John Fowles’s The French Lieutenant’s Woman as a New-Historical Novel

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Abstract

As an example of neo-Victorian fiction, John Fowles’s novel The French Lieutenant’s Woman (1969) deviates from the classical historical novel by deploying different narrative notions destabilising the notion of ‘history’. The slippery notion of the ‘historical’ (in terms of its being fictional/artificial and varied) especially in its construction of a presentist Victorian trope is its main neo-Victorian qualification. By involving a modern criticism of the Victorian ideology as well as the similarity of the problems, such as the hypocritical attitudes of middle class people and the exploitation of sexuality encountered in the twentieth and even twenty-first centuries, The French Lieutenant’s Woman becomes a leading example of neo-Victorian fiction. The main aim of this article is to show how The French Lieutenant’s Woman represents a retrospective view made possible by history by providing a current view about Victorian times. Through the novel’s maintaining a two-dimensional historicity, the contemporary view mirrors the past.

Introduction

In the late twentieth-century, new historical novels began to employ different narrative modes and destabilise the notions of ‘history’ and the ‘historical’ of the traditional historical novel. John Fowles’s The French Lieutenant’s Woman (1969) is the leading example through which the slippery notion of the ‘historical’ in terms of its being fictional/artificial is depicted, especially in its construction of a presentist Victorian trope. In this novel, Fowles positions the contemporary fictional use of Victorian topics (such as sexuality and bourgeois hypocrisy) as something which is both a serious source of continuing cultural problems in contemporary society and a popular appeal attracting the interest of contemporary readers. Its protagonist Charles is a young, middle-class Englishman who is attracted to the eponymous Sarah. Sarah is a young woman who experiences a process of change in Lyme Regis in Dorset in the West of England, as a result of her seduction and betrayal by a French officer. Through their relationship, Fowles relates the Victorian to the contemporary.

At the beginning of each chapter the novel uses epigraphs from Victorian texts that exist with comments about them by a narrator with a contemporary perspective. The narrator, who has a consciousness beyond his times, makes the novel neo-Victorian presenting the recognition of the Victorian period from the eyes of the present. By providing a current outlook on the Victorian era, the narrative maintains the retrospective view “made possible by history

1 “In literary and historical analysis, presentism is the anachronistic introduction of present-day ideas and perspectives into depictions or interpretations of the past” <https://www.revolvy.com/main/index>.
and in this way facilitate[s] the illumination of the past in the optic of the present” (Cooper 1991: 105). This two-dimensional historical perspective paves the way to reflect the past from the mirror of the present. This interpenetration of the past and the present makes up the historical framework of the novel. Fowles explains the process he experiences as a writer in creating his novel inspired from Victorian times:

The novel I am writing at the moment (provisionally entitled The French Lieutenant’s Woman) is set about a hundred years back. I don’t think of it as a historical novel, a genre which I have very little interest. It started four or five months ago as a visual image. A woman stands at the end of a deserted quay and stares out to sea... It was obviously mysterious. It was vaguely romantic. It also seemed, perhaps because of the latter quality, not to belong to today... The woman had no face, no particular degree of sexuality. But she was Victorian; and since I always saw her in the same static long shot, with her back turned, she represented a reproach on the Victorian age. An outcast. I didn’t know her crime (Fowles 1998: 147).

In this explanation Fowles declares that he is not interested in writing a historical novel but somehow, inevitably, the novel turns out to be so because of the story of its Victorian protagonist. Turning to the past, Fowles asserts:

In the matter of clothes, social manners, historical background and the rest, writing about 1867 is merely a question of research. But I soon get into trouble over dialogue, because the genuine dialogue of 1867 is far too close to our own to sound convincingly old. It very often fails to agree with our psychological picture of the Victorians – it is not stiff enough... This is the greatest technical problem I have; it is hard enough with modern characters, and doubly so with historical ones... “If you want to be true to life, start lying about the reality of it” (Fowles 1998: 150).

Fowles, in spite of his denial of writing an example of the historical novel in The French Lieutenant’s Woman, explains his methods in imitating the Victorian reality through language, manners and costumes. The outcome is a representation of Victorian life, thus its qualification of historical writing is through fictionalisation. The separation between history and fiction is questioned by the distance between the past and the present that gives him the chance to present historical material in a critical way. In The French Lieutenant’s Woman Fowles’s characters try to get rid of historical constraints, which are especially threatening to them in terms of their existence and gender perceptions coming from the specific era in which they belonged. Thus, the novel could be regarded as Victorian because of the era it is reflecting and the literary examples it presents and, at the same time, it is modern because of the psychological dilemma Sarah and Charles experience².

