67. Victorian London, England and Englishness in Peter Carey's *Jack Maggs*[1]

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Abstract

Neo-Victorianism is described as a genre in critical and fictional writing which alters our perspective of past and present by bringing two different centuries into focus. From a new genre that is rooted in the past and strongly attached to the present, arise analytical comparisons and alternative-creative works. Victorian England is a vantage point for the Industrial Revolution; when contemporary readers and critics trace the effects and results of major social, economic, and intellectual changes in the twenty-first century back to their source, Victorian England appears as a model for the industrial shift in Europe. This situation justifies the choice of setting for a great number of Victorian and Neo-Victorian novels: among numerous nineteenth-century settlements, Victorian London becomes prominent. London is a designed spot in time and space which is laden with success in industrial production to become a role model, but at the same time with its characteristics such as the heavy burden of urbanisation, showing itself in over-populated places, filthy and inhumane living and working conditions; it exhibits the downside of the industrialisation period. Social and institutional vices of industrialism are portrayed in historical documents as well as literary works in settlements and places of the nineteenth-century: factories, workhouses, slums, hospitals, asylums, and colonies. Period-specific developments are measured through recorded personal and social stories, coming from every class of society, belonging to every age, gender and ethnicity, in the motherland as well as colonies. Moving from the philosophies influencing mainly the first half of the twentieth century, it is argued that contemporary theories show a growing interest on perception, representation and production of space. This article aims to emphasize the set of relations between the concepts of belonging, identity and otherness in the light of the theories on heterotopias and third spaces in Peter Carey's *Jack Maggs*, which is a Neo-Victorian rewriting of Charles Dickens' *Great Expectations*.

Keywords: Neo-Victorian novel, Jack Maggs, rewriting, otherness, belonging, national identity, heterotopias and third spaces

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Peter Carey'nin Jack Maggs'inde Viktorya Dönemi Londra'sı, İngiltere ve İngilizlik [3]

Öz

Neo-Viktoryanizm, eleştirel ve kurgusal yazında, iki farklı yüzyılı odağına alarak geçmişe ve bugüne bakış açımızı değiştiren bir tür olarak tanımlanıyor. Kökleri geçmişe dayanan ve bugüne güçlü bir şekilde bağlı olan bu yeni türden, analitik karşılaştırmalar ve alternatif-yaratıcı eserler ortaya çıkmaktadır. Viktorya dönemi İngiltere'si Sanayi Devrimi için bir bakış açısıdır; çağdaş okuyucular ve eleştirmenler yirmi birinci yüzyıldaki büyük sosyal, ekonomik ve entelektüel değişimlerin etkilerini ve sonuçlarını kaynaklarına kadar izlediklerinde, Viktorya dönemi İngiltere'si Avrupa'daki endüstriyel değişim için bir model olarak görünür. Bu durum, çok sayıda Viktorya dönemi ve Yeni Viktorya dönemi romanı için mekân seçimini haklı çıkarmaktadır: On dokuzuncu yüzyıla ait çok sayıda yerleşim yeri arasında Viktorya dönemi Londra'sı öne çıkmaktadır. Londra, sanayi üretimindeki başarısıyla rol model olacak kadar yüklü, ama aynı zamanda kentleşmenin ağır yükü, aşırı nüfuslu mekânlar, pis ve insanlık dışı yaşam ve çalışma koşulları gibi özellikleriyle sanayileşme döneminin olumsuzluklarını sergileyen, zaman ve mekân içinde tasarlanmış bir noktadır. Sanayileşmenin sosyal ve kurumsal kötülükleri, tarihi belgelerin yanı sıra edebi eserlerde de on dokuzuncu yüzyılın yerleşim yerleri ve mekânları olan fabrikalar, çalışma evleri, gecekondular, hastaneler, akıl hastaneleri ve kolonilerde tasvir edilmektedir. Döneme özgü gelişmeler, hem anavatanda hem de sömürgelerde toplumun her sınıfından, her yaştan, cinsiyetten ve etnik kökenden gelen, kaydedilmiş kişisel ve toplumsal hikâyeler aracılığıyla ölçülüyor. Ağırlıklı olarak yirminci yüzyılın ilk yarısını etkileyen felsefelerden hareketle, çağdaş kuramların mekânın algılanması, temsili ve üretimi üzerine artan bir ilgi gösterdiği savunulmaktadır. Bu makale, Charles Dickens'ın Büyük Umutlar romanının Neo-Viktoryen bir yeniden yazımı olan Peter Carey'nin Jack Maggs adlı eserinde, heterotopyalar ve üçüncü mekânlar üzerine teoriler ışığında aidiyet, kimlik ve ötekilik kavramları arasındaki ilişkiler kümesini vurgulamayı amaçlamaktadır.

Anahtar kelimeler: Neo-Viktoryen roman, Jack Maggs, yeniden yazım, ötekilik, aidiyet, ulusal kimlik, heterotopyalar ve üçüncü alanlar

Introduction

In *Jack Maggs*, the equivalent character to Pip is Henry Phipps, who already became a gentleman at the beginning of the novel. Apart from the discussion of his qualification as a gentleman, the reader does not witness the process of bringing up or education. On the other hand, Jack Maggs' self-making process is emphasized throughout the novel. Maggs declares his own will and he hardly turns back to what he once owned. Phipps' life and his acceptance are very dear to him since he finds solace and retribution in

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his unofficially adopted son's life. Maggs sees himself as a saviour in Henry's life. Henry's indifference and coldness towards Maggs is degrading and snobbish. Henry does not seem to value his chance in life that is enabled by a fellow criminal. While Dickens' *Great Expectations* processes the concept of crime and its effect of shaping the individual through the child character Pip, its rewritings *Jack Maggs* and *Mister Pip* places the neglected, excluded characters in the center and in a way that draws attention to the shady spaces in the city, left in the dark side.

