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تحية طيبة . . .

نؤيد لكم أن بحثكم المستل الموسوم : " Neo- Victorianism in Post Modern English Novels with Reference to Peter Cary's *Jack Maggs* and Lloyd Jones's *Mister Pip* "

تم تقويمه وأصبح صالحاً للنشر في أعدادنا القادمة من مجلة الآداب .

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Neo-Victorianism in Peter Carey's *Jack Maggs* and Lloyd Jones's *Mister Pip*

Abstract

This research is a study of neo-Victorianism in two postmodern novels Peter Carey's *Jack Maggs* (1997) and Llyode Jones's *Mister Pip* (2006). Neo-Victorianism is a new literary genre according to which the novelist rewrites old Victorian novels, but from new perspective such as post-colonial, feminist, and multi-cultural perspective. Therefore, the new work of fiction has a main desire which is to grant voice to old voiceless figures in the Victorian fiction like women, convicts, blacks, lower class people and others. Although neo-Victorianism revives Victorian content, but the form of the novel still reflects some features of postmodernism such as intersexuality, parody and pastiche. Thus, neo-Victorianism is unique in its combination of both Victorian and postmodern aspects in one work of fiction. To sum up, this research first illustrates the notion of neo-Victorianism and then analyses two novels written according to this genre: Peter Carey's *Jack Maggs* and Llyode Jones's *Mister Pip* in order to show how each novel rewrites the Victorian fiction in postmodern perspective.

I. Neo-Victorianism

Neo-Victorianism is a new eminent sub-genre of postmodern fiction. In terms of terminology, critics has used many terms to identify novels that belong to this sub-genre. For example, neo-Victorian, retro-Victorian, post-Victorian, and Victoriana (Kirchknopf 53). The most popular term that is used by critics is neo-Victorian fiction. However, this genre has started to appear and spread in postmodern fiction in the second half of the twentieth century reaching its climax during the 1980s and the 1990s (Llewellyn 4).

According to critic Mark Llewellyn, neo-Victorian fiction can be defined as follows “those works which are consciously set in the Victorian period (or the nineteenth century)… which desire to rewrite the historical narrative of that period by representing marginalized voices, new histories of sexuality, post-colonial viewpoints and other generally different versions of the Victorian” (Llewellyn 165). Here, Llewellyn's

definition suggests that neo-Victorian novels make a process of rewriting Victorian narratives for the purpose of reappraising certain issues in the Victorian era. These issues include shedding light on marginalized categories of people in that period, such as women, colonized people, homosexual people, and people from mixed cultural backgrounds.

Louisa Hadley is a prominent critic interested in neo-Victorian fiction. In her book *Neo-Victorian Fiction and Historical Narrative: The Victorians and Us* (2010) she defines the genre as "a contemporary fiction that engages with the Victorian era, at either the level of plot, structure, or both" (Hadley 4). Thus, this definition makes it clear that neo-Victorian novels have characteristics of postmodern fiction because it is contemporary fiction as she states. However, what distinguishes this subgenre from other genres in postmodern fiction is its engagement with the Victorian fiction. She illustrates that this engagement takes different forms; in other words, it might works on the level of "plot, structure, or both" (Ibid.). Therefore, neo-Victorian novels might deal with Victorian story and Victorian characters. At the same time, it might imitate the structure of Victorian fiction.

In her article entitled *(Re)workings of Nineteenth-Century Fiction: Definitions, Terminology, Context,* Andrea Kirchknopf sums up the main characteristics of neo-Victorian novels. First, they keep the average length and structure of Victorian novels. Second, they start with epigraphs and the novel is usually divided into chapters or books. Third, they are abound with postmodern textual features like parody and pastiche. In terms of narration, they adopt first person narrator or third person omniscient narrator like the Victorian novels. Furthermore, these novels are usually set in the 19th century or a dual setting in both the 19th and the 20th century, whereas the events take place either in Britain or in

one of its colonies like Australia, America, Asia and some islands that belong to the British Empire (Kirchknopf 54). Finally, neo-Victorian novels have a desire to rewrite Victorian works in order to shed light on certain categories that have suffered neglecting and blackout in the Victorian society, for example, women, colonized people, homosexuals, mixed blood people and others. In order to grand these muted categories the limelight, neo-Victorian novels adopt post-colonial approach, feminist approach, and cultural approach (Hadley 4).

