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Editor’s Preface

Mustafa Kırca
Editor-in-Chief
Çankaya University

We are honoured to present this special issue on Wilkie Collins which marks the bicentenary of Collins’s birth on January 8th, 1824. The issue consists of articles originally presented as papers at the 26th METU British Novelists International Conference in Ankara. This conference series, organized by the Department of Foreign Language Education at the Middle East Technical University, receives the interest of international scholars and welcomes fruitful discussions on a single British author each year. In 2022, the theme of the conference was “Wilkie Collins and His Work,” and the keynote speaker was Professor Andrew Mangham from University of Reading, the Department of English Literature. Professor Mangham’s publications include *We Are All Monsters: How Deviant Organisms Came to Define Us* (MIT Press, 2023), *Literature and Medicine in the Nineteenth Century* (CUP, 2021), *The Science of Starving in Victorian Literature, Medicine and Political Economy* (OUP, 2020), *Dickens's Forensic Realism: Truth, Bodies, Evidence* (Ohio State UP, 2016), *The Cambridge Companion to Sensation Fiction* (CUP, 2013), and *Wilkie Collins: Interdisciplinary Essays* (Cambridge Scholars Press, 2007). We are honoured to give place in this special issue to his stimulating study “Out of the Blue? Epilepsy, Sensation and Wilkie Collins’s *Poor Miss Finch*” that explores the ways Collins’s work intersects with the questions asked by the sciences of health and wellbeing. Mangham argues that the writer, drawing on ideas explored in the medical literature of his day, portrays epileptic disorder in this novel and offers an examination of the apparent intersections between biology, identity, and different models of biological determinism.

As in our earlier volumes, in this issue too, we continue to cover interdisciplinary studies at the intersection of different areas of the human sciences that fall within the scope of the *Journal* and to share new perspectives in the humanities. For this special issue, we have received valuable submissions, and it is our privilege to give place to papers that maintain fruitful discussions on Collins’s fiction. The articles in the volume cover a variety of Collins’s novels, including *Poor Miss Finch*, *The Woman in White*, *Basil*, *The Moonstone*, and *No Name*. We are certain that the papers in the issue will stimulate further research in Collins’s cannon.

We, as the editorial board, would like to thank all the authors wholeheartedly for their scholarly contributions and for their collaboration throughout and our referees for their reviews and valuable comments. We would like to extend our sincere gratitude to Assoc. Prof. Dr. Hülya Yıldız Bağçe from the Middle East Technical University for her valuable contribution as the guest editor for this issue and as the chair of the organizing committee of the 26th METU British Novelists International Conference. We also thank the Board of Trustees and the Presidency of Çankaya University, and the Dean’s Office of the Faculty of Arts and Sciences for their continuous support.

Out of the Blue?
Epilepsy, Sensation and Wilkie Collins's *Poor Miss Finch*

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Abstract
In Wilkie Collins's 1872 novel *Poor Miss Finch*, epilepsy is represented as an event which brings modifying effects through the kind of writing developed in Collins's earlier, more 'canonical' sensation fictions. Drawing on ideas explored in the medical literature of his day, especially the works of Edward Sieveking, Charles Radcliffe, and Russell Reynolds, Collins portrays epileptic disorder as a shock which establishes a new plot trajectory and allows for an examination of the apparent intersections between biology, identity, and different models of (biological) determinism. The argyria experienced by Oscar Dubourg in response to chemical treatment for epileptic seizures and the theft of his identity by his identical twin brother Nugent both literalise a perceived loss of character believed to be an effect of epilepsy. But in Oscar the neurological condition also allows for modifications in the development of new, heroic, and sympathetic depths of character. The theories of neurological compensation developed by John Hughlings Jackson inspired *Poor Miss Finch* to demonstrate how the calamitous and the sensational (embodied here in epileptic seizures) play a fundamental role in real life and that our constitutions have evolved to respond creatively and dynamically to such events.
Keywords: Sensation, domestic realism, epilepsy, trauma, shock, neurology

I

> A brief and peculiar sensation announces in many cases to the person on the point of being attacked, that something peculiar is about to happen. He utters a scream of a shrill, unearthly character, falls as if hit by a gunshot, striking against anything that may intercept him. […] At first pale, the countenance soon becomes flushed; the limbs and features are convulsed and distorted, and it seems as through the restraining power of the muscular system had been destroyed or taken captive, and thus were running riot under some hidden but uncontrollable influence. […] The extremities are thrown about in sudden jerks, much like the movements of an animal recently dead, whom we submit to the shocks of a galvanic battery. (Sieveking, 1858, pp. 3-4)

Written by Edward Henry Sieveking, physician at St. Mary's Hospital and the National Hospital for the Paralyzed and Epileptic, this description of an epileptic seizure offers some explanation for why epilepsy found its way into some of the sensation novels of mid-to-late nineteenth century.[1] As it was understood at the time, epilepsy (or, more accurately, the epileptic fit) has all the characteristics of a sensation novel's plot. It arrives with a shock, as do many of sensation fiction's most iconic moments and it announces itself as 'something peculiar', echoing a well-documented preoccupation in sensation fiction with the strange,

[1] In addition to *Poor Miss Finch,* which is to be discussed here, epilepsy is also featured in Charles Reade's *The Terrible Temptation* (1871) and Mary Elizabeth Braddon's *Thou Art the Man* (1894). See Bauman (2008) and Brophy (2019).

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the queer, the out of the ordinary. Individuals respond to the fit as characters in novels respond to dramatic events, with shrill screams and swooning, with countenances blushing and draining of colour. Rigid limbs hold epileptics captive, just as the novels' victims find themselves imprisoned in asylums and crumbling annexes of stately houses. Sieveking's comparison of epileptic movements with the spasmodic jerkings of galvanised animals not only resurrects a staple tableau of gothic and sensational narratives, where electricity or blood transfusions give life back to the lifeless, but also finds a parallel with sensation literature's penchant for bringing the dead back to life: individuals assumed to be lost at sea, swallowed up by the wildernesses of Australia and South America, or killed in train accidents, have the tendency to 'restored to life [...] with seeming impunity' (Shuttleworth, 1993, p. 196), causing erstwhile spouses, siblings, parents, and offspring a world of trouble. Epilepsy finds a natural home in the sensational novel and nowhere is this more obvious than in Wilkie Collins's *Poor Miss Finch* (1872). Written outside of the author's most successful decade, it has been read as an example of the author's fading powers, with the central conceit of the work, a character literally turning blue, viewed as a possible lapse into absurdity. As Heather Tilley writes: 'the plot certainly stretches the bounds of credulity, and indeed contemporary reviewers dismissed it, with one asking "what is the aim of this story? That the blind should marry the dark-blue?"' (Tilley, 2023, p. 310). Oscar Dubourg's blueness is part of a story in which nitrate of silver is taken as treatment for injury-related epileptic seizures. It is a sensational episode of a sensational condition, exploited by Collins for sensational effect. In his reading of the 'volatile values of epilepsy' in *Poor Miss Finch,* Gregory Brophy has noted that the '"sensational" nature of epilepsy [...] was certainly not lost on Victorian novelists, many of whom used epilepsy to infuse their narratives with heightened scenes of melodrama, accenting strange fits of passion with lightning flashes, conjectures of demon possession, and other Gothic tropes that accentuated the condition's dramatic power' (Brophy, 2019, p. 536). For Jeanette Stirling, the disorder was 'a figurative device that has come to signify some sort of catastrophic upheaval in codes of propriety and the symbolic order'; it is 'a convulsive moment that seizes a strand of narrative and signals transition from one state to another in plot development' (Stirling, 2010, pp. x, 26). In this context, epilepsy behaves like shock: it is, to quote Jill Matus, a kind of 'narrative rupture occasioned by those fictional occasions of not being oneself' (Matus, 2009, p. 3). In *Poor Miss Finch,* the condition is developed by Oscar part of the way through the story; it appears autochthonic, therefore, to neither the character nor to the novel. Instead, it is developed as a response to sudden physical trauma – symbolic of bodily rupture and responsible for replacing one narrative trajectory with another. To quote Arthur W. Frank: 'The body sets in motion the need for new stories when its disease disrupts the old stories' (Frank, 1995, p. 2). In this article, I will discuss how the novel drew on contemporaneous medical ideas to create a picture of epilepsy whose representation was bound up with a certain crisis of representation – with the kind of analysis of causality and identity that became characteristic of the sensation novel. The appearance of epilepsy in one of Collins's novels signals how the sensation genre offers a unique insight into the nineteenth century's developing understanding of the effects and meanings of pathology. Importantly, the epilepsy narrative of *Poor Miss Finch* is also a story of recovery; in addition to taking the story 'from one state to another in plot development', and signalling a character's sense of 'not being oneself', it also explores the ways in which trauma forms a necessary part of life's chequered journey, and how lives fated to do battle with struggles for survival are also equipped with vital capacities for healing and growth.

Poor Miss Finch's subtitle, 'A Domestic Story', signals how the text works hard, initially, to keep its drama within the parameters of domestic realism: set in the village of Dimchurch,

within the 'breezy solitudes of the South Down Hills' (Collins, 2000, p.5),[2] the story is centred on the love affair of Lucilla Finch, the parson's daughter, and Oscar Dubourg, a newcomer with an identical twin and a mysterious past. 'The cleverest plans are at the mercy of circumstance' (p. 229), the novel warns, and sensational elements rumble ominously beneath the surface of the text from the beginning. However, it is when Oscar is burgled and struck on the head with a 'blunt instrument' (p. 84) – a shock which causes him to develop epileptic fits – that the domestic limits of the story are truly shattered, along, it seems, with the main characters' hopes of matrimony. Though blind for much of the novel, Lucilla has a weird aversion to dark colours which she senses through touch and feeling. When Oscar is prescribed the silver nitrate which turns his skin an ashen shade of blue, therefore, his story suffers the kind of 'convulsive moment' defined by Stirling; his epilepsy effectively seizes one strand of the narrative and forces a transition from calmness and predictability into something more sensational and shaped by notions of shock and psychosomatic pathology. Indeed, the epileptic plot of *Poor Miss Finch* indicates a return to the style that had made Wilkie Collins famous. Sally Shuttleworth has argued that sensation fiction 'explicitly violated realism's formal rules of coherence and continuity'. 'Disorder, discontinuity and irresponsibility' were its 'hallmarks': 'Structurally, the plots play with elements of surprise and discontinuity. The reader is not placed in a position of calm knowledge superior to that of the characters but is rather continually startled by events and actions into states of extreme sensation' (Shuttleworth, 1993, p. 195). Importantly, Shuttleworth tethers these discontinuities and surprises to the 'psychological models of selfhood', specifically theories of insanity, that sensation fiction was inspired by. Ideas of a coherent and consistent self were linked to plots of domestic happiness in that both were vulnerable to sudden shocks of instability. As I discuss later, ideas of insanity were not altogether distinct from theories on epilepsy in the nineteenth century. Certainly for Collins, epilepsy was exploited to achieve a similar effect to the unruly paradigms embodied in madness: it disrupted plot, epitomised narrative shock, and destabilised some of the ontological assumptions underpinning the better established associations between narrative and selfhood.

One way in which the shift from domestic story to sensation narrative is signalled in *Poor Miss Finch* is through the type of language used to describe Oscar's injury. This episode in the text is interchangeably a moment of high drama, an arrest of momentum, and a traumatic memory. Oscar is portrayed, during his immediate recovery, as 'wretchedly weak, and only gaining ground very slowly after the shock that he had suffered' (p. 85); he remembers 'nothing, until he [has] regained his consciousness after the first shock of the blow' (p. 86). The first major symptom of his injury is a rambling mind: Oscar 'wandered [...] when he spoke'; 'he recognised nobody', says the narrator Madame Pratolungo, Lucilla's paid companion and narrator for much of the story. In his delirium, Oscar re-lives the most 'sensational' part of his attack. Lying in a pool of blood and barely conscious, he is discovered by Lucilla's younger half-sister, nicknamed 'Jicks'. To summon help, Oscar dips his finger in his blood and traces the word 'HELP' on the back of the child's white pinafore. During his recovery 'he imitated the action of writing with his finger; and said very earnestly, over and over again, "Go home, Jicks; go home, go home!" fancying himself (as I suppose), lying helpless on the floor, and sending the child back to us to give the alarm' (p. 84). In remembering this moment of weird writing, Oscar pinpoints the rupture (*of* narrative, *by* narrative) associated with loss, or momentary going astray of memory and selfhood. In *Beyond the Pleasure Principle* (1920), Freud famously argued about traumatic

[2] Subsequent references to this edition will be given in the text.

flashbacks that 'by restaging the traumatic moment over and over again, [the psyche] hoped belatedly to process the unassimilable material, to find ways of mastering the trauma retrospectively' (Luckhurst, 2008, p. 9). The effect of this psychic strategy, according to psychoanalytic literary criticism, is to link the trauma narrative with a loss of linearity, with a need to process memories and story in fractured, often unconventional ways. In *Poor Miss Finch,* Oscar's repetition, or the restaging, of his trauma writing, signals a similar assault on the progress of the 'domestic story'. At this point in the text, Madame Pratolungo becomes an unreliable narrator: 'It is needless to tell you at what conclusion I arrived, as soon as I was sufficiently myself to think at all' (p. 77); 'I really cannot summon courage to describe what passed between my blind Lucilla and me when I returned to our pretty sitting-room' (p. 83). She refuses to recount events, to re-live the full extent of the shock through the sort of repetitive writing performed by Oscar: '[Lucilla] made me cry at the time; and she would make me (and perhaps you) cry again now, if I wrote the little melancholy story of what this tender young creature suffered when I told her my miserable news. I won't write it' (p. 83). Madame Pratolungo's silence has antecedents in the numerous fractured narratives of sensation fiction, where 'few statements can be taken at face value' (Shuttleworth, 1993, p. 193). Resolutions frequently get deferred and crucial information withheld so that narrative structures reflect the nature of the shocks and turbulences endemic to the pathologies which inspired the genre.

That these narrative disturbances occur around the time the plot of *Poor Miss Finch* receives its first major shock is an indication of how brain injury ushers in the sensational; a link is forged between the developing convolutedness of events and the introduction of notions of identity as determined by the material workings of the brain. The domestic story will re-establish itself, it seems, if only Oscar can recover his senses by healing. He is seen by a doctor who diagnoses 'concussion of the brain' and Lucilla and Madame Pratolungo are assured to make their 'minds easy': 'There is no reason for feeling the slightest alarm about him'. 'Time and care [will] put everything right again' (p. 84). But the certitude of this prognosis forgets that knowledge of neural pathology was based on so much guesswork that it was impossible to say anything about the topic with any such certainty. In the medical literature, for example, concussion was almost always defined as a sort of traumatic dark matter – a form of injury that is only definable because it is not the more easily understood compression (pressure on the brain caused by broken fragments of the skull). In his early and important work on the surgical treatment of head injury, Percivall Pott complained that concussion was 'involved in a most perplexing obscurity'. This is because the term was used in just about any difficult case in which professionals had no other diagnosis to give (Pott, 1778, vol. 1, pp. 180-81). Writing about his experiences in military medicine in 1855, the surgeon George Guthrie suggested that understandings of concussion had not improved much by the middle years of the following century: 'by the term Concussion of the Brain, a certain indefinable something, or cause of evil which cannot be demonstrated, is understood to have taken in place'. It is said that 'when a man has been suddenly killed by a fall on the head, "that the life has been shook out of him." On a dissection of the brain in a pure case of this kind, no trace of injury or even of derangement of any part of it can be perceived. Life is extinct, but the brain is intact' (Guthrie, 1855, p. 302). Fourteen years earlier, William Sharp, the senior surgeon at the Bradford Infirmary, had also suggested a link between concussion and shaking. Concussion is where 'some organic change has taken place when the brain has been so much shaken as to give rise to the symptoms which we meet with'. Like Guthrie, he believed that such changes are not always observable in post-mortem examinations. Because 'the *minute structure* of the brain is itself withdrawn from

the observation of our senses, it is not likely that we can always detect the morbid change' (Sharp, 1841, pp. 27-28; italics in original).

There is no reason, therefore, for *Poor Miss Finch*'s doctor's confidence in time and care putting everything right in Oscar Dubourg's case. Indeed, the wrong-headedness of this conviction is borne out by the events of the novel:

> The mischief was done; and there was an end of it.
> In this philosophical spirit, we looked at the affair while our invalid was recovering. We all plumed ourselves on our excellent good sense – and (ah, poor stupid human wretches!) we were all fatally wrong. So far from the mischief being at an end, the mischief had only begun. The true results of the robbery at Browndown [Oscar's house], were yet to show themselves, and were yet to be felt in the strangest and saddest way by every member of the little circle assembled at Dimchurch. (p. 87)

The description of the assumption that life will return to normal as 'fatally wrong' is a signal of how the novel links the epileptic narrative, with its fractures and changes in direction, with ideas of destiny or fatality. It is an association that allows Collins to represent epilepsy *as* narrative, a series of events that can do battle with, and overwrite, an alternative story in which everything appears to be going right. The 'strangest and saddest way' is the new way plotted for the text: a different, more convoluted, and more sensational course framed by the discontinuities introduced by Oscar's condition and its treatment.

Injuries to the brain had been associated with epilepsy as far back as the Hippocratic corpus (Temkin, 1971, p. 131). In an important text of 1828, Benjamin Brodie recorded the case of 'a lad, 14 years of age [who] received a blow on the head'. Like Oscar Dubourg, he had initially appeared to be on the mend but 'five days after the accident he was seized with convulsions agitating his whole person' (Brodie, 1828, p. 369). At the Hospital for the Epileptic and Paralysed some years later, Sieveking's colleague John Hughlings Jackson, the century's most important student of epilepsy, saw a twenty-three-year-old man who, two years prior, had been hit on the head with a shovel, receiving a fracture highlighted in Jackson's illustration (fig 1). The patient also began to experience epileptic seizures

John Hughlings Jackson, 'A Study of Convulsions', *St. Andrew's Medical Graduates' Association Transactions*, 1869 (1870)

(Jackson, 1870, pp. 162-204).[3] Other medical figures like Astley Cooper and Marshall Hall believed that epilepsy may be caused by loss of blood (Temkin, 1971, p. 280; Hall, 1836, pp. 197-98). When Oscar is discovered in *Poor Miss Finch*, he is 'senseless, in a pool of his own blood. A blow on the left side of his head had, to all appearance, felled him on the spot' (p. 81). In accordance with the medical literature, then, Oscar is a prime target for the development of epilepsy. The violent nature of his pathology makes it apparent that the disorder marks not only an unexpected new path for his story, but also – and true to the crises of identity typical of the sensation genre – an assault on Oscar's sense of self and his mastery over both his actions and his future. He happens to be in the company of his doctor and Madame Pratolungo during one of his seizures:

> A frightful contortion fastened itself on Oscar's face.
> His eyes turned up hideously.
> From head to foot his whole body was wrenched round, as if giant hands had twisted it, towards the right.
> Before I could speak, he was in convulsions on the floor at his doctor's feet. (p. 93)

As Catherine Peters observes in her annotations to the Oxford edition of the novel, this paroxysm is a 'vivid description of a focal epileptic seizure', which causes, in line with what was known of epilepsy at the time, convulsions on the opposite side of the body to the part of the brain in which damage has occurred. In his 1861 study of epilepsy, the neurologist at University College London, Russell Reynolds quoted Sieveking and physician James Cowles Prichard as having observed how epileptic fits 'show a predominance on one side'. His own case studies showed 'a predominance of convulsion in one lateral half of the body [so] that the trunk and limbs moved […] from the left to the right, or *vice versâ*' (Reynolds, 1861, p. 108). In the description of Oscar's fits, Collins's comparison of a focal, one-sided seizure with the appearance of having been wrenched by giant hands is a fitting symbol of how Oscar's life is no longer his own, to do with as he pleases. Indeed, the simile looks towards Nathaniel Hawthorne's description of Anthony Trollope's realism: 'just as real as if some giant had hewn a great lump out of the earth and put it under a glass case' (quoted in Kendrick, 1998, p. 72). The giant in *Poor Miss Finch* seems more interested with distortion than verisimilitude – twisting and misshaping Oscar and signalling the narrative's transition from a domestic story, in which a romance is played out in a relatively straightforward way, to a sensational story, in which self is warped so extremely that it may have no agency of its own. We have already seen Sieveking's suggestion that epileptics' muscular system is 'taken captive' by the paroxysm. More colourful still is the physician Charles Radcliffe's description in *Epilepsy and Other Affections of the Nervous System* (1854):

> The fit is ushered in with a cry or scream, and the patient is at once dashed to the ground. […] The whole frame is seized with violent and frightful convulsions, the features are horridly drawn, the head is twisted to one side, the eyes are distorted and half protruded from their sockets, the teeth are gnashed together and the tongue is mangled between them until the mouth overflows with bloody foam, the limbs are violently dashed about. (Radcliffe, 1854, p. 50)

This melodramatic language is suggestive not only of the sensational nature of an epileptic fit, but also the lack of influence a patient has against its violence. In another work, Radcliffe describes the struggle as invoking 'the idea of death by the bowstring of some invisible

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[3] While Brodie and Jackson believed that epilepsy was caused by compression in cases such as these, other medical figures like Astley Cooper and Marshall Hall performed experiments showing that epilepsy may be caused by loss of blood. See Temkin (1971), p. 280, and Hall (1836), pp. 197-198.

executioner' (Radcliffe, 1864, p. 179). In Ancient Greece, it was said of the epileptic that their spirit had been overtaken by the gods. The word *epilepsy* stems from the Greek verb *epilambanein,* meaning 'to seize' (Temkin, 1971, p. 16) and the word *seizure* itself connotes the force of an invisible, powerful grasp. In the description of one patient's history from 1852, Reynolds reports how the man feels he '"loses himself" for a few seconds' during his fits (Reynolds, 1861, p. 53). In 1873, Hughlings Jackson suggested that sufferers are often 'reduced by the fit to a more automatic mental condition' (quoted in Greenblatt, 2023, p. 183).

