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**Historiographic Metafiction in John Fowles' *French
Lieutenant's Woman***

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Dedication

To our Prophet Muhammad peace be upon him

To our husbands with love

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Abstract

John Fowles' *The French Lieutenant's Woman* is a novel which continues to stir contemporary literary criticism as one of the outstanding books of the postmodern era. An overwhelming majority of this criticism appears to focus on the novel's postmodern tendencies. Within the postmodern context, this concept describes a style of fictive writing.

This paper aims at the studying of metafiction as a new literary phenomenon in the, contemporary world to test its validity and suitability to it through the application of its theories to John Fowles' *The French Lieutenant's Woman*, It is a satisfactory example of metafiction under the guise of a Victorian novel, which enables it to analyze the evils of that age together with the futility of its fictional conventions, In this novel, Fowles presents his theory of metafiction and historiographic metafiction through his concepts of reality, history and freedom and their relations to fiction.

This project divided into three parts ,two sections and a conclusion. Section one deals with historiographic metafiction and John Fowles' life and career ,while in section two ,the researchers focus upon historiographic metafiction in John Fowles' *French Lieutenant's Woman*.

Finally ,the conclusion sums up the findings of this paper.

Section One

1.1 Historiographic Metafiction

Metafiction is a record technique and a kind of fiction, in which an episodic work (novel, film, play, et cetera.) is uncertain. Metafiction proposes insightful and fundamental friendly exchanges about the association among fiction and reality, usually by applying incoherency and self-reflection. As a kind, metafiction is for all intents and purposes indistinguishable to presentational theater, which incessantly helps the social event to remember individuals that they are seeing a play; metafiction reliably reminds the peruser to realize that he or she is examining or overview a narrative work.¹

Metafiction is consistently the point of convergence of post-current works, it is indispensable to keep away from requesting them as one in the same. Metafiction isn't the entire strategy for post-development, some would fight, and works that are metafictional are not by and large post-show day, as post-current works are not for the most part metafictional. *Hamlet* is regularly referred to as an early work of metafiction, which might be appeared differently in relation to the more post-current *Rosencrantz and Guildenstern are Dead*.²

Metafictional depicted as hesitant, narcissistic, thoughtful, contemplative, and auto-representational . There are a couple of characteristics and insightful methodology that empower the peruser to perceive whether the work is. To begin with, metafiction uses intertextual references and derivations by Examining narrative systems, Incorporating parts of both speculation and input. Making records of nonexistent creators, and showing and inspecting recounted works of a whimsical

character. The maker is frequently puts himself into the metanarrative by jumping in to comment and incorporating himself with narrative characters. Coetzee's formation of an anecdotal author, his novel *Foe* a 1986 is a decent case of this.³

Coetzee's novel fits conveniently into a further subset of metafiction, and that is the possibility of historiographic metafiction, which fundamentally is metafictional works that emphasis on histories and the genuine. It challenges history and "plays upon the plays upon reality and lies of the irrefutable record. Certain known bona fide purposes of intrigue are purposefully distorted with a particular true objective to nearer see the possible mental aide frustrations of recorded history and the predictable potential for both consider and incidental goof". It is here that post-development, metafiction, and post-expansionism can be said to meet as the work questions far reaching substances and histories by reflecting that stories can be uneven and ruin "truth". Historiographic metafiction fights with a substantial number of the issues show expansionism tries on consider, to be particular: Identity and subjectivity, Reference and depiction, intertextual nature of the past, Ideology of the past, and the Role of dialect.⁴

Historiographic metafiction arranges a plain and moreover in secret regard for the illusion of undeniable trustworthiness and takes after the formative bearing of history and composing. Such sort of making exhibits a noteworthy improvement seeing that it perceives that each discussion bears inside it its counter-talk, that inside each history lies a calmed counter-history, and that each power is embedded inside a counter-control. Metafictional makers direct address the gathering of spectators and question how story customs can channel reality. Metafiction tends to parade itself as subverting reality and exaggerating unsteadiness. Most importantly, regardless, the novel must show reflexivity, or self-examination.⁵

