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Charles Dickens' Great Expectations and Postmodernity

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## ZADÁNÍ BAKALÁŘSKÉ PRÁCE

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### Z á s a d y p r o v y p r a c o v á n í :

Autorka se ve své práci zaměří na jeden z rysů postmoderní literatury: převyprávění klasických příběhů z nové perspektivy. Konkrétně se zaměří na spojnici mezi románem *Nadějně vyhlídky* Charlese Dickense a prózy *Jack Maggs* (1997) australského spisovatele Petera Careyho. Autorka nejprve vymezí ty rysy postmoderní poetiky, které souvisí s vnímáním historie, její poznatelností, vztahem mezi dějinami a fikčním narativem. Bude se také snažit nastínit důvody, které postmoderní autoři mají pro "přepisování" příběhů. Na tomto základě vypracuje analýzu obou textů s cílem vymezit povahu Careyho verze Dickensova příběhu. Soustředí se bude zejména na roli a výběr vypravěče, zobrazení Londýna, imperialismus a důraz na jednotlivé postavy či míru melodramatičnosti. Práci završí kapitola, která z dílčích zjištění vyvodí obecnější závěry.

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## ANNOTATION

This bachelor thesis focuses on Charles Dickens' novel *Great Expectations* and Peter Carey's parallel postmodern novel *Jack Maggs* which writes back to *Great Expectations*. The theoretical part is divided into two chapters, the first one introduces five postmodern literary features, the second one presents three types of narratives. The analytical part is also halved into two parts which apply the theory mentioned above onto both novels. The main concern of this thesis is the relationship between fiction and history/reality as well as the intentions of authors who rewrite stories.

## KEYWORDS

Postmodernism, parallel novel, Charles Dickens, Peter Carey, master narrative

## NÁZEV

Nadějně vyhlídky Charlese Dickense v postmoderní době

## ANOTACE

Tato bakalářská práce se zabývá románem *Nadějně vyhlídky* Charlese Dickense a paralelním postmoderním románem *Jack Maggs* od Petera Careyho, který na *Nadějně vyhlídky* reaguje. Teoretická část je rozdělena do dvou kapitol, první se zabývá pěti postmoderními literárními prvky, druhá pak třemi typy vypravěčů. Analytická část je také rozdělena na dvě části, které obě převádějí výše zmíněnou teorii do praxe v souvislosti s oběma romány. Hlavním cílem této práce je prozkoumat vztah mezi fikcí a dějinami/realitou a také zjistit důvody, které mají autoři pro přepisování příběhů.

## KLÍČOVÁ SLOVA

Postmodernismus, paralelní román, Charles Dickens, Peter Carey, meta narace

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## INTRODUCTION

The aim of this bachelor thesis is to analyze the postmodern novel *Jack Maggs* written by Peter Carey as a pastiche of Charles Dickens' *Great Expectations*. This thesis focuses on the postmodern view of stories in connection with reality as well as on the reason for rewriting certain stories – in this case, *Jack Maggs*.

The theoretical part consists of two chapters. The first chapter deals with postmodern literary features such as 'perspectivism', 'fragmentation', 'parody', 'metafiction', and 'intertextuality'. The second chapter focuses on narrative situations - the first-person narrative, the authorial narrative and the figural narrative and their influence on the story and readers. Additionally, the reason why authors prefer to use one over the other two narratives is explained in this chapter.

The analytical part of this thesis consists of two chapters. In the first chapter, the issue of postmodern literary features listed above is examined and applied to *Jack Maggs* in contrast with *Great Expectations*. A further explanation of those features and the reason why they were used is given. The second chapter deals with the narrative strategies used in both *Jack Maggs* and *Great Expectations* and their influence, both visible and subtle, on readers.

The first literary piece that does not merely mention the term 'postmodernity' but further describes this term and puts it in context dates to 1979 when Jean-François Lyotard wrote a book *La Condition Postmoderne: rapport sur le savoir* that was in 1984 translated to English under the name *The Postmodern Condition: A Report of Knowledge*. Lyotard's claims in his book raised agreements as well as arguments in the philosophical and critical sphere. However, these arguments would deflect this thesis from its purpose and thus, they are not further explored.

Postmodernism is an aesthetics that ensues modernism, as the prefix 'post-' suggests. However, it does not ensue it in the way one would have guessed. Postmodernism is not a direct derivation of modernism but rather an aesthetics that was formed as a response to it. As Linda Hutcheon states: "postmodernism does not entirely negate modernism. It cannot. What it does do is interpret it freely; it "critically reviews it for its glories and its errors."<sup>1</sup> Therefore, the postmodernist response is not focused

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<sup>1</sup> Linda Hutcheon, *A Poetics of Postmodernism: History, Theory, Fiction*, (London: Routledge, 1988), 30.

on denial or support of modernism or any other aesthetics for that matter, it merely shows that there is more to it than a stiff one view interpretation. Scott Lash adds to this claim when he says: “If cultural modernization was a process of differentiation, then postmodernization is one of de-differentiation.”<sup>2</sup> Lash implies that postmodernism sets out to level out differences, not to deny modernism, but rather to put everything on the same level, to avoid creating more differences in statuses and labels especially in the matter of hierarchy.<sup>3</sup> However, postmodernism is aware of differences but not in a hierarchical way – it accepts differences but claims that all of them are equally important. Therefore, differences in a postmodern matter mean: versions, perspectives, views but not titles, positions, worse or better subjects, etc. Heterogeneity is accepted, scales, on the other hand, are not.<sup>4</sup> Linda Hutcheon adds to that and claims that:

Modernists like Eliot and Joyce have usually been seen as profoundly humanistic (e.g. Stern 1971, 26) in their paradoxical desire for stable aesthetic and moral values, even in the face of their realization of the inevitable absence of such universals. Postmodernism differs from this, not in its humanistic contradictions, but in the provisionality of its response to them: it refuses to posit any structure or, what Lyotard (1984a) calls, *master narrative* —such as art or myth— which, for such modernists, would have been consolatory. It argues that such systems are indeed attractive, perhaps even necessary; but this does not make them any the less illusory.<sup>5</sup>

Postmodernism challenges this stability, it implies that generalization or an attempt to set the same values for everyone under one master value is an attractive illusion but there are way too many different perspectives to create a general truth. If modernism breaks tradition by making the semblance of subjective reality as it is experienced, postmodernism breaks it by refusing the general one view truth – the “grand”<sup>6</sup> or master narrative. The main goal of postmodernism is to offer multiple perspectives of one situation/story/society, etc. and make them all equally important. Therefore, an absolute validity and truthfulness of a single story is according to them impossible to achieve. One’s reality is in fact a fiction.<sup>7</sup> From a postmodern view, it does not mean that the past did not happen, but it simply states that it was perceived and told subjectively. Hutcheon says that postmodernism “does not deny the *existence* of the

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<sup>2</sup> Scott Lash, *Sociology of Postmodernism*, (London: Routledge, 1990), 11.

<sup>3</sup> Hutcheon, *A Poetics*, 13.

<sup>4</sup> David Harvey, *The Condition of Postmodernity*, (Oxford: Blackwell Publishers, 1991), 9.

<sup>5</sup> Hutcheon, *A Poetics*, 6.

<sup>6</sup> Jean-Francois Lyotard, *The Postmodern Condition: A Report of Knowledge*, trans. Geoff Bennington and Brian Massumi, (Minneapolis: University of Minnesota Press, 1984), 23.

<sup>7</sup> Hutcheon, *A Poetics*, 111.



past; it does question whether we can ever *know* that past other than through its textualized remains.”<sup>8</sup>

Both postmodernism and postmodern literature completely changed everything about perceiving reality. Frederick Jameson calls it “a very modest or mild apocalypse”<sup>9</sup> for it questions and challenges the very idea of the realness of reality and certainty<sup>10</sup> and reveals new viewpoints on reality – what “real” in fact means is subjective. In literature, postmodern authors apply certain features onto their stories to demonstrate that general truth or master narrative is easily challenged and therefore it is bold to proclaim its absolute authenticity.

## 1. POSTMODERN LITERARY FEATURES

The postmodern narrative is one of many literary features. Those features serve as tools to assert the postmodern opinion on reality through text. All postmodern literary features share one aim – they point out the subjectivity of perception of reality.

In this theoretical chapter, five postmodern literary features are introduced, and they are further examined on specific examples in the first analytical chapter. The first feature this thesis is focused on is perspectivism.

### 1.1 PERSPECTIVISM

Perspectivism as a theory or attitude was further developed by Friedrich Nietzsche in his book *On the Genealogy of Morality*. He claims that:

There is *only* a perspectival seeing, *only* a perspectival ‘knowing’; the *more* affects we are able to put into words about a thing, the more eyes, various eyes we are able to use for the same thing, the *more* complete will be our ‘concept’ of the thing, our ‘objectivity’.<sup>11</sup>

which suggests that the only way to roughly achieve objectivity is to include and involve as many eyes – individual opinions and viewpoints – as possible. However, even then he does not avoid a specification of what he means by ‘objectivity’, it is not a coincidence he uses the possessive pronoun ‘our’. By that, Nietzsche means that full

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<sup>8</sup> Hutcheon, *A Poetics*, 20.

<sup>9</sup> Frederick Jameson, *Postmodernism, or, The cultural logic of late capitalism* (Durham: Duke University Press, 1997), 7 – Introduction.

<sup>10</sup> Hutcheon, *A Poetics*, 48.

<sup>11</sup> Friedrich Nietzsche, *On the Genealogy of Morality*, (New York: Cambridge University Press, 2007), 87.

and general objectivity (truth) is unattainable, there is merely a way to endeavor to reach the closest form to it – personal objectivity – by an examination of a certain experience from multiple points of view. However, even then the objectivity is not complete, for it is put together by individual opinions. Selden, Widdowson and Brooker add to that when they say that postmodernity rises questions “about not so much the truth as whose truth is at stake.”<sup>12</sup> This alone denies the idea of a master narrative, or in this case, an absolute truth. Truth and reality are used interchangeably in this thesis, for they represent the same idea. Postmodernists do not see truth as a universal concept but rather as collage of numerous viewpoints put together. They argue that truth in fact solely serves individuals to believe they are in control of grasping anything that they perceive. Nietzsche supports this theory when he claims that ““Truth” is the will to be master over the multiplicity of sensations:-to classify phenomena into definite categories.”<sup>13</sup> It is not a postmodern goal to interpret a reality in any way but rather to put all kinds of realities on the same level and be uncertain about the truthfulness of every single one of them.<sup>14</sup> This is when perspectivism is of assistance to show no personal truth can be seen from only one perspective.