The medical literature thus stressed either a loss of self, or a loss of control over the self which is analogous to Collins's career-long fascination with lost or stolen identities – a theme we will return to. It also emphasises the theme of fate, fatalism, and destiny, particularly the notion that our stories are predetermined by forces ultimately outside our control. As Maurizio Ascari suggests: 'Collins was obsessed by the conflict between the ability of individuals to shape their own future and the design that is implicit in words of pagan origin such as destiny and fate – with their tragic undertones – or in their modern counterparts, i.e. philosophical determinism and the new scientific emphasis on heredity' (Ascari, 2009, p. 200). While works such as *Basil* (1852), 'Mad Monkton' (1855), and *The Legacy of Cain* (1888) showed Collins's long-standing interest in heredity, *Poor Miss Finch* explores an alternative form of biological determinism in the shape of epilepsy. When Oscar first begins to experience his fits, his fiancé concludes that 'dark days are coming for Oscar and for me'. 'Why should you think that?' asks Madame Pratolungo. Lucilla replies:

> Do you believe in fate? […] What caused the fit which seized him in this room? The blow that struck him on the head. How did he receive the blow? In trying to defend what was his and what was mine. What had he been doing on the day when the thieves entered the house? He had been working on the casket which was meant for me. Do you see those events linked together in one chain? I believe the fit will be followed by some next event springing out of it. Something else is coming to darken his life and to darken mine. There is no wedding-day near for us. The obstacles are rising in front of him and in front of me. The next misfortune is very near us. You will see! you will see! (pp. 96-97)

A few pages later, we find Madame Pratolungo giving way to the same dark impressions: 'The doctors did their best for Oscar—without avail. The horrible fits came back, again and again. […] I almost began now to believe, with Lucilla, that a crisis of some sort must be at hand' (p. 101). What characterises Lucilla's understanding of fate, in fact, is the inescapable connection between cause and effect: fate is both the inevitability of occurrences and the interlinking of events. This inevitability is signalled perhaps most forcefully in her idea that 'dark days are coming', implying a sort of powerlessness like the representation of epileptic fits as the presence of some invisible enemy. Jackson's belief that epilepsy could result in the dominance of a new automatic ego is also reflected in Lucilla's claim that 'something *else* is coming'. The next days will be darker – *different*, literally in the case of Oscar's skin colour, but also textually in the way a superstitious belief in fate is converted into an epileptic story whose order gets overwritten by a new story of pathology, fragmentation, and imperfect forms of knowledge. For all its associations with lack of will, or lack of choice, the fatalism of *Poor Miss Finch* is actually about forceful change: the inevitable shift from a domestic story to a more sensational form of narration and, not unrelated, the significant changes in identity, autonomy, and destiny that occur in the epileptic subject.

In the medical texts, links between epilepsy and change are emphasised most powerfully in suggestions that the condition, especially when caused by a head injury, leads to alterations

in character. According to Owsei Temkin's authoritative history of epilepsy, the alienist Bénédict Augustin Morel played a fundamental role in the development of these ideas. According to his friend Ernst Charles Laségue, Morel 'was the first, or one of the first, to discern the epileptic within epilepsy; and instead of limiting himself to the description of the attacks, […] recounted the biography of the patient' (quoted in Temkin, 1971, p. 317). He believed that significant personality changes were often the key to understanding a patient's epilepsy. In 1860, he coined the term 'larval' or 'masked epilepsy' (*épilepsie larvée*) to mean a form of the condition in which psychological changes are the main, perhaps the only, symptom. After months of behaving strangely, usually peevishly or angrily, the patient may be relieved by a fit and the onset of epilepsy proper (Temkin, 1971, p. 318). It would be more accurate to suggest, however, that Morel was *among* the first to consider psychological profiles of epileptics as a means of underscoring the symptomological importance of personality changes. In his important *Mental Maladies: A Treatise on Insanity* (1838), psychiatrist Jean Étienne Dominique Esquirol (Morel's predecessor at the Salpêtrière) suggested that 'epilepsy changes the character'. What had been especially noticeable in his patients was the frequent appearance of 'bickerings and freaks of violent anger' (Esquirol, 1845, p. 170). Some years later, Hughlings Jackson concurred that 'the patient becomes strange or outrageous, and acts queerly or violently' (Jackson, 1875, p. 6). For Reynolds, the changes were of a more melancholic character: epileptics 'become either depressed, morose, and taciturn to an unusual degree'. Seizures are often 'forewarned by unusual depression of spirits; sudden and unaccountable fear; by excitability, or drowsiness and confusion of thought' (Reynolds, 1861, pp. 86-87). In lectures delivered to his students at the Hôtel-Dieu, Armand Trousseau quoted Jules Falret's *Of the Mental State of Epileptics* (1860-61), to show how just about *any* personality change could be associated with the onset of epilepsy. 'Nothing is more mobile than the mental state in epilepsy', he quotes:

> They sometimes look sad, peevish, desponding, as if under the influence of grief or of shame, arising from their awful complaint; at other times, on the contrary, they have inward sensations of ease and satisfaction which prompt them to harbour thoughts of rash undertakings […]. Sometimes they are querulous, inclined to controversies, to discussions, to quarrels, and even to acts of violence; at other times, on the contrary, they evince a gentle, benevolent, and affectionate disposition, and religious sentiments of submission and humility […]. They sometimes suffer from mental confusion, failure of memory, difficulty of attention and comprehension. They have great difficulty in collecting their thoughts.

These 'irregularities' of feeling are often reflected in changes in behaviour:

> For a certain period of their lives they are laborious, punctual, attentive to the duties of their profession, obedient and docile, and those who live with them or who employ them find their intercourse agreeable, or are pleased with their services. But at other times, their conduct becomes suddenly modified, and presents the greatest irregularities. They are then incapable of fulfilling the duties confided to them, become negligent, lazy, and indolent. They forget the most elementary things, waste their time, or wander here and there, without aim or object in view; and are themselves conscious of the vagueness and confusion of their ideas. The most deplorable tendencies and the worse inclinations develop themselves […]: they become liars and thieves; they pick up quarrels with those around them, complain of everything and of everybody; are very easily irritated for the slightest cause, and even frequently commit sudden acts of violence. (Trousseau, 1868, vol. 1, pp. 68-69)

Like concussion, epilepsy was portrayed as a protean condition – in danger, one might reasonably conclude, of becoming a blanket diagnosis for mental changes that could not be accounted for in other ways. In this context, epilepsy is an inner, behavioural malady, not a condition that affects only the outer, motor abilities of the body. As Morel suggested, changes may be symptoms of masked epilepsy – a form of the condition where the characteristic seizure is absent. Thus, the chain of events from symptom to identification appears to have the solemn solidity of Lucilla's fatalism. Nobody is immune from diagnosis. The later writings of British psychiatrist Henry Maudsley suggest that – far from making the condition vague in the way concussion had become, associations between shifting mental states and epilepsy allowed specialists to locate the disorder's chief activities to the higher organs of the brain: 'There are in many cases of epilepsy mental disturbances which […] are really a part of the attack'; thus, the 'supreme cerebral centres', those concerned with emotion and personality, 'are in trouble before the storm affects the lower centres' concerned with mobility and reflexes (Maudsley, 1897, p. 254). This would explain the more 'automatic' states of Hughlings Jackson's patients.

It requires no great shift in gear for Wilkie Collins to draws on these ideas to confirm Lucilla Finch's forebodings that dark days have come for her and Oscar – that their story is doomed to take a different, more sensational course after the latter suffers his calamitous head injury. Madame Pratolungo notices a 'nervous' tendency in Oscar prior to his attack, a characteristic which becomes more pronounced after he develops epilepsy: 'Far from becoming himself again, with time to help him – as the doctor had foretold – Oscar steadily grew worse. All the nervous symptoms (to use the medical phrase) which I have already described, strengthened instead of loosening their hold on him' (p. 92). Oscar's doctor concedes, 'his nervous system has not recovered its balance so soon as I expected […]. Except the nervous derangement (unpleasant enough in itself, I grant), there is really nothing the matter with him. He has not a trace of organic disease anywhere' (p. 93). Despite his fits, Oscar's case confirms the idea that his disorder is a variable, often 'masked' or latent, version of the disease. There is some tension between what the doctor prognoses and what Lucilla predicts: the former sees a continuation of the old narrative: 'At his age, things are sure to come right in the end' (p. 93). But, Miss Finch is more accurate when she implies that Oscar's injuries and epilepsy have provided the novel with an inevitable new plot, one which examines the most basic, elemental questions, like what determines who we become and the courses we take.

Nowhere is this anatomisation of self and fate more obvious than in the scenario where Oscar transforms into 'the blue man'. As Jessica Durgan argues, it is a section of the plot 'soundly grounded in Victorian medical practices' (Durgan, 2015, p. 769). Both Brophy and Peters have discussed, in fact, how 'Collins had to backdate his 1872 novel by 14 years in order to generate [the] startling spectacle of Oscar's condition' (Brophy, 2019, p. 540). By the 1870s, silver nitrate had been 'superseded by the safer and more effective potassium bromide' as the main treatment for epileptiform seizures (Peters, 2000, xii). But this was a rather slow transition. In fact, what typified the use of silver nitrate was the kind of uncertainty that underwrote ideas on concussion and many understandings of epilepsy. As early as 1838, Esquirol rejected the compound 'as dangerous' (Esquirol, 1845, p. 167). In 1854, Radcliffe said, 'I have never been able to satisfy myself that these remedies are to be compared in value with quinine or iron' (Radcliffe, 1854, pp. 126-27). A year later, Robert Bentley Todd, professor of physiology and morbid anatomy at King's College London, recited the case of Thomas Orton, aged thirty-four, who had been 'thrown out of a chair, and pitched violently on his head. […] A year after this he was suddenly seized with a sensation as of an electronic shock traversing the whole of his left side, and he fell down insensible,

foamed at the mouth, bit his tongue, and was convulsed'. Treated with nitrate of silver, 'his skin was discoloured as a consequence'. He remained in hospital 'without any material change in his symptoms' (Todd, 1855, pp. 197-98). Perhaps the most extraordinary case, however, is outlined by Trousseau in his *Lectures on Clinical Medicine*. An American man, 'who, after having tried the public institutions of his native country, obtained admission into different Paris hospitals'. He had been nick-named 'the blue man', because of the slate-blue discoloration of his skin, due to a prolonged treatment with nitrate of silver'. He 'had heard that castration had been performed for the cure of epilepsy, and not a day passed but he begged to be operated on. It was only after he became convinced of our determination not to accede to his request, that he left the hospital, and soon afterwards quitted France' (Trousseau, 1868, vol. 1, pp. 39-40). Despite its lack of efficacy in all such cases, Trousseau was still prescribing nitrate of silver as late as 1861 (Trousseau, 1868, vol. 1, p. 96).

The 'blue man' is an example of the way epilepsy and its treatment threatens to consume the identities of sufferers: not only has the man turned a different colour, but his name is also overwritten by a nickname that blends identity and epilepsy treatment into one. Scholarship which considers the blueness of Oscar Dubourg has tended to perceive his argyria as a symbol of something 'other': for Lillian Nayder, it signifies racial tensions and ways of exploring them (Nayder, 2003), for Samuel Lyndon Gladden it represents queerness (Gladden, 2005), and for Durgan it forms a link between technologies of colour, race, and empire (Durgan, 2015). For me, the value of blueness works in the opposite direction where it *literalises* a medical notion that, in the words of Esquirol, 'epilepsy changes the character'. This literalisation does not have the comparative nature of symbolism because argyria is already linked to forms of epileptic change. On a voyage to visit her father, Madame Pratolungo encounters in Paris, the home of Trousseau's 'blue man', a man with argyria whom she also calls 'the blue man' (p. 109). She describes his appearance as a 'personal deformity', with the man's complexion 'hideously distinguished by a superhuman – I had almost said a devilish – colouring of livid blackish *blue*!'; 'his horrible colour so startled me, that I could not repress a cry of alarm' (p. 105). She is no more compassionate when it comes to Oscar's anticipated transformation: 'Do you mean to tell me that you are deliberately bent on making yourself an object of horror to everybody who sees you?' (p. 110). When the change does occur, Oscar confirms: 'I am now of a livid ashen colour – so like death, that I sometimes startle myself when I look in the glass' (p. 117). When he returns to Dimchurch, Oscar is 'hailed [...] affectionately' by Jicks as 'The Blue Man!' (p. 129). Madame Pratolungo catches him later 'standing before the glass – with an expression of despair which I see again while I write these lines – he was standing close to the glass; looking in silence at the hideous reflection of his face' (p. 183); 'he happened to be sitting opposite to the glass, so that he could see his face. The poor wretch abruptly moved his chair, so as to turn his back on it' (p. 209). So complete is the change that Oscar is barely capable of recognising (or willing to recognise) himself. His usual appearance is taken from him in much the same way that all the blue men's names are taken from them. The moments where he stares with anguish at his reflection are like the Creature's first recognition of himself in *Frankenstein* (1818), or like psychoanalysis's mirror stage in reverse: reflections have more to do, in both contexts, with a misalliance between the understanding of self and the reality presented in the first meaningful perception of physical self: it is a crisis of representation more than a moment of realisation or recognition. Oscar sees reflected in the glass a literal embodiment and confirmation of Lucilla's presentiment that darker days are coming. Like those patients of Morel, and his followers, who found their personalities changed by the so-called mental states of epilepsy, Oscar also finds himself transformed, his selfhood transfigured.

As already noted, the troubling, loss, and taking of identity is something that sensational plots and case histories of epilepsy have in common. Jenny Bourne Taylor has observed, with reference to the 'doubling' of Anne Catherick and Laura Fairlie in *The Woman in White*, that Collins's fiction explores the ways in which the 'subjective self is broken down and rebuilt' (Taylor, 1988, p. 99). In *No Name*, the tale of a pair of sisters disinherited and robbed of their names, '"legitimate" identity' is shown to be 'a trick of the light' (Taylor, 1988, p. 135), easily broken, easily lost, easily mistaken for another's. In *Poor Miss Finch*, Oscar's identical twin Nugent, having developed an infatuation with his brother's fiancé, sees an opportunity to change places with Oscar after the latter has developed his disfiguring argyria. Knowing of Lucilla's irrational fear of people with darker coloured skin, Oscar initially plans to tell her nothing of his own change. All will be well as long as Lucilla is kept in the dark. However, a German oculist, Herr Grosse, manages to restore Lucilla's sight. With Oscar's skin ruined by the silver nitrate, and Nugent looking and sounding exactly like his brother before the epilepsy, the unmarked brother assumes the other's identity and Oscar, feeling himself ruined forever by his afflictions, departs the scene so that his brother can make Lucilla (still ignorant of the switch) happy. Despite the similarities between the twins, Lucilla does pick up on the change. 'Here is *my* Oscar', she says, when her eyesight has been restored, 'and yet he is not the Oscar I knew when I was blind' (p. 334); 'he [is] more unlike the Oscar of my blind remembrance than ever. It [is] the old voice talking in a new way' (p. 342); 'I want to know if I shall ever enjoy Oscar's society again,' she asks Grosse, 'as I used to enjoy it in the old days before you cured me' (p. 362). In the closing chapters of the novel, the narrative is taken over by Lucilla's journal, in which she writes of 'Oscar's strange conduct': 'I have been thinking of it, or dreaming of it (such horrid dreams – I cannot write them down!) almost incessantly from that time to this. When we meet again to-day – how will he look? What will he say?' (p. 371). Of course, Oscar is literally another person by this point; yet the exchange with his brother's identity, like his becoming blue, is a literal version of the kind of personality change experienced by many epileptics, according to the period's medical authors. There is an intersection of subject and form: Lucilla's forebodings have worked their fulfilment; change has come about with something like inevitability and this is signalled in a shift in narrator, from Madame Pratolungo's self-assured observations, to Lucilla's fractured, anxious journal, beset with self-doubt, half-told impressions, and confusions. Epilepsy has provided the novel with the 'catastrophic upheaval' identified by Stirling but it has done so by intertwining the representation of the disorder with the established formulae of the sensation style, shifting one plot, one story, one identity, into another and linking the phenomenology of epilepsy to the fractures of a troubled and traumatised experience of narrative and self.

II

In the 1852 dedication of the early novel *Basil,* Collins explained the novel's focus on the 'extraordinary accidents and events which happen to few men' by seemingly drawing a contrast with the 'ordinary accidents and events which may, and do, happen to us all'. The former, he insists, 'seemed to me to be as legitimate materials for fiction to work with' as the latter (Collins, 1990, p. xxxvii). The paradoxical idea of 'ordinary accidents' becomes clearer when Collins places the ordinary and the extraordinary on the same level of experience. He writes: 'By appealing to […] the reader's own experience, I could certainly gain his attention to begin with; but it would be only by appealing to other sources (as genuine in their way) beyond his own experience, that I could hope to fix his interest and excite his suspense, to occupy his deeper feelings, or to stir his nobler thoughts' (Collins, 1990, p. xxxvii). The extraordinary forms a sort of continuation with the ordinary or is,

indeed, a more colourful, less subjective version of the same. Hence, what if Oscar Dubourg's experiences are not 'out of the blue', sensational and shocking in the traditional sense, but a continuation of experience in which both the everyday and the sensational belong to a single narrative? Instead of a novel in which incidents as melodramatic as a murderous blow to the head, a stolen identity, and the development of epileptic fits create a new narrative economy, what if we have, in *Poor Miss Finch*, a novel in which the sensational, the traumatic, and the pathological are a continuation, an exaggerated form, of the ordinary?

The novel's appropriations of medical ideas on epilepsy give us every reason to believe this to be the correct interpretation of the *Poor Miss Finch*'s sensationalism. Despite the languages of catastrophe and shock that frequently accompany Victorian theories on epilepsy, there were just as many suggestions that the disorder is a continuation of pre-existing states of mind and body which are themselves not incompatible with ordinary, seemingly non-pathological ways of life. We have already seen, for instance, Morel's theory of *épilepsie larvée*, a latent form of the disease whose symptoms might easily be misread as peevishness or sadness. Similarly, it was suggested that some individuals were *predisposed* towards the development of epilepsy and thus had the seeds of the disease deeply implanted. According to Sieveking, eleven percent of those with the condition are predisposed to epilepsy by hereditary factors. 'I shall not easily forget', he adds,

> the startled almost guilty look with which a gentleman met my inquiry while I was standing over a son, who, for the first time and apparently without cause, was violently convulsed with the epileptic paroxysm. The inquiry was merely whether he had been epileptic himself, and it was made in order to obtain a clue to the attack in question. The father, a hale and vigorous-looking man, shrunk from confessing that he himself had been epileptic. (Sieveking, 1858, p. 94)

The image of epilepsy as hidden shame chimes well with the sensation novel's penchant for buried secrets. As Taylor has discussed, this is a preoccupation which led to many plots in which the secret at the heart of the novel is congenital madness (Taylor, 1988, pp. 63-64). Similarly, Sieveking's description of hereditary epilepsy stresses its secret nature: the seizures of the boy in the passage above occur 'apparently without cause', like Morel's masked epilepsy. They may happen suddenly and unexpectedly, but they are not out of the blue or without explanation: they are the realisation, a rising to the surface, of a hereditary predisposition. They are to be expected, even – normal and inevitable – within a certain context.