In short, neo-Victorian fiction is a sub-genre of post-modern fiction. It blends features from postmodern fiction and Victorian fiction in one work of art. It rewrites Victorian works or issues in order to deal with them from a new perspective that was hidden or left without treatment in the Victorian period.

II. *Jack Maggs* (1997)

Jack Maggs is a neo-Victorian novel. It employs a post-colonial approach in order to rewrite one of Charles Dickens's greatest works, *Great Expectations*. The novel follows the story of Jack Maggs, the alter ego of Magwitch in *Great Expectations*. He is the convict who returns to London in search for his adopted son, Phipps the new version of Pip in Dickens's work. Maggs returns after spending twenty four years of deportation in New South Wales, Australia. However, he meets another man in London called Tobias Oates, a fiction writer whose personality is modeled on the great Victorian novelist in the Victorian era, Charles Dickens. Indeed, Oates pretends to help Maggs in his quest to find his son, but his main goal is to take advantage of the convict's history in Australia in order to write a new novel that brings him money and fame (Myers 455-456).

In making Maggs the central character in the novel, Carey shifts the perspective of his story from that in *Great Expectations*. *Jack Maggs* grants the convict a central role and shows his complete story so as to let readers know how and why he becomes this convict and at the same time to reflect his sufferings and torture in the penal colony. This angle is completely hidden when the text is written by Dickens in the age of the Empire. Carey rewrites Magwitch's story in the post-colonial era in order to help him free himself from bonds imposed on him by the imperial writers (Gaile 179).

In an interview held by critic Andreas Gaile on March 2004, Carey argues that many issues in the Australian history require re-visioning and rethinking again because these issues have been perceived in a mistaken way :

> Australian history is filled with denial and false consciousness. I grew up thinking that we were English; my grandfather called England home. And somehow, when we imagined the convicts and soldiers, we always placed ourselves on the soldier's side of the experience. We thought the convicts were nothing to do with us. Later I came to believe that the convict experience was central in the formation of Australia. And, you know, the convict experience makes itself felt in so many things, not least the very particular nature of our lovely idiosyncratic Australian English (Gaile 7).

Actually, this is the main impetus beyond Carey's writing of *Jack Maggs*; re-visioning the Australian history. *Jack Maggs* is a reaction against the imperial influences of the British Empire on its colonies. Regarding this issue, the transported convict is central to Carey's notion of revisionism. Maggs/Magwitch is "betrayed and brutalized into a life of crime by an uncaring society, which have made him a criminal, then punished him with imprisonment and transportation into Australia" (Woodcock 96).

Carey models his main characters on Dickens's characters and manipulates the direction of events from his perspective. The similarities between Magwitch and Maggs are numerous. Similar to Magwitch,

Maggs is a convict who has been penalized to Australia to spend the rest of his life there. Furthermore, he secretly returns to England subjecting his life to the risk of death in order to meet Phipps, his son who is an orphan like Pip in *Great Expectations*. Maggs has spent his life in Australia working in brick making so as to send his son a fortune making him a gentleman, the same goal of Magwitch (Brittan 42).