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²“The plot structure of The French Lieutenant’s Woman enacts the dialectic of freedom and power that is the modern existentialist … answer to Victorian … determinism. But it requires that historical context in order to interrogate the present (as well as the past) through its critical irony” (Hutcheon, A Poetics 45).
When contemporary contributions to literary genres are concerned, it is disputable whether The French Lieutenant’s Woman should be counted as a new historical novel or a historiographic metafiction (or both). In the evaluation of neo-Victorian fiction, historiographic metafiction comes, at first, as a predecessor to neo-Victorian novels as new historical novel because the latter gets benefit from the former and also sometimes they go beyond its limits (they turn out to be faux Victorian for instance). Thus, as the first step towards tracing the generic mechanism of the new historical novel, including the neo-Victorian novel, The French Lieutenant’s Woman should be examined as historiographic metafiction.

The French Lieutenant’s Woman is regarded as the “first British historiographic metafiction” because of its separation of the historical and literary sources and the inclusion of “a godlike author who attempts to bestow freedom on his own characters” (Holmes 1997: 206). The French Lieutenant’s Woman is historical both because of its employment of narrative conventions derived from earlier periods and because it is set in the past. Fowles’s narrator “juxtaposes nineteenth and twentieth century modes of thought, feeling, and behaviour, enabling each to comment upon and qualify the other” (Holmes 1997: 208). He does not; then, attempt to show that the world he is presenting is real rather than a human production. That is, through emphasising its own artificiality, it also subverts the so-called realism of Victorian novels. Fowles shows how artificial those realist novels were by using realistic conventions and by emphasising “the strangeness of the Victorian world” (Holmes 1997: 209). Fred Kaplan asserts that Fowles’s portrait of the Victorian era comes through literary works rather than the historical documents:

The history, then, is more in the fiction than in the fact, more in the literary products of the age than in the factual documents of the historians. Fowles has succeeded in writing a fiction, a historical novel... revealed through the period’s imaginative literature... It is as if Fowles wants to redefine facts in the light of his attempt to relate the past to the present. The past that exists, in this case the Victorian past, is the product of our present immersion in the only aspect of the past that still has life, its art (111).

Fowles, by depending on the literary history of the Victorians re-creates the Victorian with the help of its unique literary works rather than trusting the official history. Subsequently, he both recreates the past as neo-Victorian and

3 “The faux Victorian novel is a fascinating area of tension between the Victorian and the contemporary, a hybrid space of mimicry, camouflage and assertions of difference” (Voigts-Virchow 2009: 112). “In particular the faux London lowlife slang of Waters’s character narrators, therefore, appears as a curious mixture of historically contingent and contemporary, muddling notions of an indigenous and alien Victorian cant. Unlike Fowles, Faber, and Byatt, Waters does not provide a contemporary twenty-first-century consciousness as a frame or distancing device” (Voigts-Virchow 2009:120).
4 Linda Hutcheon (1988) defines “historiographic metafiction” as: “By this I mean those well-known and popular novels which are both intensely self-reflexive and yet paradoxically also lay claim to historical events and personages: The French Lieutenant’s Woman, Midnight’s Children, Ragtime, Legs, G., Famous Last Words” (5).
proves the fictionality of history. As Linda Hutcheon asserts, the result is “the real and the imaginary, the present and the past merge for the reader” (Hutcheon 1988: 84). Thus, the imaginary could also be the truth. The readers are both aware of the fact that they are reading an imitation of the Victorian novel, and they know that they are living in an era when Victorian novels are no longer written. In that respect this novel is “a Victorian novel that is a contemporary novel about the Victorian novel” (Eddins 1976: 217).