Perspectivism in literature has numerous forms. Sometimes, perspectives are shifted by the shift of focus on different characters. That gives broader insight into the background of a story and into a specific character development. Peter Carey uses this shift fairly often in his book *Jack Maggs* and this issue is further examined in the first analytical chapter. Other times, postmodern authors write parallel novels to oppose the idea that any story is unaccompanied by any alternative versions of it – *Jack Maggs* is an example of a parallel novel connected with *Great Expectations* by Charles Dickens. Other examples include *Wide Sargasso Sea* by Jean Rhys as a parallel of Charlotte Brönte’s *Jane Eyre* and *Rosencratz and Guildenstern are Dead* as a parallel of William Shakespeare’s *Hamlet*.

There are also examples of arguments or simple utterances in books where multiple viewpoints are presented. In example, the perception of how a ‘good life’ looks like is shifted once characters in *Jack Maggs* who seek wealthiness in belongings speak (Percy Buckle) in contrast with those who seek wealthiness in a

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<sup>12</sup> Raman Selden, Peter Widdowson, Peter Brooker, *A Reader’s Guide to Contemporary Literary Theory*, 5th ed., (London: Pearson Education Limited, 2005), 200.

<sup>13</sup> Friedrich Nietzsche, *The Will to Power*, trans. Walter Kaufmann and R. J. Hollingdale, ed. Walter Kaufmann, (New York: Vintage books, 1968), 280.

<sup>14</sup> Selden, Widdowson, Brooker, *A Reader’s Guide*, 199.

social status (Tobias Oates). The shift of perceptions, although offering multiple perspectives, makes the story incohesive. The following paragraphs examine one technique of postmodern authors who deliberately make their stories inconsistent – fragmented.

## 1.2 FRAGMENTATION

In postmodern literature, one of the key narrative strategies is fragmentation of the story.<sup>15</sup> As Ihab Hassan claims, “The postmodernist only disconnects; fragments are all he pretends to trust.”<sup>16</sup> Fragmentation can be achieved by various means – an inclusion of popular literature or non-literary genres; a shift of focus from one character to another; a change of setting; or flashbacks.

Postmodern literature contains aspects of popular literature such as certain features of science fiction or non-literary texts such as letters. Postmodern authors compose their stories by an application of high and low literary genres on the narrative. They usually do so to show their disagreement with such concepts that put any types of literature to a superior or inferior position.<sup>17</sup> Low literature or non-literary texts are mostly applied onto the storyline when an important complication or a climax of the story arises which not only builds excitement but also disrupts the main plot and with more information given, forces the reader to re-evaluate the new truth or wholeness of the story.<sup>18</sup>

Other times, postmodern authors shift the focus from one characters’ viewpoint to another and instead of an attempt to give a consistent purpose of the story to the reader, they play with them – both the purpose and the reader. Linda Hutcheon says that:

Narrators in fiction become either disconcertingly multiple and hard to locate (as in D.M. Thomas’s *The White Hotel*) or resolutely provisional and limited—often undermining their own seeming omniscience. In Charles Russell’s terms, with postmodernism we start to encounter and are challenged by “an art of shifting perspective, of double self-consciousness, of local and extended meaning.”<sup>19</sup>

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<sup>15</sup> Simon Malpas, *The Postmodern*, (London: Psychology Press, 2005), 5.

<sup>16</sup> Ihab Hassan, “Pluralism in Postmodern Perspective”, *Critical Inquiry* 12, no. 3 (Chicago: The University of Chicago Press, 1986): 503-20.

<sup>17</sup> Hutcheon, *A Poetics*, 20, 44.

<sup>18</sup> Harvey, *The Condition of Postmodernity*, 51.

<sup>19</sup> Hutcheon, *A Poetics*, 11.

And continues by claiming that “Narrative continuity is threatened, is both used and abused, inscribed and subverted.”<sup>20</sup>

Additionally, a change of setting is prevalent in postmodern novels – it creates confusion and forces the reader to pay attention to how it is connected to the previous parts of the story. For example, in *Jack Maggs*, Peter Carey used two major settings throughout the story – London during Maggs’ childhood and London during 1837 when Maggs returns back from his exile in Australia. He does so by the usage of temporal shifts.

Flashbacks, sometimes also called temporal distortion, are another common technique of fragmentation. It seems to be a story within a story – an interruption, which presents the story a wider spectrum of events somehow connected to the characters which happened in the past – written in retrospective.

Fragmentation does not only help the authors to create an incohesive story but is also helps them demonstrate another postmodern attitude – pluralism. Pluralism is merely another representation of perspectivism, for it shows multiple stories and worlds and deliberately does not state which one is of less or more importance or validity – it accepts them all and it puts them in superimposition so that one overlaps the other and vice versa.<sup>21</sup> Postmodernism challenges stories or concepts that promote originality, monism and an absolute homogeneity. It does so through another literary feature – parody.

### **1.3 PARODY**

In postmodern literature, parody is seen self-reflexively<sup>22</sup>, it does not merely deride what it parodies, it also critically views its own story. As Linda Hutcheon states, “Parody is a perfect postmodern form, in some senses, for it paradoxically both incorporates and challenges that which it parodies.”<sup>23</sup> Parody in postmodern literature questions whether identity is artificial or natural, whether one can see history how it really was, and it also challenges the concept of originality.<sup>24</sup> In some literature,

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<sup>20</sup> Hutcheon, *A Poetics*, 59.

<sup>21</sup> Harvey, *The Condition of Postmodernity*, 48.

<sup>22</sup> Brian McHale, *Postmodernist Fiction*, (Oxfordshire: Taylor & Francis Group, 2004), 145.

<sup>23</sup> Hutcheon, *A Poetics*, 11.

<sup>24</sup> Dino Franco Felluga, *Critical Theory, The Key Concepts*, (New York: Routledge, 2015), 208-9.

parody dives in political issues, and takes a stance of an opposition to certain ideologies and regimes or to some conventions of society.<sup>25</sup>

Before parody in this thesis is further examined, a brief depiction of the relationship between Britain and Australia is given to specify the historical context and the reason for parodying this issue.

Historically, The Great Britain had strong imperialistic tendencies throughout the centuries. In 1788, Australia became one of its colonies. With the growing population of The Great Britain, the government decided to settle their colonies with their own people and sent thousands of them – mostly children – to Australia and other colonies in the promise of a better life than what their overpopulated native country could offer them. The process of colonialization and the settlement of colonies, or as Paul Kane calls it, “displacement”<sup>26</sup>, created an idea of ‘otherness’ (in this matter other-than-British) that could not be accepted in the metropolitan space (referring to The Great Britain or rather London). And so, there is a certain bitterness towards Britain for the Queen Elizabeth II. technically rules Australia but does not treat it as well as Britain. Australia is both politically and literally excluded and thus, strives for independency and self-definition.<sup>27</sup>

Peter Carey shows the search of identity on the example of Jack Maggs and describes the harsh treatment and exclusion of Australia through the depiction of Maggs’ own history with the help of parody and language games. This issue is further discussed in the first analytical chapter.

## 1.4 METAFICTION

Postmodern fiction, or as Linda Hutcheon calls it - “historiographic metafiction”<sup>28</sup> is again self-reflexive, but in this matter, it literally reflexes on itself – authors often mention the process of writing or other aspects of obvious storytelling in their stories. Hutcheon introduces historiographic metafiction on an example of famous novels which she describes as “intensely self-reflexive yet paradoxically also lay claim to historical events and personages”<sup>29</sup>, it means that the narrator is aware of both the

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<sup>25</sup> Hutcheon, *A Poetics*, 11.

<sup>26</sup> Paul Kane, "Postcolonial/Postmodern: Australian Literature and Peter Carey", *World Literature Today* 67, no. 3 (1993), 519.

<sup>27</sup> Kane, *Postcolonial/Postmodern: Australian Literature and Peter Carey*, 521.

<sup>28</sup> Hutcheon, *A Poetics*, 5.

<sup>29</sup> Hutcheon, *A Poetics*, 5.

historical and the fictional features in his story and combines them in a way that raises questions about their relation to reality and truth or challenges the interpretation of history.<sup>30</sup> Postmodern authors deliberately point out that no story is an absolute depiction of history but rather simply *his-story*, a narrative that consists of a part of the past and a part of the narrator's perception.<sup>31</sup> Hutcheon continues by saying:

It is part of the postmodernist stand to confront the paradoxes of fictive/historical representation, the particular/the general, and the present/the past. And this confrontation is itself contradictory, for it refuses to recuperate or dissolve either side of the dichotomy, yet it is more than willing to exploit both.<sup>32</sup>

By this, Hutcheon opposes Frederick Jameson's statement that with postmodernism comes a complete "loss of historicity".<sup>33</sup> She claims that history exists, she merely doubts that there is a way of knowing the whole history.<sup>34</sup>

As Brian McHale claims, metafiction incorporates the description of the process of writing in the story to make it seemingly real or to get as close to the semblance of reality as one could possibly be.<sup>35</sup> However, when authors apply this to their stories, it raises more questions about reality than it answers. The reader might think that the page where the process of writing is depicted is in fact true, but, on the other hand, the reader might also think that the author merely puts this part in the story to intentionally make it seem real. Authors do not clarify their intentions; hence, it creates confusion rather than clarity. Postmodern authors include metafiction in their stories to indicate the relativity of reality and to question any interpretation of history – what is real to one is not necessarily real or true to others; or, what the author presents as true could be just a tool to force the reader to think it is true.

## 1.5 INTERTEXTUALITY

Intertextuality is a relation between two or more texts – in this case, postmodernists write their texts as a response to previously written texts and stories. Postmodernists have a reason for rewriting stories and that is mostly to deny the existence of master narrative<sup>36</sup> - any story, that might have an illusion of an unquestionable truth.

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<sup>30</sup> Malpas, *The Postmodern*, 80.

<sup>31</sup> Hutcheon, *A Poetics*, 111.

<sup>32</sup> Hutcheon, *A Poetics*, 106.

<sup>33</sup> Jameson, *Postmodernism*, 2 – Introduction.

<sup>34</sup> Hutcheon, *A Poetics*, 20.

<sup>35</sup> McHale, *Postmodernist Fiction*, 198.

<sup>36</sup> Malpas, *The Postmodern*, 103.

Hutcheon claims that “no narrative can be a natural “master” narrative: there are no natural hierarchies; there are only those we construct.”<sup>37</sup> A specific kind of intertextuality is pastiche - “a work of visual art, literature, theatre, or music that imitates the style or character of the work of one or more other artists.”<sup>38</sup> It is quite common in postmodernism for it undoubtedly shows one of the main points of postmodernism - that there is no main or right version of a story or genre, there is in fact multiple different ones. Here “different” does not mean of less or more importance or validity but rather multiple (different) viewpoints of an equally valid perception.