In fact, critic Savu points out that Carey does not only rewrite *Great Expectations*, but he also inserts its writer Charles Dickens himself into the story by making him a character called Tobias Oates. The aim of rewriting the Dickens-like figure in the novel is to criticize his writing process and present a new point of view (Savu 128). The parallel between Oates and Dickens is clearly recognizable. Oates life echoes that of his alter ego in many details. Physically, both prefer colorful waistcoats. Socially, both have a questionable love for their sister-in-laws who in both cases dies on 7 May 1837. Similar to Dickens, Oates is interested in acting, enjoys popular success in publishing his first novel and has financial problems. Furthermore, the two novelists posses a portrait of them drawn by the same painter Maclise and both share the same address of living 48 Doughty Streets in London. Moreover, like Dickens, Oates studies and practices mesmerism. While Dickens practices it to heal Madame de la Rue from her nervous tic, Oates practices it with Maggs to treat him from the same spasm (Maack 232).

However, the relationship between Maggs and Oates represents the relationship between the colonizer and the colonized that Carey criticizes in *Jack Maggs*. Oates is constructed to represent imperialism. In other words, he takes the role of the colonizer in the novel while Maggs is the colonized. Oates fully controls Maggs's mind through the sessions of mesmerism that he makes to Maggs. He convinces Maggs that he can

help him takes rid of the nervous pain that Maggs suffers from. Nonetheless, Oates hides his real intention which is to rub Maggs's history to write his fiction.“Don't you see what I now Possess? A Memory I can enter and leave. Leave, and then return to” (Carey: 96). Thus, like the colonizer power which exploits the colonized, Oates takes full advantage of Maggs's past.

Another facet of colonialism that Carey criticizes in the novel is the physical torture that Oates receives from Maggs during the mesmerist sessions. Oates imposes severe pains on Maggs during the sessions: “Can you see our phantom Mr. Maggs? We are going to chase him away. What do you think frightens him? I don’t think my Phantom is frightened, Sir. […] Oh, no, not flog him he cried. You mustn't do that, Sir. Oh, God no, Please” (Carey 83). The hypnosis cession causes physical pains to Maggs, and despite Maggs's plead to Oates to stop this practice, Oates continues to do it mercilessly. This gives the reader the sense that Oates is like the colonial power, thinks of his benefit on the account of other's pains.

Indeed, Maggs has received different kinds of physical and emotional torment from the authority of the Empire in the penal colony. This is reflected through many occasions after his return to London. He informs his wife Mercy that the soldier of the king has brutally lashed him in Moreton Bay exile (Savu 141). She perceives this torture the following way that “it was the King who lashed you” (Carey 318). Maggs's pain is very deadly that he many times begs to die when lashed. In his article *Missed Encounters: Repetitions, Rewriting, and Contemporary Returns to Charles Dickens's Great Expectations,* Ankhi Mukherjee explains that the reader gets another obvious image of Maggs's tortured body through the eyes of other characters. For instance, in Tobias Oates's house and

through a process of magnetism the maid in the house Lizzie Warriner, watches the back of Maggs engraved with cicatrix:

> Jack Maggs shed his jacket, then his silk ruff and shirt, and then the coarse wool singlet, and stood before them naked to the waist …. As Lizzie Warriner raised her eyes, she gasped at the sea of pain etched upon the footman's back, a brooding sea of scars, of ripped and tortured skin (Carey 86).

However, the Imperial and colonial authority does not only impose physical harm to Maggs, but they also destabilizes his identity and psyche. One shape of colonialism is the cultural discrimination among people into two categories. Those who are from the Metropolitan center are regarded culturally and socially superior to people from the margin or the British colonies (i.e., Africa, Asia and Australia). Edward Said is one of the founding pioneers of post-colonial studies, in his book *Orientalism* (1979) he speaks of this phenomenon in terms of the Self and Other. Said argues that the Self represents the familiar (Europe or the West) who have power and hold the higher position, whereas the Other is the strange (the orient or the East) (Said 43).