The expression "historiographic metafiction" was authored by Linda Hutcheon

in her paper "Starting to Conjecture the Postmodern" in 1987 and after that further created in her fundamental investigation *A Poetics of Postmodernism* (1988) to portray "those outstanding and well known novels which are both seriously self-reflexive but then incomprehensibly likewise make a case for authentic occasions and personages." As per Hutcheon, novels, for example, *E. L. Doctorow's Ragtime*(1975) or William Kennedy's *Legs* (1975) display a hypothetical mindfulness of history and fiction as human develops (historiographic metafiction) is made the reason for a reexamining and adjusting of the structures and substance of the past .⁶

Historiographic metafiction in this way constitutes a specific sort of metafiction, which Patricia Waugh, in a comparably convincing examination, has portrayed as "recounted composed work which reluctantly and intentionally draws in view for its status as a relic in order to propose friendly exchanges about the association among fiction and reality. Regardless, historiographic metafiction adds a further estimation to such reflections: messages that can be subsumed under the heading not simply examine the workings of composing and uncover its ontological status as fiction .⁷

1.2 John Fowles' Life and Career

John Robert Fowles was conceived Walk 31, 1926 in Leigh-on-Ocean, England. Fowles went to Bedford School, an expansive all inclusive school intended to plan young men for college, from ages 13 to 18. After quickly going to the College of Edinburgh, Fowles started necessary military administration in 1945 with preparing at Dartmoor, there he put in the following two years. World War II finished not long after his preparation started so Fowles never drew close to battle, and by 1947 he had chosen that the military life was not for him.⁸

Fowles at that point put in four years at Oxford, where he found the compositions of the French existentialists. Specifically he appreciated Albert Camus and Jean-Paul Sartre, whose compositions compared with his own particular thoughts regarding congruity and the will of the person. He got a degree in French in 1950 and started to think about a profession as an essayist.⁹

Fowles fills a few occupations to educate then, a year addressing in English writing at the College of Poitiers, France; two years showing English at Anargyrios School on the Greek island of Spetsai; lastly, in the vicinity of 1954 and 1963, showing English at St. Godric's School in London, where he at last filled in as the division head.¹⁰

Amid his residency on the island he begins to compose poetry and to defeat a long-term constraint about composing. In the vicinity of 1952 and 1960 he composes a few novels yet offered none to a distributor, thinking of them as all fragmented somehow and excessively long.¹¹

In late 1960 Fowles finishes the primary draft of *The Gatherer* in only a month. He kept on reconsidering it until the mid year of 1962, when he submits it to a distributor; it appears in the spring of 1963 and was a quick blockbuster. The basic recognition and business achievement of the book allows Fowles to commit the majority of his opportunity to composing.¹²

The Aristos, a gathering of philosophical considerations and thoughts on craftsmanship, human instinct and different subjects, appears the next year. At that point in 1965, his next novel *The Magus* drafts of which Fowles had been taking a shot at for over 10 years was published. Among the seven novels that Fowles has composed, *The Magus* has maybe produced the most continuing enthusiasm, getting to be something of a faction novel, especially in the U.S.¹³

The Magus is a conventional mission story made complex by the joining of

predicaments including opportunity, danger and an assortment of existential vulnerabilities. Fowles contrasted it with an investigator story on account of the way it prods the reader. *The French Lieutenant's Woman*, it is *the most monetarily effective of Fowles' novels*, appears in 1969. It looks like a Victorian novel in structure and detail, while pushing the customary limits of story in an extremely present day way. Champ of a few honors and made into a generally welcomed film featuring Meryl Streep in the title part, the book the present easygoing perusers appear to most connect with Fowles.¹⁴