The colonisation movement that started before the Industrial Revolution systematically continued in this period when the human source was significant as raw material merchandise. Mechanisation in agriculture provided a basis for the use of individuals in industry, which was needed less and less in other areas. The developments in transportation increased the mobility of the workers among factories and determined the mobility of the population. The root of this model that is accurate for our present world lies in the nineteenth century when the capitalist period started. While the fiction of the colonial period and after generally discusses problems of the colonised countries and the events happening in those areas, identity and integration issues gain importance in the novels that take the immigration movement in their focus as much as the lives of the generation in the mainland.

The members of the crowded working class in England and their conditions become the center of attention in novels through different characters. The same situation is evident in the individuals who were exiled to colonies: some acquired a life after they fulfilled their punishment, and some turned back to England since they had not lost the sense of belonging to their native country. The character that has the same name as the novel, *Jack Maggs*, is sent to Australia as a convict and then turned back to England despite the risk of being executed. The focus of this rewriting is that character and the life revolving around him. Since the Neo-Victorian novel brought a breath of fresh air that involves the analysis of old narratives and events from different perspectives, it is not only limited to reading the spaces that were used for colonial purposes. At the same time, it takes the issues of journey, life as a continuation in the mainland, and living spaces in contexts of cultural practices and social classes as its subject.

1. Neo-Victorian Rewritings as Identifiers of the Imperial Legacy and as Planes of Reworking Inherited Traumas

This section embraces and portrays a range of perspectives about the interest of contemporary societies in nineteenth-century culture and literature. The reasons and functions of this growing interest are compared and studied to establish historical and cultural background for the line of argument. The root of contemporary English society is dispersed in the imperial and colonial activities and discourses of the past, especially the Victorian Age and its developments of all kinds; revolutionary and groundbreaking, but mostly unplanned and consequential.

In the introduction of his book *Inventing the Victorians*, Matthew Sweet asserts "that the exhibition of human oddities had its positive side; that recreational drug use in the nineteenth century was widespread and socially acceptable; that far from being a Modern marooned in the past, Oscar Wilde was – sexually at least- a fairly typical Victorian man" (xxiii). He also reports his research to convince the readers that:

> Victorian culture was as rich and difficult and complex and pleasurable as our own; that the Victorians shaped our lives and sensibilities in countless unacknowledged ways; that they are still

> with us, walking our pavements, drinking in our bars, living in our houses, reading our newspapers, inhabiting our bodies. (Sweet, 2002, xxiii)

In other words, either in terms of the narrative structure and techniques or as a milestone used in comparison or contrast, the Victorians and their literature remain the focus of attention.

To give another example, in the introduction to *Victorian Afterlife: Postmodern Culture Rewrites the Nineteenth* Century, John Kucich and Dianne Sadoff say that "[g]iven the centrality of historical emergence that contemporary culture locates in the nineteenth century . . . aspects of late-century postmodernism could more appropriately be called 'post-Victorian,' a term that conveys the paradoxes of historical continuity and disruption" (2000, xiii). They draw attention to Simon Gikandi and Ian Baucom, who provide striking stories of the construction of postcolonial subjectivity through fictive nineteenth-century political pasts (qtd. in Kucich and Sadoff, 2000, xx). As Kucich and Sadoff report further:

> The language of Victorian moral authority, Gikandi shows, enabled the struggle to overthrow colonialist rule; thus, Victorianism's imperial "embarrassment" consists in the fact that its own values helped to reverse its global conquests. Gikandi restores historical continuity to Victorian and contemporary anticolonialist subjectivities by tracing the beginnings of this reversal in the midnineteenth century, showing how this redeployed Victorianism was—and continues to be indispensable to what has now come to be called postcolonial culture. (2000, xxi)

The striking interpretation of imperial embarrassment lies in the fact that it does not emanate from the shame resulting from colonialism and exploitation of people and lands far away from Victorian Britain. This is a secondary, indirect kind of shame, taking its source from knowing that irreversible acts of the empire caused today's problems both for the coloniser and the colonised. While England is puzzled by the increase in visibility of immigrant workers coming from its previous colonies, it is proven that not even the formerly well-protected island can be spared from the problematic realities that reveal themselves not only in colonies but also worldwide.

Cora Kaplan chooses the term "Victoriana" for the title of her book, *Victoriana: Histories, Fictions, Criticism*, and states that "post-Victorian novels take a crucial part in narrating historical memory and influencing political attitudes beyond Britain's former empire" (2007, 162). This attitude resonates with Kucich and Sadoff's ideas, who trace "accounts of the construction of postcolonial subjectivity through imaginary nineteenth-century political pasts" (2000, xx). They also express that "[p]ostmodern political struggles of race as well as gender have identified the nineteenth century as a site of origin and rupture, a moment of emergence. Post-Victorian political narratives can thus reorganize official representations of the nineteenth-century past's liberal or conservative legacies" (2000, xx). The form of representations depends on the point of view, but there is another point of discussion: "What seems undecidable is whether the spreading of the politically correct made the birth of the retro-Victorian novel possible or whether the retro-Victorian novel developed out of a resolution to exploit an ideological trend which had reached a consensus" (Gutleben, 2001, 168).

Llewellyn proposes that the "texts by Victorianists inform the neo-Victorian approach to the nineteenth century not because of neo-Victorian fiction's belatedness (in the sense of being written about a past that is now distant), but because they bring to the forefront of the debate a set of very *presentist* discourses that are part of that older, inherited tradition" (2008, 172). He continues his argument by emphasising that "[t]he way we argue now is rooted in the nineteenth century, but one of the reasons for this is that we are still negotiating the subjects of that earlier debate" (2008, 172). In this line of argument, it is seen

that most contemporary issues have their roots in the nineteenth century. Whether immediately after they occur, or after a century, they are revisited and discussed in life and fiction. From another angle, self-identification and conceptualisation find their way through our perspective of the past and our intentions of revisitation.

