our comprehension of the world.

Keywords: Postmodernism, History, Historiography, Metafiction, Intertextuality

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INTRODUCTION

The examination of conjectures about history within English novels has been a topic of scholarly fascination for a considerable period of time. Comprehending the influence of historical context on literature and the utilization of historical conjecture by writers to mold their works are crucial aspects for both writers and readers. The utilization of historical events, figures, and contexts in the construction of a narrative, albeit with a unique perspective, is commonly known as historical speculation in literature. This literary device is frequently employed by authors to envision alternative historical narratives or to delve into hypothetical scenarios. An important advantage of examining conjecture about history in English literature is to gain insight into the cultural milieu of diverse historical epochs. The study of literature frequently entails an examination of the attitudes and beliefs that were prevalent during the era in which it was composed. By scrutinizing historical conjecture, we can gain a deeper comprehension of how past societies influenced writers and their literary output. Moreover, comprehending conjecture about the past can facilitate the cultivation of a reverence for the craft of narrative. Through an analysis of the utilization of this literary technique by authors, one can develop a heightened admiration for literature as a medium that extends beyond mere amusement, but rather as a representation of the human condition, characterized by intricate narratives and multifaceted personas. Moreover, the examination of historical conjecture can provide readers with a comprehension of how our interpretation of historical occurrences has evolved throughout the ages. The analysis of how writers depicted historical figures or events across various periods or cultures can provide insight into the influence of the dominant social, political, and cultural norms of the respective eras.

John Fowles is a highly acclaimed English novelist whose works continue to captivate readers around the world. His contributions to literature are impressive and invaluable, as he has consistently challenged traditional literary conventions and explored new ways of storytelling. Fowles' literary works prompt readers to engage in a deeper exploration of the intricacies of the human psyche and to critically examine their own subjective interpretations of reality. Similarly, Dan Brown, a highly productive writer and a successful author, has made a lasting impact on the

realm of literature. Through the adept construction of his narratives, compelling plotlines, and meticulous focus on minutiae, Brown has ensnared a global audience of millions, cementing his status as one of the most prosperous authors of contemporary literature.

The French Lieutenant's Woman by John Fowles centers around a youthful female identified as Sarah Woodruff, who is socially ostracized by the inhabitants of Lyme Regis, a locality in England. The literary work is situated in the mid-1800s and centers on the amorous entanglement that ensues among Sarah, Charles Smithson, and Ernestina Freeman. The literary work incorporates two distinct temporal settings, namely the past and the present, and Fowles adeptly amalgamates these two chronologies to produce a piece that is both enduring and ageless. The novel also incorporates a metafictional component, as introduced by Fowles. The author employs a technique of breaking the fourth wall and engaging in direct address with the reader at various junctures throughout the book. This literary device functions as a means of prompting readers to recognize that they are engaging with a piece of imaginative writing, and that the universe and personages depicted therein are products of the writer's imagination. The incorporation of metafictional elements within the novel serves to enhance its complexity and prompts readers to critically examine the interplay between the realms of reality and fiction.

Dan Brown's thriller novel *The Da Vinci Code* (2003) revolves around the protagonist, Robert Langdon, a professor of symbology at Harvard University, who is called to investigate a murder at the Louvre Museum in Paris. From there, Langdon and cryptologist Sophie Neveu embark on a thrilling journey to uncover a centuries-old conspiracy that leads them to the heart of the Holy Grail legend. Dan Brown has always been fascinated with cryptology, symbology, and the mysteries of the past. His passion for these subjects is evident in the way he weaves history, art, and religion into his narrative. In this sense, the novel delves into the concept that historical accounts are frequently crafted by those who emerge victorious, and that ascertaining the veracity of events can prove challenging when those holding authority possess a personal stake in concealing it.

Postmodernism is a literary theory that has been around since the mid-20th century. It is known for its skepticism of traditional ideas and its belief in the

subjective nature of reality. Postmodernism is a complex theory that is often difficult to define, but it has had a significant impact on literature and the arts. One of the defining traits of postmodern literature is its use of metafiction. Metafiction is a term used to describe fiction that is self-aware. It is fiction that calls attention to its own status as a work of art, often breaking the fourth wall to speak directly to the reader. This may involve an authorial intrusion, where the author speaks directly to the reader or characters acknowledging that they are in a work of fiction. Another defining trait of postmodern literature is its use of intertextuality. Intertextuality refers to a text's relationship to other texts. Postmodern literature often incorporates elements of other works of literature, including literary allusions, references to other texts, and parodies of other works. This intertextuality often serves to subvert traditional ideas and meanings, creating complex and multi-layered narratives. Postmodern literature is also characterized by its skepticism of traditional notions of authority and the idea of a single, objective truth. This skepticism is reflected in the use of unreliable narrators and fragmented narratives. This fragmentation serves to create a sense of uncertainty and disorientation, allowing the reader to experience the confusion and instability of the postmodern world.

Within this context, this thesis aims to examine the correlation between history and literature through the analysis of two novels, namely John Fowles's *The French Lieutenant's Women* and Dan Brown's *The Da Vinci Code*. The study's theoretical framework will be based on postmodernism, a late 20th-century movement that arose in reaction to the perceived shortcomings of modernism. Postmodernism is distinguished by its repudiation of overarching narratives, a doubtful attitude toward metanarratives, a self-referential quality, and a focus on the malleability of significance. The aforementioned methodology holds significant relevance in our examination of *The French Lieutenant's Women* and *The Da Vinci Code* as both literary works deviate from conventional narrative structures and question the credibility of historical records. The initial chapter of our investigation will entail a comprehensive analysis of postmodern theory, emphasizing its fundamental characteristics and their relevance to our comprehension of the literary works. The present study will also examine the application of the postmodern approach to literary analysis and its significance as a valuable instrument for

comprehending the mechanisms of cultural production and interpretation. Chapter two will comprise a comprehensive examination of *The French Lieutenant's Woman*, with a particular emphasis on the historical components that are interwoven into the storyline. The literary work is situated in the historical period of Victorian England and portrays intricate interconnections among the characters, which are significantly influenced by the prevalent social and cultural milieu of the era. Fowles employs historical details not simply as a contextual setting, but as a fundamental component of the narrative, emphasizing the conflicts between established customs and innovative approaches that typified the time period. Chapter Three will focus on *The Da Vinci Code*, a literary work that has garnered significant controversy and public interest due to its assertions regarding the history of Christianity and the Catholic Church's involvement. The novel authored by Brown is an exemplary amalgamation of factual precision and imaginative conjecture, interlacing a multifaceted storyline that questions the conventional rendition of incidents. *The Da Vinci Code* prompts readers to critically evaluate the credibility of established historical narratives and encourages them to consider alternative perspectives on historical events.

1. POSTMODERN THEORY OF HISTORY: HISTORIOGRAPHIC METACTION

1. 1. Postmodernism, History and Historiographic Metafiction

In its broadest sense, history is the study of the past as it relates to the present and the future of humankind. It is the history of humanity; a methodical investigation into the past's mysteries. Indeed, it is a look back at how the course of human events inevitably shifts through time, as well as how that shift shapes the way people live now (Collingwood, 1945, p. 2). Hence, at first appearance, postmodernism seems to have rendered history worthless; it has, after all, disregarded history's identification with truth, and it has every right to do so, given that its main objective seems to be to call into question every existing idea and structure (Hutcheon, 2004, p. 87). The emergence of postmodernism in the Western context can be attributed to its distinctive historical and cultural background. since it rejects "pluralism and relativism" as an opposition to all illogical ideas and ideals, believing that neither social constructions nor human identity are essential to human existence. It also denies that morality should be inferred from empirical data. Furthermore, postmodernism rejects the view that human actions determine largely the course of events (Elaati, 2016, p. 5). Postmodern ideas have had an impact on the manner in which individuals perceive the past and the writing of history. The work of historians appears to have taken on new shapes as a result of its philosophical and methodological beliefs "as the subject of postmodern rethinking the study of history is central to postmodernism" (Hutcheon, 1988, pp. 92-93). Postmodernism has also introduced the concept of relativity into historical discourse, especially as it pertains to Western history. This concept seems to have been directly borrowed from Einstein's Relativity Theory, in which matter is said to be transformed into energy when subjected to a strong enough force, much like a story is said to be transformed into history when subjected to the force of culture. In discussing his theories for history's demise, Ihab Hassan sees that "the new avant-garde need not have historical consciousness" (1971, p. 117).

Postmodern thought delegitimizes history by means of a subtle subjectivisation, and the molecularisation of the studied facts, since they have challenged the assumptions and epistemological foundations of the historical

discipline by constructing their arguments based on concepts such as truth and objectivity. In an interview with J. J. Brochier, Michel Foucault speaks of an increasing willingness for historians to 'handle "ignoble" materials' (1975, p.223) With this expression, he intends the materials concerning the lower masses, leaving the 'great events' to focus on the 'plebeian element'. However, he refers to 'effective history', well distinguished from the traditional, which is founded on a closer consideration of reality, looking at its discontinuous texture and paying more attention to the lower factors that compose and influence it. In other words, the depiction of history in postmodernism has not been designed to induce sentimentality or romance, but rather to be problematic and questioning with references to both art criticism and history. Shockingly, but generally, critics of postmodernism agree that it is ahistorical, which is one of the few points of agreement among them. It is a common Marxist and conservative line of attack, but it has also been used against modern thought, from semiotics to deconstruction. This means that the most intriguing aspect of this discussion is not the specifics of the disagreement but rather the fact that historical accuracy has once again become a contentious topic of debate. The notions of origins and ends, unity and tantalisation, logic and reason, consciousness and human nature, progress and fate, representation and truth, not to mention the notions of causality and temporal homogeneity, linearity, and continuity (Miller, 1974, pp. 460-1) all seem inextricably linked to these contested cultural and social assumptions that condition our ideas of theory and art today.

Although the ideas behind these problematic issues have been there for generations, it is only now that they have become so prevalent in so many different types of discourse that we are being compelled to pay notice. Fischer states that novelists, playwrights, natural scientists, social scientists, poets, prophets, pundits, and philosophers of many stripes have all shown extreme antipathy toward historical philosophy. (1970, p. 306). Many people in the present are extremely hesitant to accept the truth of the past and earlier events. They are impervious to any and all arguments in favour of the feasibility or value of historical knowledge (Fischer, 1970, p. 307).