In the 1970s Fowles took a shot at an assortment of artistic ventures including a progression of expositions on nature and in 1973 he distributes an accumulation of poetry, *Poems*. He likewise works on interpretations from the French, including adjustments of *Cinderella* and the novella *Ourika*. His interpretation of *Marie de France's* twelfth Century story *Eliduc* filled in as a motivation for *The Ebony Tower*, a novella and four short stories that appears in 1974.¹⁵

Next novel *Daniel Martin*, considers a long and fairly personal novel traversing more than 40 years in the life of a screenwriter, showed up in 1977, alongside an amends rendition of *The Magus*. These are followed by *Mantissa* (1982), a tale about a novelist's battle with his dream; and *A Maggot* (1985), an eighteenth century secret which consolidates sci-fi and history. Fowles has composed an assortment of verifiable pieces including numerous articles, audits, and advances/afterwords to other journalists' novels. He has likewise composed the content for a few photographic gatherings, including *Shipwreck* (1975), *Islands* (1978) and *The Tree* (1979).¹⁶

Fowles lived on the southern shore of Britain to his greatest advantage in the town's nearby history brought about his arrangement as keeper of the Lyme Regis Exhibition hall in 1979, a position he filled for a decade. *Wormholes*, a book of

papers, was distributed in 1998. The principal thorough history on Fowles, John Fowles *A Life in Two Worlds*, was distributed in 2004, and the primary volume of his diaries showed up that year, trailed by volume two out of 2006.¹⁷

Fowles' reputation for being a basic contemporary maker lays on novels that breaker parts of perplex, legitimacy, and existential thought. An unpretentious writer, Fowles has investigated distinctive roads seeing such standard organization shapes as the bewilder novel, the Victorian novel, and the medieval story, and his works are depicted by strong depiction; basic, cunning characters ran up against with puzzled conditions; and luxurious settings swarmed with references to chronicled events, legends, and workmanship .¹⁸

Other perceiving features of Fowles' works join his expulsion of the omniscient storyteller and his usage of obscure, open endings lacking assurance. Perusers have frequently been aggravated at this refusal to offer classy conclusions, however Fowles believes his commitment as a skilled worker asks for that his characters have the chance to pick and to act inside their confinements. This preparation parallels his start of "legitimate" people, or people who restrict similitude by honing totally opportunity and self-governing thought. John Fowles kicked the basin on November 5, 2005 after a long affliction. Read a commendation and an expansion by clicking here.¹⁹

Notes

¹ Carl Darryl Malmgren, *Fictional Space in the Modernist and Postmodernist*

American Novel (Lewisburg.: Bucknell University Press, 1985),p:25.

² Ibid.

³ Marni Gauthier, "The intersection of the postmodern and the postcolonial in JM Coetzee's *Foe*", *English Language Notes*,(June ,1997),p:31.

⁴ Ibid.

⁵ Ibid,p:35.

⁶ Patricia Waugh, *Metafiction: The Theory and Practice of Self-Conscious Fiction*. (London: Methuen, 1984),p:4.

⁷ Ibid.

⁸ James R. Aubrey, *John Fowles; A Reference Companion* (Greenwood Press,1991),p:6

⁹ Ibid.

¹⁰ Ibid.

¹¹ Mahmoud Salami, *John Fowles's Fiction and the Poetics of Postmodernism* (London: Fairleigh Dickinson University Press ,1992),p:33.

¹² Ibid.

¹³ Ibid, p:34

¹⁴ Eileen Warburton, *John Fowles: A Life in Two Worlds* (London: Jonathan Cape,2004),p:151.

¹⁵ Ibid.

¹⁶ James Aubrey, *Filming John Fowles: Critical Essays on Motion Picture and Television Adaptations* (London:McFarland Publishing 2015),p:161.

¹⁷ Ibid,p:163.

¹⁸ Ibid.

¹⁹ Ibid,p:165.