Intertextuality and pastiche are closely connected to parallel stories. Parallel novels are a literary style that draws on another story. This can include not only similar stories but also similar characters, style of writing and theme. Postmodern novels with parallel structures are often nonlinear, they do not follow a storyline coherently and a chronological order is often interrupted. This alone is a big tool of postmodernism – it does not limit itself to plain storytelling from an introduction to a conclusion, quite the opposite, it breaks any traditional structures as shown in the paragraph about fragmentation. Postmodern parallel novels include not only retrospective features – through flashbacks, stories within stories and letters, but also low artistic literary forms or non-literary forms (letters, quotes, posters, etc.). The reason for writing a parallel novel is not only to imply multiperspectivism, but also to react on an issue – in example a historical or a political issue explained above in the paragraph about parody.

## **2. NARRATIVE SITUATIONS**

According to Franz K. Stanzel, there are three narrative situations which determine how the reader interprets stories – first person narrative, authorial narrative (also known as third person narrative) and figural narrative.<sup>39</sup>

In this chapter, all three narrative situations are examined and put in contrast to one another to determine their nature and reason of usage.

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<sup>37</sup> Hutcheon, *A Poetics*, 13.

<sup>38</sup> Roland Greene et. Al. (ed.), *The Princeton Encyclopedia of Poetry and Poetics*, 4th ed., (Princeton (New Jersey): Princeton University Press, 2012), 1005.

<sup>39</sup> Franz Karl Stanzel, *A Theory of Narrative*. (Cambridge: Cambridge University Press, 1984), 4-5.

## 2.1 FIRST PERSON NARRATIVE

First person narrative is a narrative that narrates the story in a personal matter (uses personal pronoun 'I'), however, it is not the author who narrates the story (not to confuse it with fictional autobiography).

This type of a narrative is sometimes referred to as 'authentic' or 'innocent eye' and is mostly proclaimed to be more credible and easier to believe than the third person narrative mostly because of the personal character of the story together with emotive elements in addition to incorporating a specific (usually) human narrator easily relatable to the reader.<sup>40</sup>

It is obvious that the narrator who uses first person narrative is an essential participant of the story, but he is accompanied by human limitations – the narrator is a specific person, and therefore not omniscient, has a limited view by existing within a story – his/her access to places is limited, he is fallible and does not know the thoughts of other characters, etc. Consequently, this type of a narrator is not authoritative, he is equal to other characters and thus, the reader cannot verify whether the narration is true or not.<sup>41</sup> This opposes the claim that such narrative is authentic, because as F. K. Stanzel says, the fact that the narrator is equal to all the characters puts him into the fictional realm of the novel with all its participants.<sup>42</sup> Henrik Skov Nielsen adds to that when he claims that the personal narration in first person although considered trustworthy, often transgresses its limitations by an inclusion of a great quantity of details, wide range of dialogues and descriptions and it does so in such a way that it seems natural and not at all suspicious to the reader.<sup>43</sup> This again challenges the trustworthiness of the narrator, because such details are impossible to memorize, and therefore, a human being is incapable of narrating a real story in such complexity which suggests its fictional rather than authentic character.

First person narrative is a typical narrative of postmodernism which refuses the third person narrative typical for realism.<sup>44</sup> In the light of the discovered contradictory statements about this narrative's reliability, first person narrative is perfect for postmodernism, for it is seen as both trustworthy and fictitious as explained in this

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<sup>40</sup> Michał Głowiński and Rochelle Stone. "On the First-Person Novel." *New Literary History* 9, no. 1 (1977): 104.

<sup>41</sup> Głowiński and Stone. "On the First-Person Novel." 103-14.

<sup>42</sup> Stanzel, *A Theory of Narrative*, 5.

<sup>43</sup> Henrik Skov Nielsen, "The Impersonal Voice in First-Person Narrative Fiction." *Narrative* 12, no. 2 (2004): 135-6.

<sup>44</sup> Hutcheon, *A Poetics*, 10.



chapter. By this, it is meant that when postmodernists incorporate language games to the story to deliberately force their readers to submit to the illusion of its realness, they can shift the reader's opinion in a way they please.<sup>45</sup> Some novels are intentionally written in a manner that makes the readers view a story in a certain way. It shows how easily the writer can influence the reader's perspective.<sup>46</sup> However, postmodern authors merely show that readers should make conclusions about any realness conscientiously; hence, postmodern fiction does not solely focus on subtle mind games, but also on easily recognizable fictional stories to once again show multiple perspectives.

## 2.2 AUTHORIAL NARRATIVE

Third person narrative, sometimes referred to as the 'bird eye' or authorial narrative is a type of a narrative of a story where, as F. K. Stanzel claims, "the narrator functions as the mediator between the author and the reader and between the story and the reader."<sup>47</sup> From this definition, it is evident that the narrator is an abstract advocate of both the author and the narrated story which he further presents to the reader. The narrator is not a character in the story, but rather a detached permanent presence outside of the story with no spatial, temporal or abstract limitations - in example, the narrator can interpret various people's thoughts or internal conflicts, can be omnipresent and omniscient and has access to present and past. For this reason, Kent Puckett says that "information might seem to be differently or serially or partially or paradoxically focalized through a number of character-perspectives."<sup>48</sup> This shift of focalization (focus) is applied to the novel *Jack Maggs* and is further examined in the second analytical chapter of this thesis.

Although the authorial narrative is used in a great part of the story of *Jack Maggs*, this narrative is typical for realism for it aims to be objective by its detachment, and to be a truthful representation of what it depicts. Głowiński implies that the reader of this narrative is ordered to accept it as an unquestionable truth. In contrast to the first-person narrative, it is truly authoritative, and the story as well as any direct quotation is seen a statement of facts.<sup>49</sup> Realist authors (those of the era of realism) often seek the illusion

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<sup>45</sup> Hutcheon, *A Poetics*, 81.

<sup>46</sup> David Herman, Manfred Jahn and Marie-Laure Ryan, ed., *Routledge Encyclopedia of Narrative Theory*, (Abingdon: Routledge, 2005), 210.

<sup>47</sup> Stanzel, *A Theory of Narrative*, 13.

<sup>48</sup> Kent Puckett, *Narrative Theory – A Critical Introduction*, (Cambridge: Cambridge University Press, 2016), 129.

<sup>49</sup> Głowiński and Stone. "On the First-Person Novel.", 103.

of nonfiction and present their stories as nonfictional, although the stories are, in fact, fictional.<sup>50</sup> Mieke Bal implies that to reach the semblance of objectivity, authors must disguise any interruptions, in example descriptions, as natural and self-evident, therefore necessary for the story. Such narrators have an important function of making the contents trustworthy.<sup>51</sup> Bal also takes an extract of *Great Expectations* on which she demonstrates the attention to a great amount of details which is specific for realistic novels for they attempt to resemble the real world as closely as possible.<sup>52</sup>

### 2.3 FIGURAL NARRATIVE

As F. K. Stanzel says, figural narrative is written in a reflexive mode. Narrator in this case is a character in a story but does not speak to the reader as if he was a narrator. Other characters are described through his eyes, but because there seems to be no narrator, an illusion of what Stanzel calls “immediacy” is placed over “mediacy”.<sup>53</sup> In this matter, mediacy refers to the presence of a narrative voice of the story which gives the reader a proof that what they witness is a narration. A figural narrative is demonstrated by a frequent shift of focus, a recurrent use of deictic expressions (referring to specific time, space and people with the protagonist in the center), and a very fragmented descriptiveness in past tense which, as Monika Fludernik claims, shows that “the character’s consciousness is foregrounded against a backgrounded inconspicuous narrating instance”.<sup>54</sup> In addition, the whole story is usually left for interpretation of the reader and contains numerous gaps. An example of a figurative language is shown in third-person novels by Virginia Woolf or Henry James.<sup>55</sup>

Figural narrative is presented in this thesis to not omit any type of narrative and give a complex summary of narratives, however, due to its features, it does not resemble either *Great Expectations* or *Jack Maggs* and therefore will not be further discussed.

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<sup>50</sup> Franz Karl Stanzel, *Narrative Situation in the Novel*, trans. James P. Puskas, (Bloomington: Indiana University Press, 1971), 41.

<sup>51</sup> Mieke Bal, *Narratology, Introduction to the Theory of Narrative*, 2nd ed., (Toronto: University of Toronto Press, 1997), 37.

<sup>52</sup> Bal, *Narratology*, 140-1.

<sup>53</sup> Stanzel, *A Theory of Narrative*, 5.

<sup>54</sup> Monika Fludernik, *The Fictions of Language and The Languages of Fiction*, (London: Routledge, 1993), 45, 77.

<sup>55</sup> Stanzel, *Narrative Situation*, 94.

### 3. POSTMODERN ELEMENTS OF JACK MAGGS

In this analytical chapter, postmodern literary features are examined on the novel *Jack Maggs* by Peter Carey. If necessary, those features are put in contrast to *Great Expectations*.

The postmodern novel *Jack Maggs* focuses on rewriting the story of *Great Expectations* by Charles Dickens. The first, most visible and evident postmodern literary feature in *Jack Maggs* is intertextuality. Its first detectable figure is pastiche which is an imitation of a story or genre as stated in the paragraph about perspectivism explained earlier in this thesis. *Jack Maggs* is clearly a pastiche and a parallel novel to Dickens' *Great Expectations*. Postmodern authors often incorporate previously used styles and stories to challenge the concept of original stories and to react on some issues in those stories and instead of an attempt to create something seemingly original, they draw on those written stories, genres and characters.<sup>56</sup>

#### 3.1 PARALLEL STRUCTURES

There are many parallels between *Jack Maggs* and *Great Expectations*. Not only *Jack Maggs* mimics the style of *Great Expectations*, but it also includes some similar characters and settings. The main character Jack Maggs corresponds with Abel Magwitch from *Great Expectations* in appearance and some parts of his story. Both are rough-looking convicts which creates an idea of 'otherness', in this matter Australian as 'the other' and British as 'the standard'.<sup>57</sup> Magwitch is a muscular, strong-looking man and his face looks like it was exposed to weather a lot.<sup>58</sup> Maggs is tall, broad-shouldered strongly-looking man with a rough face.<sup>59</sup> Although there are similarities in their appearance, Maggs looks more like an English gentleman than Magwitch, because, as it is later revealed in the novel, he has an opportunity to deal with the trauma of his exile past despite his convict status, which is further described in this chapter. They both come back to London from Australia to meet their adoptive sons Henry PIPPS (Maggs) and Pip (Magwitch) after they gave them a great amount of money in hope that the funds would help them establish a better future. Both stories imply a search for identity, but approach it in different ways, in Magwitch's case, not at all. That is where the stories

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<sup>56</sup> Hutcheon, *A Poetics*, 81.

<sup>57</sup> Elizabeth Ho, "Peter Carey's "Jack Maggs" and the Trauma of Convictism", *Antipodes* 17, no. 2 (2003): 124.