Sieveking believed that an individual did not need heredity to be susceptible to epilepsy. The condition consisted, he said, of two elements: a predisposing constitution and an exciting cause: 'We know of a variety of circumstances which are found to prevail more or less extensively in epileptics before the disease has manifested itself, and which, like the barrel of gunpowder, require the spark to induce an explosion'. What these predisposing 'circumstances' are will differ from individual to individual just as 'the inflammability of different materials, if we may continue the simile, varies much, and in the same way the facility with which epilepsy may be excited in different subjects differs according to their susceptibility' (Sieveking, 1858, 74). Despite variations on what a constitution predisposed to epilepsy looks like, Sieveking stressed the risks involved in conditions or habits that 'enfeeble the body, and more especially the nervous system'. He believed that those with what may be called 'a nervous diathesis' were more likely to become epileptic (Sieveking, 1858, 75). Radcliffe explained that 'if not women', then those who 'have the feminine habit of body in a very marked degree', are the most likely to develop the disorder (Radcliffe, 1854, p. 63). Reynolds believed that 'violent emotion has been the cause of epilepsy. […] It

is normal for the body and the mind to be influenced by [such] agencies, but if any one of them is excessive in duration, or too intense in its degree, abnormal consequences ensue'. It follows, therefore, that 'undue excitability' has converted, for some individuals, 'coition or masturbation into epilepsy; and in the same way the latter has been developed by violent laughter from tickling the feet' (Reynolds, 1861, pp. 252-54). Such forms of excessive excitability may be pathological for the individual with a nervous temperament, or to those who have indulged immoderately in masturbation, sex, or tickling, but they have not come from nowhere; they offer no entirely new narrative direction but advance a story that was always fated to play out through the relatively simple relationship between cause and effect. Reynolds concludes that 'the organism is constantly exposed to impressions from without: looked at from one point of view, "life" may be said to consist in the reaction of the organs against stimuli' (Reynolds, 1861, pp. 252). We have here, then, an alternative form of biological determinism to heredity: one in which constitutional strength, habit, and excessive feelings determine an individual's vulnerability to the development of epilepsy.

We also have an alternative interpretation of Lucilla Finch's presentiment that 'something is coming' to darken her life and Oscar's. The latter's epilepsy confirms her fatalism, not in the traditional, superstitious sense that malignant stars have aligned, but in the modern, medical sense that biological predispositions lead to certain consequences. Both Brophy and Gladden have emphasised the fact that Madame Pratolungo finds Oscar too effeminate long before he suffers the head injury which gives him epilepsy: 'Madame feels […] that he is "a little too effeminate for [her] taste". Particularly revolting […] are Oscar's indecorous displays of fraternal affection and emotional "weakness"'. 'In common with all women', Madame Pratolungo concludes, 'I like a man to be a man' (Brophy, 2019, p. 546).[4] Oscar has the 'feminine habit of body' identified as a predisposition towards epilepsy. He also has the 'nervous diathesis' categorised by Sieveking: 'He was the strangest compound of anomalies I have ever met with. Throw him into one of those passions in which he flamed out so easily – and you would have said, This is a tiger. Wait till he had cooled down again to his customary mild temperature – and you would have said with equal truth, This is a lamb' (p. 49). The peaks and troughs of his emotions are the kinds of excesses identified by medical authors like Reynolds – straining the strings of a delicate instrument to a dangerous point. The reference to Oscar's 'customary mild temperature' suggests that his usual way belies the energies brooding beneath the surface, thus bringing him in line with the *épilepsie larvée* of Morel, or the hidden hereditary secrets of Sieveking. In accordance with the thoughts of the latter, we might argue that Oscar has both the predisposing element and the exciting cause of epilepsy. His nervous, changeable temper puts him at risk from the development of the condition, while the head injury is the exciting cause – the spark in the barrel of gunpowder.

The alternative biological determinism presented by Oscar's epilepsy belongs to Collins's use of the sensational, in fiction, as a means of exploring how human vulnerabilities to 'extraordinary accidents' are crucial, within any 'ordinary' life, to the development of capabilities for healing and growth. Following the publication of Charles Darwin's *The Origin of Species* (1859), writings on epilepsy, particularly those by Hughlings Jackson, stressed the point, pre-empted by Reynolds's argument that '"life" may be said to consist in the reaction of the organs against stimuli', that epilepsy was not a *new* life event, out of the blue, or an entirely new narrative journey for the sufferer, but the result of the normal, healthy turbulences of the brain's matter. Jackson was a devotee of Darwin, especially the

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[4] See also Gladden (2005), pp. 467-86.

interpretations provided by Herbert Spencer (Greenblatt, 2023, pp. 1, 53). Following the notion that modifications of structure were the result of battles with environment and other organisms, he believed that the struggle of epilepsy was not *contra* that which is normal, but the *result* of a certain enactment of healthy organic processes. In *A Study of Convulsions* (1870), for example, he claimed that a part of the brain may '"store up" force, and when it reaches a certain degree of instability discharge of it is easily provoked. It may be that when by continuous nutrition it has risen to a degree of instability – it explodes'. This part will 'fall then to a state of stable equilibrium [until] once more by continuous nutrition rises to its former undue instability, when another explosion can occur' (Jackson, 1870, p. 202). We can see the influence of earlier writers' belief in epilepsy as a kind of excess of nervous energy, but we can also see an early version of Jackson's belief that epilepsy is an overdetermined version of functions that exist in a peaceful state at all other times. In 1875 he called epilepsy 'a sudden development in a coarse, brutal way of the functions of some part of the brain'. It 'differs from the discharge which occurs in a healthy movement' only 'in that it is sudden, excessive, and of short duration' (Jackson, 1875, pp. vi, 8). In his *Lumleian Lectures on Convulsive Seizures* (1890), he admitted that he had taken the term 'nervous discharge' from Spencer, saying, importantly, that 'there are nervous discharges in all the operations of health'. The term 'explosive discharge' might be more appropriate to denote how the epileptic seizure was an energetic version of the nervous discharges occurring regularly during all the usual operations of health (Jackson, 1890, 1). It is, summarised one author in 1886, 'simply a brutish development of many of the patient's ordinary movements' (J.J., 1886, p. 534). It is this theory which allowed Jackson to define the famous 'march' of the epileptic fit. Discharging lesions in the brain influence neighbouring cells, which do not need to be pathological themselves in order to develop the brutish way of working experienced in epileptiform states. This would lead to a ripple effect where spasms 'march' from one body part to another. Hence, in the twenty-three-year-old man who had been hit with a shovel, discussed earlier, Jackson observed how 'the fit began in the fingers of the left hand, and it gradually ran up the arm, missed the neck and affected the face' (Jackson, 1870, 200).[5]

By the time Collins wrote *Poor Miss Finch,* then, the predominant theory of epilepsy was that it is a nervous discharge of functions that in normal circumstances are perfectly healthy. Taylor argues persuasively that the Collins 'drew on and broke down distinct methods of generating strangeness within familiarity, of creating the sense of a weird and different world within the ordinary, everyday one'. He 'draws out the "strange" connotations of the *homely*' (Taylor, 1988, pp. 7, 17). What I would suggest, however, is that the obverse is also true – that, in his use of epilepsy, Collins exhibited the familiar or the homely side of the strange. He did this by incorporating epilepsy into his 'domestic story', echoing how Hughlings Jackson stressed the condition's continuation of that which was, at all other times, a state of order: the pathological, the excessive, and the disordered, had a familiar, ordinary, and homely foundation.

This was an idea inspired by earlier notions of life being full of the excesses and challenges that predispose some individuals to epilepsy, but, as Laurence Talairach suggests, *Poor Miss*

[5] Jackson not only showed that epileptic fits were but 'brutish' forms of normal organic functioning, he also proved that the seat of epilepsy was the brain and, because the march of the discharge could be plotted on a march across other body parts, supported the theory that motor function could be located to particular organs of the brain. It was in attempting to prove the latter idea that David Ferrier undertook his infamous experiments on monkeys which incurred the censure of anti-vivisectors, and inspired Collins's 1884 novel *Heart and Science*. See Otis (2007) and Pedlar (2003).

Finch 'plays upon evolutionary motifs' (Talairach, 2023, p. 224); we see evidence of this in the Darwinian-Spencerian notion that life *is* struggle, or that there is nothing out of the ordinary about turbulence within any particular life course. Epilepsy is, for Oscar Dubourg, a 'brutish' continuation of pre-existing characteristics and events. Describing his nervousness following his injuries, Madame Pratolungo says 'those curious contradictions in his character which I have already mentioned, showed themselves more strangely than ever' (p. 91). Earlier in this essay, I said that sensational elements rumble ominously beneath the surface of the text from the beginning. When the burglary occurs, it happens in a world, a domestic story, already shaped, not at all ironically, by sensational events, aligning with the notion that epilepsy is not a sensational drama *out of* the ordinary, but a *continuation* of an ordinary state in which drama forms a fundamental role. Prior to his injuries, Oscar says to Madame 'If you only knew what I have suffered, […] if you had gone through what I have been compelled to endure –' (p. 40). He is referring to an earlier incident, prior to his arrival in the plot, when he is wrongly suspected of murder. He underestimates Madame Pratolungo, though, if he believes she has seen nothing of the world's turbulence. She is the widow of a South American revolutionary and has been involved in skirmishes she calls the 'sacred duty of destroying tyrants' (p. 1). When she is in sleepy Dimchurch, acting as companion and music teacher to Lucilla Finch, she writes: 'Thanks to my adventurous past life, I have got the habit of deciding quickly in serious emergencies of all sorts' (p. 77). It may seem that here, in the quiet setting of a domestic tale, the habit of dealing with serious emergencies is surplus to requirements. It is proven to be anything but. Describing how she and others find Oscar laying in a pool of his blood, she says: 'I had gathered some experience of how to deal with wounded men, when I served the sacred cause of Freedom with my glorious Pratolungo. Cold water, vinegar, and linen for bandages – these were all in the house; and these I called for' (p. 81). That Madame is well prepared for all such emergencies is a sign that there is no such thing as a life without sensation or, perhaps more to the point, there is no life which has not been shaped by sensational events.

In dedicating *Poor Miss Finch* to his old friend Frances Elliot, Collins wrote of his characters: 'I have tried to present human nature in its inherent inconsistencies and self-contradictions – in its intricate mixture of good and evil, of great and small – as I see it in the world about me' (p. xxxix). This is the empiricist's view that we are what life has made us – 'man is a compound animal' (p. 292) – but it is also an acknowledgement that life's influence is comprised of 'great and small' events – the 'extraordinary accidents' and 'ordinary accidents' identified in the dedication of *Basil.* In representing Lucilla's blindness, Collins said that he intended to show how 'the conditions of human happiness are independent of bodily affliction, and that it is even possible for bodily affliction itself to take its place among the ingredients of happiness' (p. xl). Usually read as a description of Lucilla's fortitude, specifically her ability to be happy despite the challenges posed by her blindness, this sentence could also be read as the wish to show that lives are shaped by 'bodily affliction' – that life's struggles have a vital role to play for every one of us. Jackson theorised that epileptic fits are nervous discharges of *ordinary* brain function; in *Poor Miss Finch,* the excessive, the pathological, and the sensational are written into the form of the ordinary. This so-called domestic story is like Darwin's entangled bank – a place of apparent peace and simplicity to the naked eye, yet seen to be shaped, on closer inspection, by a more complex 'Struggle for Life' in which the extraordinary and extreme have been fundamental to the way things are (Darwin, 1859, 490).

That the burglary at Browndown House, and the appearance of epilepsy shortly afterwards, can be read as a necessary part of the ordinary's drama is not tantamount to saying that

such events do not bring about significant, often unexpected forms of change. In keeping with the principles of Darwinian theory, indeed, the fact that life is defined by struggle means that 'extraordinary accidents' lead to structural variations – new paths for organisms and for species. In her perceptive reading of Collins's dedication of *Poor Miss Finch,* Stefani Brusberg-Kiermeier observes: 'It is noteworthy that Collins not only suggests that the establishment of a cheerful home might be possible *in spite of* an impairment […], but that happiness might moreover be reached *because of* it' (Brusberg-Kiermeier, 2023, p. 59; italics in original). The idea underpinning natural selection, of course, is that improvement is achieved through the ability to survive, and adapt to life's extreme events. For Hughlings Jackson, steeped as he was in Darwinian ideas, evolutionary ideas allowed the consideration of ways in which the brain is also able to incorporate struggle, or excessive discharging lesions in the case of epilepsy, so that it may heal, succeed in the Darwinian sense, and be more resilient in future. He called this the principle of compensation, explaining in 1875: 'A region of the body is not permanently paralysed when a part of the brain representing it is destroyed, because the neighbouring parts also represent the same region'. These neighbouring parts are capable of taking over the function of the lost or damaged part: 'When we come to the highest centre, the cerebral hemisphere, it is notorious that destruction of much of it may occur without the production of any obvious symptoms' (Jackson, 1875, p. xvii). In epilepsy, this is why the whole body is taken over by seizures. Loss of consciousness is the primary event, but the sympathies which exist between the part of the brain principally involved in consciousness and awareness and other, neighbouring parts of the organ means that the fit causes secondary events all over the body (Jackson, 1875, p. xix). As early as 1860, the psychiatrist Forbes Winslow suggested in a treatise that Wilkie Collins owned at the time of his death, that 'the brain has great accommodating power'. A 'considerable extent' of 'disorganisation […] may exist embedded in the substance of the brain without apparently for a period disordering, to any serious extent, its functions' (Winslow, 1868, p. 13). Jackson turned this adaptability into compensation: neighbouring organs do not always do the same work of the damaged component – they may do their own work to a greater degree instead. We see this principle in effect in Lucilla Finch whose loss of sight has been compensated for by an extraordinary sense of touch: 'What doubts I might set at rest […] about the planetary system', she says 'if I could only stretch out and touch the stars. […] I could find out better what was going on at a distance with my hands, than you could with your eyes and your telescopes' (p. 220). As Oscar remarks, 'she has eyes on the tips of her fingers' (p. 142). In 1886, Collins's friend, the surgeon Charles Alexander Gordon wrote an anti-vivisection book entitled *New Theory and Old Practice in relation to Medicine and Certain Industries.* He used Jackson's theory of compensation as a justification for relying on pathology (nature's experiments) as opposed to scientific experiments on animals:

> Dr. Hughlings Jackson is of opinion that when a part of a centre is destroyed, the rest of the centre – the part not destroyed – serves next as well as the part lost; and that in some cases compensation is practically perfect. In fact this law of compensation in regard to function is daily recognised as existing in cases occurring in practice; it is elucidated by pathological examination in fatal cases of disease; – not by 'experiment'. (Gordon, 1886, p. 18)

Gordon is being rather selective with the truth here. The principle of compensation was inspired by the theory of cortical equipotentiality, which had been established by hundreds of experiments on pigeons by the physiologist Marie-Jean Flourens earlier in the century. Nevertheless, there is power in Gordon's image of nature as experimental – as constantly looking for compensations and moulding the brain in response to disorder. Jackson himself

had used the image in *Clinical and Physiological Researches*: 'Cases of paralysis and convulsion may be looked upon as the results of experiments made by disease on particular parts of the nervous system of Man. […] It is just what the physiologist does in experimenting on animals; to ascertain the exact distribution of a nerve, he destroys it, and also stimulates it' (Jackson, 1875, p. 1). In the representation of Lucilla Finch, aptly named like one of Flourens's pigeons, the result of these experiments is the development of greater ability elsewhere: her heightened sense of touch not only compensates for the loss of her sight, but equips her with a power greater than the visual ability of all others: 'I could find out better […] than you could with your eyes and your telescopes' (p. 220).

This example of compensation is carried through to Collins's representation of Oscar Dubourg, his epilepsy, and his new identity following his colour change. Oscar's experiences, his traumas, and modifications, turn him into the hero he could never have been without them. Prior to his injury, Madame Pratolungo says: 'In common with all women, I like a man to *be* a man. There was, to my mind, something weak and womanish in the manner in which this Dubourg met the advance which I had made to him. He not only failed to move my pity – he was in danger of stirring up my contempt' (p. 40). After his experiences of head injury, epilepsy, argyria, and stolen identity, Oscar could hardly be more different. As Tabitha Sparks notes, 'Oscar transforms from a weak-willed youth into a responsible man. In doing so, he becomes the fit partner for Lucilla' (Sparks, 2002, p. 12). Having left Dimchurch so that his brother might attempt to take his place in his fiancé's affections, Oscar is heard of, by Madame Pratolungo, as having 'been seen at a military hospital – the hospital of Alessandria, in Piedmont […] acting, under the surgeons, as attendant on the badly-wounded men who had survived the famous campaign of France and Italy against Austria'. This new 'occupation as hospital-man-nurse was, to my mind, occupation so utterly at variance with Oscar's temperament and character, that I persisted in considering the intelligence thus received of him to be on the face of it false' (pp. 379-80). But it is not false. Oscar later recounts:

> At Lyons, I saw by chance an account in a French newspaper of the sufferings of some of the badly-wounded men, left still uncured after the battle of Solferino. I felt an impulse, in my own wretchedness, to help these other sufferers in *their* misery. On every other side of it, my life was wasted. The one worthy use to which I could put it was to employ myself in doing good; and here was good to be done. […] I made myself of some use (under the regular surgeons and dressers) in nursing the poor mutilated, crippled men. (pp. 385-86)

Madame Pratolungo recalls: 'I thought his conduct very strange'; 'in his greatest trouble, he was like another being; I hardly knew him again!' (p. 393). This alteration does not come out of the blue in the traditional sense, though it does if we are referring to Oscar's transformative treatment for epilepsy. On the Continent, Oscar is known, once more, as 'the blue man' (pp. 378, 382). His own account of field nursing shows that his alteration emerges from his experiences of suffering, marked most literally in his change of appearance. Madame Pratolungo discovers 'that there were hidden reserves of strength in the character of this innocent young fellow, which had utterly escaped my superficial observation of him' (p. 386); she accounts for these reserves as strength in Oscar's struggles: 'Modern despair turns nurse; binds up wounds, gives physic, and gets cured or not in that useful but nasty way. Oscar had certainly struck out nothing new for himself' (p. 386). This last clause could be another way of saying that Oscar's heroism is not without determining influences – that it is linked to his experience of trauma just as in epilepsy, according to Hughlings Jackson, compensation and resilience emerge from a dynamic material response to injury.

To summarise, in *Poor Miss Finch*, epilepsy is the event which brings modifying effects through the kind of sensationalism developed in Collins's earlier works: it is the shock which seemingly establishes a new plot trajectory and allows the author to explore the apparent intersections between biology, identity, and different models of (biological) determinism. But in Oscar Dubourg, epilepsy also allows for modifications in the development of new, heroic, and sympathetic depths of character. The theories of neurological compensation that emerged from the science of epilepsy inspired *Poor Miss Finch* to demonstrate how the calamitous and the sensational (embodied here in epileptic seizures) play a fundamental role in real life and that our constitutions have evolved the remarkable ability to respond creatively and dynamically to such events.

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Ocular Poetics of Wilkie Collins's *The Woman in White*

Wilkie Collins'in *Beyazlı Kadın* Başlıklı Romanının Oküler Poetikası

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Abstract

The aim of this article is to explore the critical role of vision and act of seeing in the poetics of Wilkie Collins's *The Woman in White* in the context of the ocular dynamics of the nineteenth-century in general and the generic markers of the sensation novel in particular. The conceptual equivalence Collins builds between the agencies of seeing and knowing will be explored by paying particular attention to the ways in which power is exercised on the axis of the modality of the visual. Taking visibility and invisibility as the controlling agencies in *The Woman in White*, the discussion will focus on exploring the scopic aspects of the novel in its historical and theoretical context, and reading the semiosphere of the novel as a dynamic space of interaction between and vision and ocular power.