Section Two

Historiographic Metafiction in John Fowles' *French Lieutenant's Woman*

In 1969, "The French Lieutenant's Woman" by John Fowles is published. This novel is viewed as a point of interest between the old convention and the new test endeavors, an extension between the Victorian and the cutting edge world, and a standout amongst the most excellent and powerful novels of the 1960s British fiction, which mirrors the progressions animated by postmodern theory and perspective of the world .¹

The plot of *The French Lieutenant's Woman* by Fowles centers around the relationship between a Victorian courteous fellow and a poor tutor. An affluent novice scientist Charles Smithson becomes hopelessly enamored with Sarah Woodruff. Charles is a respectable young fellow who hopes to acquire his uncle's fortune. Sarah is an energetic and creative tutor who cases to have lost her heart and great name to a French lieutenant whose injuries she dealt with while he was a visitor of the family that once in the past utilized her. It has scandalized the "well mannered society" of Lyme Regis and has alienated her from this general public. She is by and large held to be the French Lieutenant's Woman. Fowles portrays Sarah as a dissident who battles to keep her distinction. In doing as such, Sarah catches the consideration of Charles and thusly achieves change in him .²

Another woman in Charles' life is Ernestina Freeman, who is ten years more youthful than he. She is a shallow, ruined kid and her congruity differences to Sarah's resistance. These two characters make the dim light resistance. Ernestina speaks to the light, unsurprising and respectable, though Sarah shows up the dull and strange. It is conceivable to expect that the fundamental characters of the novel, Sarah, Charles and Ernestina, give the peruser distinctive states of mind towards life. They each light up one of the essential aspects of the human identity: the individual, the compromiser and the conformer.³

The novel appears to be at first an account of Charles' troublesome decision

amongst Ernestina and the outsider Sarah. Sarah turns into the through and through courageous woman and can't, thus, to stay in her Victorian anecdotal place, transgressing the novel edge and conveying with the hint of a previous history, so she can be perused as a mid twentieth century new woman or a women's activist persecutor. It is conceivable to state that Sarah is an existentialist before her opportunity and induces Charles to wind up one. He should comprehend what she definitely thinks about the caught world in which they live and the need to look for opportunity. To be free, he should break out of the regular society where he is very much put, break the engagement with Ernestina and endure the results of opportunity of decision.⁴

Charles builds up a feeling of autonomy through understanding that his adoration for Sarah is worth more than his shallow connection to Ernestina. Accordingly, the two principle characters, particularly Sarah, think and act in a twentieth century way and Fowles investigates the transformative advance of man's reasoning from the religious tyranny of the Victorian period to the unnerving existential flexibility of the twentieth century.⁵

As a matter of first importance, Fowles used epigraphs from Thomas Hardy (1840-1928) (In literature, an epigraph is a phrase, quotation, or poem that is set at the beginning of a document or component. The epigraph may serve as a preface, as a summary, as a counter-example, or to link the work to a wider literary canon, either to invite comparison or to enlist a conventional context,) who talks about adoration.⁶

It ought to be noticed that Sarah in the part is portrayed in comparative terms and she stays such a strange figure all through the novel. The peruser finds out about Sarah's activities, her situation in the public eye and what different characters think about her. However, her own musings are never introduced in the novel and Fowles does not give clarifications for her conduct, as he does, depicting different characters

of the novel, for example, Charles.⁷

In the midst of such critical changes concerning our impression of metanarratives, history specifically, the class of conventional recorded novel couldn't remain unaffected. Normally, the custom of the exemplary recorded fiction needed to move to another kind where the turns in considering and the inquiries that emerged would be reflected. A strong new stage that orders crafted by postmodern chronicled fiction misusing the postmodern subjects and procedures, yet as drawing motivation from the custom, has been found in the class, which Linda Hutcheon calls historiographic metafiction.⁸