<sup>58</sup> Dickens, Charles. *Great Expectations*, (London: Penguin Books, 1965), 332.

<sup>59</sup> Peter Carey, *Jack Maggs*, (London: Faber & Faber, 2011), 1.

part. Magwitch comes to London and meets Pip, but as Dickens shows, Magwitch is still under an absolute influence of Britain, he is dependent on Pip in every way: “As to where and how of living, dear boy, give me your own opinions on it.”<sup>60</sup> and does not show his own initiative other than an attempt to live with Pip in London, “I’m not a going back. I’ve come for good.”<sup>61</sup> He proclaims London as his home even with the threat of Death, according to him, it is better to be home with the permanent augury of Death than anywhere else, he does not believe that to be home is essentially to die, “I’m not afreed to perch upon a scarecrow. If there’s Death hid inside of it, there is, and let him come out, and I’ll face him, and then I’ll believe in him and not afore.”<sup>62</sup> Maggs, on the other hand, comes to London to first meet his mother (conveniently named Ma Britten) in hope to make a connection again just to discover that he is not wanted: “‘Aren’t you worried that someone’s going to hang you, Jack?’ Having made this bitter speech, she stepped inside the house and closed the door behind her.”<sup>63</sup> and to find the house of Pippas abandoned: “‘They’ve gone,’ the maid said, starring at him very hard. ‘No one home but draughts and mice.’”<sup>64</sup> and thus, he must rely on himself from the start. Magwitch, although being unwillingly accepted by Pip and taken into a safehouse, is not accepted by Britain itself, he must hide to safe himself and so his only connection to his identity is Pip. Maggs moves through the streets of London freely and he thinks that his identity would be complete when he meets Pippas, but instead, at the end of the novel, he resolves to escape back to Australia and finds his home there with Mercy Larkin: “And in the new town of Wingham where they shortly settled she not only civilized these first two children, but very quickly gave birth to five further members of ‘That Race.’”<sup>65</sup> As Elizabeth Ho in her article “Peter Carey’s Jack Maggs” claims, he acquired his home, his identity, through citizenship and parenthood<sup>66</sup>, although not in England, as he thought he would, but in Australia instead. For Carey, Australian search for identity is a very personal matter and he refuses to accept the British political exclusion of its colonies, which, as Paul Kane implies, he demonstrates on his novels by re-creating an adaptation of Australia that is compelling to the reader and thus, the reader is forced to admit that literature should not be judged by its origin but rather by

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<sup>60</sup> Dickens, *Great Expectations*, 348.

<sup>61</sup> Dickens, *Great Expectations*, 348.

<sup>62</sup> Dickens, *Great Expectations*, 348.

<sup>63</sup> Carey, *Jack Maggs*, 5.

<sup>64</sup> Carey, *Jack Maggs*, 8.

<sup>65</sup> Carey, *Jack Maggs*, 327.

<sup>66</sup> Ho, "Peter Carey's "Jack Maggs", 132.

its use of language.<sup>67</sup> He shows this attitude towards Britain supremacy numerous times in *Jack Maggs*, mostly through **parody**.

The first apparent parodical feature is the name of Maggs' mother, Ma Britten or in other words: Mother Britain. Ma Britten is a perfect example of Britain's power over Australians. Australians see Britain as their mother, their home, their place of origin, and, like Maggs, tend to come back to it or keep attachment to it in search for their identity. As self-evident as that might seem, as the story continues, the reader discovers that Ma Britten always treats Maggs harshly and violently: "She told me I was to be punished and was kind enough to describe my treatment in advance of its execution. It was a new punishment, [...]"<sup>68</sup>, forces him to be a thief and does not hesitate to remind him that he is the less favorite son of hers, she always prefers her other son, Tom, over Maggs: "I was, as I said, in no way her favorite, [...]"<sup>69</sup> However, in no way does this verbal and physical abuse match what Ma Britten executes next. When she finds out that Sophina, Maggs' love, is pregnant, she violently punishes Maggs, forces Sophina to give up the baby and performs an aggressive involuntary expulsion of the fetus. Subsequently, Ma Britten kills the unborn baby when she cuts its face and dumps it into a cesspit by the house: "There lay our son – the poor dead mite was such a tiny thing. I could have held him in my hand. And on his queerly familiar little face, a cruel and dreadful cut."<sup>70</sup> As Maggs explains in his letters to PIPPS, "Ma, as I see now, was more concerned with business than our morals. She did not wish to lose her little girl-thief to motherhood, or me to Sophina. She needed both as servants to her cause."<sup>71</sup> Ma Britten needed both Maggs and Sophina to remain thieves as much as Britain needed to settle colonies – at any cost. In this case, the cost was a life of a baby and with it, a chance for identity that was violently taken from Maggs. He might not have become a convict and be exiled to Australia, if he had a chance to have normal life in England with Sophina. With the abortion of their baby, Ma Britten violently aborted their identity and permanently changed their future. Likewise, Englishmen, who were forced to leave England to settle Australia, were abused, they were absent from their home, which they think makes them, them. Elizabeth Ho calls it a "traumatic vacancy left by Victorian

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<sup>67</sup> Kane, "Postcolonial/Postmodern", 521.

<sup>68</sup> Carey, *Jack Maggs*, 239.

<sup>69</sup> Carey, *Jack Maggs*, 94.

<sup>70</sup> Carey, *Jack Maggs*, 241.

<sup>71</sup> Carey, *Jack Maggs*, 239.

imperialism” and claims that its victims voluntarily return to their abuser.<sup>72</sup> This abuse and denial of Maggs’ and Sophina’s creation and consequently, them as two human beings, leaves both Maggs and Sophina traumatized as well: “Her face was wan. Her hand was resting on her pinny. When she caught my eyes, she turned away and walked into our room.”<sup>73</sup> Maggs then, because of all his traumatic experience in England, develops a *Tic douloureux*, a very painful facial tic.

When Maggs first publicly experiences his tic in the novel, he gets hypnotized by Tobias Oates: “The little gent began to wave his hands. He passed them down, up, down.”<sup>74</sup> and under the hypnosis, he answers questions that Oates asks. When Oates discovers Maggs’ intriguing past, he finds an inspiration for his new novel and later, when Maggs follows him into his house, Oates makes a bargain with him to cure him of his pain and find Pippis for him. In return, he wants to be able to hypnotize him: “You have a creature who wishes you harm, who lives within you like a worm live in the belly of a pig. It is the Phantom who hurts your face. [...] I wish to sketch the beast within you.”<sup>75</sup> However, when Maggs finds out it is for scientific reasons and the outcome of each hypnosis would be written down, he gets aggressive and Oates resolves in hypnotizing him again. Elizabeth Ho says that Maggs’ almost volitional submission to hypnosis is caused by his will to become a British subject once again. The magnetic will of Oates’ mesmerism performed on Maggs represents the domination of Britain over Australia.<sup>76</sup> Further in the novel, Maggs discovers that “he had become the captive of someone whose powers were greater than he had the wit to ever understand.”<sup>77</sup> In an exact sense, it is Oates who captivates Maggs, but metaphorically, Maggs is a captive of his England origin, for he desires to be an English gentleman and live in England. It is a parody in a sense that Maggs does anything under Oates’ influence, England has an absolute power over Australians who strive to find their English identity again.

The third example of parody is when Carey lets Maggs, the convict, speak about his past via letters to Henry Pippis. Carey, as an Australian influenced by the supremacy of Britain, desperately wants the story of the criminal to be heard, to be expressed. By this, he reacts on Dickens’ tendency to silence the ‘other’, the convict, when he is asked

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<sup>72</sup> Ho, "Peter Carey's "Jack Maggs", 129.

<sup>73</sup> Carey, *Jack Maggs*, 240.

<sup>74</sup> Carey, *Jack Maggs*, 29.

<sup>75</sup> Carey, *Jack Maggs*, 47.

<sup>76</sup> Ho, "Peter Carey's "Jack Maggs", 127-130.

<sup>77</sup> Carey, *Jack Maggs*, 147.

to say something about himself. “In jail and out of jail, in jail and out of jail, in jail and out of jail. There, you’ve got it. That’s my life pretty much, down to such times as I got shipped off, [...]”<sup>78</sup> Only one chapter worth of seven pages is dedicated to Magwitch’s story, and it mostly explains his relationship to Compeyson, who takes him as an accomplice to his businesses and when accused of their crimes, puts the blame fully on Magwitch. Even then, it is obvious how little Pip focuses on Magwitch’s story, but rather listens to any clues that would help him get Magwitch motivated to leave him, “If a pretext to get him away could be made out of that other convict, or out of anything else in his life, now.”<sup>79</sup> which only implies how little is the story of the convict important in *Great Expectations*, how in fact redundant it is, for Pip merely wants to know his story to be able to eliminate him from his life.

Not only Carey makes Maggs, the convict, defend himself as a criminal through his letters, he also parodies the common concept of a convict, someone roughly looking, previously sentenced to jail, who has been sent to Australia, is not necessarily doomed for the rest of his life but has a chance to a new beginning. The first apparent sign of a certain possibility to blend in easier than Magwitch is described in the very first sentence of the novel *Jack Maggs*: “It was a Saturday night when the man with the red waistcoat arrived in London.”<sup>80</sup> And further in the chapter, when he takes a coach to London and sits on a bench with other passengers, they speculate upon what might be his occupation: “One privately imagined him a book-maker, another a gentleman farmer and a third, seeing the excellent quality of his waistcoat, imagined him an upper servant wearing his master’s cast-off clothing.”<sup>81</sup> There is no sign of a suggestion that he might not be an Englishman, which questions Dickens’ perception, or reality, of the fate of convicts. Magwitch, in contrast to Maggs, must get rid of his clothes in order to fit in. Nevertheless, as much as Pip tries, he cannot mask his convict appearance. “Whatever he put on, became him less (it dismally seemed to me) than what he had worn before. To my thinking, there was something in him that made it hopeless to attempt to disguise him. The more I dressed him and the better I dressed him, the more he looked like the slouching fugitive on the marshes.”<sup>82</sup> Dickens implies, that there is no possibility to return to who Magwitch was before he got exiled, he is to carry his burden until he dies.

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<sup>78</sup> Dickens, *Great Expectations*, 360.

<sup>79</sup> Dickens, *Great Expectations*, 358.

<sup>80</sup> Carey, *Jack Maggs*, 1.

<sup>81</sup> Carey, *Jack Maggs*, 1.

<sup>82</sup> Dickens, *Great Expectations*, 352.