A short time later, Hayden White (1971), declared that modern literature is characterised by its belief that the historical awareness must be eradicated in order

for the writer to explore with due seriousness those layers of human experience which it is the special mission of modern art to unveil. However, the authors he uses as examples are instructive: Joyce, Pound, Eliot, and Mann—all of whom are considered modernists rather than postmodernists. After works of historiographical metafiction like Skvorecky's *Dvorak in Love* or Fuentes' *The Old Gringo*, readers would have to substantially revise such a claim today. There appears to be a reawakened interest in historical analysis, with the understanding that doing so necessitates a critical, contextual approach. Formalism, the historical formalism and aestheticism that defined much of the art and thought of the so-called modernist age has undoubtedly prompted this problematizing return to history. If myth, religion, or psychology were to be evoked in the search for a more stable and universal value system, it would be to make use of the past's "presentness" or to permit the past's transcendence (Spanos, 1972, p. 158). Some authors appeared torn between scepticism and an ideal of historical knowing grounded in the mystical and beautiful Now that there is the benefit of hindsight, it can be seen that these were responses against the weight of tradition (not just in the visual arts but also in music) and that they frequently took the shape of an ironic enlistment of the artistic past in the reform of western civilisation. Conversely, postmodernism has chosen to confront the nightmare of history that was established by modernism. It is imperative to acknowledge that no singular artist, audience member, or critic can be perceived as detached from or superior to historical context. Therefore, postmodernism accomplishes a double action. It restores historical settings as important, even decisive, but in doing so it challenges the very idea of knowing the past. This statement suggests that contradictions are a common feature of contemporary postmodern discourses. The inference is that there is no such thing as a singular, essentialised, transcendent idea of "true historicity" (Jameson, 1984, 90) whether one has Marxist or traditionalist longing for such an entity. In its critical, dialogical re-evaluation of historical forms, setting, and ideals, postmodern historicism is deliberately unbound by nostalgia.

Jameson objects to the conflation of truth and fiction, as well as the manipulation of established historical facts (1984, p. 334). However, that is the primary method of alerting the reader to the specific historical allusion. It has also

been suggested that this historical reconstruction/construction and the politics of the novel are at odds with one another, but in fact they complement one another (Green, 1975, p. 842). Fictional corporeality are provided through story rather than abstractions, although this often comes at the expense of a loss of unity in character identification or a weakened subjectivity. Foucault's description of the challenges offered by a Nietzschean "genealogy" to standard notions of history (1977, pp. 142-54) is remarkably similar to what postmodern fiction suggests in its contesting of the conventions of both historiography and the novel form, so the study's use of his language here is not accidental. This study posits that history is often the site of this problematization, given that the postmodern project is one that transcends the boundaries between theory and practice.

Definitely, fiction and history have shared narrative elements such as teleology, causation, and continuity throughout history, so this is not a new phenomenon. Leo Braudy (1970), has demonstrated how the same issues with consistency and coherence that plagued historical writing in the 18th century also plagued fiction of the time. However, postmodern history, theory, and art now share concerns over the nature and position of our information about the past rather than the dilemma of how to narrate time. Contrary to postmodernism's detractors, however, it does not lack historical awareness or embrace extreme subjectivism or relativism (Lentricchia 1980, p. xiv). Instead, one can comprehend historical events in light of the present-day capabilities and limitations of historians. This leads to an atmosphere of open ephemerality and sarcasm. According to Umberto Eco, this statement can be formulated as follows: "The postmodern solution to the modern consists in recognizing that the past, since it cannot really be destroyed, because its annihilation leads to silence [the discovery of modernity], must be revisited: but with sarcasm, not naively" (1984, p. 67). Antiquarianism and nostalgia can be avoided when one has the semiotic understanding that all signals change meaning with time (MacCannell & MacCannell, 1982, p. 10). Instead of mourning the loss of innocence, we should be grateful for the opportunity it has given us:

We can, indeed, no longer assume that we have the capacity to make value-free statements about history, or suppose that there is some special

dispensation whereby the signs that constitute a historical text have reference to events in the world (Kermode, 1979, p. 108).

This scepticism has resulted in not just shifts in the field of history but also the New Historicism in literary studies. It is not a denial of history, however, to admit that certain things are uncertain or provisional. For if history is considered as an incomprehensible stream of historicizing the postmodern occurrences, lacking in intrinsic meaning and structure, then no exertions of the shaping, organizing imagination can be anything but a dishonest shelter from reality, as Gerald Graff complains (1973, p. 403). To understand the past, postmodernist approaches to historical and literary writing have demonstrated that history and fiction are both discourses. That is to say, it postmodernism is not the actual events themselves that provide meaning and form, but rather the mechanisms that transform historical events into what we now know as historical facts. This is not an "unhonest retreat from reality," (Graff,1973,p.405) but rather an admission that human constructions serve a meaningful purpose.

The modern historical novels reflect a shift in the relationship between truth and fiction that coincides with the widespread questioning of history as a global idea and its concurrent dispersal into a multitude of histories. According to Hutcheon, "history is not rendered irrelevant; rather, it is being rethought -as a human construction", "the postmodern" seems to "coincide with a widespread cultural awareness of the presence and potency of systems of representation which do not mirror society so much as offer meaning and value within a specific culture" (1989, p. 8). The contemporary trend of challenging the universality of history and its consequent fragmentation into multiple histories is reflected in the contemporary historical novel. This literary genre signifies a transformation in the interplay between reality and imagination. History is currently being viewed from a fresh perspective as a result of human ingenuity, rather than being dismissed.

As the focus of postmodern writing is frequently on the past, Linda Hutcheon used the term "historiographic metafiction" to describe works that combine historical reenactment with introspective writing. The term was used by Linda Hutcheon in her article "Beginning to Theorize the Postmodern" (1987), and the notion was further developed in her *A Poetics of Postmodernism* (1988). According to Hutcheon, "a

theoretical self-awareness of history and fiction as human constructions (historiographic metafiction) [that] is made the grounds for [a] reassessment and rewriting of the forms and contents of the past," (1988, p. 5) may be seen in novels. Historiographic metafiction is a "fictional writing that self-consciously and systematically draws attention to its status as an artifact in order to pose questions about the relationship between fiction and reality" (Waugh, 1984, p. 2). Such musings are expanded upon in historiographic metafiction, which probes not just the technical aspects of writing but also its ontological status as fiction. Both literary writing and historiography, or the art of writing history, are discussed and exposed as acts of creation that do not just record or correctly depict reality or the past, but rather (re)invent and mould them from inherently subjective and ideologically charged viewpoints.

Hayden White posits a notion of fiction that gives the broad strokes of a symphony between history and literature. White believes that classical historiography "takes the form of a recitation in which historians pass on information," and he investigates the "deep structure of the historical imagination." (1973, p. 75). He claims that the official concept is essential for understanding the large oral framework present in all histories. (White ,1973, p. 75). This is followed by "Historical Text as Literary Artifact" (2001) by Hayden White, in which he argues that transforming primary sources into narratives is an essential aspect of historical writing. According to White, "histories derive some of their explanatory impact by their effectiveness in generating tales out of plain chronicles" (2001, p. 12), hence the process is vital. He continues that "various ideologies and philosophies of life or worldviews may be utilized in a number of ways, so as to give alternative interpretations of these occurrences and to imbue them with new meanings" (p.78). Also, White adds that while a historian can find occurrences from the past because of historical registers, scripts, or records, he or she cannot access the conditions under which those situations occurred.

This necessitates creative writing on the part of the historian in order to give greater weight to bygone events. Since the location where these historical events occurred is off-limits, White sees that a replica will have to be created. By providing an explanation that applies to both literature and history, White bridges the gap

between them. Historians who have tried to find a common ground between the two disciplines have only succeeded in making the gap between them even wider in their work. Actual fiction written today frequently alludes to historical figures, events, and artefacts. Hutcheon (1988) identifies a new trend in postmodern historical fiction which she calls "historiographic metafiction" in which the author questions and exploits the real-world roots of historical knowledge because the theory of modern historiography is such an important theme and blurs the lines between fantasy and history. "Novels are intensely self-reflexive and yet paradoxically also lay claim to historical events and personalities," (Hutcheon 1988, p. 232) are found to be dominated by the contradiction explored by the interweave between these two components of the story. According to Hutcheon (1988), "the writers of historiographic metafiction reveal that they are interested in who shaped history as much as they are in the truth-value" (p. 233) of theme genetic imitation. That is why there is a school of thought that thinks "historical material is structured according to certain ideologies" (Hutcheon, 1988, p. 232). Everything that has ever happened has the potential to become a historical truth "but only the ones picked for the narration are given the full treatment. The chasm between chance and meaningful events seems to be a central concern in postmodern fiction. Therefore, "historical metafiction" recounts the lives of historical figures whose contributions to the past have been forgotten. In addition, "historiographic metafiction" is introduced to clarify the process of writing alternative histories. Furthermore, by undermining the previously pleasing presentation, historiographic metafiction unearths the lost pasts of other historical actors in order to force this perspective from the centre. Historiographic metafiction seeks to "note the dispersing interplay of different heterogeneous discourses" (Hutcheon, 1989, p.235) Rather than the traditional, closed, evolutionary narratives of historiography, we now get the histories of the losers as well as the winners, the regional (and colonial) as well as the centrist, and the unsung many [in historiographic metafiction]. (Hutcheon, 1989, p.235).

Many critics of historiographic metafiction claim that it is too preoccupied with the past and its personalities. Historical narrative and the analysis of historical story are the topics at hand. The term 'historiographic metafiction' has been used to describe works that combine metafictional characteristics with a dedication to the

comprehensive study of history. This perspective might be thought of as a literary trend characterised by a "self-conscious" merging of fiction and reality. There is a line drawn by postmodernists between the two disciplines, despite the fact that they both make use of similar literary techniques, intertextual devices, and linguistic structures. The concept that both imagination and history are products of human production leads to an emphasis on "rethinking and reworking of the forms and the contents of the past," as stated in the definition of "historiographic metafiction" (Hutcheon, 1989, p. 99).