Historiographic metafiction is a sort of postmodern fiction, which, as other postmodern social methods for articulation, centers around possibility and transience, verifiably dismissing the perfect of an immortal, well known fact. It all the while adventures and inquiries ideas of all inclusiveness, totalization and conclusion that are a piece of the tested metanarratives, and provides reason to feel ambiguous about the likelihood of any settled certification of importance and of the likelihood of learning giving any definitive and last truth. Historiographic metafiction, interestingly, is available to different elucidations, and in this way keeps its writings "alive".⁹

The given novel *The French Lieutenant's Woman* isn't a fiction that exhibits the dream of reality as a genuine encounter. Rather, it is a meta-fiction that makes the reader mindful of the figment. Meta-fiction implies, truly, fiction about fiction. It is by and large used to demonstrate fiction, which incorporates any self-referential component. It makes the structure and formation of the novel as imperative a component as its narrating abilities by pointing out itself. Because of such inventive style, perusers see the novel as a bit of creative ability having nothing to do with the quick reality.¹⁰

The novel, profoundly incorporates the characteristics of meta-fiction. It, from

one perspective, discusses the usefulness of fiction and then again discusses the structuralism of its story structure with a similar token. There are a ton of meta-anecdotal characteristics in the novel from starting to the finish of its plan. Some of the time the storyteller says in regards to what his situation in a specific circumstance and what really he will do. The storyteller himself is one of the anecdotal characters and he himself gives the data about the anecdotal quality to the peruser, which is a standout amongst the most vital meta-anecdotal characteristics in the novel.¹¹

The storyteller never again is storyteller in a portion of the parts of the novel. The storyteller himself says that he is describing; he himself is creator in the fiction. His system of giving his own particular personality being inside the entire fiction is a standout amongst the most imperative parts of the nature of meta-fiction. He likewise says that he is allowed to take his character wherever he goes and lies. The speaker says that he is the maker of his own character and he can control his character as per his own particular intrigue. It is additionally another meta-anecdotal nature of the novel.¹²

As an author John Fowles says that he needs to prevent his saint from drawing nearer to Sarah inwardly. It is a case of essayist's acclamation about his own novel. This kind of acclamation by the author about his own fiction being inside the anecdotal world is another striking component examined in this novel as meta-anecdotal level. Another meta-anecdotal component is that John Fowles' legend Charles here and there goes outside the ability to control of the creator. As the circumstance requests he proceeds onward along these lines, the creator now and then loses his control over his own saint. This kind of data has additionally been given by the creator being in the anecdotal world. A standout amongst the most striking procedures utilized as a part of the novel is an omniscient account in which the principle storyteller knows the insight about the position and circumstances of his/her

characters. This method has profoundly served the parts of meta-anecdotal quality in the novel.¹³

Charles utilization of viewpoint of abstract omniscience ends up obvious when he says in part 13:

I am allowed to give my characters a chance to do whatever they jump at the chance to do. I am allowed to release them with whatever they get a kick out of the chance to go.¹⁴

One of the first to coin the term historiographic metafiction was Linda Hutcheon for whom the term should:

best be reserved to describe fiction that is at once metafictional and historical in its echoes of the texts and contexts of the past “whose self reflexivity renders [its] implicit claims to historical veracity somewhat problematic.”¹⁵

In this way, as indicated by Fowles a novelist needs to make a synchronous utilization of a meddling origin and the scholarly omniscience. Since *The French Lieutenant's Woman's* focused fundamentally round this real open deliberation in the part 13, it is a splendid case of a fruitful meta-fiction. He hinders into the story movement. He says that account movement can end in the line of cheerful closure of take into account the essence of Victorian perusers if Charles Smithson weds Ernestine. However, later on he rejects this line of story movement supposing it as an excessively innocent completion. At that point he influences Charles to break his engagement with Ernestine. Having broken his engagement with Ernestine he moves towards Sarah. Right now on the way of account movement Fowles encroaches into the story structure and offers an arrangement of endings. He gladly says his novel has two endings .¹⁶