And indeed, later in the novel, English officers find him and take him to Police Court where he is sentenced to Death for his return to London. Dickens then completes his English conventional attempt to silence the convict's voice completely when Magwitch dies in jail.<sup>83</sup>

The second parallel in both *Jack Maggs* and *Great Expectations* is the setting. Both novels take place in London in the first half of the nineteenth century. For both Maggs and Pip, London is a promise of a better life, a sole possession of a dwelling in London means an acquirement of a better social status than anybody from the country could ever have. Moreover, it represents their identity as gentlemen. Both Maggs' and Pip's perception of London is created subjectively, Maggs is influenced by his attachment and Pip is affected by his great expectations of what London supposedly has to offer. When Jack Maggs first talks about his home, he has no doubt it must be London: " 'It's my home,' Jack said ... 'That's what I want. My home.' "<sup>84</sup> And proceeds to see it as his home although he is aware of its imperfections: "Jack Maggs stepped back into the doorway of the Great High Court where he found a second whore busy at her trade and not pleased to have the interruption."<sup>85</sup> Carey describes London very affectionately, emphasizes its beauties over its less pleasant qualities: "Tobias Oates's house in Lamb's Conduit Street was built from London brick. It was newly painted, newly furnished. Everything in it glistened and was strong and bright and solid."<sup>86</sup> and deliberately puts it in contrast to Australian houses:

In the place Jack Maggs had most recently come from, the houses had been, for the most part, built from wood. They strained and groaned in the long hot nights, crying out against their nails, contracting, expanding, tugging at their bindings as if they would pull themselves apart.<sup>87</sup>

By this, Carey refers to the strong persisting attachment of excluded Australians to England. For them, the best mansion in Australia is not good enough when compared to a simple house in London. As Maggs says: "I have a grand house in Sydney town. There is a street named for me, or was when I sailed. I keep a coach, and two footmen. I am Mr Jack Maggs Esquire and I left all that so I might end up here today."<sup>88</sup> Pip, on the other hand, is confident to arrive to London and be astonished by the metropolis:

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<sup>83</sup> Dickens, *Great Expectations*, 470.

<sup>84</sup> Carey, *Jack Maggs*, 5.

<sup>85</sup> Carey, *Jack Maggs*, 39.

<sup>86</sup> Carey, *Jack Maggs*, 41.

<sup>87</sup> Carey, *Jack Maggs*, 40-1.

<sup>88</sup> Carey, *Jack Maggs*, 281.



What lay heaviest on my mind, was, the consideration that six days intervened between me and the day of departure; for, I could not divest myself of a misgiving that something might happen to London in the meanwhile, and that, when I got there, it would be either greatly deteriorated or clean gone.<sup>89</sup>

And continues when he says: “farewell, monotonous acquaintances of my childhood, henceforth I was for London and greatness: not for smith’s work in general and for you!”<sup>90</sup> However, he later reaches London only to discover that his residence is shabby and overall disappointing:

We entered this haven through a wicket-gate, and were disgorged by an introductory passage into a melancholy little square that looked to me like a flat burying ground. [...] I thought it had the most dismal trees in it, and the most dismal sparrows [...] So imperfect was this realization of the first of my expectations, that I looked in dismay at Mr Wemmick.<sup>91</sup>

In contrast with Maggs’ subjective love for London, Pip, full of subjective expectations, discovers that London is not that glorious after all. Both novels show two different sides of subjectivity, in Maggs’ case, he suppresses the flawed images of London from his past and present and creates a fictional reality based on his affection. Pip’s subjective assumption of what London represents is shattered to pieces when he discovers that London is in fact imperfect and that his life as a gentleman would not be as dreamy as he thought: “But whether Joe knew how poor I was, and how my great expectations had all dissolved, like our own marsh mists before the sun, I could not understand.”<sup>92</sup> Both subjective realities serve their purpose in the novels, for both Pip and Maggs realize that what they dream about at the beginning of their story is not right for them. They both resolve to leave London, which in the end represents loneliness rather than desired home: “Many a time of an evening, when I sat alone looking at the fire, I thought, after all, there was no fire like the forge fire and the kitchen fire at home.”<sup>93</sup> Thus, Pip joins his friend, Herbert, in his business overseas and Maggs returns to his family in Australia with the woman he falls in love, Mercy Larkin.

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<sup>89</sup> Dickens, *Great Expectations*, 173.

<sup>90</sup> Dickens, *Great Expectations*, 174.

<sup>91</sup> Dickens, *Great Expectations*, 196-7.

<sup>92</sup> Dickens, *Great Expectations*, 479.

<sup>93</sup> Dickens, *Great Expectations*, 291-2.

### 3.2 DISRUPTION OF COHESIVENESS

The second most visible postmodern literary feature in *Jack Maggs* is its discontinuous structure achieved by various examples of **fragmentation** and **perspectivism**: a shift of focus, interruptions and stories within stories.

As explained before, a shift of focus sometimes calls attention to numerous perspectives:

He watched the cook's agitated little face as she sucked and blew and pursed her lips continually. She had the appearance of a sad and sorry bird, and he wondered about the nature of the cage that made her so. At the same time, Mercy Larkin watched Jack Maggs.<sup>94</sup>

Other times, it divides the novel in fragmentary stories and creates multiple subplots. Carey uses this tool in *Jack Maggs* not solely to disrupt the main plot, but also to introduce new characters or to offer new information about the past of those characters, which forces the reader to constantly re-evaluate their perception and understand the complexity of the characters and their relationships. However, Carey applies this tool rather discontinuously and unexpectedly. For example, the reader sees that chapter eighteen ends with an incomplete conversation of two characters: "It's me," he said. 'Jack Maggs.' 'I know it's you,' said Mercy. 'Who else would it be?'"<sup>95</sup> and immediately, the following chapter starts with a part of one of the character's past, a story in a story:

"Mercy Larkin's father had been a mechanic at the Woodwell pickle factory in Wapping, and had provided for his family handsomely. [...] And that was the start of Mercy's long friendship with Percy Buckle [...]"<sup>96</sup> The reader then gets an answer to the question who else it could be: Percy Buckle, but this answer is not given literally, Carey obligates the reader to answer the question based on the information given in the chapter that follows said question. Additionally, instead of a full individual introduction of a character, Carey disperses pieces of information about the characters in the story and introduces them whenever he sees fit, whenever it is important for the complication of the story. For example, he first introduces Elizabeth Warriner as somebody who lives in Oates' house, however, he does not reveal that Elizabeth is Oates' sister-in-law, and his mistress, until further in the novel when that information is valid for the aggravation of Oates' story: "I am afraid that my thoughts will not be acceptable to you, my dearest.

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<sup>94</sup> Carey, *Jack Maggs*, 15.

<sup>95</sup> Carey, *Jack Maggs*, 66.

<sup>96</sup> Carey, *Jack Maggs*, 67, 71.

[...] For my thoughts are of our child...”<sup>97</sup> Such revelation creates the climax of his story in the novel, and consequently, changes Elizabeth’s perception of Oates, whom she loves, when she discovers that he does not want to commit to her and their baby:

Lizzie looked to Tobias, who was resting his elbow, rather unnaturally, on the mantelpiece. He had always appeared to her as fierce and fatherly, but now she saw how the mantel was too tall for him, and how he stretched to accommodate himself to its demands. It was a vision most profoundly discouraging, and one she wished to God she had not seen.<sup>98</sup>

By that, Carey implies that a shift of perception is often caused by emotions or attachment and that subjective reality is a fluid concept, it always changes based on one’s involvement or new discoveries and therefore, cannot be absolute.

As stated before, the whole novel is a story that contains multiple other stories, which cause intentional interruptions. Subplots created by such disruptions have already been discussed in this chapter. The main plot, Maggs’ present story, is interrupted by his own past expressed via letters to Henry Pippis. Dickens’ *Great Expectations* also include letters, but those letters do not have the purpose of disrupting the continuity of the story, they appear in the story to merely give a more thorough description of the present or the future:

It had no set beginning, as Dear Mr Pip, or Dear Pip, or Dear Sir, or Dear Anything, but ran thus:

‘I am to come to London the day after to-morrow by the mid-day coach. I believe it was settled you should meet me? At all events Miss Havisham has that impression, and I write in obedience to it. She sends you her regard.

Yours, Estrella.’<sup>99</sup>

In contrast to Dickens, Carey chooses to reveal the convict’s past gradually in small doses to build the reader’s excitement and to constantly alter the subjective reality of Maggs’ past. In addition to the story that he narrates to Pippis, some elements of his story are discovered when he is hypnotized by Tobias Oates. Maggs’ story then serves as an inspiration for a novel *The Death of Maggs* written by Oates within the novel *Jack Maggs*. This signals another feature of postmodern literature – **metafiction**. The book *Jack Maggs* purposely ends with:

Affectionately Inscribed  
to  
PERCIVAL CLARENCE BUCKLE  
A Man of Letters, a Patron of the Arts<sup>100</sup>

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<sup>97</sup> Carey, *Jack Maggs*, 194.

<sup>98</sup> Carey, *Jack Maggs*, 196.

<sup>99</sup> Dickens, *Great Expectations*, 279.

<sup>100</sup> Carey, *Jack Maggs*, 328.

which implies a use of metafiction, a self-reflexive tool which breaks the traditional, in this case, Dickens', narrative technique. Carey includes metafiction in the story to confirm that the book is a fiction about fiction. With a connection to historiographic metafiction, it is a fiction about a fiction with elements of the truth or the past, for example the depiction of London in 1837 – names of streets, places etc. Both *Jack Maggs* and *The Death of Maggs* are put in superimposition, one overlaps the other in a way that sometimes it is borderline impossible to distinguish one from the other, because both novels share certain elements: “For Henry Pippis, everything in this present nightmare seemed to be happening very slow. He had all the time he required to look at the man who had written to him for most of his young life.”<sup>101</sup>, and other times it is deliberately said what one contains and the other one does not: “There is no character like Mercy in *The Death of Maggs*, no young woman to help the convict recognize the claims of Richard and John to have a father kiss them good night.”<sup>102</sup>

The fictional character of *The Death of Maggs* is easily detectable, Carey mentions the process of writing numerous times in the novel in addition to the treatment of the novel as such: “He turned the page and found: *Chapter One*. Before the title, and afterwards: the sign of the Cross. All the following pages were vigorously crossed out.”<sup>103</sup> In *Jack Maggs*, the narrator talks about individuals as characters, implying that the story is also a fiction. Furthermore, it is indirectly expressed in one of Maggs' letter: “Well, Henry Pippis, you will read a different type of story in the glass, by which I mean – mine own.”<sup>104</sup> When he refers to the events of his past, the usage of the word story is rather inapt. It denounces its authenticity and as the reader discovers further in the letter, Maggs mentions his uncertainty about his past which only confirms its untrustworthiness: “I was picked up by the Mudlarks. I do not recall this, but have so oft been told of my Good Fortune that for many years I saw them in my dreams: wraiths pulled up from the stinking mud of the Thames.”<sup>105</sup> Another indicator of the fictional character of Jack Maggs, apart from that it is an open reaction on Dickens' fiction, is when Carey addresses the reader directly: “This time he embraced her completely, holding her passionately around her waist, pressing himself hard against her, so hard,

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<sup>101</sup> Carey, *Jack Maggs*, 324.