As Heilmann and Llewellyn state, "[s]ince the Victorians ushered in (proto-) modernity, there is a sense in which our continued return to them masks nothing less than our own awareness of belatedness" (2010, 3). They say that through this belated sense of exploration, the role of the past in contemporary culture and literature reveals itself, and through a relative range of (re)interpretations of the nineteenth century, the present becomes a subject of negotiation (2010, 3). Krueger develops a similar point of view as she pronounces that "[i]n our very efforts at 'revival' and 'restoration,' we extend the Victorians' own practices and manifest a markedly Victorian self-consciousness about our own place in time, as at once belated and a culmination, as agents of change and effects of infinitely complex processes" (2002, xi). These critics draw attention to intersecting points of the subject from different angles: belated interest in the past arises from an evaluation of present conditions, but since it is a double-ended process, it leads to a re-evaluation of the past as well.

When the issue is applied to fiction and authors, as Robert Kiely states, "[f]or the postmodern historical novelists we have been considering, 'responsive understanding' and an 'interaction between past and present' are of the essence" (1993, 213). He also adds that "[t]o freeze their writing in a monument of political orthodoxy would be to go against its very grain. For it is not another revisionist closure but a continual reaching back, in which believing and caring are inseparable from curiosity, that is their demanding methodology and desirable end" (1993, 213). It is through this bridge between past and present events that the author catches threads to question the legitimacy of histories and narrations.

Heilmann and Llewellyn relate their discussion on cultural difference and similarity with Cora Kaplan's ideas in *Victoriana—Histories, Fictions, Criticism*, which enounces that the perception of "[t]he Victorian age is at once ghostly and tangible," morphing it into "an origin and an anachronism" (qtd. in Kaplan, 2007, 24).

Apart from choosing Victorians as others for cultural and conceptual reasons, there is a sect in the contemporary critical arena which pronounces that:

> [T]he prominence of the nineteenth century for postmodernism has yet to become the subject of rigorous scholarly analysis; that is to say, postmodern fixation on the nineteenth-century past as the specific site of Jameson's "break," in which the present imagines itself to have been born and history forever changed, is a cultural phenomenon that itself needs to be historicized— needs, indeed, simply to be acknowledged. (Kucich and Sadoff, 2000, x-xi)

Kucich and Sadoff say that their study aims "to historicize postmodern rewritings of Victorian culture"; their attempt is "to begin a discussion of postmodernism's privileging of the Victorian as its historical 'other'" (2000, xi). They ask a crucial question, which appears in every mind studying this movement: "But why, exactly, has contemporary culture preferred to engage the nineteenth century—not the modern period or the eighteenth century—as its historical "other"? (2000, xv). This question finds a range of answers within the neo-Victorian critical circle. The recent attention to the Victorian era and the increasing number of rewritings of Victorian culture are products of the postmodern understanding which "fetishizes notions of cultural emergence, and because the nineteenth century provides multiple eligible sites for theorizing such emergence" (2000, xv). They explain and proceed with the details, stating that "the postmodern engagement with the nineteenth century appears to link the discourses of

economics, sexuality, politics, and technology with the material objects and cultures available for transportation across historical and geographical boundaries, and thus capable of hybridization and appropriation"(2000, xv). Contemporary societies find their roots in the nineteenth century and discuss the elements of their culture in relation to these links, which serve as anchors in the fluidity of the transgressive nature of postmodernism, the foggy indecisiveness of postmodern climate.

2. Heterotopia and Third Space in Theory: Postmodern Theories on Space and Spatial Productions

2.1. Henri Lefebvre: the Production of Space

Coming from the line of French Marxist philosophy, Henri Lefebvre is well known with his studies that involve the critique of everyday life, the production of social space, and analysis of urban space. Lefebvre's influence is crucial in studies held around the notion of spatial justice, of which the best-known names are David Harvey and Edward Soja. Unlike the previous idea of space as an empty area or container, Lefebvre expounds space as "the very fabric of social existence, a medium woven of the relationships between subjects, their actions, and their environment" (West-Pavlov, 2009, 18). Lefebvre is the inventor of the concept of trialectics, which can also be defined as the dialectics of triplicety. Within the trialectics of spatiality, Lefebvre identifies three kinds of spaces:

> 1 Spatial practice, which embraces production and reproduction, and the particular locations and spatial sets characteristic of each social formation. Spatial practice ensures continuity and some degree of cohesion. In terms of social space, and of each member of a given society's relationship to that space, this cohesion implies a guaranteed level of competence and a specific level of performance.
>
> 2 Representations of space, which are tied to the relations of production and to the 'order' which those relations impose, and hence to knowledge, to signs, to codes, and to 'frontal' relations.
>
> 3 Representational spaces, embodying complex symbolisms, sometimes coded, sometimes not, linked to the clandestine or underground side of social life, as also to art (which may come eventually to be defined less as a code of space than as a code of representational spaces). (West-Pavlov, 2009, 33)

In the modern era, "the other" as a third element, joins binary oppositions that constitute the base of philosophical paradigms. The third element, space of representations is the so-called thirding-as-othering.

As much as humans create and produce spaces to serve their domestic, social, and industrial purposes, these spaces themselves shape and influence their makers in return. Furthermore, "space is always already caught up in representational practices, with different groups vying for control of discourses about space, but also of the messages which are coded in spatial artefacts themselves" (West-Pavlov, 2009, 19). At this point, both the discourses about space and the messages conveyed through spatial artefacts become objects of desire for the parties who wish to possess the power of governance and manipulation. In the same direction, Lefebvre draws attention to the uses of space as a medium: "'Representations of space' controlled by powerful elites in society may be contested by subaltern space users who attempt to make out of them 'spaces of representation'" (qtd. in West-Pavlov, 2009, 20). Lefebvre also states that representations of space have a "practical impact" since they interfere in and shape "spatial textures which are informed by effective knowledge and ideology" (2009, 42).