One consummation fulfills the aching of the Victorian perusers . In this

consummation Sarah acknowledges Charles as her better half. There is another consummation, which is stunning to Victorian perusers, yet satisfying to postmodern perusers . In the second consummation Sarah does not acknowledge him and abandons him in the realm of interminable beauty with the goal that he could advance and states his existential self-all the more enthusiastically. The novel *The French Lieutenant's Woman* is surrounded with light of the fact that Fowles is likely ambivalent in giving the last definitive consummation .¹⁷

Impacted by this age and radical musings available for use, John Fowles conceded at last that it is dangerous and silly for an essayist to live in the position of royalty of omniscience. The idea with respect to the passing of the creator has turned out to be so important and down to earth that origin needs to dismiss the goal, omniscient perspective. Foucauldian and Barthian idea has empowered to guarantee for additionally position. That is the reason John Fowles has given various endings. He kept away from forcing a solid and single completion. By giving in excess of a solitary completion John Fowles has tried different things with the idea of the closure. He expressed *The French Lieutenant's Woman* to talk about the customary idea of closure in fiction.¹⁸

Accordingly *The French Lieutenant's Woman* is a splendid bit of meta-fiction. John Fowles sets "The French Lieutenant's Woman" in Victorian time. He, shockingly enough, works a courageous woman Sarah Woodruff, who has a normal postmodern cast of brain. By utilizing a postmodern courageous woman Sarah in a novel set in Victorian circumstances, John Fowles is really creating a postmodern form of a Victorian novel. To deliver a test adaptation of a customary novel is comparable to composing a meta-fiction. So *The French Lieutenant's Woman* is meta-fiction. So there are diverse components of meta-fiction all through the novel. The diverse account method of fiction has displayed the novel with regards to twentieth century method of portrayal. The utilized system of portrayal has kept the

novel in the situation of a splendid case of meta-fiction. Fowles' method of portrayal has displayed the novel as the meta-fiction by burying the author into the universe of fiction. After all Fowles' novel *The French Lieutenant's Woman* is fiction about fiction, meta-fiction.¹⁹

The French Lieutenant's Woman is a vital work in the historical backdrop of postmodernist fiction of British writing. It has been managed in an unexpected way; this is very obvious from the huge number of investigates that have been amassed since the novel had been first distributed. The novel more than once underscores the vanity of endeavoring to catch authenticity by sticking significance, not as a result of an absence of confidence in dialect, yet in the express and understood recommendation that the truth is inalienably liquid and in overabundance of comprehension. Any characteristic inferred stasis is artificial.²⁰

The French Lieutenant's Woman demonstrates how completely this type of postmodern fiction, a historiographic metafiction, relies on intertextual hone. Being twofold coded, it misuses the pressure amongst certainty and fiction, between the built and the genuine. There are a great deal of printed references in the novel, for instance, references to present day hypothetical thoughts, including those of Barthes, or the notes clarifying parts of Victorian culture in contrast with the twentieth century. These references disturb authentic authenticity. *The French Lieutenant's Woman* is a review twentieth century examination of the Victorian novel of the nineteenth century. It provides presents us with the reasonable photo of the nineteenth century contrasted and the twentieth century. In the novel Fowles utilizes postmodern systems and procedures to create the satire of authentic fiction.²¹

All through *The French Lieutenant's Woman* the reader is continually reminded that this Victorian novel can be composed just in the twentieth century. Consequently the year 1867 is all the time rehashed in the novel intentionally to help the peruser to remember the distinction amongst his and the Victorian time. In the

fourth section, for instance, the year 1867 is rehashed in the depiction of Mrs. Poultney's home, Sarah's boss .²²

The basement kitchen of Mrs. Poultney's large Regency house, which stood, an elegantly clear simile of her social status, in a commanding position on one of the steep hills behind Lyme Regis, would no doubt seem today almost intolerable for its functional inadequacies. Though the occupants in 1867 would have been quite clear as to who was the tyrant in their lives, the more real monster, to an age like ours, would beyond doubt have been the enormous kitchen range that occupied all the inner wall of the large ill-lit room (18).