<sup>102</sup> Carey, *Jack Maggs*, 327.

<sup>103</sup> Carey, *Jack Maggs*, 273.

<sup>104</sup> Carey, *Jack Maggs*, 74.

<sup>105</sup> Carey, *Jack Maggs*, 75.

you would imagine, he must feel everything that was agitating her heart.”<sup>106</sup> which evokes a feeling that the reader is included, and forces the reader to imagine such situation as if they were in it. Not only the application of a direct addressee-oriented structure shows that *Jack Maggs* is indeed a fiction, it once again disrupts the authorial impersonal narrative.

#### 4. NARRATIVE STRATEGIES

Although *Great Expectations* is a Victorian novel and *Jack Maggs* a postmodern novel, neither of them is the best example of either Victorian or postmodern literature. *Great Expectations* deflects from the typical narrative of the period it was written in – realism. Charles Dickens uses the first-person narrative which is quite rare in Victorian novels, because, as stated before, third-person past tense is the traditional voice of history and realism.<sup>107</sup> Even though the novel *Great Expectations* is written in the first-person narrative, it does not make it any less of a realist novel. Dickens chooses Pip, an ordinary boy from the working class, as a protagonist and with an extreme descriptiveness tries to infuse the semblance of reality and authenticity into the reader’s mind:

In an arm-chair, with an elbow resting on the table and her head leaning on that hand, sat the strangest lady I have ever seen, or shall ever see. She was dressed in rich materials – satins, and lace, and silks – all of white. Her shoes were white. And she had long white veil dependent from her hair, and she had bridal flowers in her hair, but her hair was white. Some bright jewels sparkled on her neck and on her hands, and some other jewels lay sparkling on the table. Dresses, less splendid than the dress she wore, and half-packed trunks, were scattered about.<sup>108</sup>

Moreover, Dickens uses the traditional continuous realist structure, and thus, the story unwinds naturally which again gives the idea of its trustworthiness. However, according to postmodernists, the usage of first-person narrative opposes the concept of trustworthiness, because it is personal, therefore subjective, point of view. Pip’s perspective is clearly the only perspective in the story, unless there is another one expressed through direct speech: “‘She might think you wanted something – expected something of her.’ ‘Don’t you think I might say that I did not, Joe?’ ‘You might, old chap,’ said Joe.”<sup>109</sup> As Kent Puckett says: “In the case of first-person narratives like

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<sup>106</sup> Carey, *Jack Maggs*, 193.

<sup>107</sup> Hutcheon, *A Poetics*, 10.

<sup>108</sup> Dickens, *Great Expectations*, 87.

<sup>109</sup> Dickens, *Great Expectations*, 138.

Great Expectations (1861) [...], it is easy to see that most if not all of what we see has been focalized through Pip's [...] perspective; we see, hear, or feel more or less what Pip [...] see[s], hear[s], or feel[s]."<sup>110</sup> Michał Głowiński adds to this claim when he says that plot is not the main object of interest in the first-person narrative, it more focuses on the narrator's character development.<sup>111</sup> And indeed, the story of *Great Expectations* does not aim its attention on the actual events that happen throughout the story, but rather on Pip's perception of them and how they further influence his mental development and adulthood. The plot merely serves to demonstrate in what ways certain events influence the characters and their future. After such events happen, Dickens dedicates numerous paragraphs to describe Pip's mental state and his internal response. For example, after Pip reunites with Magwitch and discovers that the convict is his true sponsor, a page and a half is addressed to Pip's distressed thoughts:

Every hour so increased my abhorrence of him, that I even think I might have yielded to this impulse in the first agonies of being haunted, notwithstanding all he had done for me, and the risk he ran, but for the knowledge that Herbert must soon come back. Once, I actually did start out of bed in the night, [...] intending to leave him there with everything else I possessed, and enlist for India as a private soldier.<sup>112</sup>

However, such descriptivism merely indicates that Pip transgressed the limitations typical for a first-person narrator, because a limited human being is not able to remember everything to such detail as it is described in the novel. Therefore, Pip's story is altered by his own memory, neither the descriptions nor the dialogues are letter-perfect, which implies that the story is a fiction.

To once again oppose Dickens, in this case his first-person narrative, Carey chooses to use the omniscient authorial narrative and writes back to *Great Expectations*. Thereby, the novel deflects from the typical narrative of postmodern novels, first-person narrative, for most parts of *Jack Maggs* are written in authorial narrative, an only exception is when Carey could not avoid blending it with the first-person narrative in Maggs' letters to Henry Pips:

But then he observed a curl in the old man's lip, a steeliness in the eyes. He turned on his heels and returned to his cab.  
Dear Henry, I imagine you waiting and watching. [...] I fancy that you are waiting to see what sort of cove your Da is.<sup>113</sup>

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<sup>110</sup> Puckett, *Narrative Theory*, 129.

<sup>111</sup> Głowiński and Stone, "On the First-Person Novel.", 111.

<sup>112</sup> Dickens, *Great Expectations*, 353.

<sup>113</sup> Carey, *Jack Maggs*, 208.

This has a greater meaning to it, Maggs' past is told by Maggs himself, thus, it is a personal story with subjective perception, whereas the remaining parts of the novel *Jack Maggs* are rather impersonal. Carey's usage of first-person narrative is no coincidence. By that, he disagrees with Dickens' master narrative and lets Maggs, the Australian convict, tell his own personal story. He implies that Pip's story can be made into a novel without any problem, for he is English, but Maggs' story must be subtly hidden in the novel *Jack Maggs* and has to be fragmented to not be easily spotted, because as an Australian convict, he has less of a right to be heard. As Maggs himself claims: "Many of the events I tell you are from a long time ago, but I fear they may still be used against me by my Enemies."<sup>114</sup> By that, Carey deliberately shows how Britain's social conventions stigmatized and excluded the population of its colonies and further demonstrates how they had no mercy with them: "You are still my subject, no matter what booty you are carrying."<sup>115</sup> Maggs is portrayed as inferior to Oates, which only reinforces the common stereotype of 'the other' than British.

The inclusion of both narrative voices in *Jack Maggs* shows not only an opposition to the grand narrative, but also disrupts its continuity, expands the reader's excitement and further denotes the differences between personal and impersonal narration. Disruption of continuity has already been discussed in the previous chapter. By switching from one narrative to the other, Carey splits the story's continuity and divides the story once again into fragments:

But when the hour was finished, her condition was not altered and there was no one who could tell her what it was that she should do.

Dear Henry,

I write this with the borrowed quill from Tobias Oates, the author of *Captain Crumley*. The paper inside the yellow envelope contains facts most damaging to that individual.<sup>116</sup>

Not only the mixture of narrative strategies postpones the narration of Maggs' history, it additionally creates frustration and builds up excitement of the reader, which motivates them to read though the text faster. At one point of the novel, Carey deliberately separates the following part from its original one to split the complication of Maggs' past from its climax:

- Five months! she cried. You stupid little bitch. She had discovered, so I imagined, the length of time we had been man and wife.

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<sup>114</sup> Carey, *Jack Maggs*, 74.

<sup>115</sup> Carey, *Jack Maggs*, 184.

<sup>116</sup> Carey, *Jack Maggs*, 238.

Toby had been abroad day and night. He had slept in a flop house, magnetized a criminal, retrieved a necklace, and drunk fist claret and then brandy with Cheery Entwistle.<sup>117</sup>

Carey then inserts eighteen full pages between the complication and the climax to let the reader discover that Sophina is pregnant and how that pregnancy is cruelly dealt with. The dramatic effect of the culmination of Maggs' past is greatly supported by this very gap and by the personal character of the narration. Carey included Maggs' own narration to enlarge its effect on the reader for the authorial narrative is by its definition impersonal and does not have such devastating impact on its audience. Nobody can describe how characters feel better than the characters themselves. And indeed, when Carey describes a similarly horrifying situation in authorial narrative, it is truly implicit, and the reader knows what happened only because of the subtle descriptive hints that he gets from the narration:

[...] she felt the stranger's arms around her waist, and then he was squashed against her back with all his great weight, holding her clamped, talking to her all the while he lifted the back of her dress. She felt the air upon her skin. She did not know what to do. What happened then happened, and like a broken plate was soon all pieces, most of them missing in the dark – the pain, the onions cooking in the butter, the smell of pipe tobacco on his whiskers, the wetness on her legs.<sup>118</sup>

Furthermore, there is no depiction of how this event which was nothing else than rape and child prostitution left a mark on the character, Mercy Larkin. Carey merely describes that she leaves the doorway and walks away aimlessly. In contrast to that, when Maggs describes the unwilling abortion of his baby, it is apparent that he is devastated to this day and feels guilty for not helping Sophina:

I have gone over this moment all my life, and in my waking dreams I have oft seen myself reach my beloved on the stair, and there I have imagined myself to punch the Ma – yes, by God, I did say punch, and sometimes stab and sometimes slash with that great sword. I have dreamed, over and over, the happiness of saving Sophina, of running out into the dawn street – our babe alive – into our fresh young lives.<sup>119</sup>

Carey clearly uses first-person narrative to demonstrate the full extent of the traumatic experience on Maggs, and in contrast to that uses authorial narrative to distance himself from the personal tone when he needs to. It is partially to oppose Dickens' narrative and partially because, as stated before, the novel *The Death of Maggs* and *Jack Maggs* share certain elements – for example, the authorial narrative, which is revealed when Maggs

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<sup>117</sup> Carey, *Jack Maggs*, 219.

<sup>118</sup> Carey, *Jack Maggs*, 69-70.