2.2. *Michel Foucault: Of Other Spaces, Heterotopia, Trialectic*

In the field of spatial theories, Michel Foucault demonstrates spaces as processes in production, which become the ground for relations of power and knowledge. Herein Foucault employs the triad of power-knowledge-space. He comes from a generation of philosophers who focus on material or phenomenal spaces and their fluid, dynamic, symbolical meanings. To be conveyed from a theoretical perspective, this is a shift from structuralism to poststructuralism. Structuralism spotlights binary oppositions in the process of making meaning, which happens under the influence of cultural configuration. On the other hand, as West-Pavlov comments "the spatial paradigms of poststructuralism stress that space persists in a constant re-configuring of already extant configurations. There is no space outside those configurations, disfigurations or re-configurations, and no virginal space before configured space" (2009, 25). Here space is the medium of configuration, and at the same time, the field on which all kinds of events fold and unfold in a dynamic rhythm.

Foucault uses the concept of heterotopia, which is defined as places "outside of all places, even though it may be possible to indicate their location in reality. Because these places are absolutely different from all the sites that they reflect and speak about, I shall call them, by way of contrast to utopias, heterotopias" ("Other", 1986, 24). Foucault enounces that the mirror serves as a tool in a valuable experience:

> The mirror is, after all, a utopia, since it is a placeless place. In the mirror, I see myself there where I am not, in an unreal, virtual space that opens up behind the surface; I am over there, there where I am not, a sort of shadow that gives my own visibility to myself, that enables me to see myself there where I am absent: such is the utopia of the mirror. But it is also a heterotopia in so far as the mirror does exist in reality, where it exerts a sort of counteraction on the position that I occupy. From the standpoint of the mirror I discover my absence from the place where I am since I see myself over there. Starting from this gaze that is, as it were, directed toward me, from the ground of this virtual space that is on the other side of the glass, I come back toward myself; I begin again to direct my eyes toward myself and to reconstitute myself there where I am. The mirror functions as a heterotopia in this respect: it makes this place that I occupy at the moment when I look at myself in the glass at once absolutely real, connected with all the space that surrounds it, and absolutely unreal, since in order to be perceived it has to pass through this virtual point which is over there. ("Other", 1986, 24)

The relativistic quality of the mirror appears to be a mystification, but on the contrary, there is nothing to reveal since everything is out in the open. West-Pavlov comments that "[a]nalysis no longer means unearthing a cryptic meaning hidden within the artefact, but rather, drawing attention to a complex of ambient connections which have simply been neglected until now" (2009, 23). He also gives an example from Edgar Allan Poe's story "Purloined Letter", in which "[t]he secrecy of the letter lies in the place to which it has been assigned – a place perfectly visible, but undetected because the police do not think to search in the most prominent site of all, the sideboard in the entrance hallway", and similar to Poe's letter, "which is turned 'inside out', space is the perfectly, obvious, manifest fabric of social existence, not its mysterious underside" (2009, 23). Both symbolical meanings and function of spaces are subject to change in processes of production.

Foucault's case studies center on hospitals, prisons, and nineteenth-century cities, which provide vast information about the triad of power-knowledge-space, and which are places mostly fitting the definition of heterotopia, and some of them heterochronias. Foucault analyses power relations and meaningful shifts in the nature of worldly existence in and through spaces and places of symbolical meaning and power. In *The Order of* Things, Foucault describes his own work as "an enquiry whose aim is to rediscover on what basis knowledge and theory became possible; within what space of order knowledge was constituted;", moreover "on the basis of what historical *a priori*, and in the element of positivity, ideas could appear, sciences be established, experiences be reflected in philosophies,

rationalities formed, only, perhaps, to dissolve and vanish soon afterwards" (2004, xxiii). From this perspective, it is possible to say that Foucault's works extend in scope from analysing the motives of the past that form our cultural/ideological background, to the meaning and function of humans as producers of lived experience.

2.3. *Edward Soja: Thirdspace*

Edward Soja introduces the concept of Thirdspace, which is an improvement of Lefebvre's triad, introducing spaces that are both real and imagined spaces. He expresses that "*Thirdspace* too can be described as a creative recombination and extension, one that builds on a Firstspace perspective that is focused on the 'real' material world and a Secondspace perspective that interprets this reality through 'imagined' representations of spatiality" (*Thirdspace*, 1996, 6). Soja highlights the significance of the spatial dimension in both physical and ideological grounds in our lives. In multiple situations, "[w]hether we are attempting to deal with the increasing intervention of electronic media in our daily routines; seeking ways to act politically to deal with the growing problems of poverty, racism, sexual discrimination, and environmental degradation; or trying to understand the multiplying geopolitical conflicts around the globe", Soja underlines that "we are becoming increasingly aware that we are, and always have been, intrinsically spatial beings, active participants in the social construction of our embracing spatialities (*Thirdspace*, 1996, 1). He also adds that "[p]erhaps more than ever before, a strategic awareness of this collectively created spatiality and its social consequences has become a vital part of making both theoretical and practical sense of our contemporary life- worlds at all scales, from the most intimate to the most global" (1996, 1).

Soja states that "[t]he generative source for a materialist interpretation of spatiality is the recognition that spatiality is socially produced and, like society itself, exists in both substantial forms (concrete spatialities) and as a set of relations between individuals and groups, an 'embodiment' and medium of social life itself" (*Postmodern Geographies*, 1989, 120). He also adds that "[i]n their appropriate interpretive contexts, both the material space of physical nature and the ideational space of human nature have to be seen as being socially produced and reproduced. Each needs to be theorized and understood, therefore, as ontologically epistemologically part of the spatiality of social life" (1989, 120).

In *Postmodern Geographies*, Edward Soja indicates that human beings "objectify the world by setting themselves apart", doing this "by creating a gap, a distance, a space. This process of objectification defines the human situation and predicates it upon spatiality, on the capacity for detachment made possible by distancing, by being spatial to begin with" (1989, 132). He also adds that,

> Objectification, the primal setting at a distance, relates to what Sartre calls 'nothingness', the physical cleavage between subjective consciousness and the world of objects that is necessary for being to be differentiated in the first place, for being to be conscious of its humanity. In this essential act, this original spatialization, human consciousness is born (although borne may be just as appropriate). Nothingness is thus nothing less than primal distance, the first created space, the vital separation which provides the ontological basis for distinguishing subject and object. (Soja, 1989, 132)

Soja expresses that he perceives the concepts of objectification, detachment, and distancing as parts of a consciousness of existence and primary elements of the state of being. According to him, being human is to embrace both abilities to create distances and attempt to cross them, and at the same time, "to transform primal distance through intentionality, emotion, involvement, attachment. Human spatiality is thus more than the product of our capacity to separate ourselves from the world, from a pristine Nature, to contemplate its distant plenitude and our separateness" (1989, 132-3). Through this double-

sided movement, "[s]ubjectivity and objectivity thus reconnect in a dialectical tension that gives place to being, that produces a milieu, a humanized second-nature" (1989, 133).