Historiographic metafiction is a subgenre that explores the nature of historical writing by posing concerns about the use of emotion and the variety of perspectives available when depicting the past. To paraphrase Hutcheon (1988), the intrinsic contradiction of historiographic metafiction is that it operates inside particular accords with the explicit aim of shattering these norms. It is suggested that historiographic metafiction relies on maintaining a delicate equilibrium between the fictional and nonfictional aspects of the story. The term 'historiographic metafiction' is a portmanteau of the terms 'history' and 'metafiction'. According to Hutcheon, "historiography is the study of historical writing, both historical and contemporary. Historiography is the study of how historians have understood historical events and how those interpretations have changed through time" (Hutcheon, 1988, p. 23).

Fiction that makes references to itself is called metafiction. It explains how it is put together and why it can exist in the fantasy world. The author publicly shames readers for their own insensitive comments. According to the metafictional perspective, a reader should not just immerse themselves in a fictional universe. It becomes clear that the metafictional universe has nothing in common with the one it imitates. It is Malcolm Bradbury's contention that:

Because the difficulties of presenting the structure of a novel as authoritative or somehow co-equal with life are magnified and obscured in settings where there are no communal myths or ethics, contemporary novelists may feel an increasing need to present their fictions as fictive. Authors of fiction use language to probe the complexities of reality rather

than to impose rigid structures on it. It is no longer required that information be presented in chronological sequence. (1973, p. 45)

Metafiction and historiography collide to create a new form of experimental writing, which Hutcheon sees as "uniquely capable of fulfilling the poetics of postmodernism" (1989, p.78). The term 'historiographic' reveals the focus of attention in the study of history; moreover, it employs metafictional methods to stress the notion that "history" refers to a structure and not a normal object with which it is connected in the past. Readers of metafiction are urged to keep in mind that they cannot make sense of the past without consulting other works of literature. Thus, every single exporter in the past is an intertextual one. Historiographic metafiction shifts focus to the intertexts present in both literature and history, where parody and intersexuality are said to play an important role in postmodern literature. If the author wants his readers to understand the truth as it is presented and developed, postmodern theory argues, s/he has to let them experience it through their own cultural lens through the performance of it. It is suggested that readers conduct various cosmological experiments using their own personal catalogues of the cosmos, both the past and the present.

The term 'intertextuality' is used to describe the connection between various literary works. Julia Kristeva defines intertextuality "as the process by which readers create new texts by drawing on an infinite number of other texts" (1989, p.56). The central idea in Kristeva's view is that intertextuality dissolves the boundaries between works of literature. According to her text is "a permutation of texts, intertextuality: in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another" (p.57). That is why, as she shows, readers need a typology of texts rather than a traditional approach to text analysis, which involves "placing them within the general text (cultural) of which they are part, and which is in turn part of them" (p.34). For her, understanding a text requires thinking about the context in which it was written. Furthermore, according to Kristeva, every text is "built as a mosaic of quotations, every text is absorption and transformation of another" (p. 44)

Historiographic metafiction, in Hutcheon's view, sets itself apart from traditional historical writing and from historiography in part through the use of intertextual parody:

Postmodernist fiction's incorporation of these intertextual past(s) as a constitutive structural element serves as a formal marking of literary and global historicity. At first look, the only thing that sets postmodern parody apart from medieval and Renaissance imitation is the way in which it ironically signals a difference at the very center of a likeness.

(1988, p.124)

However, traditional definitions of parody place an emphasis on mockery and satire, postmodern parody is more often associated with intertextuality and metafiction. Hutcheon gives us this definition of parody: “parody is [...] repetition with critical distance, which marks difference rather than similarity” (1988, p.11). By exploring the genre of parody, the author investigates the development of literature over time, focusing on predetermined elements that the author then explores, discovers, and represents in novel ways. Because both codes are present in the same message, “the parodic representation exposes the model's conventions and lay bare its devices” (Hutcheon, 1988, p.125). It is obvious that parody has close ties to both intertextuality and metafiction, but the key differences between these three concepts need to be made clear. One way in which parody stands out as a genre unto itself is through the way in which its themes are often returned to. While mockery and humour are common associations made with parody, according to Hutcheon “the two are inextricably linked” (1989, p. 266).

Furthermore, irony is considered a distinct component of parody because it elucidates the crucial distinction between the mimicry and repetition at the heart of the genre. In other words, “parody [...] is imitation characterized by ironic inversion” (Hutcheon, 1988, p.140). A parody is more than just a rip-off of another text; it also requires both the sender and receiver to understand the text's parodic icons. In addition, the reader must have a certain level of cultural sophistication and knowledge about the environment, communication, and symbolism of the parody in

order to decipher the double entendre. One of the most prominent postmodernist styles, according to Hutcheon, is parody because it “restores history” while also “questioning the authority of any act of writing” (1989, p. 6). One reason parody can serve as both constructive criticism and harmful satire is that it has a “range of intent- from the ironic and playful to the scornful and ridiculing” (Hutcheon, 1989, p. 6).

In addition, Hutcheon argues that postmodernism restores the view of literary and historical texts as social commodities, albeit with the caveat that “overtly metafictional assertions of both history and literature as human constructs, indeed, as human illusions- necessary, but illusionary for all that” (1988, p.141) make this view problematic. She argues that intertextual parody is effective because it allows readers to feel as though they are directly experiencing the past; however, this only applies to the past that the readers can recall from textual sources. It has been discovered that historiographic metafiction generates an argument within the realm of imagination, restricting the ways in which history can be used and realised. Historiographic metafiction “shows fiction to be historically conditioned and history to be discursively structured, and in the process manages to broaden the debate about the ideological implications of Foucault's conjunction of power and knowledge- for readers and for history itself” (Hutcheon, 1989, p. 129). It is claimed that theory is the third mode that organises historiographic metafiction. Historiographic metafiction is built on a foundation of trust between creative license and critical analysis. An important historical framework has been linked to authors in the postmodern era. All postmodern historical fictions share a common trait called “self-reflexivity,” which arises from the authors' speculation on the transmission and reception of historical events. Historiographic metafiction, due to its introspective nature, prompts readers to question the veracity of their knowledge and the sources from which it was gleaned. Historiographic metafiction forces the reader to acknowledge not only the reliability of the information at hand but also the limitations of that information's ineluctable logical form.

Historiographical metafiction is distinguished by a number of traits, one of which is an approach to the truth that is unique to the genre. Postmodernism does not seek to differentiate between the truth and the lie like previous eras did, but rather is interested in a variety of perspectives. Truth and falsity may not be the best terms to

use when talking about fiction, according to the historiographic metafiction that has emerged in recent years, but not for the reasons given above. Novels from the postmodern era make it clear that there is never a single truth, but rather a collection of truths. Last but not least, the most striking distinction between historiographic metafiction and regular historical fiction is that the former actively alters and deactivates historical events.

Historiographic metafiction is more than just a technique for writing historical fiction; it embraces everything postmodernism stands for, from invention and skepticism to social and spiritual ambiguity, as well as the repurposing of old techniques for a new purpose. Historiographic metafiction works have discovered a means to analyze the relationship between postmodernism and art, religion, history, literary style, and the text-reader relationship via the lens of postmodernism.

When it comes to "metanarrative" storytelling, postmodern authors argue that conclusive explanations of the world today do not fit the bill. As a result, they have shown a true interest in the form and textual structure of their works, which apply historiographic metafiction approaches. Historiographic metafiction, according to Linda Hutcheon, is a mash-up of fictitious elements with significant context. It is self-reflexive, and she wants to rewrite history as a definite historical work. Thus, Emile Benveniste describes this brazen breach of historical limitations as a postmodern convergence of two denunciative forms: historical and discursive (1971, p.168). As a reaction to earlier eras following World War II, postmodernism is regarded as a deferential phenomenon. Some writers and philosophers, including African-American novelists, have been inspired by this new worldview. Postmodern novelists often employ historical and metafictional storytelling techniques to argue that history is constantly deceiving us about the truth of events, by which they adhere to postmodernism theory in their work. The black postmodernist genre, which focuses on the black experience, was born out of these writers' use of a variety of methodologies and strategies to express their concerns about the black knowledge. For instance, the novelist Toni Morrison uses the technique of historiographical metafiction to convey the pain and history of the Afro-American people in her works (Thao, 1997, p. 33).

When it comes to historiographic metafiction, the best definition comes from Patricia Waugh, who describes it as “a given to fictional writing that self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality” (1984, p.2). For the purpose of attracting the attention of readers, it is a common practice to emphasize the novel's structure, and then with various metafictional techniques, the writer will examine the fundamental arrangements of narrative in fiction, as well as the possible fictionality of “the literary fictional writing exterior environment” (Edhol, 2012, p. 150). However, an emphasis is placed on the current metafiction's tendency to self-criticism by depicting it as borderline speech, a type of composition that dwells on the border between criticism and fiction and embraces the border as its issues (Currie, 1995, p. 2). As a result, some critics use works that are a tad metafiction to construe a significant attribution of fiction as metafiction by focusing on the sensationalized novelist or storyteller (Currie, 1995, p.2). According to this, Waugh indicates that using the metafictional method is a logical outgrowth of modernist inquiry into reality and consciousness (1984, p. 14). For example, self-representational, self-conscious, introverted, introspective, and narcissistic are all ways to describe modern metafiction.

According to many theorists, metafiction is difficult to classify as a subgenre of postmodern fiction or even as a form of postmodern literature, and because of this, they argue that modern metafiction is more self-reflective than older works that did not include such ancient mechanisms for self-reflection through the novelist's grasp of the theory behind fictional text construction (Waugh, 1984, p. 2). Metafiction in history does not refer to the study of the actual worth of historical mimicry, but rather to the question of who has power over history and how it is shaped. As a result, historical truths are constructed conceptually in historiographic metafiction in order to be asserted. The tragedies of the past are likely historical facts, but only those events that are chosen to be told are made into facts. Hence, historiographic metafiction makes an effort to focus on historical events and characters that have been left out of history in order to avoid being implicated in it. The goal of historiographic metafiction is to bring these historical events to life and narrate them in a new way.