<sup>119</sup> Carey, *Jack Maggs*, 240.



reads the first chapter of the novel: “With one boot on the back of the bench and another between a parson’s leg, he called to the Judge that it was he, Jack Maggs, who had done the crime.”<sup>120</sup> The authorial narrative then serves as a tool to create confusion of the reader, for in some parts of *Jack Maggs* it is impossible to distinguish it from *The Death of Maggs*, and therefore, it compels the reader to constantly question what is ‘real’ and what is just a product of Oates’ imagination. Similarly, in an attempt to get closer to the reader yet to stay distant, Carey uses second person pronouns. “Had you asked his impression of her appearance, he would not have heard your question. He had been spotted.”<sup>121</sup> He addresses the reader to depict the scene more vividly, for the reader imagines situations more thoroughly when he puts himself in the center of said situations. When Carey incorporates second person pronouns in the story, it once again breaks the traditional structure. Moreover, he further challenges the traditional narrative when he shows that he is not as unbiased towards Oates as an impersonal narrator should be. Numerous times, Carey does not avoid a revelation his own opinion on Oates: “He was Toby Oates, son of John Oates, a well-known scoundrel.”<sup>122</sup>, sometimes, it is through the lips of others: “He cares only for his own pleasure.”<sup>123</sup>, other times, he lets Oates’ actions speak for him, for example when he explicitly expresses that Maggs is merely a subject of his experiment, and thus, he think he owns him: “Don’t you see what I now possess? A memory I can enter, and leave [...] What a treasure house, eh, Buckle?”<sup>124</sup>, or when he admits he has been lying to Maggs all along: “Forgive me, Jack, but I know where your son is. I knew when we left London.”<sup>125</sup> Oates, in Carey’s context, is Dickens himself<sup>126</sup>, therefore, by undermining Oates (Dickens) as a good character, he destabilizes his master narrative as well. Consequently, through his subtle antipathy, he establishes Oates as an unreliable author in the eyes of the reader, for a liar and a morally debased character is a perfect example of an unreliable narrator.<sup>127</sup> Such sophisticated yet deeply subjective interpretation is, after the usage of first-person narrative, another evident narrative strategy.

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<sup>120</sup> Carey, *Jack Maggs*, 276.

<sup>121</sup> Carey, *Jack Maggs*, 7.

<sup>122</sup> Carey, *Jack Maggs*, 136.

<sup>123</sup> Carey, *Jack Maggs*, 195.

<sup>124</sup> Carey, *Jack Maggs*, 87.

<sup>125</sup> Carey, *Jack Maggs*, 281.

<sup>126</sup> Ho, "Peter Carey's "Jack Maggs", 124.

<sup>127</sup> Herman, Jahn and Ryan, ed., *Routledge Encyclopedia*, 646.

The deconstruction of Oates' authorial narrative and his trustworthiness is merely one example of manipulation of the reader's perception that Carey incorporates in *Jack Maggs*. Other major noticeable manipulation includes a formation of sympathy for the main character. As previously stated in this chapter, Carey deliberately applies first-person narrative on Maggs' story to get closer to his audience and to depict his trauma to its full extent. Additionally, he wants the story of an Australian to be finally heard. For that reason, he introduces Maggs as a turbulent character and piece by piece, he transforms him into a person who captivates the reader's attention and alters their perception of him, which is a common manipulative strategy in fiction.<sup>128</sup> In the first few chapters, his nature seems rather tough and raw which is demonstrated by the way he talks: " 'You'll mind your manners,' said Maggs in that whispering little voice which had always, in rougher places, had such chilling effect."<sup>129</sup>, by the way he acts: "He reached for her arm and she, misunderstanding him, gave him her hand. This he held with a pressure so firm as to be almost cruel."<sup>130</sup> and by his appearance: "His hair was wild, his eyes red, his wide high cheekbones coloured which what appeared to be ashes."<sup>131</sup> However, Carey never omits to mention that his features are not as uncultivated as those of Magwitch. "As he was at present dressed in a seafaring slop suit, in which he looked as if he had some parrots and cigars to dispose of [...]"<sup>132</sup>, "All's well,' he smiled. It was an easy smile, and his teeth were very good and regular."<sup>133</sup>

The first moment to draw attention of the reader to Maggs' poor condition is when he is mesmerized and his back full of scars from how he was whipped is revealed: "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."<sup>134</sup> Carey focuses on a thorough metaphorical description when he carefully uses words like 'the sea of pain' to intensify the visual perception and to achieve the most dramatic effect possible. He further emphasizes that the reader should feel sympathy for Maggs when he shows that one of the characters, Mercy Larkin, is moved by his hurtful treatment: "He was also rather stained and used, but this did not make him the least unattractive to her.

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<sup>128</sup> Herman, Jahn, Ryan, ed., *Routledge Encyclopedia*, 126.

<sup>129</sup> Carey, *Jack Maggs*, 33.

<sup>130</sup> Carey, *Jack Maggs*, 108.

<sup>131</sup> Carey, *Jack Maggs*, 1.

<sup>132</sup> Dickens, *Great Expectations*, 349.

<sup>133</sup> Carey, *Jack Maggs*, 7.

<sup>134</sup> Carey, *Jack Maggs*, 86.

Indeed, it was the knowledge of his ill-usage that stirred her heart so painfully.”<sup>135</sup> Here, it is implied that Maggs’ past was truly cruel, and his scarred back gives a hint of what follows in the novel – an explanation of what happened to him. The second emotive event that causes an accumulation of sympathy is when Maggs describes one of his punishments performed by Ma Britten:

... Ma made me lay against it [a ladder] while great hulking Tom – having sat himself obligingly on the floor beneath the ladder – pulled down on my arms so hard I feared they would be wrenched from my shoulders. [...] She then retreated from the kitchen from whence she presently came running, and laid the strop down hard on me with an ugly grunt. Twenty times she did this [...]”<sup>136</sup>

Again, sets to intensify the tone of the narration and the depicted experience, Maggs uses words with negative connotation, such as ‘wrenched’, or ‘ugly grunt’, which suggest the aggressive character of the action. And finally, the third and most sorrowful incident of Maggs’ past is also the climax of his past – the death of his unborn baby. This moment is so unbearable to Maggs that he stops writing the letter. “And on his queerly familiar little face, a cruel and dreadful cut. Cannot write more at this time.”<sup>137</sup> As the story progresses, a change of Maggs’ nature is presented. Sometimes, it is rather implicit: “Maggs turned away again, but when he turned back his eyes were bright, and it was not hard to see the boy in him, to imagine the orphan’s hunger for affection.”<sup>138</sup> Other times, it is more apparent, for example when Oates admits that he has been lying to Maggs the whole time and then tries to escape from a boat, Maggs catches him and merely ties up his arms in his pockets: “ ‘Look at you. You thought I was going to cut off your gooseberries.’ [...] With that he hugged him, wrapping his arm tight around his shoulders and pulling Toby’s face into his breast.”<sup>139</sup> The sympathy then reaches its peak, to Carey’s satisfaction, when the novel is completed by Maggs’ happy ending, something that he as a convict was almost destined not to have: “The Maggs family were known to be both clannish and hospitable, at once civic-minded and capable of acts of picturesque irresponsibility, and it is only natural that they left many stories scattered in their wake.”<sup>140</sup>

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<sup>135</sup> Carey, *Jack Maggs*, 158.

<sup>136</sup> Carey, *Jack Maggs*, 239.

<sup>137</sup> Carey, *Jack Maggs*, 241.

<sup>138</sup> Carey, *Jack Maggs*, 230.

<sup>139</sup> Carey, *Jack Maggs*, 284.

<sup>140</sup> Carey, *Jack Maggs*, 327.

## CONCLUSION

In this thesis, an analysis of Peter Carey's novel *Jack Maggs* that was written as a postmodern response to Charles Dickens' *Great Expectations* was made. Five postmodern literary features and three narrative situations were introduced and further analyzed in detail on the example of *Jack Maggs* with contrast to *Great Expectations*.

Firstly, an analysis of said literary features was divided into two categories. The first one focused on parallel structures in both novels and the reason for rewriting stories from different perspectives. Two major parallels (indicators of intertextuality) were shown: the characters and the setting. It was demonstrated that Dickens' Magwitch and Pip are parallel characters to Carey's Maggs and Pippas and that both authors used London in the first half of the nineteenth century as their setting. Both Carey and Dickens offer their own image of London, in both cases greatly influenced by either expectations or attachment and both convincingly establish that one's perception is greatly influenced by emotions. All parallels were chosen by Carey to show that no story can be told from merely one perspective and thus, he created a parallel one. Subsequently, Carey's reasons for rewriting Dickens' story have been displayed, the first one was to deny Dickens' master narrative, a superior literary structure, and the second one was to demonstrate the complicated relationship between Britain, the supreme power, and Australia, Britain's colony, mostly through parody. Carey implies that Australia has always been excluded and looked down upon and suggests that for that reason, a great search for identity and independence is a prevalent theme among Australians. Carey creates a character, Jack Maggs, a representative of exiled Australians, and tells his story through letters to his adoptive son. By doing so, he shows how Dickens silenced the convict in his novel and refuses to accept the British social conventions that anything 'other' than British is automatically inferior, consequently, he implies that literature should not be judged by its place of origin. Both convicts return to Britain in search for their stolen identity and that is where their stories split. Magwitch shows nothing but full dependency on Pip in every way and as a convict, he must hide at all times. In contrast to that, Maggs indeed becomes an English subject again, and is susceptible towards manipulation, because he does not yet know who he truly is. However, in the end, instead of finding his identity in his country of origin, Maggs finds himself settling in Australia. Magwitch, on the other hand, was willing to come back to his home country and stay there at any cost, which was, in the end, his life. Through

parody, Carey reveals the oppression and exclusion of Australia caused by Britain's supremacy, he shows how uncomplicated it is to get ahold of someone who desires to be held, and he allows the convict to dismantle the social convention that a convict will never have a chance to change his criminal status.

The following category focused on disruption of cohesiveness of the story of *Jack Maggs*. It has been explained that Carey achieved those interruptions through the usage of fragmentation, perspectivism and metafiction. It was discovered that Carey's fragmentation has two versions – he either splits the continuity of the story by shifting the focus on various characters or by inserting pieces of some character's history through stories within stories or flashbacks. Those subplots usually introduce new aspects of characters and by the inclusion of new information, force the reader to constantly re-evaluate what they think is true. Once again, Carey showed that our perspective is deeply influenced by emotions, both good and bad, and a change of perception can often be immediate and head in the opposite direction. Additionally, perspectivism is used to show various points of view and to once again deny master narrative. It was demonstrated that one of Carey's strategies is to reveal the convict's past gradually to build excitement and again, by adding numerous other information to those previously identified, constantly change the semblance of reality. Carey then plays with the idea of reality versus fiction when he creates the novel *The Death of Maggs* within the story of *Jack Maggs*. Although it is obvious that *The Death of Maggs* is a fiction, it is later discovered that *Jack Maggs* is also a fictional story.