The contemporary narrator looks back on Charles Smithson who is an aristocrat with his fiancée, Ernestina Freeman, who is the daughter of a London merchant visiting her aunt in Lyme Regis in 1867. Charles is a male figure who makes researches about fossils in Ware Common where he encounters Sarah Woodruff, an exceptional and intelligent girl suffering from her abandonment by a French naval officer. At that moment, the narrator says, "the whole Victorian age was lost" (81), since Charles became obsessed by the desire to help Sarah. When his uncle disinherits him by marrying, Charles feels financially inferior to his fiancée, and he responds to Sarah's plea for help when she is dismissed from the employment of Mrs. Poulney who is the moral tyrant of Lyme Regis. Charles’s friend Dr. Grogan, who is a doctor, warns him against Sarah, but Charles plans an appointment with her in Exeter on the way back from a confrontation with Tina's father in London. After visiting him, Charles feels insulted by Mr. Freeman's offer for a position in his firm and visits a brothel. Then he decides not to see Sarah to carry out his promise to Ernestina "and so ends the story" (348).

Fowles then turns back to "the moment of choice" (351) and Charles orders Sam (his servant) to stop at Exeter, where he experiences a ninety-second sexual encounter with Sarah and discovers that she is a virgin. Her story of seduction by the French lieutenant was a lie, and Charles resolves to marry her. He returns to Lyme Regis and horrifies all the proper Victorians by breaking off his engagement to Ernestina, but Charles cannot find Sarah, because the vengeful servant Sam sabotages the delivery of his letter and he is rewarded with a position in Mr. Freeman's London shop. At this point, the narrator rejects the option of leaving the story with an open ending and proceeds to two conclusions through which the version is determined by a flip of a coin. After his search for Sarah fails, Charles travels for two years until his solicitor sends him a telegraph in America to say that Sarah has been found. In May 1869, he encounters Sarah again and he is shocked to find that she has become an amanuensis and a model for D. G. Rossetti but Fowles switches to a second ending in which Charles is outraged at the discovery of her lies and at her declaration, "I cannot love you as a wife must" (477). He feels painfully reborn and alone goes "out again, upon the unplumb'd, salt, estranging sea" of life (480).
When the subject matter is taken into consideration, the novel initially seems to have a typical Victorian plot: Charles leads a comfortable life in high Victorian society and chooses a wife to be married because it is time for him to find someone in his life. This candidate is the most proper figure who could act the perfect role for this conventional Victorian story. Thus, in the first ending with Ernestina; “he felt himself coming to the end of a story” (339) that preserves the status quo (a significant idea in Victorian thought). Still, both because Charles has doubts in his inner world and the existence of Sarah, this traditional/expected Victorian version of the story is impossible because “with [Sarah] anything can happen” (Tarbox 1990: 62). Charles than understands that he does not love Ernestina, she has been an idea of Victorian respectability in which he believed he wanted to participate.

The first twelve chapters present the characters, the subject matter, and the necessary information about the Victorian age. The readers become aware of the circumstances of the 1860s step by step. In the end of Chapter Twelve, to the question: “Who is Sarah? Out of what shadows does she come?” Chapter Thirteen answers it with the subversion of the authority of the author: “I do not know”:

I do not know. This story I am telling is all imagination. These characters I create never existed outside my own mind. If I pretended until now to know my character’s minds and innermost thoughts, it is because I am writing in (just as I have assumed some of the vocabulary and voice of) a convention universally accepted at the time of my story; that the novelist stands next to God. He may not know all, yet he tries to pretend that he does (41).

Fowles constructs the novel as a historical novel by producing a subverted version of a Victorian novel. The subverted Victorian novel is without structure: its ending may come in the middle, at the end, or it may not come at all. Fowles also destroys the sense of reality created by the events in the novel. He does this by disrupting certain scenes and declaring them as artificial: “I have pretended to slip back into 1867” (409). The narrator questions his authority by losing control of his characters (such as when Charles disobeys his orders, or when Sarah disappears and even he does not know where she is). What the narrator does is to discredit himself as an author having authority. He tries to distinguish himself from those authors who pretend to be gods. He assesses his relationship to his story and his reader when he gets on the train with Charles:

Fiction usually tends to conform to the reality; the writer puts the conflicting wants (of his characters) in the ring and then describes the fight – but in fact fixes the fight, letting that want he himself favours win... But the chief argument for fight-fixing is to show one’s readers what one thinks of the world around one ... I continue to stare at Charles and see no reason this time for fixing the fight upon which he is about to engage (406).
The narrator establishes Sarah’s dramatic story by bringing it to a point of climax, and the reader is given the chance to make their own explanations about ongoing events. As for the endings, neither ending is satisfactory: the first is sentimental and traditional; the second is bleak and fails to satisfy the reader’s expectations. Fowles demonstrates that he has only chosen two from the number of the possible endings and stresses the arbitrariness. In that respect, he refuses to end his own story. Through these variations Fowles shows that this is not a Victorian novel and cannot have a conventional close ending. Since Sarah is the protagonist, the second ending granting freedom would be a probable ending for a modern novel.