For this reason, Maggs has always identified himself with England, and reject to accept the Australian identity (Wilson 225). He tells Mercy that: "[he is] not of that race… The Australian race … The race of Australians … [But, he is] an Englishman." (Carey 312-313). According to Homi K. Bhabha, another prominent post-colonial theorist colonial literature, mimicry is usually happens when a member from the a colonized society imitates colonizer's culture and identity due to the prevalent impression in that period society that gives sublimity to the colonizer (Bhabha 121-122). Hence, Bhabha's notion of mimicry is applicable to Maggs as he keeps identifying himself with England and distance himself from the Australian identity.

However, Bhabha argues that that “the effect of mimicry is camouflage” (Bhabha 121). In fact, Maggs's desire to be considered an Englishman motivates him to refuse the Australian identity. Maggs's wish is similar to Pip's illusion in *Great Expectations*. Pip's longing to become a gentleman belonging to the upper class that include Miss Havisham and Estella leads him to reject the live with Joe and Biddy because they are from the lower class. However, the illusion of fabricated sublimity in Maggs and Pip rapidly vanish and each one of them return to the real natural environment that raised him.

Carey makes Maggs to experience the imperial influence on the English psyche, by making him to come back home to London and confronts the community that raised him. England is not a warm mother to Maggs and when he returns to it after many years in penalization, he does find that happiness he has expected so far. When finally he understands this frustrated truth, Maggs starts to like Australia and forget his old pains there, especially he no longer fear to face the dangers and fears, but a new future. Critic Hardy put it like the following:

> When the English language Maggs has dreamed about becomes the setting for betrayal, disappointment and mortal danger, New South Wales metamorphoses form a land of exile into sanctuary, where Maggs can live without fear as a free man (Hardy 36).

Hence, Maggs realizes the reality and abandons his illusionary dreams of England. Consequently, Maggs marries Mercy and the two travel to Australia to live there where Maggs is no longer the convict forsaken by the English society, but the president of Wingham shire in New South Wales (Ibid.).

In fact, *Jack Maggs* can be regarded as a parody to *Great Expectations*. Linda Hutcheon is a postmodern theorist, defines parody as “an imitation with critical distance” (Hutcheon 36) or “repetition with

difference" (Ibid 32). Thus, *Jack Maggs* is a mimicry of the colonizer which marginalized Maggs and distorted his country. Through his novel, Carey parodies the narrative authority of *Great Expectations* written in the period of colonialism. He parodies Dickens by constructing his character Tobias Oates. Carey shows how Oates exploits other people and makes use of their stories for his financial benefit. The novel dismantle Oates (the Dickensian figure) and the Victorian author. Carey wants to say that authors like Dickens and his contemporaries in the Victorian era have perceived the British colonies from a colonial view. Consequently, they depict these colonies and their people as having interior social position.

Indeed, the whole novel represent a critical attitude toward the way Dickens exhibits Australia and its people. So, Carey employs Oates in order to criticize Dickens on so many levels in the novel. First, Carey contends the writing process of Dickens through Oates. For example, Oates makes use of the private letters of Maggs in which he records his girlfriend's trial Sophina and the her punishment by hanging. " I write that name, Jack, like a stone mason makes the name upon a headstone, so her memory may live forever" (Carey 280). Not to mention Oates's unauthorized usage to events from Maggs through mesmerism. In fact, Oates inserts these events in his novel *The Death of Jack Maggs* from his perspective. By so doing, he does not only disrespect their feelings and privacy, but also misrepresents the truth of the events as well. This is because he does not record their account of the story, but his perception to it, so it can be misleading or far from the truth.

He rewrites Dickens and *Great Expectations* for this reason. He believes that Dickens through *Great Expectations* shows a colonial view toward the colonized Australia and its representative in the novel,

Magwitch. Therefore, this representation does not reflect the truth. In an interview to the Guardian, Carey explicitly expresses this idea:

> I suppose the starting point is this: here's Dickens, here's my 'ancestor' and Dickens is giving my ancestor a bad rap. So there's some sort of 'getting Dickens' because I begin with the conceit that there was a real Magwitch and Dickens knew who that was and didn't tell the story (The Guardian).