3. England as the Motherland and New South Wales as a Penal Colony

The city of London has a unique culture and Dickens uses this city to illustrate the chaos of life with all of its layers in the nineteenth century, such as crime and criminals, intricate relations in rich and poor houses, varying types of industries, conditions of workers of every gender and age. Newgate Prison is also emphasised as a symbolic place in cultural history. Crime and criminals are not confined to the borders of Newgate Prison in Dickensian novels and their rewritings. The city of London includes criminals under unspoken rules. When they are exposed and condemned, they are severely punished in prison, hang or sent to colonies for life lifetime. Corruption in courts and policemen is reflected in *Jack Maggs* as thus: "To discuss Jack Maggs with a man of law seemed, to Mercy, a very dangerous thing. To her, a lawyer was of the same species as a judge, and the judge the same genus as a policeman, and a policeman the same thing exactly as Harold Hoban, the hangman at Newgate Prison" (Carey, 1999, 139). Social and institutional deterioration and hypocrisy of the time is the subject of severe criticism. Negligence and ignorance as applied rules do not mean that crime does not exist; it means that it is tolerated under these conditions.

The city of London and its spatial practices regarding crime and punishment affected individuals and their treatment by the judiciary system. When we think from the perspective of criminals, there are unjust situations. As long as they are not caught, they can carry out criminal activities in the social and economic circles of London. On the other hand, when they are caught, they may be punished for life or executed even for a petty crime. Thus, apart from unjust applications, the aim of punishment is discussable. The interest of the British Empire is at the focus and it outweighs the rehabilitation of convicts, and consequently, the construction of a better society. Individuals appear to be easily expendable in a country's agenda.

Australia, in other words, "New South Wales" as it is stated in *Jack Maggs* is a place criminals are exiled to after they are stripped off all chances in the motherland, and always followed by sanction of these records: "There is a Jack Maggs of London transported for life in 1813. Might that be your situation, Sir?" (Carey, 1999, 140). It is inferred from the narrated events in *Great Expectations and* Jack Maggs that once a person is convicted, that person loses all of his/her rights in the motherland, and becomes subject to institutional practices. As Carey states, witnessing these convicts being severely punished causes sorrow and agitation: "God help us all, that Mother England would do such a thing to one of her own" (1999, 98). At this point, further questions arise about social groups and classes in English society, and how they are included, excluded, and treated by the authority.

4. Englishness and Gentlemanhood in the Construction of National Identity & London as a Place for Belonging

Pip in Charles Dickens' *Great Expectations* follows his path from uneducated poorness to gentlemanhood, a chance given by a secret benefactor. While Pip climbs the ladder of success, he misinterprets the identity of his benefactor and all the way he thinks that it is Miss Havisham, but it is the criminal, Magwitch. Magwitch compensates his failure in life by providing an orphan boy with a fortune he never had. So, Pip's economic and social success in life functions as redemption for Magwitch,

a sense of joy and relief he cannot ever again imagine for himself in England. Pip's existence becomes a medium through which Magwitch defines himself.

Peter Carey is an Australian novelist who won The Booker Prize twice in his career and Commonwealth Writers Prize for *Jack Maggs* in 1997. In *Jack Maggs*, the story of the child and the criminal is rewritten. The reader witnesses a dominating and categorising study that takes place among the memories and subconscious of a possible convict. Both the search for a hidden past and the act of breaking into a very personal and confidential area of the human mind are carried out through a series of experiments. Spiritual séances, mesmerism, hypnotism, and trickery are used as tools in this experiment. Mystification occurs as an effect in the novel, keeping the tension high for both the characters in the novel and the readers. Besides, crime, mystic events, and suspense are utilised as a driving force. Charles Dickens is placed in *Jack Maggs* as the author, Tobias Oates. Peter Carey uses Dickens as an element in the plot. Tobias Oates uses mesmerism and tries to map the criminal mind like a cartographer. He experiments like a scientist hypnotises Maggs, acts like a thief, and violates moral and ethical values. The presence of an author in the novel brings the issue of authorship under focus; moreover, the novel carries biographical details as a result.

In *Jack Maggs*, the equivalent character to Pip is Henry Phipps, who already became a gentleman at the beginning of the novel. Apart from the discussion of his qualification as a gentleman, the reader does not witness the process of bringing up or education. On the other hand, Jack Maggs' self-making process is emphasized throughout the novel. Maggs declares his own will and he hardly turns back to what he once owned. Phipps' life and his acceptance are very dear to him since he finds solace and retribution in his unofficially adoptive son's life. Maggs sees himself as a saviour in Henry's life. Henry's indifference and coldness towards Maggs is degrading and snobbish. Henry does not seem to value his chance in life that is enabled by a fellow criminal.

As a Neo-Victorian rewriting of *Great* Expectations, Jack *Maggs* starts in the middle of action. Whereas the original novel focuses on the story of an orphan boy, Philip Pirrip, its rewriting mainly takes the life of criminal Maggs as its primary interest. This change of focus enables Peter Carey to bring issues related to criminals and punishment in colonies into daylight. The equivalent character of Pip is Henry Phipps in *Jack Maggs*. Henry Phipps does fall behind in the plot in the scale of importance. He does not represent innocence and well-brought-up gentlemanhood like Pip in *Great Expectations*; on the contrary, he is an unproductive, spoilt young man who avoids an encounter with his benefactor.