Fowles gives his novel the qualification of ‘historical’ with quotations and references to Victorian thinkers, but through the narrator’s tricks all pretence of writing ‘history’ (in a conventional way) collapses. The intruding narrator is also always there— not only for manipulating the time and plot developments but also to show that this is a new historical novel which recreates the past in present. Fowles even warns himself during the writing of the novel. He cautions himself to remember:

You are not trying to write something one of the Victorian novelists forgot to write: but perhaps something one of them failed to write. And: Remember the etymology of the word. A novel is something new. It must have relevance to the writer’s now-so don’t ever pretend you live in 1867: or make sure the reader knows it’s a pretence (409).

Thus, this novel is not an attempt to create a pseudo-Victorian novel but to create an authentic version of it from a twentieth-century perspective. In this respect, it becomes a neo-Victorian novel creating an original Victorian story with the help of the modern narrative perception.

In contemporary presentations of self-reflexive neo-Victorian novels, sexuality and economics somehow turn out to be the concepts that connect the Victorian and the present, both because of contemporary people’s desire to explore the hidden truths lying behind the suppression of those times, including the sparks of sexual and consumerist desires restricting all individual attempts. Specifically, sexual desire is a theme highlighting the Victorian man and woman’s psychological struggle with forbidden lusts. In that respect The French Lieutenant’s Woman is an intermediary sample between the Victorian and contemporary times because of its very deployment of sexuality as a theme both refrained from and making the parallelisms between the past and the present. It experiments with the generic conventions of the classical historical novel by providing varied accounts of the past as alternatives to official history and novel writing.

Victorian sexuality has been a dominant theme for neo-Victorian novels as a form of exposing the Victorians as hypocrites obsessed with sexuality. As
Michel Foucault indicates this Victorian hypocritical attitude towards sexuality continues: “Sexuality was carefully confined; it moved into the home,” and it is positioned to fulfill “the serious function of reproduction” (Foucault 1978: 3). Fowles’s female protagonist transgresses these historical prejudices. She is assumed to be the French Lieutenant’s “whore” by the Lyme Regis population, but she is actually a virgin whose only sexual encounter is with the protagonist, Charles Smithson. Her dilemma (and Charles’s) at the end of the story is whether she consents to a conventional marriage, or becomes a sort of New Woman living in the pre-Raphaelite, Rossetti household, and perhaps, bringing up Charles’s child on her own.

The effects of the repression of female sexuality and the morality of Victorian society are questionable in The French Lieutenant’s Woman. This ambiguous sense of the perception of sexuality and the position of women are embodied in Sarah. She expresses her thoughts about her own sexuality directly but she continuously suppresses her desires. Thus, both Charles and the readers fail to comprehend her behaviour. For instance, in the final pages Charles sees Sarah’s nature as more cruel than the effects of the social prejudice that he hates. Even when driven by mutual sexual desire, sexuality is a domain where Charles and Sarah’s own levels of anxiety, and denial, seem ambiguous. Fowles’s characters struggle within the unsolved perceptions of love and sexuality.

Some neo-Victorian novels depicting the hidden tropes of sexuality benefit from romance as a genre. As Fowles explains, there is an inspiration that has hauntedly taken him and forced him to create a Victorian world. Surprisingly, this figure coming from the Victorian times is a marginalised woman. Sarah is the very figure affecting the inspiration and the production of the novel in which she exists. Because of its inspiration—a female figure from Victorian times—this novel turns out to be a work of romance (or historical romance) written in a neo-Victorian fashion. Neo-Victorian fiction,

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5 Sarah is entrapped by the constraints of the Victorian period and the gender role expected of her. Actually, being enigmatic as a female figure is conventional in literary tradition, but through the narration of the novel Sarah turns out to be a mystery beyond the typical imperceptible woman: Charles’s interior motivations could be traced by the narration but Sarah is marginalised/modernised from the Victorian era (whereas Mrs. Poulteney and Ernestina remain in the Victorian period avoiding Sarah). In that respect both characters despite their marginalised/displaced position turn out to be the link between the past and the present. Fowles, by positioning the protagonists in such a process, avoids the expectations of the readers about the stereotypical perceptions about the characters. Fowles undercuts the generic expectations of the reader: “Rather than these expected traditional conventions from the novel and the novelist, he pushes the readers to be involved in understanding the process of the writer’s showing the different ways of knowing and being ourselves” (9).