Secondly, an analysis of narrative situations has been carried out and it has been detected that Dickens' *Great Expectations* use first-person narrative and *Jack Maggs* combines first-person narrative with authorial narrative. Although both novels deflect from the typical narrative of realism and postmodernism, it does not make them any less realist (*Great Expectations*) and postmodern (*Jack Maggs*). Dickens follows continuous realist structure as much as Carey obeys the fragmentary postmodern structure. It has been shown that Dickens' excessive descriptivism merely indicates the transgression of limits that are crucial to a first-person narrator, which suggests the fictional character of *Great Expectations* as well. A great amount of the novel is dedicated to Pip's internal monologues and his overall development as a character and an adult, because first-person novel focuses on the perception of events rather than on the events as such. It has been demonstrated that Carey's attempt to let the Australian convict tell his story is profoundly political and that he desperately seeks society's acknowledgement of the

Australian, 'other' than British. Therefore, his use of first-person narrative is intentional and serves as a tool to bring him closer to the audience he so desperately strives to compel to accept the convict. The inclusion of the authorial narrative, as stated before, disrupts the story's continuity and builds the excitement of the reader. In addition to that, it denotes the differences between first and authorial narrative. When Carey describes two horrifying situations and uses those two different narratives, it is apparent that the first-person narrative has much greater devastating effect on its audience, whereas the authorial narrative takes a very impersonal stance towards it. Another reason why Carey incorporated authorial narrative in *Jack Maggs* was to deconstruct Oates' (Dickens') master narrative by undermining his authority as a reliable narrator. Through a subtle antipathy, he showed that Oates cannot be trusted and thus, his novels are as misleading as is his behavior. Finally, the last part of the second analytical chapter aimed its attention to Carey's manipulation with the reader's perception. His primary focus was to create sympathy for the main character, Jack Maggs. He started with the presentation of Jack Maggs as a roughly-looking man and slowly showed his traumatic experience throughout the novel. Piece by piece, he intensified the depiction of all major cruel treatment that has been done to him – from whipping to the murder of his baby and simultaneously demonstrated that his character has changed as the novel progressed. The ending of *Jack Maggs* carries a strong message that everybody, no matter what origin or how bad their past is, has a right to equality of opportunity.

In the light of the discovered information, postmodern authors often rewrite stories not only to suggest another point of view, but also to take a stance of opposition to political or social issues. Carey, instead of merely suggesting another perspective or an alternate reality to Dickens' *Great Expectations*, makes his story deeply political and personal when he transforms it in a fiction about a search for identity, a topic so close to his own origin.

To conclude, the analysis of *Jack Maggs* in contrast to *Great Expectations* revealed postmodern perception of reality as a fluid concept that cannot be generalized. There are numerous tools to oppose the master narrative, yet to achieve an absolute objectivity and authenticity, humans would have to be de-humanized, for it is in human nature to be bias, to feel emotions and let those emotions create subjective perspectives.

## RESUMÉ

Tato bakalářská práce se zabývala analýzou *Nadějných vyhlídek* britského spisovatele viktoriánské doby Charlese Dickense a postmoderní odezvou na jeho tvorbu, paralelním románem *Jack Maggs* australského spisovatele Petera Careyho. Cílem této práce byla analýza postmoderních literárních prvků v díle *Jack Maggs* a jejich porovnání s Dickensovou meta narací, jako i nastínění důvodů, které mají autoři pro přepisování příběhů.

Text je rozdělen na čtyři kapitoly, dvě teoretické a dvě analytické. V úvodní části je zmíněna v mnoha ohledech na svou dobu převratná kniha Jeana-Francoise Lyotarda *The Postmodern Condition: A Report of Knowledge*, která mezi postmodernisty a literárními kritiky zvedla vlnu diskuzí. Také je úvodem nastíněna hlavní myšlenka postmodernismu, tedy nesouhlas s univerzální pravdou nebo jakoukoliv strukturou, která by jednu pravdu povyšovala nad druhou a generalizovala koncept pravdy pro všechny. Na úvodní část navazuje kapitola, která se zabývá pěti postmoderními prvky v literatuře: perspektivismem, fragmentací, parodií, metafikcí a intertextualitou.

První podkapitola říká, že perspektivismus nabízí mnoho úhlů pohledu na stejnou věc, což má za cíl popřít existenci úplné objektivity. Nietzsche tvrdí, že existuje pouze subjektivní vnímání, a proto je úplné objektivity nemožné dosáhnout. Lidé se k ní mohou pouze přiblížit, a to pouze když na určitou věc nahlédnou z co možná nejvíce perspektiv. Krom vysvětlení tohoto pojmu se zabývá také typy perspektivismu v literatuře, kterého docílíme například posunutím ohniska dění na jinou postavu nebo výměna názorů mezi postavami. Druhá podkapitola se zabývá fragmentací, kterou lze pozorovat v literární sféře jako kombinaci nízkých a vysokých literárních žánrů, opětovnou změnou ohniska, změnou prostředí nebo retrospektivou. Třetí podkapitola je věnovaná parodii. V díle *Jack Maggs* se jedná zejména o parodii Britské nadvlády nad jejími koloniemi, proto je zde krátce nastíněn historický kontext. Předposlední podkapitola první teoretické části rozebírá metafikci neboli fikci o fikci. Linda Hutcheon, kanadská literární kritička, ve své knize *Poetika postmoderny* představila pojem historiografická metafikce, což je podle ní přesnější výraz pro postmoderní fikci, a uvedla, že k historiografické metafikci neodmyslitelně patří kombinování historických prvků s těmi fikčními, což posléze vytvoří příběh, který není ani záznamem historie, ani úplnou fikcí, protože navzájem úmyslně stírají hranice toho druhého. Pátá a poslední podkapitola se soustředí na intertextualitu neboli vztah mezi dvěma (a více) texty.

Postmoderna takové texty dává na stejnou úroveň a vyhýbá se stanovení toho, která verze je ta správnější. V této podkapitole je také představen pojem pastiš, což je dílo, které imituje styl nebo charakter jiného díla nebo děl. V tomto případě je samozřejmě román *Jack Maggs* pastišem *Nadějných vyhlídek*.

Druhá kapitola je rozdělena na tři části, každá se zabývá jiným typem vypravěče. První podkapitola této části se soustředí na ich-formu neboli osobního/personálního vypravěče. Takový vypravěč je součástí příběhu, a protože má stejně jako ostatní postavy v příběhu nějakou roli, je jeho přítomnost limitovaná – nedostane se do minulosti a budoucnosti, neumí číst myšlenky nebo vidět jiná místa, než na kterých se nachází. V této podkapitole je také řečeno, že ich-forma je typická pro postmoderní romány. Druhá podkapitola se zabývá er-formou vypravěče, které se jinak také říká autorská. Tato forma je nejčastější u vyprávění, které je z definice neosobní, tedy např. romány psané v období realismu. V tomto případě je vypravěčem jakási abstraktní všudypřítomná hranice přesahující entita, která je zcela bez omezení ať už v jakémkoliv smyslu – prostorovém, časovém i mentálním (interpretuje myšlenky mnoha postav atd.). Třetím a posledním typem vypravěče je reflexní vypravěč. V tomto případě je to postava v příběhu, ale z typu vyprávění není poznat, o koho se jedná. Takovýto vypravěč úmyslně zanechává v příběhu díry, které slouží jako prostor pro volnou interpretaci čtenáře. Často se zde používají deiktické výrazy (odkazující na čas, místa a osoby s hlavní postavou umístěnou vprostřed dění).

Třetí kapitola této práce a zároveň první analytická kapitola se ve své první části zabývá paralelními strukturami mezi románem *Jack Maggs* a *Nadějnými vyhlídkami*. Je zde ukázáno, že romány jsou si nejen podobné ve stylu psaní, ale sdílí také podobné postavy a stejné místo děje (Londýn). Jak je tu dále objeveno, oba romány se zabývají touhou po znovunalezení násilím uzmuté identity. Od tohoto bodu se ovšem již oba příběhy liší. Dickensův *Magwitch* je vyobrazen pod naprostou nadvládou Británie, je závislý na Pipovi a jako odsouzený zločinec se musí neustále mít na pozoru, aby ho někdo nezahlédl i přesto, že se celé dny ukrývá. *Maggs* oproti tomu přijede do Anglie pln očekávání, ale *Pippse* v jeho domě nenajde, proto je odkázán sám na sebe a v ulicích Londýna se pohybuje bez většího omezení. V této části kapitoly je také demonstrováno, jak *Carey* hojně využívá parodie k vyjádření názoru na špatné nakládání s Britskými koloniemi. Druhá část první analytické kapitoly se zaměřuje na *Careyho* úmyslné narušování linearitu příběhu. Poškozování přímé struktury dosahuje australský spisovatel za použití fragmentace, perspektivismu a metafikce. Jelikož postmodernisté



věří v porušování struktur, je fragmentace jedním z klíčových nástrojů postmoderní literatury. Carey ji mnohokrát ve svém románu využívá, často se jedná o fragmentaci vložením příběhu mezi jeden pokračující děj, jindy je to přenesením ohniska příběhu z jedné postavy na druhou nebo vložením dopisu mezi dějovou linku románu. Metafikce je v románu *Jack Maggs* patrná hlavně když Maggsův příběh slouží jako inspirace pro další fikci – *Maggsova smrt*.

Čtvrtá kapitola je zabývá vypravěčskými strategiemi použitými v Dickensově i Careyho románu. Hlavní strategií je volba vypravěče, což je pro *Nadějné vyhlídky* ich-forma a pro *Jacka Maggse* er-forma s občasným přeskočením do ich-formy v dopisech, které píše svému synovi. V této kapitole je podrobně rozebráno, jak dramatický vliv má na čtenáře ich-forma vyprávění, jelikož je umístěna blíže obecnstvu, a proto má i větší míru sugesce. Naopak, pokud vypravěč potřebuje nebo úmyslně nechce tuto blízkost zavádět, uchýlí se k er-formě. Druhou Careyho strategií je zpochybnění Tobiasa Oatse, autora *Maggsovy smrti*, jakožto důvěryhodné postavy v příběhu. Oates v tomto románu představuje samotného Dickense, proto je jasné, že je tento útok ze strany Careyho zaujatý, který nesouhlasí s jeho zobrazením a utlačováním zločince. Třetí a poslední strategií není nic jiného než manipulace čtenáře, v tomto případě k vytvoření sympatie vůči hlavní postavě, Maggsovi. Carey jakožto Australan, kterého se otázka odsunu Britů do kolonií týká, si tuto záležitost bere velice osobně a zoufale se snaží přimět čtenáře, aby s Maggsem soucítil. Snaží se toho docílit různými metodami, včetně důkladných sugestivních popisů a také intenzivním působením na city. Kniha poté ke Careyho radosti končí pro Maggse šťastně, čímž Carey docílí toho, že destigmatizuje jeho roli ve společnosti.

V závěru práce jsou poté shrnuty dílčí závěry z jednotlivých kapitol a podkapitol a je z nich vyvozen jeden obecnější závěr, a to, že autoři přepisují příběhy nejen kvůli přidání více úhlů pohledu, ale také aby reagovali na nějaké sociální nebo politické problémy. V postmoderním kontextu existuje mnoho nástrojů pro sesazení meta narace z jejího pomyslného piedestalu, ale absolutní autenticita či objektivita je koncept tak proměnlivý a veskrze neuchopitelný, že by se jich dalo dosáhnout pouze v případě, že by se lidé zbavili všeho, co je dělá lidskými bytostmi.

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