Keywords: Wilkie Collins, *The Woman in White*, vision, sight, spectacle, focalization

Öz

Bu makalenin amacı, Wilkie Collins'in *Beyazlı Kadın* başlıklı romanında görmenin ve gözün oynadığı kritik rolü irdelemek ve bu tartışmayı on dokuzuncu yüzyılın göze/görmeye dair oküler dinamikleri ve sansasyon romanının jenerik özellikleri bağlamına yerleştirmektir. Collins'in görmek ve bilmek edimleri arasında kurduğu kavramsal eşdeğerlik, iktidar ilişkilerinin görme/göz üzerinden nasıl işlediği dikkate alınarak tartışılacaktır. Dolayısıyla, *Beyazlı Kadın*'ın skopik unsurları tarihsel ve teorik bağlama yerleştirilerek mercek altına alınacak, romanın görünürlük ve görünmezlik halleriyle örülü semiosferi görme ve oküler iktidar arasındaki dinamik ilişkiyle şekillenen bir etkileşim ve çatışma alanı olarak okunacaktır.

Anahtar Kelimeler: Wilkie Collins, *Beyazlı Kadın*, görme, görüntü, seyir, fokalizasyon

The true mystery of the world is the visible, not the invisible.
(Oscar Wilde, *The Picture of Dorian Gray*)

This article aims to read Wilkie Collins's *The Woman in White* as an ocularcentric text, in the sense that vision, visuality and acts of seeing and looking have overarching significance in the hermeneutics of the novel as a highly acclaimed example of sensation fiction. One of the distinguishable hallmarks of sensation novels, especially those that address lost-and-found themes or misplaced identities, is that the sense of sight, conditions of visibility and invisibility, and agency of the eye that defines humans as social animals play a crucial role in energizing the working principles of the genre. By definition, sensory experience and embodied vision are the key elements in the unfolding of events in sensation fiction which rely heavily on visual sensory details to describe characters and setting as objects of visual perception. Characterized by their focus on thrilling and often scandalous events, sensation novels often deploy suspense-driven ocularcentric tropes and motifs, including imposture, deception, impersonation, misdirection, identity shams, hallucinations, delusions, paranoia, mysterious doubles and twins, spying and detection, which are all linked to literal and metaphorical aspects of seeing and visual imagination in one way or another.

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The Woman in White never fails to underline the role of empirical vision and visual imagination in forming, regulating, and even manipulating how the characters accommodate themselves in the world picture of a plotted universe, with an acute awareness that they are part of the visible world. Clashing and sometimes conflicting narrative views of multiple narrators continually remind readers the fundamental ocular principle that "perspective makes the single eye the centre of the visible world" (Berger, 1977, p. 16). The novel's perpetual emphasis on the visual and ocular aspects of social and cultural existence reflects, as a matter of fact, a wider Victorian practice of placing the eye and vision at the centre of popular imagination as well as literary production. The nineteenth century was a time of significant developments in optical technology, which had a profound impact on how the Victorians viewed and contemplated material reality. The heightened awareness of vision in Victorian storytelling, as exemplified in *The Woman in White*, suggests a symbiotic relationship between technological progress and cultural consciousness of the time.

Collins and other writers of sensation fiction were the nineteenth century descendants of the first *viewers* of modernity's perspective-bound "world picture" as Heidegger puts it. There is a vast archive of scholarship on the scopic character of modernity, which explores how the Western scholastic medieval convention of seeing and visual representation evolved radically from the Renaissance onwards. The post-Copernican need to redefine the world from the human perspective marked a return to a homocentric world view that placed the human eye on the pedestal of artistic representation and philosophical discussions. This paradigmatic shift derived from an urge to depict a world from the eye and perspective of man rather than visualizing a world as seen from the omnipotent eye of God, the ultimate beholder. Heidegger explains this *modern* condition in his renowned 1938 lecture "The Age of the World Picture," or "The Age of the World View" (Die Zeit des Weltbildes), noting that "the distinguishing mark of modern times" is that "the world […] becomes a view" for the modern subject or individual (1976, p. 351). The agency of the look thus gained a prominent significance in the course of modernity in terms of how individuals responded to and interacted with the world in which they contemplated themselves as lookers and observers. In Heidegger's words, "'[t]o be in the picture' connotes having the know-how, being equipped and oriented toward the matter in question. Where the world becomes a view, the existent as a whole is posited as that with respect to which a man orients himself […]. World view, properly understood, therefore, means, not a view of the world, but the world understood as view" (1976, p. 350). In the light of this "view-character" or picture-character of the world, "[n]ow, for the first time, there is such a thing as a viewpoint of man" (1976, p. 352). With the emergence of this new paradigm in representation in arts, there flourished different ways of seeing that prioritize subjective perspective of a historicized individual who is bound with the "here and now" condition of the partial, limited and therefore flawed perception of the material world. "That the world becomes a view is one and the same process with that by which, within the existent, becomes a *subjectum*," and "[t]he basic process of modern times is the conquest of the world as picture" (Heidegger, 1976, pp. 352-353, emphasis original). Heidegger's insights underscore the intertwined connection between our perception of the world and the emergence of the self as a subjective being within that material reality. The world becomes a picture or a view only on the condition that it is framed by the individual eye.

The historical journey of this *subjectum* in the course of modernity is also the cultural and artistic history of seeing. Since a synoptic survey of this interlocked progress falls outside the scope of this article, the discussion will be limited to a brief sketch of the defining impact of vision in the Victorian timeframe that accommodated the products of sensation fiction

which relied significantly on the sense of sight to create their generic effect. Kate Flint, in *The Victorian and the Visual Imagination*, notes that "the Victorians were fascinated with the act of seeing, with the question of the reliability – or otherwise – of the human eye, and with the problems of interpreting what they saw" (2000, p. 1). Findings of previous research show us that the readers of sensation novels of the nineteenth-century were the inhabitants of a cultural and social ecosystem that was shaped by inventions of optical devices, instruments and techniques, such as thaumatrope, phenakistiscope, zootrope, diorama, kaleidoscope, binocular telescope and microscope, stereoscope, kinetescope, and magic lanterns, some of which were basically illusion-generating devices or optical toys (Crary, 1992; Meisel, 1983; Foster, 1988). Together with the advent of photography, these novelties cumulatively and gradually created a new visual mass culture as well as a new kind of observer/seer/viewer. Public spectacles and exhibitions that displayed optical illusions and magic shows were popular entertainments in the nineteenth century, and this cultural backdrop was woven into the plots of sensation novels, especially those with thematic emphasis on the manipulation and control of what is to be seen and what is to be kept out of sight. In the sphere of artistic and literary production, collaboration of novelists and illustrators was a common practice in serialized and published books. Co-existence of text and image in the pictorialization of stories was a significant marker of Victorian literary production and consumption. Grandville's illustrations, for example, are powerful indicators that illustration functioned as a kind of authorship and illustrators as co-authors of narratives. Darcy Irvin, in her article on *The Woman in White* as a narrative space of image-texts, notes that especially the decade of 1860s in the history of sensational literature "coincides with an absolute explosion of visual media in printed texts", and points at the abundance of "readable images" in the novel, which she calls "image-texts" (p. 225). In short, reflecting not only a fascination with the visual but also a "faith in seeing" (Christ and Jordan, 1995, p. xx), such inventions and scientific discoveries in the field of optics were powerful game-changers in cultural experience and creative production.

The pivotal significance of visual imagery in *The Woman in White* is manifested in the title on a paratextual level, directing the reader's attention to the connotative cultural repertoire of the colour white and its attachment to femininity. It is apt to mention Alberto Manguel's *Reading Pictures* where he warns us that no colour, and no sign for that matter, is innocent, for every colour is known to us through words and a discourse. Regarding the colour white, Manguel says that on the contrary to any colour stain, the blank space of the colour white invites us to fill its void and even provokes us to do so. Its blank form enabled by a frame presents itself to us in the past tense, as if it can turn into something else any moment with the slightest touch of an ink stain, losing its signifying emptiness and desolation (2000, p. 51). In a similar manner of experience, Walter Hartright's first encounter with Anne Catherick in the late hours of the night, when "the moon was full and broad in the dark blue starless sky" (2000, p. 19), takes place when his "mind remained passively open to the *impressions* produced by the *view*" as he was walking towards London, the Victorian city of spectacles (2000, p. 20, emphasis mine). Anne's white dress will later assume a metonymic reference to the mystery leading to Laura's misfortune, and Walter will undertake the role of a detective to solve the mystery, reveal the truth, and restore order and justice. As a matter of fact, his entire endeavour will be to fill the emptiness symbolically reflected in the whiteness of Anne's dress. Anne's image that bears a stark contrast between a hostile

darkness (background) and a vulnerable whiteness (figure) is going to function almost as a retinal afterimage[1] in the rest of the narrative.

Walter, as a master of drawing[2] who has come to Limmeridge to "master the visual experience" (Garrison, 2009, p. 168), must be aware and conscious of how the mechanism of looking and seeing operates between the subject and object of gaze, especially in a gender-specific context. Also observed by L. Garrison, "a gendered relationship emerges where the dominant, masculine viewer scrutinizes a passive, female object" (2009, p. 169). The distinguished place of sight among senses is famously noted by John Berger who observes in *Ways of Seeing* that "[i]t is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled. […] We never look at one thing; we are always looking at the relationship between things and ourselves" (1977, pp. 7-9). Collins seems to be drawing attention to this particular relationship inherent in the nature of looking by confronting one look/view with other looks/views in a series of testimonial narratives. In this space of confrontation, a singular character (mostly female), who is portrayed from the outside as the object of a watcher, looker or voyeur, becomes the owner of the gaze and introduces a different version of the line of events in her own narrative. This co-presence of multiple narrations and viewpoints almost becomes a technical equivalence of what Berger means by "looking at the relationship between things [viewed object] and ourselves [viewing subject]" (p. 9).

At this juncture, it would be fitting to bring up a parenthetical note regarding Collins's personal involvement with the ways and methods of seeing. In the biographical context, Collins the author was no stranger to the Walter's profession as a drawing master. Collins's father was a renowned painter who was also a Fellow of the Royal Academy. Collins was born into a world of visual description and image, and had an almost trained eye for visual representation. From his birth (1824) until 1851 (publication date of *The Woman in White*), he lived in a cultural environment populated by the influential names of the art circles of his time (Dolin, 2006, p.10). According to Dolin's biographical report, Collins's mother was a cousin of the Scottish painter Alexander Geddes, and his aunt, Margaret Carpenter, was a well-known portrait painter. Coleridge and Ruskin were among the distinguished figures who paid frequent visits to Collins's family home (Dolin, 2006, p. 10). We also learn that Collins's intellectual and artistic tendency was closer to "the reformist young painters who

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[1] Afterimage is "a subjective visual phenomena" which is defined as "the presence of sensation in the absence of o stimulus" (Crary, 1992, p. 98). Crary also informs us that retinal afterimage is discussed in Goethe's *Theory of Colours* as an important optical phenomenon (p. 98). An afterimage, in other words, is the surviving stain/trace of an image on our retina, a kind of residual image that we continue seeing for a while after we stop looking at the object of our gaze or after that object is removed from our sight. This ocular or optical term entertains many thoughts concerning *The Woman in White*, and may be deployed as a conceptual portal into several metaphoric reading of the novel. For example, it may be argued that Laura becomes the afterimage of Anne when Anne dies and is buried in disguise as Laura. She, in a way, replaces Anne as her afterimage.

[2] Walter's mastery of professional vision, and his claim to aesthetic commentary and judgment is occasionally underlined in various contexts throughout the novel: Miss Fairlie's sketches are "exhibited … to [his] professional eyes" (p. 56); he utters educated comments, such as: "our capacity of appreciating the beauties of the earth we live on is one of the civilized accomplishments which we all learn as an art" (p. 57); his ekphrastic description of Laura as he is staring at her frozen image in his "water-colour drawing" (p. 52), and the way he contemplates on the difference between drawing and mental picture (p. 53); his aesthetic judgment about Marian when he first set eyes on her: "the lady is ugly" (p. 34), or about the "neat ugliness" of the town of Welmington (p. 561).

rejected the rigid orthodoxies of the Academy" (Dolin, 2006, pp. 8-9). In an unsigned review that appeared in the *Critic* a few years after the publication of *The Woman in White*, the "inclination of over-minuteness" in the novel is explained by the ascending influence of pre-Raffaelitism (2005a, p. 85). In another unsigned review, which is worth quoting in length, the characters in the novel are described like figures in a painting:

> None of his characters are to be seen looking about them. They are not occupied in by-play. They are not staring at the spectators, or, if they are, they are staring listlessly and vacantly, like witnesses who are waiting to be called before the court, and have nothing to do until their turn arrives. There they stand, most of them, like ourselves, in rapt attention, on the stretch to take their share in the action of the central group—their eyes bent in one direction—their movement converging upon one centre—half-painted, sketchy figures, grouped with sole relation to the unknown mystery in the middle. The link of interest that binds them is that they are all interested in the great secret. By the time the secret is disclosed, the bond of unity will have been broken—the action of the drama in which they figure will have been finished—and they will go their own ways in twos and threes, and never meet again. (2005b, p. 87)

Theatrical vocabulary the reviewer uses to describe the symbolic universe of the novel brings to mind Count Fosco's treatment of the readers as spectators who embody the "public gaze" (Collins, p. 700). He then utters a comment as spectacular as his looks and attire: "What are we (I ask) but puppets in a show-box? Oh, omnipotent Destiny, pull our strings gently! Dance us mercifully off our miserable little stage!" (p. 700). As the metonymic presence of surveillance in the novel, Fosco is fully aware of the performative nature of being as embodied souls on a stage which is at all times exposed to the hermeneutical gaze of others. Yet, until his death, he manages to remain in the shadows and manipulate events by means of surveillance and spying from behind the curtain. Ironically, when he dies, his body is displayed to the curious eyes of spectators behind a glass screen in the morgue, turning the villain's body into a symbolic embodiment of Death on display.

In this hermeneutic association between death and display, or death and spectacle, there is a subtle implication that male subject as the owner of the gaze can be dispossessed of his privilege of looking only on the condition that he is dead; his body as the temple of his gaze can become an object of spectacle only on the condition that it is reified by death. Women, on the other hand, do not wait death to be reified under the male gaze. The display culture of flourishing industrial modernity in the nineteenth-century only made it more evident than ever how "man act, and women appear" in visual representations in European art, as noted by John Berger in *Ways of Seeing* (1977, p. 46).

Although Walter is nothing like Count Fosco – who is a spy, a voyeur, and Percival's informer – he cannot escape the reifying agency of the male gaze that is accustomed to see and portray women as passive objects that "appear" in the visible space of Heidegger's world picture. His aesthetic judgment as a drawing master, for example, extends to the description of Marian's "appearance" that fall outside the normative measures of female elegance and beauty with her "masculine form and masculine look" (p. 34), as well as her unorthodox preference and taste of accessories, such as her "horrid, heavy, man's umbrella" (p. 239), which may be seen as the manifestations of what Count Fosco admires in Marian as a woman who "has the foresight and resolution of a man" (p. 372). Or, the grammatic discourse he uses while referring to Laura's prospective marriage to Percival, describing her almost like a possession that is transferred from one owner to another: "she will be *his* Laura instead of mine! *His* Laura!" (p. 210, emphasis original).

Walter's framing eye is best seen in two comparable scenes where the objects of his observing gaze are portrayed as posing figures in framed moments of artistic representation. The scene where Walter crosses paths with Anne in the dead of night is given as follows: "There in the middle of the road [...] stood the figure of a solitary Woman, dressed from head to foot in white garments; her face bent in grave inquiry in mine, her hand pointing to the dark cloud over London, as I faced her" (p. 20-21). This captivating moment of encounter is often compared to the scene where Laura Fairlie is described again by Walter as a posing figure in the terrace at night at Limmeridge. "Miss Fairlie's figure, bright and soft in its snowy muslin dress – her face prettily framed by the white folds of the handkerchief which she had tied under her chin – passed by us in the moonlight" (p. 63). Both portrayals are dense with visual imagery, presenting Laura and Anne as objects of Walter's gaze from the vantage point of an observer. And both focalizations portray Anne and Laura against a dark background – a darkness which is dense yet mysteriously weightless, begging for and inviting an inspecting eye that would make visible its invisible content. What follows in the rest of the novel is a series of testimonies that attempt to crystalize the darkness behind them. The dark background against which they stand obviously represents the mystery that surround them as well as many of the thematic markers of sensation novel such as the uncanniness of the mysterious. But it also stands for the space beyond vision, which can only be penetrated by and through the voyeuristic gaze of the teller's imagination. In the process of the crystallization of the darkness that surround Anne and Laura, we as readers are offered the privilege of seeing beyond the frame, and into the privacy of a domestic drama. This is mostly how the sensation novel's narrative works to captivate readers' curious attention especially in penny dreadfuls that were very popular in the nineteenth-century.

It is also telling that the illuminating and enlightening eye is also a major symbol and device within the generic convention of detective fiction. Walter in *The Woman in White* not only articulates his concerns about suspected forgeries and unlawful acts in Laura's family drama, but he undertakes a detective work in order to illuminate the darkness enveloping this clandestine background. There is, in this regard, an obvious link between seeing and detecting, and a contemplation of detective work first and foremost as an art of seeing. In his thought-provoking article "Foucault's Art of Seeing," John Rajchman highlights the conceptual connection between visibility and evidence, and draws our attention to the etymological fact that the word evidence comes from *videre*, to see, in both English and French (1988, p. 93). Also, Simon Goldhill points at the semantic and morphological cognation between the Greek word "to know" (eidenat) and the word "to see" (idein), and conveys that "the '*analytique de regard*' is always already an anatomy of the subject's claim to know" (1996, p. 20). In a novel which is composed of testimonial narratives that also function as proofs or evidences of a crime, each testimony sheds light to a different dark(ened) corner of the greater textual space of its own semiosphere and thus makes the previously unseen/unknown things visible to the eye. Yet, significantly, Walter is aware that personal accounts, statements and testimonies will not stand as "hard proof" in the eye of law which demands solid evidence such as signed documents, eyewitnesses, recorded accounts, so on and so forth. He therefore takes great pains to obtain necessary evidence to set the record right. In the post-Enlightenment world of observable, measurable and classifiable phenomena, which was ripe enough to give birth to Sherlock Holmes in 1887 (only a couple of decades following the publication of *The Woman in White*), Walter's effort to obtain objective and material evidence gains further significance. In the world of phenomena, knowledge had to be testified by observable and visually testifiable signs and objects including all forms of inscription on diverse surfaces.

Walter's act of collecting evidence as a detective figure parallels, or rather supplements his role as the overarching editor who compiles the testimonies of other characters (including inanimate ones such as the tombstone) and constructs the architecture of the novel's textual space as a symbolic courtroom in which each narrator stands in the witness box and delivers his/her account of events from their subjective *view*point. In this assemblage of testimonies, one view/perspective/vision overlaps others, suggesting the inevitable coexistence and collaboration of multiple perspectives in modern man's search of truth. The narrative voice in the "preamble" speaks from an outer ontological layer which embraces the multi-focal narrative universe:

> the story here presented will be told by more than one pen, as the story of an offense against the laws is told in Court by more than one witness – with the same object, in both cases, to present the truth always in its most direct and most intelligible aspect; and to trace the course of one complete series of events, by making the persons who have been most closely connected with them, at each successive stage, relate their own experiences, word for word. (p. 4)

Significantly, Walter's assemblage of testimonies and authored "records" by "other pens" (p. 182) exclude Laura's and Anne's testimonies as narrated from their own viewpoints. Thus, the promise of the overarching narrator in the "preamble" is not faithfully fulfilled. These missing pieces are anchored at the heart of the novel as performative silences that speak volumes. If the textual space of the novel can be considered a mnemonic archive that harbours verbal evidence and verbal records, Walter as the compiler and editor of these records assume the function of the guardian of the archive who is entitled to the right of choosing what is to be included in and excluded from this space of power. Lack of Anne's and Laura's first-person narratives – except from Anne's short letter to Laura – creates a lacuna similar to the symbolic whiteness of their dresses, which lingers over the plot like a haunting absence or invisibility. Ironically enough, Anne's fugitive sick body literally becomes a haunting presence when spotted by a schoolboy in Limmeridge and taken for a ghost (p. 93).