Criminals, Abel Magwitch in *Great Expectations* and Jack Maggs, the character who gave his name to the rewriting, are also different in nature. Even though *Great Expectations* is an exemplary realistic novel, rich in details and information about the events of nineteenth-century England, *Jack Maggs* provides a deeper observation of characters, the country, and the symbolic meaning of Jack's physical features. While local narratives and issues are brought into focus, the central position and importance of London and England are kept in vision. As a neo-Victorian novel, *Jack Maggs* keeps a balance between local and central narratives, and thus, draws parallels and connections among events of the past and their outcomes. A wide perspective of past and present situations of individuals and countries are portrayed by Pater Carey, providing the reader with to-the-point tools for deep analysis and re-evaluation. Most of the events are not personal; they are parts of a portrait of the country of the time. Inferring from this idea, local narratives cannot be isolated from what we call the history of a country. On the contrary, they are parts that constitute the puzzle itself.

Maggs' story is "the making of a criminal", whereas Pip's story is "the making of a gentleman". Maggs transforms himself from being a criminal to a wealthy self-made man, claiming his rights as a citizen, a Londoner, and an Englishman. He does not see Henry Phipps as a substitute anymore. Instead, he claims his place in society as a strong figure. He does not loathe himself or his chances in life for the criminal he had become, but he blames the prejudice of the society since they are nosy and interfere with his life, ruining his chances of seeing Henry or establishing a new life of his own in the country where he feels he belongs to. The prejudiced society does not accept him. Even if he completed the process of punishment, the unjust behaviour towards him equals expelling him from society for life.

Self-making process in *Great Expectations* is closely related to the concept of gentlemanliness in the nineteenth century whereas the self-made criminal and author step forward in *Jack Maggs*, but not the equivalent character, named Henry Phipps. Henry is Jack Maggs' medium and compensation in a world where he is expelled from. Although Maggs has a wealthy life in Australia, he sees this land from the perspective of his memories of a long past of captivation. England, and most particularly London, is his choice among other geographical places. Maggs describes England with the words: "It' my home, . . . That's what I want. My home" (Carey, 1999, 8). In the same line, Maggs defines himself as a Londoner, an Englishman:

> "I am a cockroach, isn't that so? It was very clear that would happen to me if I were to ever set foot in England again. I was transported for the term of my natural life. Weren't those the word? Did not his Lordship wish to crush me with his heel?"
>
> "There are no cockroaches here," said Percy Buckle, speaking very rapidly. "But it does say that one Jack Maggs received a conditional pardon in Moreton Bay in 1820. And we have concluded that if only you were to remove yourself again to New South Wales you would be, to all purposes . . . well, no one would wish to hang you."
>
> "I know. God damn. I do know, Sir. But you see, I am a fucking Englishman, and I have English things to settle. I am not to live my life with all that vermin. I am here in London where I belong." (Carey, 1999, 140-1)

In this dialogue between Percy Buckle and Jack Maggs, it is obvious that Maggs takes the risk of losing his life to claim his rights as a citizen. It may also be interpreted as Maggs' effort to overcome expulsion from the spatial integrity of the English mainland. Carey discusses a political agenda over an individual existential quest.

Maggs defines himself as a Londoner, leading the reader to evaluate him as a natural inhabitant of this famous city, deriving questions of belonging and acceptance as a resident of London. As much as the qualities that come to mind when the word "Englishness" is uttered, London, the mutual setting in both novels, comes with connotations of its own. Maggs defies being defined as an Antipodean or an Australian citizen. Even if he had a second chance in life and made the most of it, getting a pardon for life, establishing a nice farm and family, he turns his back to his fortune to get back to England and his adopted son. His lack of belonging may well have been caused by the fact that he was expelled from England, banished from the place he identifies himself with. The poor, the orphans, the criminals are also a part of life in London. Maggs' rage against the exile from his native country is also a reaction against disapproval, rejection, and neglect. His presence in London turns out as a challenge, manifestation, and claiming rights. It is an act of free will, as opposed to obeying laws and norms.

Magwitch is resolved to lead a life of his choosing. He has motives, but he is also leading a flexible life. He is not fixated on only one goal. He journeys toward the horizon. He leaves a settled life, wealth, family, and security behind. Even if he is not related to Phipps, he values him as an adopted son, even

more than his own children. He abhors his life in exile. Even if it may occur as a second chance in life and a better option than execution in England, Magwitch is disgusted by the behaviour of the Captain towards them, as prisoners, the behaviour of prisoners in desperate anguish for their lives, not knowing where and when death will come from a fellow criminal, the officers, sickness in a long voyage, or the ills of a new land where their fate is unknown, and being conscious of the fact that they are expelled from their native land and never wanted there again, either dead or alive.

Maggs' insistence on claiming his right to stay in London can be interpreted as a declaration, stating his choice of residence. Back in the nineteenth century, we see that it was a widely accepted and applied practice to expel criminals from the country and send them to colonies with ships. Either sea voyages or poor conditions in the lands unknown to the criminals brought death and sickness upon them, some of which were lethal since they would have no chance of developing immunity. After he completes his sentence, Magwitch comes forth as a self-made, strong, and powerful character. He has both willpower and wealth, which is a common denominator of power in nearly all cultures. Despite his prosperous conditions he chooses to turn back and seek fulfillment. He finds people to arrange his paperwork and let him travel to London: "I have just arrived. I came into the country with the most careful plans. I had a man at Dover in my pay, and when my papers were presented, he turned the other eye. Everything was as it should be. Everything was on the wink, but now there is a household full of busy-bodies all wanting to talk about my life" (Carey, 1999, 141). Every part of the plan is well built and played, except the unwillingness of his native land and community to accept him again.

Recognition, rejection, and expulsion of individuals are staged in both social groups and national communities, and for the most important part, widely applied by Victorian authorities. Either in Victorian novels or Neo-Victorian, crime and detection play a significant role in narrative structure. The chosen Victorian novel and its rewritings emphasise the role of crime and criminals in English society. When the situation is analysed from the criminals' perspective, it can be said that most of them are forced to live a life in exile. If they were sent to prison in England, they would still be a part of the English society. However, it is also evident that a city changes over time, loaded with changing meanings and desires. Stories of the people who live in a city build up its history. Carey exhibits the changing conditions while he describes London of the past, over the history of Maggs, and London of Phipps, or the time when Maggs turns back. The flux and reflux of time wash some properties away and establish others, but some institutional practices are persistent, and resistant to change, as in the example of the treatment of the criminal in *Jack Maggs*.