6 For Elam, romance as a genre is difficult to define. It means “a narrative which represents a courtly and chivalric age” yet this definition is not sufficient. “Romance is not restricted to medieval tales of brave knights”, actually it is a “contradictory term” which documents events “very remote from ordinary life” (Elam 1992: 4-5). Elam asserts that romance is not “merely an alterable set of generic conventions” instead romance always “remarks itself, is always different from itself … [thus] each text must in some way redefine what it means by ‘romance’… Romance makes us uncomfortable because we are never quite sure what romance may mean or how it may mean” (6-7).

7 By depicting familiar historical issues, historical romance could present the past as an imaginary entity. For Gillian Beer, there are some common denominators in historical romances: “Romance invokes the past or the
by getting benefit from the romance as a conventional genre, both reflects the real sexuality of women and male desire (which is suppressed by the Victorians):

... remembering of the past is performed through a re-engendering of the historical past as romance. That is to say, the figure of woman is what allows the past to be represented (via the en-gendering of romance), but she is also the figure whose very inscription reveals, through the play of gender, the impossibility of accurate and complete representation. (Elam 1992: 16)

According to Elam, “romance evokes an unrepresentable other side to history,” and romance is regarded as “female fantasy” whose reality is excluded from the mainstream historical/realist novels. Thus, the position of realism and romance in the contemporary era should be taken into consideration:

If realism can only deal with woman by relegating her to romance, if real history belongs to men, and women’s history is merely the fantasy of the historical romance, postmodern cultural analysis of history and the ‘real’ offers a way of revaluing female discourse (Elam 1992: 3).

Today “realism ceases to be the privileged form of representation for the real for historical reality” (Elam 1992: 14) and romance deals with the problematic nature of the historical event itself, asking if we can we really know the past by remembering it. If realism means the “accurate representation of the past,” romance reveals the artificaility of it and “resists a nostalgic ‘coming to terms with the past’... [instead it] insists upon the injustice of any such representation, especially that of realism, because [it is not possible] to come to terms with the past, we can never justly represent it” (Elam 1992: 15). This difference between “realism” and “romance” highlights the fact that their aims in re/presenting the past may establish the main aim of neo-Victorian novels as well. This way of treating the past also entails the realisation that it is impossible to reach the real past, fully “coming to terms with it.” By being aware of the constructedness of the past neo-Victorian novelists can reconsider the alternate/varied possibilities of the past tied into the present.

In The French Lieutenant’s Woman, in addition to the protagonist’s being a woman, her existence as a Victorian is also significant. It is indirectly implied that Victorian sexuality will be dealt with throughout the novel. Why sexuality turns out to be the main theme deployed in some neo-Victorian novels when they aim at linking the Victorian and the present is a significant

socially remote … and tends to be set in an idealised world. This distant setting is ... presented with fullness … The major themes of romance are adventure and sexual love… Well-known stories, reassuring in their familiarity are used and re-used” (Elam in Hughes 1993: 2). In classical historical novels in spite of character’s being fictional they “tell us something true about their period because they are representative of it. The aim of such novels is to gain a better understanding, not only of the period chosen, but also of the present as an end result of those remote historical events” (Hughes 1993: 4).
The French Lieutenant’s Woman is about the tie between Victorian and current sexuality. To a certain extent, Sarah’s sexuality is the means of Charles’s escape from the restrictions of society. The novel thus deals with the question of individual liberty related with sexual freedom. Foucault writes:

If it was truly necessary to make room for illegitimate sexualities, it was reasoned, let them take their infernal mischief elsewhere: to a place where they could be reintegrated, if not in the circuits of production, at least in those of profit. The brothel and the mental hospital would be those places of tolerance: the prostitute, the client, and the pimp, together with the psychiatrist and the hysteric—those “other Victorians,” as Steven Marcus would say—seem to have surreptitiously transferred the pleasures that are unspoken into the order of things that are counted. Words and gestures, quietly authorised, could be exchanged there at the going rate. Only in those places would untrammeled sex have a right to (safely insularised) forms of reality, and only to clandestine, circumscribed, and coded types of discourse. Everywhere else, modern puritanism imposed its triple edict of taboo, nonexistence, and silence (Foucault 1978: 4-5).