Hutcheon (1988), suggests that postmodern novels use historiographic metafiction to demonstrate how history and the conditions that surround it may be alternately constructed and addressed in relation to ideological implications. For historians, the boundaries of "event" and "fact," joined by the uttermost of historians, are a source of inspiration for historical metafiction. Because of this, it makes use of the Paratextual Pact to bring it from history, taking special care of how to identify and integrate the strength and relevance of the past's genesis and clarity (Hutcheon, 1988, p. 120). Textualized archives, documents, monuments, remnants-memories, published literature, and so on, are all examples of how the past reaches out to us. As a result, there is a complex interaction between these manuscripts (Capra, 1985, p. 128). A few of the most important facets of historical fiction includes the limit between fact and fiction which is sullied by works of historiographical metafiction. As a form of protest, works of historiographic metafiction offer an ongoing connection between reality and fiction. Paradox, irony, and other forms of literary playfulness are all present. Character, time, plot destruction, irony, banter, playfulness, and paranoia are central to historiographic metafiction.

Finally, Hutcheon (1988), states that historiographic metafiction is made up of two terms: historical fiction and postmodern fiction. According to many critics, both of these phrases are distinct, especially when it comes to their definitions of truth and how those definitions influence the myriad manifestations that exist under those terms. Using the following elements, she explains the difference between historical and postmodern fiction: It is important to notice that the focus of historical fiction is on how the author re-imagines the past in order to present a new historical image. In postmodern fiction, the focus is on the quirky or solitary protagonist. For the author's story, it must depicts character's realities and circumstances. The central character in postmodern literature does not have a moral inclination, whereas the central figure in historical fiction does (Waugh, 1984, p. 3).

It is demonstrated and stated that postmodernism is a literary movement that has been particularly engaged with questions of morality and social justice. Postmodernism, as a time period, connotes a set of beliefs, cultural practices, and aesthetic preferences. By challenging the legitimacy of imitation in play, postmodernism seeks to get to the heart of what it means to express human's thoughts

and ideals. Postmodern literature is characterized by a preoccupation with the inadequacy of language to portray truth fully and accurately, as well as a reliance on metaphor and allusion to achieve this end. There is a schism between postmodernism and modernism, for example in its attitude toward epic tales, but only in some areas of representation. Postmodernism still borrows from modernism in some significant ways. Literary devices of the modern age, including parody, pastiche, fragmentation, and irony, are used in postmodernist works. However, postmodernist methods are used in a somewhat different way than those of modernism. Despite their stylistic differences, postmodern and contemporary authors have a lot in common. Thus, postmodern literature is distinguished by its opacity, intricacy, fragmentary dialogue, use of black comedy, and parody. The planet's unfriendly reputation is a metaphor for the state of humanity; nonetheless, the globe may develop from its current state of fragmentation into a more unified one. Consciousness and lifestyle are on the rise as a means of reinventing the social and psychological stability of modern society.

2. POSTMODERN READING OF HISTORY IN JOHN FOWLES'S *THE FRENCH LIEUTENANT'S WOMAN*

2. 1. Historiographic Metafiction in the Novel

John Fowles's 1969 novel *The French Lieutenant's Woman* is a distinctive and captivating work that blends elements of both history and fiction from the 19th century. This interplay between fact and fiction is a driving force throughout the novel, and there are several historical elements included in the narrative to further enhance this layered work. Set in the years following the English Reformation of the late 19th century, the novel follows the tumultuous love affair between Sarah Woodruff, an enigmatic woman whose reputation has been tainted by scandal, and Charles Smithson, a young gentleman of reputation and means. The narrative of the novel is presented through two contrasting viewpoints, namely those of the male lead, Charles, and the female character, Sarah. Through these two experiences of the romance, Fowles offers a rich and vivid insight into the reality of 19th Century Britain and its still-lingering Victorian values. It is an exploration of how traditional values and conventions dictate the way men and women interact, and the choices they make in the face of them. Described as an example of Victorian Revisionism, Fowles invites readers to ponder the absurdity of a society in which individuals cannot freely live out their feelings and emotions due to the seemingly insurmountable challenges presented by conventions and expectations. The setting of Victorian England is further highlighted by the inclusion of several historical elements. The novel is peppered with oral accounts, newspaper clippings, and epistolary passages that create a tangible connection between the characters and their era. These passages provide readers with a glimpse into the social mores of the period, as well as offering insight into Sarah's and Charles' situation.

The French Lieutenant's Woman is a literary piece that challenges the boundary between reality and imagination, presenting an observation on human conduct and the limitations imposed by societal norms. Fowles employs metafiction as a literary device to obscure the distinctions between the narrator and protagonist, thereby generating a complex narrative that scrutinizes the Victorian age.

In the novel, the most prominent use of historiographic metafiction is found in the form of the “as-if” narrative, wherein the characters are introduced to Charles' circle of Victorian friends but the story takes on a new perspective as they assume the truth of Sarah's scandal. By this narrative device, the novel questions the viewpoint of Victorian society on Sarah's affair and on the role of women in general. Additionally, the “as-if” narrative is effective in causing the reader to see the characters' actions in the context of the conflicting cultural norms of the time. Fowles also makes use of historiographic metafiction to explore the complexities of love and relationships. By painting a portrait of Victorian society through the familiar “as-if” narrative, he questions the perceived wisdom that love is an all-encompassing, eternal thing; instead, the reader is presented with a variety of doomed and painful relationships, wherein the power struggles between genders, classes, and ages often appear insurmountable. Likewise, throughout the novel, Charles' and Sarah's behavior is a reflection of their respective sets of beliefs; Fowles' use of the “as-if” narrative is effective in conveying their emotional and intellectual dilemmas in a way that provides insight into the time period and their predicaments.

At its core, the novel is a story of two lovers who struggle against the constraints of social conventions in a 19th-century England. The heroine Sarah Woodruff is a former French lieutenant's mistress and the novel revolves around her rebellion and fight for autonomy. The general storyline is bookended by John Fowles' exploration of the genre of historiography metafiction. In the first chapter, the narrator is seen as a character experimenting with historiography, and throughout the novel, the writer often draws attention to his status as a creative artist. At the same time, the narrator's expertise in narratology is evident in his exploration of different personas, using psychology, mythology and genre. His characters have a complexity beyond the conventional and the book reflects Fowles' deep understanding of the complexity of humanity.

Fowles uses multiple narrative strands, including autobiography, classical literature, and even science fiction, to explore themes such as gender, class, and the meaning of history and time in a vivid and powerful way. He paints a richly textured portrait of Victorian England and its characters, while also exploring the boundaries between fact and fiction. The novel's main narrative follows Sarah Woodruff and

Charles Smithson, two characters whose passionate love for each other conflicts with the Victorian era's strict customs and norms. Through clever metafictional techniques, Fowles manages to blur the boundaries between Sarah and Charles, who are both serving as metaphors for the exploration of society and its implications. Sarah is a gentle woman who is titularly known as the French Lieutenant's Woman, while Charles is a well-educated gentleman who is searching for meaning in the monotony of English society. One of the most intriguing elements of the novel is its use of an omniscient narrator, who comments on the action as it is happening and subtly plays with the genre of historiography metafiction. This narrator becomes a powerful tool in exploring the bigger picture of revolutionary ideas and interactions caused by the love between Sarah and Charles. The novelist's observations of modern readers and writers, as well as the self-reflexive use of autobiography, are especially effective in highlighting the ideas of temporality and change that come with history:

You do not even think of your own past as quite real; you dress it up, you gild it or blacken it, censor it, tinker with it...fictionalize it, in a word, and put it away on a shelf - your book, your romanced autobiography. We are all in the flight from the real reality. That is the basic definition of Homo sapiens. (Fowles, 1969, p. 48)

As the quote suggests, the creation of significant historical narratives and anecdotes is contingent upon our individual interpretation of past events. The task of discerning veracity becomes arduous when one is compelled to depend on historical records, relics, and alternative perspectives of preceding events. Fowles interrogates the notion that individuals not only fictionalize historical events for their personal encounters, but also for the collective experiences of the wider community. Fowles expands the limits of historiography by examining the concept that individuals are narratives, continuously living and evolving. He highlights the persistent tendency to fictionalize one's realities, reconfiguring them as they are encountered, as a means of comprehending the world. This particular quotation serves as a potent reminder that works of fiction can frequently wield a greater influence than factual information.

Historiographic metafiction is not solely a manifestation of an individual's longing for the past. It is inherently evasive and allows us to distort and reframe our history, in an effort to incorporate it into our present.. This methodology enables individuals to navigate temporal and spatial dimensions with ease, and exert agency over the trajectory of their personal histories. The concept of historiography metafiction is introduced by Fowles through the intermingling of Sarah's story and the emotions of the townspeople with primary historical accounts of the events that occurred in the 1880s. For example, Sarah's struggles are paralleled with the struggles of the Irish Land War happening at the same time. This interweaving of historical fact and fictional events creates a novel that is both historical and compelling. By having Sarah go through her journey in a world filled with both the advances of the Enlightenment and the constraints of Victorian England, Fowles stirs an emotional response from his audience as they sympathize with Sarah's plight. Fowles deviates from the conventional Victorian backdrop by introducing the concept of a contemporary female figure through the character of Sarah. Sarah's decision to pursue her own path constitutes a challenge to the established norms and conventions of the Victorian era. Furthermore, the novel integrates postmodernist ideas through the employment of foreshadowing to hint at the ultimate resolution of Sarah's narrative and her association with the French lieutenant.

Sarah is a woman of unknown origin and of mysterious circumstance. She has been spurned by the local lieutenant she has fallen in love with and is a source of public speculation and scandal. The novel follows the story of her curious life and how the various, often conflicting interpretations that are made of her circumstances shape the trials and tribulations she experiences throughout. Through Sarah, Fowles invites readers to reflect on the prejudices and misconceptions that shaped the lives of women during this time period. He offers a detailed account of how women were expected to behave or face social ostracization and financial ruin then contrasts these expectations with the suffering of Sarah faced and the freedom of choice she was ultimately able to secure for herself. Fowles uses the novel to not only critique the Victorian era but also to challenge the reader to think critically and reflectively. Through this approach, Fowles demonstrates how metafiction can be used to present a more accurate representation of real-life events. Through the use of this meta-

narrative device, Fowles allows the reader to explore the complexities of gender roles, class systems, and romantic relationships in the context of the Victorian era.