While Laura and Anne are denied of a textual space of their own, Marian's textual space is violated by Count Fosco who secretly reads her diary and inscribes his own words on her pages. Laurie Garrison reads Fosco's inscriptive "assault" on Marian's private textual space as "a form of editing" and questions the potential violations and manipulative additions and/or omissions in Walter's practice as the editor:

> The Count's violent editorial insertion into Marian's diary takes place within a complicated sort of layers of editing. Marian's diary has been written by Collins writing as Marian, added to if not edited by Fosco, edited and united with the rest of the narrative of *The Woman in White* by Walter Hartright, and published in the periodical *All the Year Round*, edited by Charles Dickens. (2009, p. 176)

And yet another layer can be added to Garrison's list of editorial practices. Towards the end of his concluding narrative, Walter relates Pesca's narrative through his own translation from the Italian, referring his act of translation as "repeating": "It is only right to mention, here, that I repeat Pesca's statement to me, with the careful suppressions and alterations. […] My first and last concealments from the reader are those which caution renders necessary in this portion of the narrative" (p. 670). All these layers of editing correspond to a fascinating structure which is actually composed of layers of visions piled on top of one another. Fosco's transgressive bold hand leaves a visible trace on Marian's pages, contrasting his invisible eye that secretly watches, studies, inspects, and spies over Laura and Anne. In Marian's words, "[t]he marked peculiarity which singles him out from the rank

and file of humanity, lies entirely … in the extraordinary expression and extraordinary power of his eyes" (p. 247). Fosco's spying vision, in this respect, becomes a means of discipline and surveillance. Anne and Laura not only exist as the living images of one another in their ominous physical resemblance, but rendered to objects of narrativization, being exposed and re-exposed to focalization in the testimonies mostly of male focalizors.

At this point, Berger's observations quoted above can easily be transferred to the realm and terminology of narratology, regarding the gender dynamics of focalization in narratives. The focalizing agency of various narrators in *The Woman in White* invites a closer critical attention to this particular narratological aspect of storytelling in relation to the ocular poetics of the novel. Introduced by Gerard Genette, the term and concept of "focalization" largely replaced the conventional terms "perspective" and "point of view," or what Henry James calls "the centre of consciousness" in some of his prefaces to his works. Genette's model is grounded on his famous distinction between "who speaks" (narrator) and "who sees" (focalizor, as Mieke Bal terms it in her narratological model; 2009), and it distinguishes between narrative agency (telling) and visual mediation (showing). As a term inherited from optics, focalization addresses the certain position of the one who sees and who does so as the embodied agency of a "point of view," yet the term actually involves the act of getting things into focus when looking. From narratological perspective, then, Laura's missing testimony suggests that her opinions and responses are embedded in other characters' narratives and conveyed only through dialogues and focalized observations. The closest we get to her mind and heart is the narrative of her half-sister Marian Halcombe, but Marian's narrative differs from other narratives because it is composed of her diary entries and filtered through the editorial process of the overarching narrator. Unlike other witness accounts, her voice is not heard directly. As explained by the editor-narrator in the footnote to Marian's narrative, the passages from her diary have been "omitted here and elsewhere" (p. 183). Although it is claimed that the passages omitted "are only those which bear no reference to Miss Fairlie or to any of the persons with whom she is associated" (p. 183), the editorial authorship practiced by the narrator here remains to be suspicious or doubtful. Moreover, as revealed on the succeeding pages of the diary, it "is mediated through a document which has been appropriated and annotated by Fosco." In Lyn Pykett's words "we have the uncanny impression that we have been reading Marian's journal over [Fosco's] shoulder" (Pykett, 2006, p. 57). While Marian's narrative is dissected, butchered, and even manipulated by male hands and eyes, the case is not very much different for Anne and Laura. Their stories are conveyed to us through partial and limited fragments of a multiplicity of perceptions. This discontinuous style of successive partial narratives not only contributes to the generic effect of the novel as part of the sensation school of fiction, but also reflects the spirit and mechanism of urban modernity which forms the backbone of sensation plots. The "thrills of sensation fiction bound up with secrecy, suspicion, spying and detection," are closely associated with the literal or metaphorical gaze of modernity's *subjectum* and the peculiar characteristic of the visual imagination of the nineteenth-century (Pykett, 2006, p. 53).

Such forms of rendition, or submission to the filtering perspective of another consciousness emerges as yet another form of confinement for Anne and Laura in the novel. In *The Woman in White* confinement seems to be the structuring metaphor and motif in the novel, and narrative gaze and focalization seem to function as yet another tool or device of captivity in terms of gender-bound context of the overall discussion. Focalization, or the narrative act of seeing, is, like gaze, a powerful agency of control and dominance. In Collins's storyworld, it is not hard to notice how the painter's brush and the writer's pen are allies in how they operate in the hands of Walter, no matter how well-meant he may be. Denying Laura of her

share of testimonial space is hardly different from condemning her to narratological invisibility. Anne's and later Laura's confinement in an asylum removes them from the sight or view of others. In Lacanian terms, their power and potential of looking back at the seer or looker is cancelled, and the domineering male agencies of power thus secure their privilege of seeing without being seen. Manfred Jahn articulates a supporting premise, saying that "perception, thought, recollection, and knowledge are often considered to be criterial features of focalization, and all these mental processes are closely related to seeing, albeit only metonymically or metaphorically" (1996, p. 243).

Another pivotal aspect of the ocular grammar of *The Woman in White* is its capacity to re/address one of the age-old crossroads of poetics and philosophy: the relevance of image to the real. Percival's and Count Fosco's collaborative fraud, which enables the legal recognition of Laura's fake death and burial, is essentially based on the deceptive, misleading and illusionary potential of images, and relies on the empirical truth that it is through surfaces or appearances that we primarily communicate with the material reality that surrounds us. In the context of the nineteenth-century visual culture characterised by aforementioned optical innovations and inventions that altered the Victorian ways of seeing, the almost ominous resemblance between Anne and Laura carries us back to one of the oldest yet still current discussions on how the image relates to the real, or vice versa. And one recalls the opening line of Susan Sontag's famous essay on photography, "The Image-World" (1977): "Reality has been interpreted through the reports given by images; and philosophers since Plato have tried to loosen our dependence on images by evoking the standard of an image-free way of apprehending the real" (1999, p. 80). These lines are followed by an encapsulating observation on Collins's time, which is worth quoting in length:

> But when, in the mid-nineteenth century, the standard finally seemed attainable, the retreat of old religious and political illusions before the advance of humanistic and scientific thinking did not – as anticipated – create mass defections to the real. On the contrary, the new age of unbelief strengthened the allegiance to images. The credence that could no longer be given to realities understood *in the form of* images was not being given to realities understood *to be* image, illusions. (1999, p. 80, emphasis original)

In *The Woman in White*, Anne, as the mirror image of Laura, replaces the "real" in Percival's evil scheme of things, while her ontological mark is reduced merely to "resemblance." And a gradually thickening concern of Victorian modernity that "image-world is replacing the real one" (Sontag, 1999, p. 81) is articulated in Collins's novel in the haunting mystery that envelops Anne's afterimage that remains on the narratological retina of the plot. The overall narrative space of testimonies becomes a testing ground for the contesting legacies of "image" and the "real." Moreover, reflections on diverse aspects of this age-old relational pair are not limited to the mystery plot that revolves around the manipulation of images and sight but extends to the novel's most amusing passages that introduce the reader to the eccentric character and occupations of Mr. Fairly, the owner of Limmeridge and the possessor of invaluable pieces of art and cultural heritage. Mr. Fairly's obsessive occupation involves having "the treasures and curiosities in his possession" photographed, or producing their "sun-pictures" in order to ensure their permanence attached to his name (p. 225). On the one hand, the idea of photographically replicating the images of paintings, such as *Madonna and Child* by Raphael, seems to offer an ironical commentary on the multiplying layers of representation that separate the original from the copy. On the other, by relying on the capacity of photographic representation (image) to truthfully attest to the authentic/historical/material work of art (the real, albeit in the form of an image), Mr.

Fairly's enthusiastic occupation casts an ironical shadow on the novel's overarching conflict based on misplaced identities and subrogated images.

Consequently, in the light of the above discussion, it would not be erroneous to infer that the narrative universe of *The Woman in White* is a microcosm of visible traces and signs to be read and decoded by all sorts of viewers and watchers. Drawing parallels between looking and narrating, the eye and the pen, image and text; Collins not only countervails the agencies of seeing and knowing as epistemic pairs but also affirms Hal Foster's observation that "[a]lthough vision suggests sight as a physical operation, and visuality sight as a social fact, the two are not opposed as nature to culture: vision is social and historical too, and visuality involves the body and the psyche" (1988, p. ix). Reading *The Woman in White* from the lens of ocular poetics reveals yet again how vision and power are intertwined in complex ways, and how we produce and reproduce reality in a palimpsestic fashion in our acts of seeing and visualizing our world picture. In the narrative cosmos encapsulated within the novel, acts of observing and narrating become entwined in such a manner that the novel unravels as a narrative wherein vision and power engage in a complex symbiosis. As a dynamic space where the interaction of vision and power takes centre stage, *The Woman in White* emerges as a narrative canvas where ocular agencies become not just narrative devices but integral components that drive the suspenseful and captivating machinery of sensation fiction.

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The Archetype of the Anima and the Phenomenon of Anima Projection in Wilkie Collins's *Basil*

Wilkie Collins'in *Basil* Adlı Eserinde Anima Arketipi ve Anima Yansıtma Olgusu

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Abstract
First published in 1852, Wilkie Collins's sensation novel *Basil* offers a very fascinating portrayal of anima projection through the story of an aristocratic young man against the backdrop of Victorian England. The protagonist of the novel falls head over heels in love with a mysterious dark lady called Margaret after a chance encounter on an omnibus. Following a hasty marriage with strange conditions, he spends a whole year in her company – neglecting his own family – until he discovers that he was deceived by Margaret who had been having an affair with her father's clerk Mannion. This article argues that the intensity of the connection Basil feels for Margaret can be attributed to what the Swiss psychiatrist C.G. Jung called anima projection. Jung defined the archetype of the anima as the feminine element in a man and suggested that it was knowable only through projections that contained our own psychic contents. When we project our anima or animus on to a person, our perception of that person is fundamentally altered. As Basil's case aptly illustrates, when the anima is projected, it is almost impossible to recognize it in us since it appears outside of us, embodied in another human being. Drawing on insights from Jungian psychoanalysis, this article will examine the archetype of the anima and the phenomenon of anima projection in Wilkie Collins's *Basil*.
Keywords: Wilkie Collins, Jung, Victorian Novel, archetype, anima

Öz
İlk kez 1852'de yayınlanan Wilkie Collins'in sansasyon romanı *Basil*, Viktorya Dönemi İngiltere'sinin arka planında aristokrat bir genç adamın hikayesi aracılığıyla, anima projeksiyonunun çok etkileyici bir tasvirini sunar. Romanın başkahramanı, bir omnibüste tesadüfen karşılaştıktan sonra Margaret adında gizemli, esmer bir kadına sırılsıklam aşık olur. Tuhaf koşullarla alelacele yapılan bir evliliğin ardından, kendi ailesini ihmal ederek, tam bir yılını onun yanında geçirir, ta ki babasının katibi Mannion'la ilişkisi olan Margaret tarafından aldatıldığını öğrenene kadar. Bu makale, Basil'in Margaret'a karşı hissettiği bağın şiddetinin İsviçreli psikiyatrist C.G. Jung'un anima projeksiyonu adını verdiği olguyla açıklanabileceğini öne sürmektedir. Jung, anima arketipini bir erkekteki dişil unsur olarak tanımladı ve bunun yalnızca kendi psişik içeriklerimizi içeren yansıtmalar yoluyla bilinebileceğini öne sürdü. Animamızı ve animusumuzu bir kişiye yansıttığımızda, o kişiye dair algımız temelden değişir. Basil'in yaşadıklarının da gösterdiği gibi, anima yansıtıldığında onu kendi içimizde tanımak neredeyse imkansızdır çünkü bizim dışımızda, başka bir insanda vücut bularak ortaya çıkar. Jungçu psikanalizden elde edilen bilgilerden yararlanan bu makale, Wilkie Collins'in *Basil* isimli eserindeki anima arketipini ve anima yansıtma olgusunu incelemektedir.
Anahtar Kelimeler: Wilkie Collins, Jung, Viktoryen Romanı, arketip, anima

Successfully combining the conventions of the gothic tradition with domestic and urban realism, Wilkie Collins's sensation novel *Basil* (1852) critiques Victorian morality to expose its hypocrisy and inner tensions. In *Basil*, Wilkie Collins employs Henry James's technique of "the turn of the screw" as stated in Bentley's Miscellany: "the hero of the tale sees a pretty

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girl in an omnibus and he goes to his doom" (Pykett, 2005, p. 26). As I will further argue in this article, Basil's strong sexual attraction to and subsequent obsession with Margaret as well as his deep emotional attachment to his sister Clara can be attributed to what the celebrated Swiss psychiatrist C.G. Jung called "anima projection." According to Jung, anima (the feminine element in a man) and animus (the masculine element in a woman) are essential building blocks in the psychic structure of every man and woman. In the words of his follower Marie Von Franz: "the anima is a personification of all feminine psychological tendencies in a man's psyche, such as vague feelings and moods" (qtd. in Sanford, 1980, p. 12). Anima is knowable only through projections which are "mirrors in which we see the reflection of our own psychic contents" (Sanford,1980, p. 11). In the course of the novel, it is gradually revealed that the protagonist is baffled by his conflicting attachment to two opposite types of women. He is powerfully drawn to the attractive and seductive Margaret represented as the dark woman and to his sister, the virtuous and modest Clara, represented by the fair woman in his dream. As Stewart (2018) suggests, Margaret and Clara exist in the novel as doubles and "both women represent very different sides of womanhood for Basil" (p. 101). This also explains why Basil cannot find complete satisfaction with either Clara or Margaret but rather he wants to interact with and experience all sides of womanhood by means of his relationship with both women. Drawing on insights from Jungian psychoanalysis, this article will explore the archetype of the anima and the phenomenon of anima projection in Wilkie Collins's *Basil*.

Jung wrote extensively on the importance of the unconscious psyche and how we often neglect it at our own cost. In his words: "we lack knowledge of the unconscious psyche and pursue the cult of consciousness to the exclusion of all else. Our true religion is a monotheism of consciousness, … coupled with a fanatical denial that there are parts of the psyche which are autonomous" (qtd. in Wilhelm, 1962, p. 111). Archetypes reside in the unconscious and therefore remain - for the large part - outside our conscious awareness. Archetypes also make up the basis for instinctive behavior patterns that are common to all humankind, and are represented in human consciousness in certain typical ways (Sanford, 1980, pp. 6-7). As Sanford suggests, knowledge of the anima and the animus remains elusive because "[t]hese psychic factors within us are usually projected. Projection is a psychic mechanism that occurs whenever a vital aspect of our personality of which we are unaware is activated. When something is projected we see it outside of us, as though it belongs to someone else and has nothing to do with us. Projection is an unconscious mechanism" (p. 10). When we project our anima or animus on to a person, our perception of that person is fundamentally altered. Men usually project their anima onto women since women mostly carry for them the image of the feminine element in them. As Basil's case aptly illustrates, when the anima is projected, it is almost impossible to recognize it within the self since it appears outside of the self, embodied in another human being. In this sense, projection acts like a mirror that carries the unconscious psychic contents.

In the 19th century, it was assumed that a novel should preferably have a moral message. In this vein, Basil states that he is telling his story because he hopes it can serve as a warning to his readers at the start of his confessional narrative. He explains that his father was a very proud man and that during his youth, he received the kind of education that was most suitable to the young men of his age: public school, and then college followed by a liberal education. Although he studied law and his father wished for him to have a position in the parliament, Basil was more interested in literature and the world of arts. Nevertheless, he completed his university degree having earned himself a reputation as a reserved and indolent man.

Basil also mentions how deeply his relationship with his father affected the formation of his character. His profoundly class-conscious father cared deeply about his children but he was always reserved and distant. Basil says: "I believe in his own way he loved us all; but we, his descendants, had to share his heart with his ancestors—we were his household property as well as his children" (Collins, 1862, p. 8). Thus, Basil felt that there was always something lacking in this relationship. One can surmise that this distant and reserved relationship probably cast a long shadow over Basil's future relationships with women.[1] His elder brother Ralph, on the other hand, was a dandy and their father decided that it would be best for him to get a job in foreign service and live in Europe. Basil also had a sister named Clara who was clearly favored by their father who treated her like a duchess.

Describing Clara, Basil states: "In form of face, in complexion, and—except the eyes—in features, she bears a striking resemblance to my father. Her expression, however, must be very like what my mother's was. Whenever I have looked at her in her silent and thoughtful moments, she has always appeared to freshen, and even to increase, my vague, childish recollections of our lost mother" (pp. 18-19). These words reveal that Clara is more than a sister for Basil who sees in her traces of both his father and mother and thus also associates her with his childhood. Given the fact that his mother is dead and his distant father kind of "absent," the warm and affectionate Clara acts as a surrogate caregiver for him. The very strong emotional attachment Basil feels towards Clara is enhanced by her superior character and unique charm. Although Clara would not be considered a dazzling beauty, "The greatest charms that my sister has on the surface, come from beneath it [...] There was a beauty about her unassuming simplicity, her natural—exquisitely natural—kindness of heart, and word, and manner, which preserved its own unobtrusive influence over you, in spite of all other rival influences, be they what they might. You missed and thought of her, when you were fresh from the society of the most beautiful and the most brilliant women" (p. 20).

Basil remarks that, unlike many modern women who have lost their capacity to be delighted in a hearty and womanly way, Clara is not contaminated by "the wretched trivialities and hypocrisies of modern society." In stark contrast to such calculating and contrived women who are drenched in an air of affectation, Clara is a "fresh, innocent, gentle, sincere" woman "whose emotions are still warm and impressible, whose affections and sympathies can still appear in her actions, and give the color to her thoughts" (p. 21). Basil's rather lengthy description of Clara is worth quoting at some length since it not only gives hints regarding the depth of his affection and attachment to his sister but also shows how Clara provides a strong contrast with Basil's future wife Margaret who clearly resembles the kind of modern woman that Basil criticizes here. Although Basil mentions that women like Clara "possess that universal influence which no rivalry can ever approach" and that "[Clara] eclipsed women who were her superiors in beauty, in accomplishments, in brilliancy of manners and conversation" (p. 21), he will himself be fatally drawn to the opposite kind of woman almost as soon as he meets her. Although Basil would consciously want to be with a woman like Clara, a woman who would be "right" and safe for him, he unconsciously desires and yearns for someone with very different characteristics.

Hoping to find inspiration for a historical fiction he is trying to write, Basil decides to take a ride on an omnibus. While on board, he is suddenly struck by the dazzling beauty of a girl who gets on the omnibus with her mother. As stated above, this attractive stranger is quite literally the opposite of Clara: she is dark, full of vitality and has the vibe of an enchantress.

[1] For more on the important role fathers play in child development, see *The Importance of Fathers: A Psychoanalytic Re-evaluation* edited by Judith Trowell and Alicia Etchegoyen (2002).

Basil expresses the strong emotions he feels overwhelmed by right after seeing this girl in the following manner:

> As soon as the latter had seated herself nearly opposite to me, by her companion's side, I felt her influence on me directly—an influence that I cannot describe—an influence which I had never experienced in my life before, which I shall never experience again. From the time when she entered the omnibus, I have no recollection of anything more that occurred in it. I neither remember what passengers got out, or what passengers got in. My powers of observation, hitherto active enough, had now wholly deserted me. (p. 30)

Basil's inability to fully capture and express the meaning of this fateful encounter in words reveal that he – almost immediately – falls under the spell of some archetypal force. This unprecedented "influence" he refers to is so strong and overwhelming that the young man feels completely lost and unhinged. It is as if this force has instantly possessed him, robbing him of his powers of observation as well as other ordinary cognitive capacities. Regarding the anima and its projection, Jung wrote:

> The anima, being of feminine gender, is exclusively a figure that compensates the masculine consciousness. ... The persona, the ideal picture of man as he should be, is inwardly compensated by feminine weakness, and as the individual outwardly plays the strong man, so he becomes inwardly a woman, i.e. the anima, for it is the anima that reacts to the persona. But because the inner world is dark and invisible to the extroverted consciousness, and because a man is all the less capable of conceiving his weaknesses the more he is identified with the persona, the persona's counterpart, the anima, remains completely in the dark and is at once projected. (qtd. in Chouinard, 1971, p. 52)

The strong magnetic sexual attraction Basil feels when his anima is projected in this way leads to powerful psychological ties with Margaret who carries that projection. The woman who wields this mysterious influence is vividly described in the following words: "She was dark. Her hair, eyes, and complexion were darker than usual in English women [...]. The fire in her large dark eyes, when she spoke, was latent. Their languor, when she was silent — that voluptuous languor of black eyes—was still fugitive and unsteady. The smile about her full lips (to other eyes, they might have looked too full) struggled to be eloquent, yet dared not" (p. 31). As shown in this quote, the dark lady almost instantly becomes the object of Basil's erotic fantasies and sexual longings because she carries his anima projection. And since she carries this projected psychic image, she has considerable power over him.