5. Heterotopic Places and Third Spaces in *Jack Maggs*: Evaluation of Spaces of the Reversed Quest as a Strike Back

Other spaces, hybrid places and heterotopias coincide with the empowered other as a subject of major significance in the plot, signifying the will and determination of the othered subject, who turns back and plots to strike back in all possible ways without echoing the faults of the past, which would announce a non-changing, doomed fate if he would end up in failure. The major struggle of the persona and the emphasised conflict of the novel is the possibility of reaching a solution by all means, never given by the system, culture, and authority; thus, needs to be invented or created by an aspiring mind and relentless willpower.

The heterotopic places and third spaces in the narrative are the roots of the possibilities and creative solutions for the characters, which would never be possible within the strict rules of a society that defines

the borders and limits of the inhabitants of its social classes. Jack Maggs defies the limitations tailored for the othered and outcast character. He is the embodiment of the unexpected stance since he becomes the misfit regarding the mostly favourable ending for him, seemingly functioning as the serving of justice, and relieving the conscience of the majority of the Victorian society. Jack Maggs' ever-growing strength and power is a symbol of the presence and continuity of the waves that will strike back and claim their rights in every way possible; in designed or undesigned methods, expected or unexpected ways, which appear mostly through fresh perspectives enabled by the hybrid places and communities, or heterotopic and/or third spaces that give birth to encounters and creations which would most probably impossible within the limits of the dialectical limitations of the societal norms.

The existential struggle of the persona reveals an inner journey for the healing and reconstruction of the self through a series of personal and interpersonal experiences. On the other hand, following his will and desire to actualise himself, the protagonist actually takes on a quest for identity, beginning from the point that is previously deemed as a deserved ending for the character. The Victorian legacy gives birth to unexpected possibilities, most surprisingly claiming justice for the convicts of interest, and not applying the rules of a belated sense of justice, claimed by the future inheritors but by the person of interest himself. In other words, Jack Maggs defies the conditions and norms that draw the lines of his sentence without any possible retribution and reconstruction.

A common denominator of Dickens's novels and also Neo-Victorian rewritings of his works may be stated as the significant place of the city of Victorian London as the heart of the Motherland. Domestic places and institutional buildings, or in other words, public and private spaces serve as constituents of a multilayered narrative, portraying the city as a heterotopic place of intersecting characters coming from different socio-economic classes, each with a story and history of their own.

The Victorian lanes and streets as arteries of the city, encompassing crime and criminals are places of significance in cultural history. The city and its environment appears as an ambiguous place since it is a multilayered and multidimensional space encompassing the lives and cultures of all people from differing social classes. The intersection of lives and experiences of characters take place mostly in heterotopic places or third spaces. The households, the prison, and the ship can be given as examples. Even the beginning of the book reveals the residue of the river as the cradle of Silas Smith, who is the adoptive father of Jack Maggs, in other words, who begins the tradition of adopting an orphan to transfer their ideals to a substitute to be fulfilled in the long run of life, continued by the following generations. This continuity signifies both the solidity and graveness of the walls of judgement to be overcome by the convicts and also the growing determination and resistance to express their presence and claim a just punishment and a well-deserved second chance in the places of belonging. The impossibility of their original aim leads them to find bypassed solutions such as choosing an adoptive child to sponsor and raise as a gentleman, or at least as a better self, to claim and attain a favourable place in society.

Victorian London is the embodiment of ambiguity since it is a growing entity with migratory waves of workers of all ages coming to answer the expanding needs of industrialism. The unplanned and accelerated growth of the industrial towns and cities are reflected in Dickens' novels and their Neo-Victorian rewritings. The overcrowded cities and the lack of justly established workers' right find their representatives in the narratives. The emphasis of this study, however, is the meaning and function of space and place as essential constituents of the concepts of belonging and identity.

The Newgate Prison is also a solid ground of importance and also a symbol in the cultural history of London. The Newgate Prison is also a heterotopic place of deviation and crisis. It has a very long history: This particular building was demolished at the beginning of twentieth century, but it keeps on living in narratives even to this day. The prison cells contain very different planes of being as much as the building itself is a place where acts of violence, deviation, and crisis are fulfilled. Thus, the Newgate Prison fits the description of Foucault. The history of the prison building itself reaches back to very old times, but the narratives of Foucault traces it back to the nineteenth century.

The Newgate Prison is a constant in the equation, a changing, evolving but permanent sign of capital punishment. It has a long history in English cultural memory. Like a looking glass, even if it is shaped in classical or modern trends, it serves every generation with similar functions: opportunity to observe oneself, encapsulate crime and deviation, initiating the process of self-reflection. Moreover, Newgate is a prison and a monument in transformation. It represents the shift from communal groups in punishment to individual isolation. The history of the building is a form of renewal and renovation in practices of punishment. Institutional methods constitute the execution of punishment. Expelling criminals from the motherland is a symbol of negligence. The presence and acceptance of crime and criminals are replaced by the will of the country. Thus, criminals become subjects without a will, pawns used in the games of an empire. Trading of the criminals and using them as working forces can be interpreted as a new form of slavery.

Among other places of interest in this study, Victorian households exemplified in Pater Carey's *Jack Maggs* portray hybrid or heterotopic spaces, some of which may even be named third spaces of unexpected encounters bearing the results otherwise unattainable in the borders of dichotomies and dialectical grounds. In this sense, hybridity and ambiguity become productive concepts and grounds for a creative perspective in motion, which is much needed to reach solutions of any scale.