As a historiographic metafiction, *The French Lieutenant's Woman* considers the past as a tricky idea which can't be known aside from through its relics which are literarily built. Delineating the dangerous idea of composing and perusing history, the novel requests the peruser's acknowledgment of textualized hints of the scholarly and authentic past and his familiarity with what has been done through incongruity to those follows. Through its parodic and self-reflexive metafictionality, the novel problematizes verifiable reference. Actually, rather than guiding the storyteller student of history to the finish of the story, the director's perception or avoidance of perception makes him offer three distinct endings to the story .²³

Notes

¹ Michelle Phillips Buchberger, *Metafiction, Historiography, and Mythopoeia in the Novels of John Fowles* (Brunel: Brunel University, 2009),p :68.

² Ibid.p:69.

³ Ibid.

⁴ Ibid,p:72.

⁵ Ibid.

⁶ Patricia Waugh, *Metafiction: The Theory and Practice of Self-conscious Fiction* (London: Methuen, 1984),p:289.

⁷ Jackie Buxton, "What's Love Got to Do with it?" *Postmodernism and Possession.* *English Studies in Canada*, Vol. 22.2, 1996, p: 199.

⁸ Ibid, p: 201.

⁹ Ibid.

¹⁰ Ibid, p: 202.

¹¹ Silvio Gaggi, "Pirandellian and Brechtian Aspects of the Fiction of John Fowles." *Comparative Literature Studies*. Vol. 23.4, 1983, p: 324

¹² Ibid.

¹³ Ibid, p: 69.

¹⁴ Jhon Fowles. *The French Lieutenant's Woman*. Boston, Toronto: Little, Brown and Company, 1969), p: 13.

¹⁵ Linda Hutcheon, *A Poetics of Postmodernism: History, Theory, Fiction*. New York: New York University Press, 1988), p: 38.

¹⁶ Silvio Gaggi, p: 73

¹⁷ Ibid, p: 39.

¹⁸ Ibid.

¹⁹ Pamela Cooper, *Fictions of John Fowles: Power, Creativity, Femininity* (Ottawa: Ottawa University Press, 1991), p: 174.

²⁰ Ibid.

²¹ Ibid, p: 177.

²² Ibid.

²³ R Imhoff, *Contemporary Metafiction - A Poetological Study of Metafiction in English since 1939*, Heidelberg, Carl Winter, 1986), p: 65.

Conclusion

As a historiographic metafiction, it draws the reader's attention to its fictionality as a historical fiction; however, it does not reject the referentiality of history as *The French Lieutenant's Woman* does. On the surface, *The French Lieutenant's Woman* is the love story of Charles and Sarah, the nineteenth-century characters whose life is rendered through the narrative of a narrator who makes use of observation of an

observer. Going through the story, the narrator intervenes from time to time to assert his ideas, have a comment, or elaborate on a concept or a situation.

The novel is an example of postmodern playfulness. It is a highly unconventional postmodern narrative in which Fowles widely experiments with writing techniques such as self-conscious authorial intrusions, duality of presentation, dislocations of time and multiple endings. The book is also a commercial success because the surface story, that of a passionate love affair, could be readily enjoyed without having to engage deeply with the philosophical ideas underlying it, but those postmodern ideas and techniques, that the writer uses to convey them, make the novel so remarkable. The writer presents us with the realistic picture of the nineteenth century compared with the twentieth century. In the novel Fowles uses works of earlier artists as material for his own novel; he takes up subjects from the history of English literature. This reflects the postmodern thinking in which art is seen to mirror other texts, not life or reality.

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