Since projection happens outside our conscious awareness, Basil has no clue regarding why he feels the way he feels. Jung observes that individuals often confuse their projected anima or the animus with the real person, and this confusion leads to many complications. In his words:

> This state of being fascinated by another and wholly under his influence is well known under the term "transference" which is nothing else than projection. However, projection means not only the transference of an image to another person, but also the activities that go with it, so that a man to whom the animus image has been transferred is expected to take over all the activities that go with it, over all the functions that have remained undeveloped in the woman in question, whether the thinking function or the power to act, or responsibility towards the outside world. In turn the woman upon whom the man has projected his anima must feel for him, or make relationships for him, and this symbiotic relationship is

> in my opinion the real cause for the compulsive dependence that exists in these cases. (qtd. in Emma Jung, 1985, p. 10)

Basil follows the girl and finds out that she lives in Hollyoak Square. He meets a tradesman's boy and after questioning him, learns that the girl is a linen draper's daughter. When Basil considers the big class difference between her and himself as well as the objection his family would have to a possible relationship he might have with her, he feels miserable. Still, unable to stop obsessively thinking about her, Basil even forgets his rendezvous with his beloved sister Clara. As Emma Jung (1985) remarks: "The anima as a rule is projected first upon a real woman; this may lead the man to enter upon a relation with her that he might otherwise find impossible; on the other hand, it may also result in his becoming much too dependent upon her, with the fatal results described above" (p. 82). Emma Jung's observation sheds light on Basil's predicament after he meets Margaret. On the one hand, he reasons that this relationship would be "impossible" due to the class difference between them. Yet on the other hand, the pull he feels is so strong that he cannot imagine being without her. Due to his conflicted state, he feels intensely agitated and frustrated.

Soon after meeting this mysterious enchantress, Basil sees what might be called a "Big Dream" that provides important insights into his psyche and reveals his inner turmoil. This is hardly surprising since most psychic contents, especially the anima and the animus, appear in a personified form in our dreams and fantasies. Basil refers to this dream as an "ordeal" because the feelings and sensations contained in the dream are dense and heavy. The dream also shows that Basil is clearly at an important crossroads: on the one side there is the "thick woods" associated with "dark secret depths" unfathomable to the eye. On the side above the woods, he sees the high hills over which hang beautiful bright clouds. As he still stands on the plain looking around, he sees a tall woman with black flowing hair coming towards him from the wood. It is significant that this dark woman's robe is of the dun hue of the vapour and mist which hung above the trees, which represents her ambiguous and enigmatic nature. When Basil looks to the other side, towards the hills, he sees another woman dressed in a "white, and pure, and glistening" robe descending from their bright summits: "Her face was illumined with a light, like the light of the harvest-moon; and her footsteps, as she descended the hills, left a long track of brightness, that sparkled far behind her, like the track of the stars when the winter night is clear and cold" (p. 47). This second woman, who emerges from the bright summits, is clearly an embodiment of purity and virtue as symbolized by her white robe and illumined face. Leaving a trail of bright light as she walks, she is strongly contrasted with the first woman who came out of the woods, commonly associated with danger and wilderness.

Unlike this shiny, angelic woman who remains in the distance, the dark woman coming from the woods swiftly approaches Basil, never pausing on her path: "Her eyes were lustrous and fascinating, as the eyes of a serpent—large, dark and soft, as the eyes of the wild doe. Her lips were parted with a languid smile; and she drew back the long hair, which lay over her cheeks, her neck, her bosom, while I was gazing on her" (p. 47). This description perfectly illustrates the danger posed by this woman who is clearly of Lilith's brood. [2] She is voluptuous and sensual, and her eyes express a striking duality as being both serpentine and doe-like. While Basil remains hypnotized by the magnetism of this dark woman, he feels as if a light were shining on him from the other side. When he turns to look, he sees the woman from the hills beckoning him away to ascend with her towards the bright clouds

[2] Lilith is cited as the first wife of Adam in Mesopotamian and Judaic mythology. She is said to have been banished from the Garden of Eden for not obeying her husband Adam and is often envisioned as a sexually wanton demonic figure.

above. From her outstretched hand comes long thin rays of trembling light, which calm wherever they touched him. However, the woman from the woods still comes nearer and nearer, until Basil feels her hot breath on his face. He says:

> Her eyes looked into mine, and fascinated them, as she held out her arms to embrace me. I touched her hand, and in an instant the touch ran through me like fire, from head to foot. Then, still looking intently on me with her wild bright eyes, she clasped her supple arms round my neck, and drew me a few paces away with her towards the wood. I felt the rays of light that had touched me from the beckoning hand, depart; and yet once more I looked towards the woman from the hills. She was ascending again towards the bright clouds, and ever and anon she stopped and turned round, wringing her hands and letting her head droop, as if in bitter grief. The last time I saw her look towards me, she was near the clouds. She covered her face with her robe, and knelt down where she stood. After this I discerned no more of her. (p. 48)

Unlike the fair woman from the hills whose energy is soft and calm, the dark lady is assertive, seductive and acts like a predator. Reminiscent of the seductress in John Keat's famous poem "La Belle Dame Sans Merci," she makes bold moves to clearly seduce the young man who does not have the power or the will to resist her charms. She looks directly into his eyes, and her "wild bright eyes" are said to have some kind of magical power. She even initiates physical contact, clasping her arms around his neck and even starts drawing him towards the woods. The woods – where this dark lady seems to belong – traditionally represent the unknown, the unfamiliar and danger. Yet it is as if Basil is spellbound, he shows no resistance whatsoever to the advances of this seemingly alien and dangerous woman. As Basil surrenders to the influence of the dark woman in a state of enchantment, the now grief-stricken woman from the hills – who is associated with divine light – leaves him for good. This symbolizes the choice Basil's unconscious has already made for him: he will be increasingly estranged from his sister and will allow himself to be swayed by the powerful influence of the dark woman. Whereas Margaret represents the shadow aspect of Basil's anima, Clara represents the idealized female. Although Basil gives in to the irresistible charms of the dark feminine, he also finds himself drawn to the angelic type of woman who has a strong character but does not display it with overt actions and words. Usually such female characters are idealized as 'the angel in the house,' but they lack the magnetic appeal of women like the exotic Margaret.

This interpretation is supported by the very end of the dream which shows that Basil is compulsively drawn to the woman who carries his feminine image (anima):

> For now the woman from the woods clasped me more closely than before, pressing her warm lips on mine; and it was as if her long hair fell round us both, spreading over my eyes like a veil, to hide from them the fair hilltops, and the woman who was walking onward to the bright clouds above. I was drawn along in the arms of the dark woman, with my blood burning and my breath failing me, until: we entered the secret recesses that lay amid the unfathomable depths of trees. There, she encircled me in the folds of her dusky robe, and laid her cheek close to mine, and murmured a mysterious music in my ear, amid the midnight silence and darkness of all around us. And I had no thought of returning to the plain again; for I had forgotten the woman from the fair hills, and had given myself lip, heart, and soul, and body, to the woman from the dark woods. Here the dream ended. (p. 49)

From Lilith to Circe and the Sirens, mythology offers many examples of women who have great seductive power, and can lure men with their extraordinary charms into a state of

unconsciousness. Then, once the men are seduced, these "cruel" women destroy them. In other words, their deadly anima power emasculates men who are rendered powerless. This is exactly what will happen to Basil in the hands of Margaret who is in reality a very cunning, greedy and hypocritical young woman. She weaponizes her beauty and sexuality to lure the rich and noble Basil into her net, and then tears his heart to pieces without any pangs of conscience. In his essay on Collins and masculinity, Kucich (2006) refers to Basil as "one of the most antiheroic, debilitated male melancholics in Victorian fiction" and suggests that this novel "is the earliest Victorian novel to portray the dangerous feminization of male identity that occurs when melancholia is divorced from narcissistic power" (p. 127). Indeed, what Basil suffers in the hands of Margaret is so devastating and brutal that the young man becomes emotionally damaged for life despite the fact that he survives the ordeal.

Basil's dream is clearly prophetic and shows how Basil feels torn between his love for his sister and the dark lady. It further reveals insights into his inner conflict and reflects how his anima is projected on to two different women. Finally, it also foreshadows Basil's fatal attraction towards the dark lady, like that of a moth to a flame. When he recalls this dream much later as a wiser and sadder man, Basil says: "It was enough [then] for me to dismiss as ridiculous from my mind, or rather from my conscience, the tendency to see in the two shadowy forms of my dream, the types of two real living beings, whose names almost trembled into utterance on my lips; but I could not also dismiss from my heart the love images which that dream had set up there for the worship of the senses." As Pykett (2005) observes, "What the narrating Basil 'knows' is that the dream was at once a moral allegory, a kind of moral choice, and an expression of his unconscious desires. Basil has learned to see the dream as the acting out in his psyche of a battle between two different kinds of femininity, between flesh and spirit, between sexuality and family" (p. 175).

In his real life, Basil similarly rejects the path indicated by his sister and follows the dark lady Margaret. When he tells Margaret's father Mr. Sherwin that he wants to marry his daughter, the latter suggests a curious agreement to Basil saying that they may get legally married on condition that their marriage will not be consummated until a year has passed. Neither would they be allowed to announce their marriage to the outside world during that time period. Unable to think soundly in his infatuated state, Basil accepts this strange arrangement and gets married. In the beginning of Part Two, Basil states: "An epoch in my narrative has now arrived. Up to the time of my marriage, I have appeared as an active agent in the different events I have described. After that period, and—with one or two exceptional cases—throughout the whole year of my probation, my position changed with the change in my life, and became a passive one" (p. 104). Indeed, throughout one long year, Basil remains mesmerized by Margaret who recklessly toys with him. He spends almost all of his time with her and gets increasingly alienated from his father and sister who both start worrying about him. Again, Basil's unaccountable and illogical behaviors can be attributed to the fact that he feels helpless since he cannot resist Margaret who carries his anima projection. The influence she has over him is so strong that Basil acts like one who is possessed.

Although Basil is blinded by the woman who carries his anima projection and cannot see through her wiles and duplicity, he can see that Margaret is an ambitious young woman who wants to ascend to the highest degree in the social scale by means of her marriage to him. Several months into their marriage, he observes certain "unaccountable alterations of manner" (p. 154) which vex and irritate him. However: "I loved Margaret too well to be able to look philosophically on the imperfections of her character; I knew of no cause given by me for the frequent changes in her conduct, and, if they only proceeded from coquetry, then coquetry, as I once told her, was the last female accomplishment that could charm me in

any woman whom I really loved" (p. 154). As this quote indicates, the human reality of the individual who carries his anima projection for Basil is distorted by the projected image. Since the archetype of the anima is so numinous, it is charged with the kind of psychic energy that overwhelms Basil emotionally. Consequently, the projected image has an enthralling effect on him, and the person who carries his anima projection greatly attracts him. As Basil's misjudgment of Margaret shows, when the anima is projected, it can produce extraordinary attractions and mislead the man into thinking too much and too highly of his partner.

It is only after Basil discovers that Mr. Sherwin's clerk Mannion and Margaret had been emotionally involved for a long time and have plotted against him for their benefit that he gets out of his hypnotic state and sees that he was completely deceived about Margaret from the very beginning. It takes a terrible shock like this for Basil to withdraw his projection from Margaret and see her for who she really is. Recalling Margaret's actions and certain strange behaviors retrospectively, he says: "Now, no generous, trusting love blinded me to the real meaning of such events as these. Now, instead of regarding them as little weaknesses of beauty, and little errors of youth, I saw them as timely warnings, which bade me remember when the day of my vengeance came, that in the contriving of the iniquity on which they were both bent, the woman had been as vile as the man" (p. 175). His discovery of Margaret's deceit and the consequent (and sudden) withdrawal of his anima projection also take a huge toll on Basil's health, who falls into a state of delirium and is nursed back to health by his angelic sister Clara. During restless days and nights, he suffers from fever and is haunted by terrible visions of Mannion and Margaret: "I saw through the ghastly corruption of their faces the look that told me who they were—the monstrous iniquities incarnate in monstrous forms; the fiend-souls made visible in fiend-shapes—Margaret and Mannion" (p. 178). These visions clearly reveal the true nature of Margaret and Mannion whose deceit has deeply hurt and damaged Basil. It is significant that their moral depravity also becomes manifest in their monstrous forms which resemble fiends.

Jung (1970) believed that the anima is a personified figure and remarked: "It is not we who personify [the anima and animus]; they have a personal nature from the very beginning" (p. 62). Since we have little knowledge regarding what is going on in our psychological landscape, the highly personified figures of the anima and animus appear to us on the outside, in the form of actual human beings. One could thus argue that Basil is ignorant of his inner feminine (anima) and projects it on to Margaret. It is this projection that complicates his relationship with her and creates illusions. Once Basil withdraws his projections from Margaret, he can finally see that behind her great beauty and charm was a terribly weak and fallen character. As long as his anima was projected on to her, he was unable to see the truth about Margaret. And as soon as Margaret no longer held the power of this numinous archetype, Basil's appraisal of Margaret became much more grounded in objective reality.

It is interesting to note that Margaret's lover Mannion, who clearly did not project his anima on to Margaret, had a much more accurate understanding of her true nature: "She had neither heart nor mind, in the higher sense of those words. She had simply instincts—most of the bad instincts of an animal—none of the good. The great motive power which really directed her, was Deceit. I never met with any human being so inherently disingenuous, so naturally incapable of candour even in the most trifling affairs of life, as she was" (p. 245). Unlike many others, including Basil, who were deceived by Margaret's beauty, roleplaying and charm, Mannion remained clear-sighted and literally saw through her: "Her showy person, showy accomplishments, and showy manners dazzled all eyes but mine—of all the people about her, I alone found out what she really was; and in that lay the main secret of

my influence over her" (p. 246). Mannion discloses his secret affair with Margaret and all these nasty details about her in a number of letters addressed to Basil. Although he remains shaken by Margaret's betrayal and is disowned by his father after he confesses his secret marriage to him, Basil goes to Margaret's deathbed and stays with her in her final hours.

Following all these shocks to his system, Basil moves to a sheltered villa with his sister Clara to lead a life of seclusion. He is devastated by the encounter with his shadow anima projection and seeks healing and tranquility in the company of his saintly sister. He remarks: "I have suffered too much; I have been wounded too sadly, to range myself with the heroes of Ambition, and fight my way upward from the ranks […] Such shocks as I have endured, leave that behind them which changes the character and the purpose of a life. The mountain-path of Action is no longer a path for me; my future hope pauses with my present happiness in the shadowed valley of Repose" (p. 351). So his projected anima entangles Basil in fantasies, arouses his yearnings, and stirs up a terribly turbulent emotional life.

To conclude, Wilkie Collins's novel *Basil* not only reflects the prevalent anxieties and concerns of mid-Victorian period, but also provides fascinating insights into the psyche of a conflicted man. As Pykett (2005) maintains: "Whereas traditional Gothic habitually puts its middle- or upper-class heroine at the mercy of a sinister ecclesiastical or aristocratic power, Collins's modern Gothic entraps its upper-class male protagonist in a secular lower-middle-class world, whose power to trap and terrify stems in part from the hero's inability to read it correctly" (p. 114). The famous writer Henry James once remarked that Collins's widely recognized stroke of genius was, "to introduce into fiction those most mysterious of mysteries, the mysteries that are at our own doors" (qtd. in Cadwallader-Bouron, 2011, p. 64). As I have argued throughout, Basil's strong attraction to both Margaret and Clara can be explained with reference to what C.G. Jung identified as anima projection. In the words of Sanford (1980): "A special instance of anima projection in masculine psychology comes from the problem of the 'double anima.' The anima often comes up in a man's psychology as a double figure. The first anima image may draw a man to wife, family, and home. The second anima image draws a man into a world of emotionally toned experiences or images outside of the wife-children-home pattern" (p. 83). Because the projection happens outside his conscious awareness, Basil quite literally falls under the "spell" of both his Clara and Margaret and becomes hopelessly co-dependent. Whereas Clara's influence over him appears to be supportive and benign, Margaret's influence is dark and intoxicating. Yet the pull of the projection defies all logic and reason, and Basil is fatally drawn to the devouring dark feminine. A Jungian reading of the novel reveals that *Basil* offers a memorable portrayal of the deeper and highly complex psychic forces at play in human life.

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Narrative Cracks: Reconsidering Intentionality in Unreliable Narration in *The Remains of the Day* and *The Moonstone*

Anlatı Çatlakları: *Günden Kalanlar* ve *Aytaşı* Romanlarının Güvenilmez Anlatılarında Kasıtlılığın Yeniden Düşünülmesi

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Abstract

Since Wayne Booth's coinage of the term "unreliable narrator," much critical ink has been spilled over the instances where the reliability of a narrator's account is compromised, though without exploring the effects of the narrator's intentional agency on unreliability. This study introduces the narratorial intent across the three levels of unreliable narration offered by Olson as a factor designating the disposition of a narrator and the gap between the implied reader and the narrator. With a rhetorical narratological approach that is in dialogue with cognitivist/constructivist approaches, the butler-narrators Stevens and Betteredge, from Kazuo Ishiguro's *The Remains of the Day* (1989) and from Wilkie Collins's *The Moonstone* (1868) respectively, will be analyzed in terms of how the difference in their narratorial intent pertains to their being diametrically opposed unreliable narrators. It is claimed that the lack of intrinsic motivation distances Betteredge from the implied reader and makes him an untrustworthy narrator while strong narratorial intent and agency bonds Stevens's audience to his narration and shows him as an unreliable, yet fallible, narrator.

Keywords: *The Moonstone*, *The Remains of the Day*, unreliable narration, rhetorical narratology, narratorial intent, narrative ethics

Öz

Wayne Booth'un "güvenilmez anlatıcı" terimini ortaya atışından bu yana birçok çalışma bir anlatıcının güvenilirliğinden taviz verdiği durumlara odaklansa da anlatıcının anlatıya başlamadaki niyetinin güvenilirliğine olan etkisi pek araştırılmamıştır. Bu çalışma, Olson'un öne sürdüğü ve üç seviyeden oluşan güvenilmez anlatıcı çerçevesi kapsamında anlatıcı niyetini, anlatıcı özellikleri ve anlatıcının ima edilen okuyucu ile ilişkisi üzerinde belirleyici bir etmen olarak ele alır. Anlatıbilimin retorik yaklaşımlarının bilişsel/yapılandırmacı yaklaşımlarla kurduğu diyalog üzerinden, Kazuo Ishiguro'nun *Günden Kalanlar* (1989) ve Wilkie Collins'in *Aytaşı* (1868) romanlarının uşak-anlatıcıları Stevens ve Betteredge, anlatıcı niyetinde yaşadıkları ayrışmanın taban tabana zıt güvenilmez anlatıcılar olarak ortaya çıkmalarındaki etkisi açısından incelenecektir. İçsel motivasyon eksikliği Betteredge'i ima edilen okuyucudan uzaklaştırıp güvenmeye değmez bir anlatıcı konumuna yerleştirirken kuvvetli bir anlatıcı niyeti ve etkinliği, Stevens'ı ima edilen okuyucusuna yaklaştırır ve güvenilmez fakat yanılabilir bir anlatıcı olarak konumlandırır.

Anahtar Kelimeler: *Aytaşı*, *Günden Kalanlar*, güvenilmez anlatı, retorik anlatı kuramı, anlatıcı niyeti, anlatı etiği

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Introduction

Among the works of English fiction, the butlers are generally secondary characters who "swell a progress, start a scene or two" (Eliot, 1915); thus, they are seldom on the focus of a fictional work. Kazuo Ishiguro speculates the fictional butlers' overshadowed place, remarking "I was surprised to find how little there was about servants written by servants, given that a sizable proportion of people in this country were employed in service right up until the Second World War" (Hunnewell, 2008). Ishiguro's novel *The Remains of the Day* and Wilkie Collins's *The Moonstone*, then, are rare examples in that they include an account about a servant narrated by that servant. Stevens and Betteredge, the narrators of *The Remains* and *The Moonstone* respectively, share many common points such as their personality traits and view of their profession. Additionally, they both compose an unreliable first-person narrative. However, Stevens's and Betteredge's unreliable narrations are diametrically opposed to one another in terms of their narrator characteristics and their closeness to the (implied) reader. I argue that Steven's unreliability bonds the reader to this fallible character whereas Betteredge's unreliability estranges him from the implied reader, making him also emerge as an untrustworthy narrator. The reason for their divergence lies in their narratorial intentionality. In other words, the narrator's intentions and (lack of) motivation when penning the narrative define his/her disposition to unreliability and the distance between the implied reader and the narrator. They are opposite unreliable narrators because Stevens is internally driven to narrate while Betteredge is asked to narrate. With a rhetorical narratological approach, this study explores the effects of authorial intentionality on the levels of the narrator, the implied reader, and the implied author in *The Remains* and *The Moonstone*.