The ships transporting the criminals are also heterotopic places which are not bound to any place by nature, and which are above a fluid ground that starts to erase the established borders of belonging and territoriality. This blurring of the boundaries is enlarged by the ever growing distance from the mainland as the ship proceeds, resulting in a sense of being torn apart from the solid parts constituting the identity. The spaces and places which are the background of experiences and memories of an individual are key to the development of the sense of belonging and also the substantial parts of identity. The memory, smell, and image of a place represent the encoded experience and its remaining memory as a lifelong heritage to be processed by the mind of the characters, either to exalt them or to fuel their motivation to overcome the obstacles and take revenge or fulfill their destinies in the narrative. In other words and depending on the narrative, the memories of the past serve as a significant element of the plot; either pronouncing the unsaid, showing the unseen, and voicing the marginalised other in a Neo-Victorian work or delving into the deep secrets of a national history over the stories of representative characters seeking for justice and retribution.

The Mother Land, or the main land is a representation of solid borders and discriminative acts of justice regarding the inequal handling of convicts coming from different classes of the English society. This situation may be exemplified by the unjust institutional treatment of the two convicts in Dickens's *Great Expectations* inasmuch as the representation of the same situation in Carey's *Jack Maggs*. On the other hand, the New South Wales is a place of exile, even if it is not pronounced under this name in the novel. The main character, Jack Maggs, is sent for life to the colony to serve his sentence; a conflict inherited from the original narrative giving life to the latter, Dickens's *Great Expectations*.

The journey of the convict character Abel Magwitch begins with his encounter with Pip while he is walking to the ships used to transport criminals to colonies. The criminal character of Carey's *Jack Maggs* represents the afterlife of Abel Magwitch, taking on the journey where he left, a well-established life in the colony after he served his sentence. The ending of the Victorian novel may have fulfilled a good part of the expectations of readers of its age, but it does not seem to answer the needs of all parts of the society, glimpsing in between the past narratives to be rehandled, appropriated, adapted or to be rewritten from a new perspective to process collective traumas to establish a better present and future state. The function and significance of spatiality and temporality take their roots from the intrinsic nature of human existence and experience, their fabric naturally interwoven in the human perception and mind, which perceives its being and gives meaning to it through lived experiences and their memories as the substantial core constituting all the elements to develop a sense of belonging, a major constructive part of personal and national identity. The reasons for Jack Maggs' insistence on reaching the mainland risking his life and completing his journey can be inferred from the sense of exactness, most probably a consequence of trying multiple ways leading to dead ends. The determination and willpower of the empowered criminal are openly given in the physical and mental description of the character as he enters the narrative (quotation from the beginning of the book). The motivation of Jack Maggs should be strongly justified since the end of Dickens' *Great Expectations* claims to give him the desired and expected level of justice, appropriated under the image of a dreamed life of a former convict, but it disturbs the underprivileged parts of the society and the conscience of the contemporary readers alike. There lies the root of the causes that lead the criminal character to abandon a life to be admired by the many, and to dedicate his life to complete the cycle of this redemptive inherited journey. Carey's *Jack Maggs* has a self-reflexive nature, common in metafictional narratives as well as some Neo-Victorian works. Their nature of being a "strike back" renders them retrospective, self-reflexive and reconstructive as a matter of fact.

Conclusion

Persistence of memory and the power of memories in forming personal and social identities occur as a post-empire effect. Jack Maggs becomes a magnified figure whose presence symbolises the resistance of individuals who believe in constituting a life of their choosing, against the devastating, strict rules and laws of the English society. The presence of the scars in Maggs' body is a violation of human rights, diminishing his chance in constituting healthy relationships in both personal and professional fields. He is a scapegoat figure, shaped by crime and illegal acts carried out in England. Avoiding the outcome does not serve to solve the problems of the society, nor does it prevent the formation of new ones.

In/visibility of crimes and criminals appeared as a tricky subject in Victorian England since they are key to hiding criminal activities and also the people who carry out these activities as a profession. Masking of the crimes appears to be a widely used method in English society. Chimney sweepers are forced to contribute to burglary. They are a group of little children, found fit to clean chimneys from the inside. The child character Pip in *Great Expectations* reveals the dangerous and extremely unhealthy conditions of this job. In *Jack Maggs*, the other side of the coin is displayed; the child becomes a player in a criminal act. As soon as they descend from the chimney and reach the ground, they are forced to open the door from inside, so that other members of the gang can enter and rob the house. Apart from child abuse and exploitation, there is another side of this subject that lies behind; children are raised as thieves and forced to handle the responsibility of the act all by themselves. If they are caught in the act, it is easy for the people who planned the entire event to abandon them and let them pay the price in jail. Peter Carey gives details regarding this subject in *Jack Maggs* from the child character Henry's point of view: "In

the summer of 1801 we did over twenty of these 'errands.' We did so well that before the fireplaces of London were hot again, we had abandoned the rotten little court by London Bridge and moved, with Silas and Sophina, to Islington" (169). Since every house in London had chimneys to be swept—especially the loftier the houses, cleaners kept their chimneys—it is a profitable business, also providing these burglar gangs with insider information about the goods, and easily carried out through dexterous hands of children. It is indeed ironic in Victorian England that the burning of coal covers cities with its soot and smoke, as much as it masks criminal activities and their sustainability through its cleaning.

In *Jack Maggs*, Carey portrays a range of private and public spaces which are also congruent with the Foucauldian term heterotopia. These places are multi-layered in nature but encompassing and uniting individuals from differing classes and groups under special codes. In Carey's novel, Ma Britten's house, Tobias Oates's chambers, Newgate Prison in London, and New South Wales in Australia are spaces to elaborate upon. Ma Britten's house is a place of deviation in Foucauldian terms, where illegal methods are applied by the same person without records, to prevent women of the time from diverse social classes from the shame and consequences of abortion. At the end of *Great Expectations*, Magwitch is portrayed as a character who has a good business and a family as if to compensate his losses or to serve as a redemption for the inequal treatment of a lifetime. Carey's Jack Maggs is an empowered subject, adopting his inheritance from the Victorian predecessor and showing an indomitable willpower to fulfil his destiny to claim his rights in the Mother Land.

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