The Victorian era was a time of significant social change, during which the roles and expectations of men and women changed dramatically. Men were viewed as the leaders of society, and were expected to take charge of family affairs and the financial security of their family. Women, on the other hand, were seen as subservient and were expected to be compliant, gentle and submissive. In the novel, these gender roles are explored in the relationship between the protagonist and his love interest, Sarah. Interestingly, Fowles selects Sarah as a character whose behavior is against the grain and directly challenges the strict conventions of nineteenth century England - she falls in love with a man of a higher social rank, and is willing to break the code of Victorian society to remain true to her chosen man. Sarah's defiance of societal norms is juxtaposed with the English society's utter disdain for young women who married beneath them or behaved in any other way that was deemed inappropriate. The act of defying societal norms by women was frequently met with social exclusion and mockery, as exemplified by Fowles' poignant portrayal of Sarah's mistreatment prior to her encounter with the protagonist. Charles is obligated to adhere to the established social norms and conventions, in order to avoid tarnishing the reputation of his family. Sarah's nonconformist attitude towards gender stereotypes and her candidness about sexuality render her an outcast in the community. Sarah's nonconformist attitude towards the Victorian societal norms has resulted in her being ostracized, despite her spirited and valiant demeanor. Sarah's narrative underscores the paradoxical societal norms of Victorian England, wherein she is subjected to condemnation for her conduct, while her male counterpart is granted leniency. The novel presents a critical perspective on the restrictive nature of Victorian morality, by providing a more authentic portrayal of the historical period. Fowles employs Sarah's narrative to expose archaic gender constructs and satirize cultural conventions that impede personal expression and autonomy:

The author says:

There are some men who are consoled by the idea that there are women less attractive than their wives; and others who are haunted by the knowledge that there are more attractive. (Fowles, 1969, p. 105)

The quotation illuminates the influence of societal norms on men's attitudes towards women. From one perspective, it is possible that men may engage in a cognitive process of comparing their wives to other women in order to experience a sense of emotional satisfaction by feeling relieved that their wives do not possess the same level of physical attractiveness as others. This behavior could potentially be interpreted as a strategy to bolster one's self-esteem or perceived worth within a romantic partnership. Conversely, males may be plagued by the awareness that there exist women who are more physically appealing than their spouses. This phenomenon may result in unregulated emotions of dissatisfaction and conceivably, even jealousy. The statement made by Fowles draws attention to the tension that can arise for men between conforming to societal expectations of masculinity and achieving satisfaction in their romantic relationships. The origin of this conflict can be traced to societal expectations that impose a dual burden on men, requiring them to excel in their professional pursuits while also fulfilling the role of a desirable and valuable partner to their significant others. Moreover, Fowles underscores a cultural convention that exerts significant influence on women and ultimately regulates their existence. Throughout history, women have been subjected to an arbitrary and unrealistic societal standard of beauty. Historically, women have been subject to evaluation predominantly on the basis of their physical attributes, rather than their unique personal characteristics. Moreover, the imposition of stringent expectations on women is intended to gratify the male gaze, thereby perpetuating the subordination and objectification of women. Fowles' statement may be construed as a critique of the societal imposition of restrictive beauty norms on women, as well as the societal pressure that causes men to feel insecure about relationships as a result of these unattainable standards.

The French Lieutenant's Woman is an important example of the use of literary techniques as a means of conveying a more complex understanding of history

and of the individual within the wider context of their society. In this context, Fowles employs a number of literary techniques in order to effectively explore the changing nature of historical discourse. One of the major tools of narrative technique that Fowles uses is symbolism. By using symbolism to illustrate larger themes, Fowles heightens the impact of these larger social issues on the characters and their relationships. For example, Fowles makes use of the symbol of the jagged cliffs – representing the distance between the two main characters. Here, Fowles simultaneously conveys the impossibility of achieving a coherent relationship between the male and female protagonists, while also embodying a broader historical context in which the relationships, roles and desires of men and women were subject to the restrictions of a patriarchal society. In addition to his use of symbolism, Fowles also utilises other literary devices, such as frequent allusions to Victorian literature and historical events of the era. These serve as means of highlighting the broader implications of the novel's themes, as well as providing an even deeper level of analysis on the workings of the social order.

Irony is one of the most prominent literary techniques employed by Fowles to create a sense of historical authenticity throughout the novel. Fowles often uses irony to bring to life the disparity between the novel's heroes and society's expectations of them. Most notably, the unmarried lovers - Sarah Woodruff, the 'French lieutenant's woman', and the wealthy bachelor Charles Smithson. Both face the threat of social ostracism with regards to their relationship, a concept that is reinforced through the use of irony. An example of this is when Sarah continues her non-conformist attitude and creates a further rift between the couple by refusing to conform to agreed gender roles. The novel also employs the use of tone to dialogue with the past. For example, when the novel opens, the reader is immediately confronted with the contrast between the expectations of a typical 19th-century man and the realities for Sarah, the eponymous character. Throughout the novel, Fowles reinforces the themes of societal injustice and the "make-do" nature of the times with an overall tone of unease, rejection and disharmony.

Lastly, Fowles employs metaphors to develop the characters' inner conflicts and battles with society. Metaphors such as Sarah Woodruff's struggle to become her own woman, or Charles Smithson's attempt to let go of his past, help to portray the

characters' internal struggles and provide a complex level of understanding and insight into the era in which the novel is set.

In conclusion, John Fowles utilizes various literary techniques in *The French Lieutenant's Woman* to facilitate a more profound comprehension of the societal norms and values of the 19th century, as well as their interplay with the personal experiences of individuals. The novel's themes possess a universal quality, however, a deeper appreciation of its significance can be attained by comprehending the interconnections between the mode of expression and the substance of experiences and emotions being communicated. The utilization of irony and tone in the novel serves as a means of not only offering a form of diversion and gratification, but also a significant examination of historical events.

3. POSTMODERN READING OF HISTORY IN DAN BROWN'S *THE DA VINCI CODE*

3. 1. Historiographic Metafiction and Intertextuality in the Novel

The Da Vinci Code, authored by Dan Brown, has garnered significant readership and is among his most successful literary works. The author's sources have generated significant interest and engendered public and private debates throughout the United States due to the captivating plot and comprehensive historical context. . There is a global interest in discerning the distinction between actuality and imaginative literature. Upon perusing this literary work, one may contemplate whether it is indeed precise and extensively investigated, as the author purports, or if it solely chronicles the factual occurrences encompassing Mary Magdalene, the Catholic Church, and the chronicles of Christianity. This literary work is replete with insights pertaining to various aspects of human existence. This work is didactic in nature, as it encompasses a diverse range of subjects such as history, geography, the arts, religion, and mathematics. The entirety of this content serves as a testament to the author's proficiency and acumen in the field of writing. The objective of this endeavor, which transcends the realm of mere fiction or amusement, is to challenge prevailing beliefs pertaining to God, Jesus, the Bible, history, and the essence of veracity.. In "*The Today Show*" (2004) interview, Brown states that "the reader to challenge certain long-held beliefs or truths about religion" and that while some readers have found the book to be a little bit shocking, the majority of readers love it (Zhu and Zhang, 2016, pp. 209- 11).

The Da Vinci Code is considered as a thriller novel. David Glover states that "the thriller was and still is to a large extent marked by the way in which it persistently seeks to raise the stakes of the narrative, heightening or exaggerating the experience of events by transforming them into a rising curve of danger, violence or, shock" (2003, p. 137). A mystery crime thriller differs from a detective one in that it concentrates on the murder's causes rather than the methods of the investigation. Moreover, Glover explains that "the thriller was and still is to a large extent marked by the way in which it persistently seeks to raise the stakes of the narrative,

heightening or exaggerating the experience of events by transforming them into a rising curve of danger, violence or shock” (2003, p. 54). Therefore, the difference thus seems to be pertinent to the impact and framework of narrative. The primary feature of a mystery crime thriller is its prioritization of present peril above introspection or examination of past conduct. The main character must feel threatened, or that great external powers of a certain sort are about to strike him or her, in order to establish the threat in the present. Undoubtedly, there exist several parallels between Gothic architecture and mystery/thriller literature, particularly within this framework. Yet in general, the thriller's most notable feature is that it emphasises the strain on the protagonist's mind. And this feature is clear in the protagonist of most of Brown's novels. Each work in the Robert Langdon series highlights the emotions, tension, and growth that the character goes through as events unfold (Jassim and Rasheed, 2021, p. 55).

In this novel, Brown presents a convincing example of a talented writer who can plan several traditions and create a wide variety of works from various eras. As is customary, Brown places significant emphasis on innovative plot developments and exceptional cultural references to enhance the readability of his literary works. As per the narrative of this literary work, Robert Langdon gains knowledge during his stay in Paris that the venerable curator of the Louvre, Sauniere, has met his demise within the confines of the museum. A perplexing code has been discovered in close proximity to the deceased by law enforcement officials. Upon solving the enigmatic puzzle, Langdon was taken aback to discover his name inscribed on the floor adjacent to the deceased. The individual who suffered misfortune was, in fact, the grandfather of Sophie. Upon arriving at the crime scene, Sophie Neveu, a proficient cryptologist from France, promptly contacts the US Embassy and collaborates with Langdon to solve the case. Under Sophie's tutelage, Langdon retrieves the message from Fache's mobile device. Sophie is the source of the explicit caution that he is at a significant risk. Langdon's investigation reveals that the deceased curator was a member of the Priory of Sion, an actual clandestine group. The organization in question was established in Europe during the year 1099 and is recognized as a legitimate entity. In 1975, the Paris Bibliotheque Nationale discovered the Les Dossiers secrets, which listed several notable individuals as

alumni of the Priory of Sion, including Sir Isaac Newton, Botticelli, Victor Hugo, and Leonardo Da Vinci (Brown, 2003, p. 177).

Langdon and Sophie face off against an anonymous power broker who seems to be affiliated with Opus Dei in a frenetic race across France, London, and beyond. The Priory's secret and astonishing historical truth will be lost forever if Langdon and Sophie are unable to solve the complex riddle in time. After a warning regarding the captain's intentions, police investigator Fache starts pursuing Langdon. A type of engraved-dot key that Sophie carries allows Langdon and her to access a large-scale inquiry on a purportedly heretical theory: Sara is the daughter of Jesus Christ and Mary Magdalene. For a considerable duration, the Sion Priory has kept this matter concealed. To impede the resolution of the enigma pertaining to Christ and Mary Magdalene and the revelation of the authentic implication and location of the Holy Grail, Silas, a member of Opus Dei and an albino monk, will pursue Langdon and Sophie. Exploring legendary sites in the United Kingdom, such as The Church Temple, purportedly the resting place of a cohort of Templar Knights, and Sir Isaac Newton's sepulcher at Westminster Abbey, where certain essential clues are preserved to decipher the enigma of the Holy Grail. If they are capable of resolving the world's biggest enigma, wherever their journey leads them, what they are going to learn might rock the very foundations of humankind, "almost everything our fathers taught us about Christ is incorrect", (Zhu and Zhang, 2016, pp. 209- 11), is the main allegation Brown's work makes regarding Christianity.