Studies concerning unreliable narration in *The Remains* are more numerous than those concerning unreliable narration in *The Moonstone* probably due to the appealing theoretical backdrop and contemporary publication date of *The Remains*. Among scholarly works on unreliable narration in *The Remains,*[1] Öztabak-Avcı's "You Never Know Who You're Addressing" (2015), and Fonioková's "The Butler's Suspicious Dignity" (2008) stand out. Öztabak-Avcı argues that Stevens intends to give a coherent account of his identity as a dignified English butler and Lord Darlington as a good person, but he ends up creating the opposite effect on the reader since he "fails to maintain his 'composure'" in his narrative (p. 57). Similarly, Fonioková argues that Stevens attempts at "self-justification" (p. 93), but the more he struggles to mask his mistakes the more he undermines his own narrative. Studies on narrative unreliability in *The Moonstone* discuss multiple narrators' unreliability in conjunction with the contemporary issues of Victorian fiction such as colonial discourse[2] and family dynamics.[3] It is safe to state that the previous studies on the narrative structure of *The Remains* and *The Moonstone* have not taken narratorial intentionality and unreliable narration into their focus.

Studies on unreliable narration start off with Booth's coinage of the term. Booth states that "I have called a narrator reliable when he speaks for or acts in accordance with the norms of the work (which is to say the implied author's norms), unreliable when he does not" (Booth, 1983, pp. 158-159). His discussion of narratorial unreliability in relation to the implied author's norms has ignited much critical debate across two strands of narrative theory, which are

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[1] Teo (2014), Phelan and Martin (1999), Wall (1994), and Westerman (2004)
[2] Toprak Sakız (2022)
[3] Gruner (1993)

rhetorical and constructivist/cognitivist narratological approaches. The rhetorical approach to unreliability regards it as a text-bound phenomenon, a message "encoded by the implied author for the implied reader to decode" (Shen, 2013). The constructivist/cognitivist approach, on the other hand, focuses on flesh-and-blood readers' cognitive processes in attributing unreliability to narration. These approaches have come to be regarded as "incompatible yardsticks" (Shen, 2013) because of the difference in their focus. Nünning aims to synthesize rhetorical and constructivist approaches arguing that unreliable narration depends both on the flesh-and-blood reader's perception/recognition and the textual phenomenon that signals unreliability. In line with this purpose, Nünning (2005) offers these speculative questions to approach unreliable narration comprehensively:

> What textual and contextual signals suggest to the reader that the narrator's reliability may be suspect? How does an implied author (as redefined by Phelan) manage to furnish the narrator's discourse and the text with clues that allow the critic to recognize an unreliable narrator when he or she sees one? In short: how does one detect a narrator's unreliability? (pp. 100-101)

Though Nünning mentions the flesh-and-blood reader's context, he handles their involvement in unreliable narration on a textual basis. Therefore, his approach here is mainly a rhetorical one. Similar to Nünning's, rhetorical approaches that acknowledge the reader's involvement in decoding narrator unreliability are chosen for the theoretical backdrop of this study such as Phelan's theorizations of bonding and estranging types of unreliability and Olson's schema of fallible and untrustworthy narrators because unreliable narration cannot be "a purely text-internal or synchronic phenomenon" as Zerweck argues (2001, p. 167).

Besides its rhetorical approach, Phelan's model[4] estranging and bonding types of unreliability hosts "reader-centered elements" (Nünning 100). Bonding and estranging take place in accordance with the closing or widening of the gap between the narrator and the implied reader. Similarly, Olson's schema of unreliable narrator characteristics acknowledges the reader involvement in unreliability by taking reader response as the defining criteria of the unreliable narrator's characteristics. Olson builds on the unreliable narration terms "untrustworthy," "fallible" and "unreliable," which Booth employs interchangeably (Shen, 2013), and theorizes that fallible and untrustworthy narrators are different types of unreliable narrators in terms of their characteristics and the response they elicit from readers. Fallible narrators' unreliability is caused by external factors while untrustworthy narrators are unreliable because of an inherent reason like a personality trait (Olson, 2003, p. 102). Thus, fallible narrators generally elicit the readers' understanding while untrustworthy narrators are approached with skepticism. In fact, there is room for improvement in Olson's schema. The disposition and situation of a narrator are intermingled; thus, it could be quite difficult to separate them. More importantly, a hierarchical dualism inheres in the clear-cut separation between the disposition and situation of a narrator. Introducing the narrator's intentional agency as a yardstick in judging unreliability is expected to breach such a binarism.

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[4] Bonding unreliability yields "the paradoxical result of reducing the interpretive, affective, or ethical distance between the narrator and the authorial audience" (Phelan, 2007, p. 225), which brings the narrator and the implied reader closer. In estranging unreliability, on the other hand, the implied reader realizes that adopting the narrator's perspective would mean moving far away from the implied author's norms, which "would be a net loss for the author-audience relationship" (Phelan, 2007, p. 225).

Among the critical debates concerning unreliable narration, two studies stand out with their taking narrator intentionality into their focus. One of them is Pettersson's (2015) "Kinds of Unreliability in Fiction" where he criticizes previous studies for passing by the notion of intentionality without "overtly exploring" it (p. 114). Pettersson identifies three types of unreliable narrators in accordance with the degree of their intentionality arguing, "Fallibility, delusion and deception[5] and their combinations are better pinpointed when they are viewed along this general scale of intentionality" (p. 125). Pettersson limits the narrator's intentional agency to his/her "knowledge and skills" (p. 114), which are abstract and subjective to figure out. Instead, the scale of intentionality he offers could be revised so that it includes the ends the narrator aims in narrating and his/her motivation in keeping the narrative going. Another study referring to the narrator's intentional agency is Zerweck's "Historicizing Unreliable Narration" (2001). He lists the notion of intentionality among "the minimal conditions and the cultural-historical dependencies of unreliable narration" (p. 155). He argues that intentionality differentiates an unreliable narrator from an unreliable character because unintentionally giving yourself away renders a narrator unreliable. Intentionality may make a narrator emerge as an unreliable person for his/her crimes, but not as an unreliable narrator (p. 157). However, the link between the narrator's intentionality and his/her self-incrimination is not quite definitive because a narrator's revealing his/her crimes accidentally could be intentional on an unconscious level. Zerweck's notion of intentionality can be enlarged to focus on the narrator's agenda in taking up the narrative and survey the diegetic level from which the reader infers the unreliable narration: Who lets the narrative crack? Is it the narrator's own discourse or the implied author's pointing out that reveals unreliability?

Narratives have ways of drawing attention to their unreliability either through the narrator's discourse or the implied author's maneuvers[6] as Chatman (1990) opines, "A narrative text (like any text) contains within itself, explicitly or implicitly, information about how to read it" (p. 83). A narrator's intentional agency designates the way the cracks of an unreliable narration are shown in the narrative, as unreliable accounts always do crack. The cracks, or clues, of unreliability emerge in the narrator's discourse in the forms of digressions, overt cases of lying, "verbal tics" (Wall, p. 20), and statements of self-sabotage, which are summarized by Nünning as "internal contradictions within the narrator's discourse" (p. 97). Unreliable narration instances which are located outside the narrator's discourse, namely the implied author's revealing, can emerge as mismatching accounts given by multiple narrators and irony that disrupts the unreliable narrator's illusion of having given a coherent account.

The way an unreliable narration is constructed and received depends greatly on the personalized narrator's motivation in narrating, i.e., his/her narrative intentionality. The narrator's intentionality is the key element in determining the unreliable narrator's disposition and its effect on readers. When there is no internally driven intent on the part of the narrator to continue the narration, it is left for the implied author to reveal unreliability. A genuine intent

[5] According to intentionality, Pettersson (2015) categorizes Stevens as a "self-deluded" narrator (p. 111), but I beg to differ. Stevens' narrative inconsistencies suggest that he is quite aware of his erroneous value scheme, so he is a fallible character.

[6] It is the implied author again who "furnishes" the narrator's discourse (Nünning, 2005, p. 100). A distinction is made here to distinguish the cases where a narrator reveals his/her own unreliability from the cases where the narrator unreliability is recognized outside the narrator's discourse, i.e., to differentiate unreliable narrators who are aware of their unreliability from those who are not.

to narrate is driven by the need to be understood, which brings about leaving oneself open to readers' scrutiny. Therefore, the narrator's intentional agency has a determining force in each component of the tripartite structure of unreliable narration. This structure consists of "(1) a reader who recognizes a dichotomy between (2) the personalized narrator's perceptions and expressions and (3) those of the implied author (or the textual signals)" (Olson, p. 93). Olson observes that this structure is inherent in both Booth's text-immanent model and Nünning's reader-oriented model concerning unreliable narration.

It can be inferred from the plethora of theories on unreliable narration that have been mentioned so far that the various strands of narrative theory do not have a consensus over unreliable narration in terms of its types, source, and effects. They are not often employed in tandem with each other either despite their commonalities such as the tripartite structure Olson found both in rhetorical narratology and in cognitive/constructivist narratology. Combining theorizations on unreliable narration offered by Phelan, Olson, Nünning, Pettersson and Zerweck with rhetorical narratological focus, this study introduces the narrator intentionality as a determining factor across the three components of narrative unreliability in order to answer the shortcomings of different narratological approaches and to come up with a comprehensive view into unreliable narration, which is indeed a "very slippery and complex topic" (Nünning, 2005, p. 90). In the following section, Stevens's and Betteredge's intentional agency will be surveyed in terms of unreliable narration incidents located either in their perceptions/expressions or those of the implied author. Their narratorial intentionality will next be explored within the scope of the implied reader's reception of unreliability. It is argued that Stevens and Betteredge differentiate into two opposite types of unreliable narrators because of the difference in their intentional agency, which designates the location of their unreliability in the diegetic world and the effect of their unreliability in the implied reader.

Discussion

Kazuo Ishiguro's *The Remains of the Day* and Wilkie Collins's *The Moonstone* are similar in housing a butler/servant as the first-person narrator that gives an account of his day-to-day doings and memories. *The Remains* is comprised of Stevens's, an ageing butler, travelogue/diary entries as he drives across the West Country of Britain in his new employer's Ford. During this trip, Stevens sets out to convey his surroundings and the people he meets on the way; however, his account mainly consists of anecdotes about the heyday of his profession, his relationship with Lord Darlington, his father, and Miss Kenton, or Mrs. Benn. Unlike *The Remains*, *The Moonstone* includes multiple narrative accounts compiled to solve the mystery surrounding the loss of the Moonstone, and one of the narrators is the devoted servant Gabriel Betteredge. Betteredge's narrative, which makes up much of the novel, does a lot more than giving an idea as to the context of the crime: it reveals Betteredge's perspective of his profession and anecdotes about the Verinder family along with his choice of quotations from *Robinson Crusoe*. Stevens's narrative begins with an intrinsic motivation to tell while Betteredge's narrative is commissioned by an authority figure. This difference in their narratorial intent determines Stevens's and Betteredge's disposition and their distance from the implied author.

The first part of the literary analysis of the novels focuses on how unreliability is conveyed in *The Remains* and *The Moonstone*. The questions posited in this section are: "Is it the discourse and maneuvers of the implied author, or is it the narrator's own discourse that gives the narrative unreliability away? Is it the implied author's hand or the narrator himself/herself undoing the reliability of an account?" These questions are related to the

perceptions/expressions of the personalized narrator or those of the implied author, and they make up the second and third components of the tripartite structure offered by Olson (2003). It is argued that if the narrator has intrinsic motivation to narrate like Stevens does, the instances of unreliability are located in the narrator's discourse. A narrator's pointing out his/her own faults makes a narrator emerge as a "fallible" figure. When the narrator is asked to narrate, as in Betteredge's case, unreliable narration is revealed through the implied author's perceptions, expressions, and ploys. The lack of intentional agency renders the unreliable narrator an untrustworthy figure because the unreliability is given away by someone other than him/her. As the title of Phelan's book goes, the act of narration entails "*Somebody Telling Somebody Else*" (2017). This act of sharing between the narrator and narratee is undermined when the narrator lacks intrinsic motivation to keep the narration going. It is the lack of genuine interest, not the lack of reliability, that hinders the transformative and restorative power of engaging in a narration, for both narrators and readers.

Fonioková (2008) argues that there is a narratorial agency in Stevens's agency in drawing attention to his own unreliability "through the incongruities in his tale, Stevens himself provides the reader with signals about the existence of a different version of the story and thus about his narratorial unreliability" (p. 93). In other words, it is through Stevens's pointing out that the implied reader recognizes his unreliability. Stevens's narration is a self-conscious one, and he gives away instances of unreliability in his own discourse through overt instances of unreliability because he intends to, or is intrinsically motivated to, narrate. Through undermining his reliability as a narrator, Stevens aims to express himself under (self)censorship and "to come to terms with his past" (Öztabak-Avcı, 2015, p. 49), and to give coherence to his present and future, and most importantly to gain an insight into life. For it is Stevens's own discourse that reveals his unreliability, he emerges as an unreliable narrator with a fallible disposition in accordance with Olson's definition. To name a few of many instances where Stevens undermines his own narrative reliability, the examples where he refutes a statement he has just made and admits to deceiving people can be mentioned. Throughout Stevens's narrative, the notion of restraint comes up multiple times, and it is associated with dignity especially in the episode where he praises the British countryside for its lack of spectacle unlike foreign landscapes (p. 29). This sense of restraint pertains to Stevens's narrative style since he restricts his writing to a detached, formal register revolving around the same question "*what* is a great butler?" (p. 32, emphasis added). However, this is just a narrative ruse because Stevens reveals more than just giving professional advice for butlers. Between the lines where Stevens seems to discuss the traits of a great butler, he discloses the information about the period when Lord Darlington was flirting with fascist ideologies. Into the seemingly ordinary accounts of his-day-to-day doings, he squeezes in anecdotes that can change the implied reader's view of Lord Darlington such as his hosting people with close affinity to Hitler and his dismissing two Jewish maids from the Darlington Hall. This is in line with Stevens's view that dignity equals repression; he composes his narrative under heavy self-censoring. This censoring process, however, is no heroic endeavor in which he encodes his real ideas under pressure; instead, it helps him convey what he knows without taking any responsibility, which helps him relieve his feelings minus the guilt. If we strike through the first nine words of his statement "Nothing could be less accurate than to suggest that I regret my association with such a gentleman" (pp. 132-133), we will see his real feelings about being Lord Darlington's accomplice, although he cannot bring himself to voice

his shame openly. When it comes to criticizing his role models, this is Stevens's strategy of securing his place. Likewise, he aims to construct his father's image as a great butler through his writing, but he ends up portraying his father as a pitiable man and declining butler to the implied reader, which is his father's image in Stevens's mind. He refutes his statement "my father was indeed the embodiment of 'dignity'" (p. 34) in the very next paragraph, by remarking that his father "lacked various attributes one may normally expect in a great butler" (p. 35). These statements contradict each other because Stevens equates being a great butler with dignity. Stevens cannot process his real ideas concerning his father – maybe out of fear or pain, so he does not have the faculty to access and express his thoughts about him. Stevens's need to censor himself when it comes to voicing his genuine views, especially if it is a negative one concerning his idols, comes up multiple times. Another overt self-refutation can be seen in the way Stevens begins his delivery of the story about the butler who shoots an intruding tiger without disrupting the household peace in an Indian plantation. The exaggerated account is emphasized through Stevens's opening statement "The story was an apparently true one" (p. 36). Stevens too does not believe in this absurd story, though he keeps its delivery as if he fully believes in it. In his self-censorship, Stevens says the exact opposite of what he feels while doing two other "rebellious" things: He portrays how ridiculously high the professional bar which has been set before him is, and he also undermines his father's word, for it was him who told Stevens this story in the first place.

In parallel with self-refutation, Stevens also disrupts the reliability of his account by mentioning the instances where he deceives people. Though off-putting in their nature, Stevens's accounts of lying make him a fallible narrator since Stevens places them in the critical parts of his account as if to say "I'm telling you stories. Trust me" (Winterson, 1987, p. 5). In other words, Stevens informs the implied reader that he is not a reliable narrator by his own hand, as if he needs that to be known. Beside his misdemeanors such as eavesdropping (p. 99) on private conversations and sharing a secret guest's real name in his writing though he made an "off-the-record visit" to the Darlington Hall (p. 143), Stevens the narrator reveals to us implied readers his compromised reliability through disclosing the times he willfully manipulated people. When a chauffeur he met on the way inquires Stevens about Lord Darlington while repairing the Ford, he replies that he has never worked for him (p. 126). This incident triggers him to disclose a recent event in which he lied to one of Mr. Farraday's guests upon her asking whether he had ever worked for Lord Darlington. Stevens admits deceiving Mr. Farraday as well when he explained to him that he had lied to his guest because denying former employers was a custom among British butlers (p. 131). Stevens's tendency to deceive takes a sinister turn in the notorious Moscombe episode where he pretends to be an affluent and influential gentleman in front of the townspeople, only to be seen through for who he really is by Dr. Carlisle (p. 202). What separates this instance from the previous episodes of lying is that it does not occur due to a momentary panic to hide his painful past with Lord Darligton from other people, but Stevens wants to toy with this "simpler" folk and gain their admiration. The distasteful nature of these events aside, Stevens's disclosing them illustrates that he is a narrator who can voice his mistakes. Stevens's sharing the times he deceived people can be accepted as a way of his alerting the implied reader that he might do the same to them via his writing. His overtness makes Stevens a fallible unreliable narrator. Likewise, Pettersson (2015) argues that an unreliable narrator's self-awareness as to his/her mistakes can change the way their fault is perceived:

> they [two Banville characters] mainly portray how deceptive and despicable they are as well as the motivations to their deceptions. In this way they exemplify something that has seldom been discussed in terms of unreliability, namely—in part, at least—that characters' frankness about their misdemeanour may override their unreliability. (p. 113)

Stevens is frank in revealing his "horrid deeds" (Pettersson, p. 113). All in all, the reader would not know about these episodes of deception if it were not for Stevens's narration, which renders him a fallible figure. It can also be suggested that Stevens plays his narrative cards so openly that there remains no chance for him to deceive the implied reader anymore. Upon reading about Stevens's dismissing the Jewish girls and his audacity to claim he regrets the incident in the same passage, who would not be riled up at Stevens? Just as he fails in making Miss Kenton and the implied reader believe that Lord Darlington was not an anti-Semite, he fails in making her and the implied reader believe he has not been pretending throughout this incident (p. 162). It can be argued that like his Lord Darligton, Stevens too is a "naïve amateur" (p. 106) in rhetoric as he cannot manipulate the implied reader. As his narrative is about to close, Stevens's statement "You see, I *trusted*. I trusted in his lordship's wisdom" (p. 256) suggests that Stevens is aware of his mistaken value scheme. Therefore, Stevens belongs to the category of fallible narrators because they "do not reliably report on narrative events because they are mistaken about their judgments or perceptions or are biased" (Olson, 2003, p. 101). Revealing his weaknesses and offering an insight into their reasons makes Stevens emerge as a fallible figure of unreliable narration and elicits sympathy from the implied reader despite his mistakes. Instead of drawing the implied reader to his side, Stevens constantly reveals his fallible disposition, and that's how he ends up as a man who has finally made his own mistakes. We see how an unreliable narrator can be untrustworthy in Betteredge's case, who is in fact an expert in rhetoric unlike Stevens.