Thus, Carey here frankly elaborates on the motive beyond writing *Jack Maggs* in general and Dickens in particular. Firstly, he contends the neglected and repressed image of Australia in *Great Expectations*, and secondly the negative representation of Australia and Magwitch. In short, Carey rewrites the Victorian era in order to shed light on an issue that has been neglected in the age of the empire.

III. Mister Pip (2006)

Mister Pip is another rewriting to Dickens's *Great Expectations*. This time, the ur-text is placed into a completely new cultural context that is different from the British capital of the Empire. In *Mister Pip*, Jones takes the readers into the twentieth century Bougainville island in Papua New Guinea in order to reflect the Victorian text from the camera angle of those people who have a different culture and, therefore, different perspective to *Great Expectations* (PNG) (Latham 23).

The novel tells the story of Matilda, also the narrator, a thirteen years old black girl who dwells with her mother in a small cottage in Bougainville. Due to the blockade on their island, many people have fled including her father and all the white people, except one white man called Mr. Watts or as the islanders used to call him Pop Eye. (Angier 224).

The employment of *Great Expectations* in *Mister Pip* begins as a pedagogical instrument. In the terrible atmosphere of crisis and war on Bougainville, Mr. Watts, the only remaining white man on the island, decides to rehabilitate the local school and reopen it again for the children. He gathers the kids of the island and starts to read for them a chapter from the *Great Expectations* every day. Humbly, Mr. Watts tells the children that he is not a gifted teacher, but he is going to exert every effort to teach them. He has a belief that the class can create a better future for his pupils through learning (Korkut-Nayki 47). Mr. Watts starts to read the first sentences from *Great Expectations* to the children:

> My father's family name being Pirrip, and my Christian name Philip, my infant tongue could make of both names nothing longer or more explicit than Pip. So I called myself Pip, and came to be called Pip (Mister Pip 21).

Thus, *Great Expectations* is used as teaching text for the pupils. Mr. Watts has opened a totally new world for his learners. This world includes new people speaking a new language and having a new culture. Nevertheless, the children are excited about Pip; they start to imagine his world in their minds as real one. Critic Latham argues that Jones manages to dissolve the cultural gap between the black children of Bougainville and the white English boy, Pip, through the open learning environment that Mr. Watts has created. "The children manage to go beyond the white/black distinction which is always at the back of their mind" (Latham 25).

In his article *Re-reading and Rewriting Great Expectations in Mister Pip*, Nakatsuma holds that *Great Expectations* becomes like an escape to the Papuan kids. They can travel to its magic world and forget their troubled island. Matilda says that "Mr. watts had given … [the kids] another world to spend the night in. [So they] could escape to another place" (Jones 20). The children's reality is very hard to imagine because

of the war's woes. They become escapees in the imaginary world created by Dickens and revived by Watts. Thus, *Great Expectations* builds up a space of imagination and fantasy to them (Nakatsuma 124).

Susan Eilenburg, a literary critic, states that there happens a fusion between the islander world and the Victorian world in the novel. This incorporation, in turn, leads to a state of identification between Matilda and Pip. Matilda identifies herself with Pip from the first class and considers herself as an orphan like him because the absence of her father. Hence, Pip becomes a significant part in Matilda's life: “I had come to know Pip as if he were real and I could feel his breath on my cheek” (Jones 58). The imaginary characters become concretized in Matilda's mind and she can see them, feel with them and hear them in her imagination.

Furthermore, Matilda begins to comprehend her surroundings in the context of *Great Expectations* and draw parallels between her people and Dickens's characters. In Annegret Maack's words, the boundaries between reality and fiction become blurred. For example, Matilda compares the tensions that initiated between her mother and Mr. Watts to the tensed relationship between Mr. Joe and Pip's sister in *Great Expectations* (Maack 331). Indeed, Dolores's hatred toward Mr. Watts is instinctive one that begins after her daughter's obsession in *Great Expectations* which creates a gab between the mother and the daughter. Dolores thinks that “stories have a job to do” (Mister Pip 74); like a moral lesson, for instance, or a message to convey like the religious books and the Bible, and according to her *Great Expectations* does not worth reading.