Brown's work posits that if individuals possess the ability to solve the most significant puzzle in the world, the knowledge they acquire may have profound implications for humanity. Specifically, Zhu and Zhang assert that "almost everything our fathers taught us about Christ is incorrect" (2016, pp. 209-11), representing the primary claim made by Brown's work concerning Christianity. Undoubtedly, Opus Dei possesses significant strength, affluence, and a proclivity for secrecy. The subject matter may pertain to a collection of political principles that numerous individuals may deem distasteful, or alternatively, a system of religious beliefs: "It may have a very interesting history of unexplained involvements with the CIA, the Vatican's finances, and right- wing death squads in Latin American's civil wars. However, it is not dispatching albino monks to the streets of Paris to murder

people over ancient religious secrets” (Brown, 2003, p. 163). Opus Dei, unquestionably a highly Catholic organisation, has recently generated controversy owing to allegations of brainwashing, compulsion, and a perilous ritual known as corporal mortification (Brown, 2003, p. 166).

Currently, the American author is receiving increased recognition and admiration both domestically and internationally. Brown's writing exhibits a global perspective, as he explores issues that transcend national boundaries and are relevant to diverse religious traditions. Brown's work has impacted the development of ideas, emotions, and events within the postmodern context. The word 'postmodernism', when applied to literature, should, ideally be held to characterise writing that is at once metafictional and historical in its echoes of the texts and situations of the past. In the wake of recent assaults by literary and philosophical theory on modernist formalist closure, postmodern fiction has certainly sought to open itself up to history, to what Edward Said (1983) calls the “world” but it seems to have found that it can no longer do so in any remotely innocent way, and so those un-innocent paradoxical historiographic metafiction situate themselves within historical discourse, while refusing to surrender their autonomy as fiction. Historiographic metafiction satisfies the desire for contextual grounding while simultaneously challenging the legitimacy of such grounding. In other words, postmodernism “short-circuits the distance between text and world” (Lodge, 1977, p. 239).

Postmodern literature exhibits a tendency towards introspection and self-awareness in its approach to the act of writing. However, it encompasses a broader range of characteristics beyond this aspect. It stops short of “establishing an express link with the real world beyond itself” (Kiremidjian, 1969, p. 238). The argument that it has any kind of connection to the worldly remains at the level of speech, but it entails a great deal. Postmodernism contends that individuals can solely comprehend the world through their narratives, both past and present, rather than through direct experience. According to their perspective, both the present and the past have already been transformed into text (Belsey, 1980, p. 46), and one of the textual indications of this postmodern understanding is the overt intertextuality of historiographic metafiction.

3.2. Intertextuality in the Novel

This section provides an examination of the most common intertexts in the novel and how they are used in various settings. A postmodern novel may do any or all of the following: employ and misuse fiction and historical conventions; implant and subvert them; affirm and reject them. Although historians no longer generally dispute the veracity of historical events, Hayden White believes that the modern consensus is that writing history as a series of narrative representations of the past is a highly conventional and indeed literary endeavour (1986, p.488). This is not to say that historians today deny the reality of historical events; rather, they believe that historical inquiry arises less from the need to establish that certain events occurred and more from the desire to determine what those events might mean (White, 1986, p. 487). Through historical and artistic intertextuality, the intertexts of the novel retell not just literary but historical tales as well. Paradoxically duplicated, this is the rhetoric of postmodernist intertextuality. As we have seen, however, the theoretical implications of this type of historiographic metafiction coincide with the recent historiographic theory regarding the nature of history writing as narrativization of the past and regarding the nature of the archive as the textualized remains of history (White, 1984, p.490). To do so, several local and global settings are examined through the lens of resistance and representation, with particular focus on certain themes from the novel. First coined by French semiotician Julia Kristeva in the late 1960s, the term ‘intertextuality’ comes from the Latin “intertexto” which means to intermingle when weaving. In this sense, a literary work is the result not just of the author's efforts, but also of the interplay between the work in question and other works and the linguistic structures upon which they depend. It is her contention that “[a]ny text is made of a mosaic of quotes; every text is the absorption and alteration of another” (Kristeva, 1969, p. 37). Lyndy Abraham argues that the term ‘intertextuality’ is defined as “a connection in between two texts that affects the way in which the intertext “that is, the text within which other texts exist or reflect their presence is read” (1998, p. 56). Thus, intertextuality is characterised by the fact that it undermines the idea of a text as an independent, hermetic whole and emphasises the reality that every literary work occurs in the company of other texts. In Kristeva’s words “a book has not only an intertextual link to preceding texts, but also has an

intertextual relationship to itself as a canonized work” (1969, p.79) whereas John Barth sees that literature has exhausted itself, citing the “dread that the antecedents have told all the stories, exhausted the genres, used up the very vocabulary possible for creative invention” (1967, p. 3). In essence, it can be argued that intertextuality is best understood in relation to the texts cited throughout a work and the larger, more nuanced problem of readers’ varying expectations.

The novel exhibits a prominent instance of historical intertextuality, as evidenced by Brown's incorporation of factual historical events and his advocacy for the preservation of the history of theological intellectualism, specifically the concept of the sacred feminine. Additionally, the religious orientation that inspired the novel is seamlessly integrated with this historical perspective. Some of the most significant historical allusions in this novel is the Council of Nicaea and Constantine throughout the story; the Roman Emperor Constantine convened this council out of concern about the potential damage to his empire's theology and politics from internal strife. While there, he makes Christ into a deity, unified Rome under the Christian banner, and properly established Christianity. In this way, he accomplishes his goal by defining the parameters of the Christian canon and laying the groundwork for the modern Christian faith (Dandachi, 2008, p. 54). Brown sees that the following theological and political conclusions might be drawn from this council: More than eighty Gospels were examined at the time, but only Matthew and Mark made it into the New Testament (Brown, 2004, p. 259). There was a religious revolution building in Rome, despite the city's official religion being sun worship. There was a meteoric rise in the number of people who said they were Christ's followers:

There was a time when the Baggara pagan tribes and Christians were at such odds that they could have torn Rome apart. The Christian Faith Is Unique As a Religious System, but the matter was apolitical matter than anything else. (Brown, 2004, p. 260)

The evidence presented in historiography is subject to interpretation, as it has been given a particular meaning. As described by Barthes refusing to recognise this separation of truth from event is a linguistic phenomenon known as a conflation of the signified and the referent, which elides the former to create the illusion that the

signifier of history writing is in direct contact with the referent (1982, p. 20). He also adds that the “realist literature is just as guilty of the same kind of illusory omission” (1982, p. 21). With its metafictional introspection into the role and procedure of meaning creation, historiographic metafiction restores the signified without allowing the referent to vanish.

In historiographic metafiction, the depiction of historical events is explicitly interpretive. This is sometimes resolved technically and thematically within the story itself, with a key takeaway from postmodernism is that although while our historical knowledge is necessarily limited, contextualised, and open to interpretation, this does not mean that we do not give meaning to the past. The notion of the son of God was formally offered and voted on by the Nabaqawi Council, and it was narrowly approved. Constantine raised Christ's status, and hundreds of books are being published about his life as if it has been a real human's existence, despite the fact that four centuries have passed since Christ's birth. This is how Constantine required and Christianised a whole new generation. He did not believe the stories told about it in the Gospels in which Brown (2004) discusses the banning, gathering, and burning of the first Christian gospels “because of their emphasis on Christ's humanity rather than his divinity” (p. 260). Pierre reasoned that the acceptance of Christ's divinity was necessary for keeping the Roman Empire together and making the Vatican the new centre of power. By having the Vatican confirm Christ's divine ancestry, Constantine effectively deified him. According to Brown coffins for the religion were given to the bishops at the summit (2004, p. 220). The final version of the creed drafted by the bishops reads as follows In historiographic metafiction, the way historical events are shown makes it clear that they are being interpreted. This is sometimes fixed in both a technical and a thematic way within the story. One important thing to learn from postmodernism is that even though our knowledge of history is restricted, shaped by context, and open to interpretation, this does not mean that we don't give the past any meaning. The Nabaqawi Council officially brought up the idea of the son of God and made a decision about it, which was barely approved. Constantine raised Christ's standing, and now, even though it's been 400 years since Christ was born, there are hundreds of books written about his life as if it were real. This is how Constantine got a whole new group of people to follow Christianity. He

did not believe the stories about it in the Gospels. Brown talks about how the first Christian gospels were banned, gathered, and burned because they focused more on Christ's humanity than on his deity. Pierre thinks that accepting that Christ was divine was important to keep the Roman Empire together and make the Vatican the new center of power. "Constantine made Christ a god by having the Vatican state that Christ's ancestors were gods" (Brown, 2004, p.220) says that at the summit, "coffins for the religion" were given to the bishops. The bishops wrote the final version of the creed, which says the following:

I believe in the Father-Pantheon, the one and only God, how is the Creator of the Universe, who is all-powerful and all-knowing, Faith in the one true God, Jesus Christ, God the Son, conceived in the bosom of the Father before the worlds were ever created. (Robin Griffith-Jones, 2009, pp. 117-118)

With the goal of safeguarding Jerusalem and its holy places, the Christian organisation known as the "Knights Templar" was founded in 1118 AD by the French knight Philippe de Payne, "Catholic pilgrims traveling to Christian holy sites in the Middle East relied on it to keep Muslim extremists from attacking them along the trip" (Dandanchi, 2008, p. 93). However, there is optimism that, as stated by Brown:

the hidden manuscripts that explain the truth about the Holy Grail were unearthed under the Temple of Solomon and gave the knights immense power....and they became A target of Grail hunting efforts across the years which is "bonding inseparable family bonds with Christ. (p. 287)