In a way, neo-Victorian novels aim at depicting the sexually liberated women who are confined by madness, prostitution or poverty. In The French Lieutenant’s Woman Sarah’s “sexuality” distracts Victorian norms. “Further, the brothel and the asylum” are the places that are organised to enclose Sarah’s marginal position (her “shame”). The high society of Lyme Regis regard Sarah’s desire to show her shame (not hiding it) means that “she must be mad or a whore” (104-5).

Sarah frequently goes to places existing outside the margins of proper society: the very end of the quay or Ware Commons. Sarah intentionally shows her choice of the margins of society. Hence, Sarah is not appropriate to her time instead she is free of time boundaries. History fails to preserve Sarah since she has a different mind beyond her times. To be an ‘other Victorian’ in this sense is to be an object of hindrance and desire at the same time. In this respect, through his female character Fowles achieves to transgress the boundaries of time periods by reflecting her from the perspective of ‘neo.’

There is an ambiguous attribute of the neo-Victorian novelists about the evaluation of sexuality in these two opposite eras: do they propose a more restricted or liberated kind of sexuality? Are they criticising or praising the Victorian norms of sexuality?

From Fowles through Waters – and with some exceptions like Faber’s The Crimson Petal and the White – there has been instead more than a hint of nostalgia for a less sexually knowing and brazenly expressive society ... It is perfectly possible to read The French Lieutenant’s Woman as a reaction against, not an advertisement for, the sexual revolution of the 1960s. Its maligned and self-accusing heroine, Sarah Woodruff, assumed to be the French
Lieutenant’s ‘whore’ by the Lyme Regis population, turns out to be a virgin whose only sexual encounter is with the stuffy, conscience-stricken protagonist, Charles Smithson (Kaplan 2007: 97).

Even when driven by mutual sexual desire, sexuality is a domain where Charles and Sarah feel shame, which shows their suppressed desires as something negative and their innocence as positive.

Neo-Victorianism as a genre somehow “privileged the sex act as a solution or answer” to current concerns of modern people. By this means, it disrupts: “to render visible those sexual and off/scene aspects of mainstream culture” (Marks 2014: 162) which is helpful for neo-Victorianism to benefit from this subverted version of official history. In a way the neo-Victorian depiction of sexuality “thrives upon the binary oppositions and hypocrisies of western culture -- oppositions and hypocrisies neatly encapsulated in a postmodern notion of Victorian” (Marks 2014: 162). Thus neo-Victorian novels have become more explicit.

Through the use of pornographic inclinations within Victorian hypocrisy, neo-Victorian novels show that they are aware of this hypocrisy and the characters in these novels “use innocence as a way to initiate sex” (Marks 2014: 165). As Peter N. Stearns asserts, the stereotypical evaluation of “the repressed Victorian” posits the Victorians as the ones who were “responsible for creating the sex-negative culture that twentieth-century ‘moderns’ have rebelled against” (47). Yet, as Foucault asserts, the Victorians established discourses allowing sex to become a research subject: “The Victorian period is a key moment in the history of sexuality; the era in which the modern terminologies we use to structure the ways we think and talk about sexuality were invented” (769). Thus, the Victorian era within which sexuality becomes the most buried and highlighted notion that proper human beings refrained from; becomes the time attracting the attention of the contemporary people.

To conclude, The French Lieutenant’s Woman with an inspiration from romance including sexuality and through its narrative tactics (including that narrator who manipulates the readers’ expectations and perceptions) portrays the possibilities to reach the unseen dimensions of Victorian times. As Sarah and Charles become timeless and universal in their behaviours and choices, their extraordinary love affair struggling to overcome the restrictions of the Victorian times reaches its peak. Especially with the help of the narrator who creates a duplicitous narrative, Fowles presents a neo-Victorian novel by establishing a retrospective view mirroring the blurred existence of the Other Victorians (who are the ancestors of the dilemmas of the modern men).
References