Moreover, Matilda compares her mother to Miss Havisham, the deserted women in *Great Expectations*. This image comes to her mind

after perceiving the fact that her mother suffered a similar situation of husband absence. (Eilenberg 28). Dolores has been gloomy and frustrated since her husband's leave. In *Great Expectations*, Miss Havisham is jilted by her fiancé, Compeyson and spends the rest of her life disappointed by this incident. That is to say, Matilda understands her mother's situation and states that her mother is similar to "Miss Havisham who cannot move on from the day of her greatest disappointment" (Jones 57).

In fact, *Great Expectations* strongly contributes to create a purpose in the children's life. It opens new doors for them as well as widens their small world. It helps the children to use their imagination and travel to other realities. Also, the novel can be considered a remedy that heals the children's fears of wars: "the world that Mr. Watts encouraged us to escape to was not Australia or Moresby. … It was the nineteenth-century England of *Great Expectations*" (Jones 131).

Thus, *Great Expectations* means more than a story to Matilda and her colleagues. First, it is a shelter from the crisis in her island. Second, reading the novel develops the children's ability to a better understanding of the world. For example, reading the character's life leads Matilda to analyze her mother's frustration. Also, the novel teaches the kids the possibility of change. They learn the fact that everything in this life is subjected to continuous change. For instance, in *Great Expectations* Pip starts his life a poor boy working in a blacksmith, but when he grows he travels to London and becomes rich. Finally and most importantly, the novel teaches Matilda the notion of home (Taylor 101).

> By now I understood the importance of the forge in the book. The forge was home: it embraced all those things that give a life its shape. For me, it meant the bush tracks, the mountains that stood over us, the sea that sometimes ran away from us, it was the ripe smell of blood I could not get out of my nostrils since I saw Black with its belly ripped open (Jones 54).

This quotation suggests that Matilda understands the notion of home through *Great Expectations*. In other words, as Pip has a home in the forge, she has a home in the island. Everything on the island represents a signifier to her home, for example, the bush, the mountains and the sea. Unfortunately, even the disgusting scenes that she has used to see on the island become a part of the image of home in her mind.

In addition to using *Great Expectations* as a pedagogic material that enhances his character's insight about the world, Jones rewrites the Victorian text in *Mister Pip.* Indeed, there are many ways that can be instigated according to which *Mister* Pip is considered a rewriting of *Great Expectations*.

Jones have inserted many variations on the Dickensian text. First, Mr. Watts has simplified *Great Expectations* for the children in order to be easier for them to understand. He makes so after Dolores asks him to do that because the children are not English speakers. This simplification represents a new version of the Victorian text. This is because it includes many editions. Mr. Watts removes some events from the plot and eases the language and style of the original texts (Korkut-Nayki 52).

However, the language of Dickens's text is regarded by Mr. Watts a hurdle to the message he wishes convey to his pupils. He knows very well the negatives that modifications can do to the original text and he declares that he is completely against "mucking around" (Jones 196) with Dickens's version, but he does the opposite. Finally, he puts all this idea aside and simplifies the story for the children's benefit (Bauder-Begerow 130):

> The word belonged to him, the whole sentence did. To whip out an inconvenient word would be an act of vandalism, like smashing the window of a chapel.

> He said all that and I think from that day on he did the opposite. He pulled the embroidery out of Mr. Dickens' story to make it easier on out young ears (Jones 196).