In most cases, the formal connecting of history and fiction by means of the shared denominators of intertextuality and history is presented not as a reduction, or as a shrinking of the breadth and worth of fiction, but rather as an expansion of these. As a main value if it is not perceived as a restriction on the always-already-narrated. In White's words, "historical narratives contrast the ability of a given set of actual events to conform to a culture's or society's particular systems of meaning-production

against one another” (1989, p. 490). Even though the “literary” or “poetic” inheritance of modern, secularised societies contains the cleanest, most completely formed, and formally most coherent depictions of these systems, this does not disprove their reality. Dismissing the potential of literature and poetry to shed light on "reality" would be a huge mistake. White points out that The Merovingian monarchs, who ruled France between the fifth and seventh centuries, are considered to be connected to the blood of the stage because the Christ family flourished secretly and under numerous names in France until it made a spectacular move in the fifth century:

Due to its intermarrying with the French royal family during wartime, the Merovingian dynasty was established. The Merovingians are seen as the catalyst for the establishment of Paris. Several of the Vatican's searches for the Grail were actually plots to assassinate high-ranking members of the royal family. (Brown, 2004, pp.287-288)

As the Catholic Church was always a threat, the Merovingian dynasty had to take refuge with the support of the Templars and the Order of Sion. The textuality of the past is a problem for both modern historical scholarship and literary theory. History ‘the past’ is not a text since it is non-narrative and non-representational, but history is “inaccessible to us save through textual form” (Jameson, 1981, p. 82) which expresses the same ontological paradox. White counters by claiming that “any literal representation of them...could never produce” meaning patterns that are “intimations of the corpus of occurrences that acts as its essential reference and converts these 'events' into figurative expressions” (1989, p. 22). As a result, narrative histories are intrinsically symbolic, metaphorical, and fictive; they are always already textualized and understood. The prevailing materialist or realist perspective on history throughout the past century provides enough evidence for the polarizing nature of these ideas. In a similar discussion, Peter Gay states:

Historians can find what they're looking for in one real, unified past. The fact that doubts have been cast on their existence at various points in time is irrelevant. There is only one way the tree in the woods could have

fallen, regardless of whether there were no historians, just one historian,
or numerous contentious historians in the future to record and discuss it.
(1974, p. 210)

Although Jameson and White agree that the past did in fact occur, they disagree on how much human can actually know about it outside of textualized, interpretive "reports". White goes even further by arguing that what readers accept as real and true in history, as in fiction, is that which "wears the mask of meaning, the richness and depth of which they can only imagine, never experience" (1989, p. 24). Hence, there is a need to create a narrative in order to believe in the past.

To counter what has become perceived as modernism's capacity for hermetic, elitist isolationism that removes art from the world and literature from history, postmodernism "makes an obvious effort not do so" (Hutcheon, 1988, p. 140). There is no issue of implicit or explicit hierarchy in the intertexts of the novel discussed here, which draw from both history and literature. Charles Newman defines postmodern art as a "commentary on the aesthetic history of whatever genre it embraces" (1985, p. 44). So, this would be a form of artistic understanding that views the past entirely from an aesthetic perspective.

Yet, as it happens, a close reading of the book casts reasonable doubt on such claims. That postmodernism as a whole is parodic is what Newman wants to prove, but he also sees that the American postmodern creates "distance between itself and its literary antecedents, an inescapable though occasionally conscience-stricken rupture with the past" (Newman, 1985p. 172). Resembling with postmodernist architecture, there is always a paradox at the core of the "post": Irony does indeed identify the difference from the past, but the intertextual echoing concurrently works to affirm-textually and hermeneutically-the relationships with the past. The novel has a significance because it is embedded in the symbolic infrastructures of contemporary Western society referred to. Brown's novel, refers back to a collection of works by the famous Italian artist Leonardo da Vinci, who is widely believed to have been a prominent member of the religious brotherhood of Sion, and among the most important of these works are:

The Mona Lisa, painted by da Vinci between 1503 and 1519 at the height of the Renaissance, is arguably the most renowned artwork in the world. It was a gift from da Vinci to King François I of France, who preserved it in his possession. The original was held by Napoleon Bonaparte in his bedroom with Josephine, despite the fact that copies of it were widely circulated throughout the seventeenth and eighteenth centuries. The Louvre opened to the public in 1804, but back then it was called the Musée du Tablon. “The fleur-de-lis ... the flower of lisa ... the Mona Lisa it was all intertwined, a silent symphony echoing the deepest secrets of the Priory of Sion and Leonardo Da Vinci” (Brown, 2004, p. 123).

To further clarify, the narrator of the novel reminds the reader that Leonardo was one of several artists who seems insightful important art. The Mona Lisa is without a doubt the most well-known painting in the world. The author states that the picture was stretched over a frame made of poplar wood. As though via sfumato, and now that the Mona Lisa's grin has subsided into calm. That would be Aljukanda, or Aljoukanda, as the French would say. The Louvre was robbed twice; the second time was in 1911 and the first was in 1889 (Brown, 2004, p. 134). In fact, da Vinci's approach is really elementary. By eliminating the landscape to the artist's left, da Vinci makes the Mona Lisa appears much larger. This is an easy approach that da Vinci used when he painted landscapes. Mona Lisa's left side is disproportionately enlarged in the lower left corner. This is one of two versions of da Vinci's.

It appears that historiographical metafiction is open to utilizing any signifiers it comes across in a given culture. It aspires to simultaneously criticise and utilise these discourses, maybe even to maximise their potential impact. Our Lady of the Rocks by da Vinci is an example of both religious art and vehicle-drawn painting. The Louvre in Paris and the National Gallery in London both have copies of it (painted approximately before 1508). Our Lady of the Rocks is the initial title for Leonardo da Vinci's Madonna of the Rocks commission. Church of San Francesco in

Milan commissioned it because they needed a panel for the altar's centre, and its patrons were Catholics (Dan Brown, 2004, p. 155). The Virgin Mary sits in a blue dress, holding what is presumably Christ, while Uriel sits across from him, holding what is presumably John the Baptist....and it was Christ who is subject to the authority of John! The most disturbing element is a depiction of Mary making a menacing motion over the head of infant John. The most definitive and enticing image, just under Mary's curled fingers, is of Uriel making a slicing gesture with his hand (Brown, 2004, p. 156).

Authors of metafiction are characterised by a consistent insistence on the worlds they have constructed are both firmly fictitious and undeniably historical, with the connecting factor being that both are produced in and as speech (Sparschott, 1986, pp. 154–5). This emphasis on what, at first glance, may appear to be discursive narcissism is, in fact, the tangible connection between the fantastic and the real. The main aim of postmodern art is to “supplant the legislative force of the referential context by the material assumption of a real context, a reality which had been the mission of representation to repress” (Bois, 1981, p. 31). The Last Supper, by da Vinci, is a disputed painting that hangs at the Santa Maria Monastery in Milan, Italy. In 1498, the Mayor of Milan, Ludovico Sforza, commissioned him to create this picture. It depicts the moment of Christ's betrayal at the Last Supper, when he tells his followers who betrayed him, presents his body and blood to the world in the form of bread and wine, and commands his disciples to consume it. Da Vinci painted it between 1495 and 1496. Several of da Vinci's followers sketched and drank to show their devotion to him and belief in his message (Dandachi, 2008, p. 116). There is a fresh aesthetic at work in this picture, and, according to Robyn Griffith-Jones “when it was revealed that there was a Traitor among them, the disciples seated around Christ's table showed a wide range of horrified expressions (2006, p. 65). While the picture depicts Christ and John the Baptist sitting together, it raises numerous doubts regarding John the Baptist's character. Upon close examination of the drawing, it can be observed that the depicted features are indicative of a female subject. Brown uses this conundrum as a jumping-off point for his wager that the woman shown as Mary Magdalene in the picture is actually

Christ's bride. He imbibed in an effort to dampen his audience's devotion to her and confidence in his message (Hamid Dandachi, 2008, p. 116).

Another kind of intertextuality used in the novel is scientific intertextuality. The novel's use of scientific intertextuality involves connections to the Greeks, while others are connected to the spread of advanced Islamic mathematics, medieval Europe and the subsequent convergence of these two mathematical traditions sequences, trigonometrically issues, geometrical constructs, factoring polynomials, and the practical uses of mathematics. History of scientific intertextuality appears to have a dual nature. The discourse does appear to be ontologically distinct from the self-consciously fictitious text or intertexts of fiction. This is only an elaboration of the intuitive contrast between history's references to the real world and fiction's references to an imaginary one. While the protagonists try to figure out who is behind the Louvre crime, they bring along a few pieces of information and medical experts to help them. The following series constitutes the Fibonacci sequence¹. Sophie explains the Fibonacci sequence: Each number in the series is equal to the sum of the two preceding numbers; this is the sequence's fundamental relationship (Brown, 2004, p. 74). This is referred to in the novel when deciphering the secret code that Jalek Saunière has scrawled on the ground before his death. It is to be used later as the code to the Swiss bank's safe deposit box: "The mathematician Leonardo Fibonacci devised this series in the thirteenth century. All of the numerals that Mond scribbled on the ground are part of a series; this was done on purpose" (Brown, 2004, p. 75). In the story, he is described as follows:

"My dears,

I present to you PHI";

"I realized that , I did not count myself; my memory instantly returned to

Harvard; and I wrote on the board my favorite paper, 618.....

He recapped that 1,618 (Phi) is a significant artistic number. (p.349)

The well-known mathematical sequence of Fibonacci numbers serves as the basis for this concept. It is not only that the sum of any two consecutive numbers in it equals

¹ A mathematical sequence of numbers named after the Italian mathematician Leonardo Fibonacci (Lucas, 1891, p. 3).

the next number in the sequence; it is also that the products of dividing any two consecutive numbers in it have an astonishing property. In this picture, da Vinci sought to demonstrate his conviction in the theory of "lineage in this cosmos, that is, all creation is tied between him by dependent proportions in the form of ancestry" (Brown, 2004, p. 57) by superimposing a nude man with limited arms within a circle and another inside a square. Brown devises a unique narrative structure for his account of the homicide of Jack Sonia. This is a painting of Maqasid Mutter Kahn by the Louvre. This iconic artwork depicts a nude man inside a perfect circle. His limbs are splayed wide apart, like an eagle extending its wings. "Everything is quite clear. Everything of his clothing and dignity are taken away from him in his final moments. An accurate depiction of his physique reflected da Vinci's Vitruvian Man" (Brown, 2004, p. 57). In the novel, Langdon writes on the board with his preferred paper and finds himself unexpectedly back at Harvard: "To my good friends, I give you PHI" (Brown, 2004, pp. 108). He said, his Phi number, which is 1,618, is a very important number in art. In mathematics, it has its origins in the Fibonacci sequence, which is well-known despite the fact that it is not the sum of any two successive integers. It is not only the same as the next number; there is a fascinating trait shared by the remainders of divisions of successive numbers. Not only does the sum of any two consecutive numbers in this arithmetic equal the number that comes next, but the results of dividing any two consecutive numbers in this arithmetic have an incredible property:

As we approach the year 1618, the most remarkable thing about Kai is his function as nature's prime constructor. The ratio phi to one is very important in the development and function of all living things, including plants, animals, and humans. As the overall occurrence of phi in nature eventually exceeds random chance, the ancients attributed its establishment to the universe's maker. A long time ago, the number 1618 was considered a holy proportion. (Brown, 2004, pp. 108-109)

English scientist Isaac Newton (1642-1727) is best known as the creator of the theory of gravity and as a symbol of the scientific revolution, which he helped spark via his

work in the areas of mathematics and physics. One of the reasons Jacques Saunière enciphered his identity in the mysterious poem “The Key Stone of the Sion Fraternity” was because he was described in the novel as a prominent member of the Sion fraternity. Regrettably, the protagonists are unable to meet the demands of deciphering the enigmatic verse. Prior to conducting further research on Sir Isaac Newton's life, including his tomb and the helm ceremony, it was stated that Sir Isaac Newton is regarded as a knight. The mortal remains of Isaac Newton were interred in London. Sir Isaac Newton's graves were attended by monarchs and nobility and presided over by his friend and co-worker Alexander Papas. Newton's achievements contributed to the creation of new sciences, which enraged the Church against him (Brown, 2004, p. 430).

At the end of this discussion, we can state that "*The Da Vinci Code*" is a literary work that effectively blends the historical with the theological and the aesthetic with the scientific in the crucible of the book, so improving the reader's cultural balance. In this study, it is found that Galen's fame, popularity, and dissemination among a wide segment of readers can be attributed in large part to the fact that the author has amassed a large amount of information and knowledge and organised it in narrative formulas with a creative dimension, thereby transforming the book from its documentary, historical, and scientific character into the imaginative artistic character of Galen.. Within the context of the novel, a cultural exchange occurs that effectively merges historical and sacred elements with creative and scientific ones. The author has collected a substantial amount of information and expertise, which they have creatively organized into anecdotal patterns. This transition from factual, chronological, and empirical to expressive, imaginative, and aesthetic representations of equine nature has garnered them considerable recognition and expanded their readership.

The primary findings from this investigation includes that while it is undeniable that intertextuality is a significant critical notion in the contemporary economic sphere, one also cannot ignore its ancient roots, which are manifested under a number of different labels, the most significant of which being the word plagiarism. Novels become artistic decorations that blend the originality of the old with the developments of the modern between the worlds of reality and the labyrinths

of imagination, and this is made possible through intertextuality, a basic station where various ideas cross-fertilise and the cultures of the unique past and visions of the new present melt in its crucible. Brown, in his controversial work *The Da Vinci Code*, employs a cultural legacy that is rich in theological, historical, artistic, and scientific information, weaving it into an articulate literary fabric that also features a sleuthing protagonist, a fascinating plot, and a compelling setting.



CONCLUSION

The French Lieutenant's Woman by John Fowles and *The Da Vinci Code* by Dan Brown are notable for their captivating conjectures regarding history. Set in the Victorian era of England, Fowles' novel follows the life of Sarah Woodruff, a social outcast, and her relationship with Charles Smithson. The novel is a historical fiction that raises many questions about the time period it is set in, including the role of women in society and the rising middle-class culture. However, what makes the stand out is its speculation on the mysterious life of Sarah Woodruff, which leaves readers wondering about the truth behind her tragic story. Similarly, Dan Brown's *The Da Vinci Code* has been a hugely popular book for its mystery and historical speculations. The novel follows Robert Langdon on his quest to uncover the truth about the Holy Grail while being chased by the police and the Catholic Church. Brown questions the story of the Holy Grail and Jesus's existence, raising speculations that have led to many debates and controversies.. Both of these literary works are situated in distinct temporal contexts and address varying facets of historical conjecture. Fowles's book delves into the socio-cultural norms of Victorian England, while Brown's book raises questions about the early Christian era. However, both novels have historical speculations that capture the interest of the reader, leading them into deep analysis and exploration of the time period. It is important to note that both these books are works of fiction and should be viewed as such. However, their historical speculations underline the importance of historical accuracy and the role of writers in raising awareness about the lesser-known aspects of historical events. Fowles and Brown have incited a renewed interest in historical analysis and speculation among readers, as they have left them with a desire to further explore the respective time periods. Initially, it is noteworthy that both of these literary works are renowned for their utilization of historical allusions and references.

Fowles, in particular, has been praised for his masterful use of Victorian England as a backdrop to his story, while Brown utilizes various historical and religious theories to create an exciting thriller. Some critics have posited that

Fowles's interpretation of Victorian England is a romanticized version of the reality that fails to account for the various social, cultural, and political issues of the time. Similarly, some have suggested that Brown's use of historical theories and religious symbolism may be misleading or even outright false. This has led to a heated debate among writers, scholars, and readers alike about the role of historical speculations in fiction. It is important to note that while historical accuracy is crucial in non-fiction works, it has a different level of significance in fictional works. Literary works that explicitly address historical events are inherently expected to adhere to factual precision. However, for those that derive inspiration from historical events or concepts, the requisite degree of accuracy may exhibit variability. In the case of *The French Lieutenant's Woman* and *The Da Vinci Code*, it is important to recognize that both novels are works of fiction. They are not meant to be historically accurate depictions of their respective time periods, but rather a reimagining of them. As such, while it is important to acknowledge any inaccuracies present in these works, it is equally important to appreciate them for what they are: thought-provoking and engaging narratives that challenge our assumptions about history and its impact on our present. The historical speculations found in the novels may be subject to scrutiny, but their value as works of fiction cannot be ignored. They offer unique insights into the ways in which writers use history as inspiration and as a means of exploring complex ideas. Whether accurate or not, they serve as reminders of the importance of stories in shaping our understanding of the world around us.

As discussed in the second chapter of the thesis which analyzes the novel, Fowles cleverly interweaves the historical context of 19th-century England into the narrative. The novel takes place during the Victorian era, a time of great social change, industrialization, and scientific advancement. Fowles masterfully incorporates these elements of society into the novel through the use of the historical backdrop of Lyme Regis, a charming seaside town in southwest England. Not only does Fowles create a vivid setting that transports the reader back in time, but he also presents the novel in a unique way. The novel features two parallel storylines, one set in the 1860s with the traditional love story between Charles Smithson and Sarah Woodruff, the other set in the present day with a metafictional retelling of the events that take place. One of the interesting aspects of the novel is how it challenges

traditional gender roles and societal expectations of the time. Through his portrayal of Sarah, the "fallen woman," and her desire to live freely and independently, Fowles challenges the Victorian ideals of femininity and societal norms. Furthermore, Fowles uses the historical context of the era to delve deeper into the themes of science and progress. Throughout the novel, Fowles contrasts Charles Smithson's scientific mindset with Sarah's romanticism, culminating in a dramatic scene at the end of the novel that forces Charles to confront his attitudes and beliefs.

Upon scrutinizing the literary work entitled "Da Vinci Code" and its historical components as presented in the third chapter of this academic dissertation, it can be inferred that the author, Dan Brown, adeptly amalgamated historical facts, fictional elements, and theories of conspiracy to produce a remarkable literary piece. Throughout the novel, Brown incorporates historical elements that intertwine with the plot, making for a captivating and engrossing read. The use of real-life locations like the Louvre in Paris, the Temple Church in London, and the Rosslyn Chapel in Scotland add a sense of realism to the story. In addition, the incorporation of historically significant works of art such as "The Last Supper" by Leonardo da Vinci and "The Madonna of the Rocks" provide a level of intrigue that is hard to find in other works of fiction. The novel's examination of conspiracy theories surrounding the Holy Grail and the true nature of the relationship between Jesus and Mary Magdalene also adds to its popularity. Brown deftly weaves fictional characters such as Robert Langdon and Sophie Neveu into real-world historical events, providing readers with a unique and captivating perspective on history. Although certain critics have raised concerns regarding the historical authenticity of the novel, it is crucial to acknowledge that the literary piece in question is a product of creative imagination and not a factual account. Brown has employed artistic license to craft a captivating narrative, and the incorporation of historical elements is executed in a manner that enriches the plot. The triumph of the novel is not predicated on its adherence to historical veracity, but rather its capacity to engross and delight its audience. Dan Brown's use of real-life locations and historical works of art, conspiracy theories surrounding the Holy Grail and the relationship between Jesus and Mary Magdalene, and fictional characters woven into real-world historical events make for an engaging and intriguing read.

In this context, the two aforementioned literary works adopt distinct methodologies when engaging in historical conjecture. Fowles employs historical conjecture as a means of illuminating the experiences of common individuals, whereas Brown utilizes it as a mechanism for investigating clandestine organizations and conspiratorial suppositions. Nevertheless, both writers tackle the topic with a feeling of inquisitiveness and amazement. The authors extend an invitation to their readers to delve into the annals of history and to critically examine established narratives. The utilization of historical speculation is a significant resource for writers as it provides a plethora of potential avenues to explore. This practice enables authors to delve into uncharted territories, to pose inquiries, and to conceive of alternative universes. Moreover, it enables readers to interact with history in a novel manner, perceiving it as a dynamic and vibrant entity, rather than a static and immutable one.

Although the two novels differ in terms of their historical and thematic aspects, they both exhibit a keen interest in constructing a plausible and captivating historical narrative that blends creative liberties with a strong emphasis on factual precision. The authors delve into exceptional occurrences, individuals, and socio-political circumstances derived from the past and amplify them to construct modern storylines that are captivating and intellectually stimulating. In essence, both literary works provide readers with the chance to explore the convergence of factual and fictional elements, conjecture about historical events, and contemporary literary trends. The novels are noteworthy pieces that effectively involve readers in historical debates from various perspectives, and stimulate a curiosity to further explore the impact of history on contemporary society and they demonstrate that historical speculations can be both captivating and informative, while also exhibiting a high degree of originality and readability.

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