Another version of *Great Expectations* is written by the pupils themselves when Mr. Watts asks them to summarize it and narrate it to their families. Here, the story follows more simplification that Watts did because the pupils have simplified Mr. Watt's already simplified version of the original text. This double simplification is done in order to let the story become understandable to the parent's mental abilities, especially the majority of them are uneducated villagers:

> Over and above my own enjoyment I had to listen very carefully because later that night my mum would want an update on Pip. I paid special attention to Mr. Watts' pronunciation. I liked to surprise my mum with a new word she didn't know. What I didn't know at the time was all of us kids were carrying installments of *Great Expectations* back to or families (Jones 27).

Full with happiness in learning the novel, Matilda repeats the story in her rephrasing. She narrates to her mother that Pip is an orphan who does not have a mother, nor a father and no brothers. Matilda digests what Mr. Watts read for them from the novel and after that she retells it to her mother. By so doing, the kids function as mediators of the story which has previously been mediated by their teacher.

Another hypertext is constructed from the Victorian novel when Mr. Watts gives the children the task to retrieve the story of *Great Expectations* after a raid launched by the redskins. In fact, the raid destroyed Mr. Watts's house and all his properties including his copy of *Great Expectations*. Therefore, Mr. Watts asks the students this time to brainstorm their imagination and recall the story for the purpose of rewriting it once again. In the class, the children are required to share with each other what they remember from the story and then put these fragments together to form it like playing puzzles (Jones 108). In Mr.

Watts' words: “Our duty was to save Mr. Dickens's finest work from extinction” (Maack 334).

In fact, this version of *Great Expectations* is written from the student's perspective. They add their local cultural imprint on the Dickensian text. Basically, the children learn the novel and rewrite it according to their native customs and traditions. In critic Latham's words “recreating the story, [the children] implant a variety of grafts filtered by their imagination and cultural background” (Latham 32). For example, the children add many new things to the text that are not existed. Matilda explains this through her simple example. She says that “if I say tree, I will think English oak, you will think palm tree. They are both trees. A palm and an oak both successfully describe what a tree is, but they are different trees” (Jones 113). The children rewrites the text in a way that is meaningful for their culture of Bougainville.

The last version of *Great Expectations* is Matilda's memoir about Mr. Watts's life story. Before the rebels of the village, Mr. Watts pretends to be Mr. Pip in order to survive. He tries to postpone his death by telling the them stories. Just like Scheherazade near a campfire, Mr. Watts relates to the rebels his story in parts, each night he tells a part. This story is a combination of his biography and from Pip's story in *Great* Expectations. Mr. Watts employs the same way of installments that Dickens has followed in publishing *Great Expectations*. By so doing, he makes the rebels to be more excited for the next night and simultaneously delays his death (Murray 224).

Thus, *Mister Pip* includes four variations that are created out of Dickens's *Great Expectations.* These rewritings show the way the

Victorian text is rewritten once again from new different culture (Butter 130).

As in other neo-Victorian novels, the protagonist in *Mister Pip* is a character who suffers from marginalization and granted a voice by the author to express her oppression (Ho 72). In fact, Matilda's oppression happens due to the political crisis which leads to civil war in Bougainville. First, Matilda spends her childhood without a father. For this reason, she thought of herself an orphan just like Pip and lives in poverty like him too. Second, she experiences living on a military besieged island which forbids the families to deliver even fundamental equipments like medicines and food. Anything imported to Papua New Guinea is kept out of their reach. Simultaneously, the raids launched by the redskins on the island robs Matilda from her dearest possessions, for example, her father's gifts, a pencil and a calendar and the last copy of *Great Expectations* (Nakatsuma 118).

Worse than that is Matilda's loss of her mother and beloved teacher, Mr. Watts which both happen in the same day. The solders raid the village in search for Mr. Pip thinking that this man is a dangerous rebel. Mr. Watts tries to explain to them that Mr. Pip is a fictional character in Dickens's novel. When he starts reading the beginning of *Great Expectations*, the soldiers do not give him time to explain that reality. They believed that he is Mr. Pip and shoots fire on him. Matilda states that Mr. Watts is everything to her: the teacher, the magician, and the savior (335 Maack).

> We needed a teacher, Mr. Watts became that teacher. We needed a magician to conjure up other worlds, and Mr. Watts became that magician. When we needed a savior, Mr. Watts had filled that role. When the Redskins required a life, Mr. Watts had given himself (Jones 245).

Despite her previous disagreements with Watts, Dolores denounces the redskin's deed and the horrid way in which they killed Mr. Watts and throwing him to the pegs. For this resisting attitude, they rape and kill her in her daughter's hearing. Consequently, Matilda loses the ability to feel: "I do not know what you are supposed to do with memories like these. It feels wrong to want to forget. Perhaps this is why we write these things down, so we can move on" (Jones 179).

Finally, Matilda leaves Bougainville on a boat heading to Australia. After a long journey full with dangers, she arrives and reunites with her father. Even here, Matilda views herself in the light of *Great Expectations* by comparing the log that saves her from drawing to Mr. Jaggers, the well renowned lawyer in London who picks Pip from the poverty and takes him to London to live as a gentleman (Erik 4). Matilda says: " it is better to cling to the worldliness of Mr. Jaggers than of a water-soaked log. I couldn't talk to a log. But I could talk to Mr. Jaggers" (Jones 186).

Mister Pip is a neo-Victorian novel that resurrects the Victorian characters and give them enrichment with new configuration (Latham 38). Jones overrides the limitations of the Victorian England to place his story in new cultural context. In critic Latham's words, he creates "a pacific version of *Great Expectations"* (Latham 39). According to critic Salman Rushdie, the process of imposing foreign heritage into a specific culture could result in colonization, so adding a local flavor on the canonical text represents reacting to the colonizing text (Rushdie 39). *Mister Pip* is, therefore, a novel that writes back to the colonizing text so as to encourage multiplicity of cultures: white and black, old and new, at the same time, it grants a muted girl a voice to speak. Through this cultural plurality it brings newness to the old world.

In conclusion, the genre of neo-Victorianism lies at the heart of writing *Jack Maggs* and *Mister Pip*. Both novels rewrite the same Victorian text which is *Great Expectations* by Charles Dickens. Each novel revisions the Victorian text from a new different perspective. Carey aims at focusing on the unexplored issue of the Australian convict Magwitch that according to Carey, Dickens misrepresents. While, Jones presents a new reading to *Great Expectations* in the light of a new cultural context of Bougainvillea. Simultaneously, both novels advocate the attitude of a repressed category of people and hold a post-colonial nature in order to show the world their suffering and the oppression that they endured.

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المستخلص

يعد هذا البحث دراسة للفيكتورية الجديدة في روايتين ما بعد الحداثة وهما جاك ماكز (1997) لبيتر كاري ومستر بيب (2006) للويد جونز, و الفيكتورية الجديدة هي نوع أدبي جديد في رواية ما بعد الحداثة و يقوم الكاتب وفقا له بإعادة كتابة أعمال أدبية كُتبت في العصر الفيكتوري وإظهارها من منظورات جديدة مثل منظور الحركة النسوية أو منظور ما بعد الاستعمار أو منظور تعدد الثقافات وغيرها, والهدف من ذلك هو إن العمل الجديد يقوم بتسليط الضوء على فئات مهمشة في العصر الفيكتوري كالنساء والمدانين والسود و الشعوب المستعمرة وغيرهم. وعلى الرغم من أن الروايات الفيكتورية الجديدة تُحيي محتوىً فيكتوري من حيث القصة والشخوص إلا أنها تمتلك بعض الميّزات الشكلية لرواية ما بعد الحداثة مثل استخدام المحاكاة الأدبية والمعارضة الأدبية والتلميح. وبالتالي فإن الفيكتورية الجديدة تعتبر نوعا أدبيا فريدا من الرواية إذ أنها تجمع في عمل روائي واحد صفات من الروايات الفيكتورية وصفات أخرى من روايات ما بعد الحداثة.