The difference between Betteredge and Stevens stems from the difference in their intentional agency in taking up their narratives. Stevens narrates the remains of his days though in a covert way. Even if his account is composed under the guise of a handbook for great English butlers (p. 34) or a travelogue, his motivation to narrate is intrinsic and genuine. Betteredge in *The Moonstone*, on the other hand, bears no intrinsic motivation to take up the narrative. Through Mr. Franklin Blake and the family lawyer Mr. Bruff's commissioning him, he starts to pen his memories concerning the loss of the gem. Mr. Franklin says that the reason behind asking various people to share their perspective of the mystery is to put the matter to rest once and for all; nevertheless, Betteredge is not convinced. He questions his relation to this matter remarking though Mr. Blake's and Mr. Bruff's explanation may seem "Very satisfactory to both of them, no doubt. But I failed to see what I myself had to do with it, so far." (p. 14). Betteredge's lack of motivation infuses his narrative with elusiveness from the beginning to the end, which is clear from the very first sentence he writes down: "In the first part of Robinson Crusoe, at page one hundred and twenty-nine, you will find it thus written …" (p. 13). His disinterestedness is reflected in the gap between *Robinson Crusoe* and the loss of the Indian gem: they are not even remotely connected. Betteredge voices his lack of interest in the matter multiple times. He sits in his room doing nothing for two hours after learning that he "ought to" write (pp. 14-15) about the lost gem. He often digresses from the main topic on purpose: "Still this don't [sic] look much like starting the story of the Diamond – does it? I seem to be wandering off in search of Lord know what, Lord knows where?" (p. 15). Since he is not

intrinsically driven to narrate, Betteredge requires outside support to continue writing, which his daughter Penelope provides. Penelope supervises his writing and gives directions for him to keep the narrative going. Betteredge discloses Penelope's warning that "what I have done so far isn't in the least what I was wanted to do. I am asked to tell the story of the Diamond and, instead of that, I have been telling the story of my own self" (p. 20).

Betteredge's diversions in disclosing the story of the Moonstone and other people's pushing him to narrate indicate the lack of motivation to narrate in his part. As he does not aspire to a personal achievement in narrating like atoning or telling his life story, Betteredge does not let his narrative crack. Instead, he sustains the air of having given a coherent narrative. Since he is basically forced to narrate, there is no intrinsic motivation or an aim to reach through narrating the story of the Moonstone for Betteredge, let alone his anxiety over reciting the account of a mysterious crime. Therefore, his tacit approach in handling sensitive matters reaches a catatonic state around the issue of the Moonstone to the point of never disclosing his genuine thoughts lest he gives away an inconsistency in his account. As stated earlier, an unreliable narrator's disposition changes greatly in accordance with the extent to which his/her discourse lets its inconsistencies show. Where the giveaway of unreliability is located, the narrator's awareness as to his/her own unreliability, and narrator's motivation in participating in the diegetic world designates if the unreliable narrator is fallible or untrustworthy. His elusiveness pushes instances of unreliable narration to the implied author's discourse; Betteredge's unreliability is conveyed outside his discourse through the implied author's maneuvers such as the other characters' comments. Since it is the implied author's ploys that point out narrative unreliability, Betteredge emerges as an untrustworthy narrator.

Olson (2003) argues that "grained behavioral traits or some current self-interest" causes an unreliable narrator to become untrustworthy (p. 102). Likewise, Betteredge is characteristically inclined to hide his genuine thoughts and to manipulate people. His untrustworthiness stems from his calculating every move according to his advantage, especially when he cannot see ahead. Betteredge's self-preservation is apparent in his motto "never to notice what I don't understand" (p. 53). He repeats a similar notion by advising that "In cases where you don't see your way clearly, you hold your tongue" (p. 109). Such statements lead one to wonder about the things he decides to overlook and leave out of his narrative, adding on to his unreliability. Betteredge's untrustworthiness as a narrator reaches its peak when it comes to authority figures since he shapes his thoughts in accordance with those of people in "higher" positions than him. Betteredge calls himself "a blind agent" (p. 469), which reveals his sleek positionality. Besides taking up the same hobbies as Lady Verinder (p. 16), Betteredge adjusts his responses in accordance with upper class people's expectations. Upon hearing that he ought to write about the loss of the Moonstone, he says he agrees, "thinking it always desirable for the sake of peace and quietness to be on the lawyer's side" (p. 13). Though it looks like a minor occurrence, his attitude in Miss Rachel's birthday party is noteworthy. He takes advantage of "being a privileged character" among the guests and makes them finish less popular dishes saying, "Please to change your mind and try it: for I know it will do you good" (p. 81). One cannot help but wonder if Betteredge pulls off the same trick with the implied reader, feeding us ordinary events and quotations from *Robinson Crusoe* while making us overlook his unreliability. In his account, Mr. Franklin Blake makes a reference to Betteredge's "powers of persuasion" (p. 347), which suggests this could indeed be the case.

Like Stevens, Betteredge aims to paint a respectable picture of himself in his narrative. Different from Stevens's narrative though, Betteredge's account is coherent in that his statements do not let his discourse undermine his narrative. It is through the implied author's perceptions and expressions that the implied reader recognizes Betteredge's unreliability. If they are "to read through the 'tone' of authorial intrusions" (Warhol, 1989, p. 29), the implied readers will recognize that he is not that insightful and wise as a character. For example, Betteredge protests at being asked to write about the Moonstone stating he has nothing to do with the incident. However, Mr. Franklin stresses the importance of his involvement saying "Nobody knows as much as you do, Betteredge, about what went on in the house at that time. So you must take the pen in hand, and start the story" (p. 14). The implied author shows that Betteredge can indeed be held accountable and refutes Betteredge's claim via Mr. Franklin's discourse. Likewise, Betteredge praises himself stating, "I am not superstitious … I am a scholar in my own way" (p. 15). However, the implied author provides multiple instances where Betteredge does not act like "a scholar" due to his lack of insight into human relations. For a long time, he overlooks the change in Miss Rachel's attitude after the Moonstone goes missing though he knows the girl from her infanthood. That's why Sergeant Cuff mocks Betteredge saying, "Ah," "you've guessed it at last" (p. 159) when he finally asks if there is something wrong with Miss Rachel.

The implied author undermines Betteredge's narrative and fortifies his untrustworthiness by showing that his lack of insight and failure in providing guidance to others leads to disastrous consequences. When it comes to Mr. Franklin, Betteredge acts erroneously because he cannot approach the boy without being struck blind with admiration. It is revealed in Franklin Blake's account that Betteredge immediately refutes the possibility that it could be him who stole the Moonstone even though there is evidence against Mr. Blake. He does not give any heed to the evidence by claiming that facts could be altered: "'Facts?' he repeated. 'Take a drop more grog, Mr. Franklin, and you'll get over the weakness of believing in facts!'" (p. 364). In addition to the dangerous potential of this statement to misguide, Betteredge fails to suggest a direction for Mr. Franklin in times of need. When Mr. Franklin asks his opinion on the issue of delivering the Moonstone to Miss Rachel, he wants advice on if they should view this subject from the objective or the subjective side, but Betteredge simply stares and does not reply (p. 53). The option of hiding the Moonstone in the quicksand (p. 51) and doing away with this problem altogether is more appealing for him than choosing a side and offering guidance to Mr. Franklin. Betteredge's untrustworthiness is revealed most clearly in the episode where he fails to offer guidance to Rosanna who openly shares with him that she is thinking about ending her life. Betteredge fails in reading her desperate situation and makes insensitive remarks on the girl's mental state (p. 33), who later commits suicide. Betteredge's importance in Rosanna's life is conveyed to the implied reader by the implied author through the girl's opening her heart to him; however, Betteredge cannot realize the impact of his words and his consequent failure in averting Rosanna's death. In other words, though Betteredge does not let his narrative crack, the implied author's hand shatters his narrative. The lack of motivation leads him to give as little clue as possible to the implied reader concerning his unreliability, which leaves revealing the narratorial unreliability to the implied author and makes him an untrustworthy narrator unaware of his unreliability.

Following the discussion of the narrators' intentional agency on the discursive levels of the personalized narrator and the implied author, this section explores the narratorial intent on

the level of the implied reader. Unreliable narration's effects on the gap between the narrator and the implied reader and the latter's consecutive affective response are discussed in terms of the "bonding and estranging" types of unreliable narration offered by Phelan. If the unreliable narrator is internally motivated to narrate, the gap between the narrator and the implied reader is lessened; they bond. Likewise, when the narrator is not hesitant to show his/her weaknesses by revealing their own unreliability, the effect created in the (implied) reader is bonding, and the opposite goes for the estranging types of unreliable narration. In the instances where a narrator is forced to give an account, his/her narrative estranges the implied reader. Namely, the motivation of the unreliable narrator when engaging in the act of narrating, affects the implied reader's response. The focus of this section is on the instances where Stevens and Betteredge disclose their emotions, which will be analyzed in terms of their intentionality's effect on the gap between them as narrators and the implied reader. It is argued that Stevens's narration is a cry for help whereas Betteredge's motivation is to self-preserve amid the disruption caused by the Indian diamond; therefore, the effects they have on the implied reader are contrary.

Phelan (2007) discusses Stevens's account as the example of the bonding unreliable narration claiming that he performs a partial progress towards the norms of the implied author by recognizing the connection between human warmth and bantering at the end of his narrative (p. 225). Speculations as to genuineness of Stevens's "recognition" aside, it can be argued that, rather than this brief moment at the closing of the novel, Stevens's partial progress towards the norm takes place earlier in the instances where he discloses his feelings to the implied reader with less restraint. In such cases, the gap between Stevens and the implied reader narrows, leading them to bond. Teo argues that Stevens "catches himself unawares with emotions" (p. 128) throughout his narrative. In fact, his reaction to and articulation of these emotions change as his narrative progresses. Stevens is overwhelmed with negative emotions when his father passes away and when Miss Kenton says that she will soon leave the Darlington Hall to get married; however, he conveys these incidents under the guise of feeling "triumphant" since he kept his position as a dignified butler (p. 239) during both of those trying instances. Though Stevens states feeling exuberant for not letting his inner feelings take over his duty, he reveals to the implied reader that the opposite is true by inserting the guests' comments on his low mood when these events were taking place: Couple of guests and Lord Darlington ask if he is okay and if he's been crying while his father is in deathbed (pp. 109, 110); similarly, Mr. Cardinal notices Stevens's "downcast mood" on the night when Miss Kenton gets engaged (p. 231). Throughout almost all of his narrative, Stevens can share his innermost feelings with the implied reader only in an inverted way, and his attempt to convey them despite the difficulty bonds him with the implied reader. These inverted ways can be called his "narrative tics," by Wall's coinage of the term, such as bringing up the notion of triumph when he is overcome with negative emotions. Instead of openly stating that he wants, or even needs, to take up the motoring trip, Stevens says that he does not see any reason why he should not do it: "there seems little reason why I should not undertake my motoring trip to the West Country. … I can see no genuine reason why I should not undertake this trip" (p. 20). Another narrative tic is Stevens's diverting himself when the memories get overwhelming as it is can be seen when he calls diving into the memories of his father's last days "a little foolish" (p. 70). Stevens tries to change the subject after he spills the proofs of Lord Darlington's fascism saying, "But I drift" (p. 146). Likewise, right after admitting that his dream of a life with Miss Kenton has become "forever irredeemable," he waves off the matter stating that he has become "unduly

introspective" (p. 189) and externalize the cause of his nostalgic mood by relating it to "the late hour," "the trying nature of the events" and the possibility of meeting "Miss Kenton again after all these years" (p. 189).

The cracks of Stevens's narrative widen with Stevens's narration progressing and his showing feelings more openly, which fortifies his bond with the reader. Stevens's partial progress towards the norm starts with his disclosing feelings – though through such narrative tics, and his bonding with the implied reader is fully realized when Stevens requires no narrative tic to convey his emotions. Early in his narrative, Stevens reveals that when he is pressed by others with insinuations about his emotions, his natural reaction is to "deny immediately and unambiguously" (p. 15). His response to his emotions evolves into embracing and voicing them with less restraint and narrative tics as he narrates. To illustrate, he can bring himself to admit he in fact enjoys reading romances: "I do not mind confessing today – and I see nothing to be ashamed of in this" (p. 177). As a result of this progress, Stevens manages to share his heartbreak when parting with Miss Kenton without resorting to any narrative tic: "their implication [words of Miss Kenton] were such as to provoke a certain degree of sorrow within me. Indeed – why should I not admit it? – at that moment, my heart was breaking" (pp. 251-252). Shortly after this episode, Stevens outpours his heart to a stranger he has met at the pier (p. 256), which indicates that he progressed into acknowledging and sharing his emotions thanks to narrating.

Unlike Stevens, Betteredge creates an estranging effect adding to the gap that exists between him and the implied reader in two ways: by making direct references to the implied reader and revealing nothing as to his inner world emotions-wise. Betteredge addresses the implied reader frequently to evoke a fellow feeling in them, but the effect this creates is the opposite. Betteredge estranges the implied reader when he tells them how they should feel about his narrative. He asks the reader to "keep your temper" (p. 20) in the face of his digressions, and he remarks that the reader should note his efforts in the difficult task of completing the story of the Moonstone: "You will own, I think, that I have got you over the ground this time, without much loitering by the way. Cheer up!" (p. 72). Such playful references stop seeming naïve when one considers Mr. Blake's mentioning Betteredge's power to persuade, so they add onto his unreliability and distance him from the implied reader. Besides, Betteredge's calling out to the implied reader is off-putting due to his conceited attitude; consequently, he misses out on establishing "a companionable feeling" (p. 225) that he intends to have with his audience. Moreover, Betteredge finishes his narrative by saying, "Please to excuse the faults of this composition—my talking so much of myself, and being too familiar, I am afraid, with you." (p. 225). Telling someone "I know all about you" is quite distancing, and this is what takes place between Betteredge and the implied reader as Warhol argues a know-it-all attitude in referring to the implied reader is a "distancing narrative strategy" (p. 23).

Unlike Stevens, who employs narrative tics to convey his feelings, Betteredge does not disclose his emotions at all, so he estranges the implied reader from himself. He portrays outbursts of anger when Sergent Cuff and Mr. Jennings accuse someone from Lady Verinder's family of stealing the Moonstone (pp. 159, 469), but he shows an unwavering emotional restraint when it comes to issues related to his private life. Betteredge indicates that he draws a strict line between his private and public persona saying, "While the workpeople are in the house, my duty as a servant gets the better of my feelings as a man. When the workpeople are gone, my feelings as a man get the better of my duty as a servant. Very good" (p. 475). Betteredge

maintains this clear-cut separation in his narrative, so the implied reader can access only his public persona. For example, he can give a detailed description of the years when he has served the Verinder family, but he does not disclose his real age saying that he is "somewhere between seventy and eighty years of age – never mind exactly where!" (p. 468). The same evasiveness can be seen in the instances where Betteredge inserts quotations from *Robinson Crusoe* instead of openly voicing his feelings. When he apologizes to Mr. Jennings for doubting him, he does not state his sorrow, shame or whatever he feels and does not put his apology in words; instead, he makes a reference to the novel:

> Betteredge's apology was characteristic of the man.
> "Mr. Jennings," he said, "when you read Robinson Crusoe again (which I strongly recommend you to do), you will find that he never scruples to acknowledge it, when he turns out to have been in the wrong. Please to consider me, sir, as doing what Robinson Crusoe did, on the present occasion." (p. 500)

As Ezra Jennings states, it is typical of Betteredge to mention Robinson Crusoe in unpleasant circumstances. Betteredge does not explain or justify his attachment to this fictional character, so his references go to waste on the part of the implied reader, who is estranged from the point he is trying to state with references to *Robinson Crusoe*. Unlike Stevens, Betteredge does not progress towards the norms of the implied author and to those of the implied reader, because he makes no move towards the implied reader. The restraint and elusiveness surrounding his narrative lead Betteredge to remain static through the years. In his return, Mr. Franklin Blake finds him on the same spot he left him in the house years ago (p. 334). While "Stevens opens himself up to the illumination of public scrutiny" (Teo, 2014, p. 30) by taking the trip outside the Darlington Hall, Betteredge makes no change in his position, physically and mentally. Stevens puts himself out to the world outside and opens himself up to other narratives to tell them and to be told by them. This mobility pushes his narrative close to the implied reader unlike Betteredge, who closes himself to other narratives.

Like the source of their motivation to narrate, Betteredge and Stevens fall onto opposite sides of unreliable narration. Betteredge is relieved to finish his narrative whereas Stevens is relieved to narrate his life story. Narrating is a natural drive, a need to be understood; it is a shot in the dark to bond with a reader, to come clean, to atone and to heal. Therefore, being an interlocutor of a narrative comes with an ethical responsibility. This unwritten treaty between the narrators and narratees has a very human side as Olson (2003) claims, "When judging narrators as unreliable, readers treat them like new acquaintances" (p. 99). *You see, we trust* narrators, and in the cases where their reliability is compromised, the narrator's self-awareness and efforts to narrow his/her distance from the reader is enough to make all the difference in their disposition and the reader response. Due to the ethical dimension of sharing a narrative, law terminology is employed frequently when judging unreliable narrators, which is apparent in Halpern's naming *The Remains* "Stevens's mitigation" (p. 137). Since narration is an act of putting yourself out there, its genuineness boils down to narrators' holding themselves accountable, letting their narrative show its cracks, and attempting to bond with the reader. Unlike Betteredge's keeping his account intact, Stevens's narrative cracks, and he eventually does the thing he has feared most: Stevens rips his clothes off in public metaphorically. Stevens lets his narrative fall, finally making his own mistake. Since Betteredge never does this, he may be the better butler, but he estranges his readers as an untrustworthy narrator.

Conclusion

A narrator's intentional agency has a definite role in each level of unreliable narration. It affects the narrator's disposition and his/her distance from the implied reader as it inheres in the narrator's perceptions, the implied author's discourse, and the implied reader's recognition of unreliability. That's why, Stevens and Betteredge are quite opposite to one another despite their myriad commonalities. Stevens is internally motivated to share his narrative with an audience; therefore, he can share his unreliability with the implied reader on his own. His genuine intentionality renders him a fallible narrator who moves closer to the implied reader. On the other hand, Betteredge does not seek the restorative effect of sharing a narrative – he avoids writing as much as he can because he is not motivated to narrate. The abundance of self-assertion sentences in Betteredge's narrative indicates his untrustworthiness as a narrator, and his efforts to maintain the narrative coherence estrange the implied reader.

Phelan mentions there is a "diversity of unreliable narrators existing in the wild" (2007, p. 225), which literary critics might miss out on when they are too focused on dissecting literary texts via their own methods. To overcome this, rhetorical and cognitivist/constructivist approaches to unreliability should be employed more in tandem with one other since there are as many unreliable narrations as there are narrators, readers, and authors, thus stories. As Nünning argues, I bring my own referential framework as a reader when judging Stevens's and Betteredge's unreliability in this study. Likewise, future work concerning these narrators is sure to be composed in accordance with their writer's "knowledge, psychological disposition, and system of norms and values" (Nünning, 2005, p. 105). It could be suggested or future studies to build onto this notion and to handle the narrators' intentional agency in relation to the subgenre of the novels, i.e., *The Remains* as Stevens's fictional autobiography and *The Moonstone* as a crime and sensation fiction on the periphery of Victorian novel.

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The Epistemic and Material Violence Exerted Against Women in *The Woman in White* from a Posthuman Feminist Perspective

Posthuman Feminist Açıdan Collins'in *The Woman in White* Romanında Kadınlara Karşı Uygulanan Epistemik ve Materyal Şiddet

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Abstract
Wilkie Collins's novel *The Woman in White* (1860) can be taken as an embodiment of patriarchal dominion over-sexualized others of the discourse. In line with women's holding a "less than" status when compared to men in the text, they are reduced to *disposable bodies* in posthumanist critic Rosi Braidotti's sense of the term. The male characters' representation as the universal representative of the human falls short in embracing the female characters. Hence, Anne's imprisonment and Laura's forced marriage in the text demonstrate the working mechanism of epistemic and material violence exerted against the ones who are deprived of the politically representable status by stripping them off their agentic potentialities. In tune with these considerations, this paper aims to find an answer if male and female characters in the novel are human to the same degree against the backdrop of feminist dimensions of posthumanism by highlighting exceptionalist politics as a consolidation of patriarchal logic. By extension, this study proposes to demystify how hierarchical binary thinking excludes more than what it includes in relation to woman. The article also interrogates if a bond of solidarity among women based on nondialectical relations of the self to the other might offer a solution by instilling feminist orientations of posthumanism.
Keywords: posthuman feminism, epistemic and material violence, agency, *The Woman in White*, Wilkie Collins

Öz
Wilkie Collins'in *The Woman in White* (1860) adlı romanı diskurun cinsiyet üzerinden ötekileştirilmiş varlıklar üzerinde ataerkil hükmün somutlaşması olarak ele alınabilir. Kadınların metinde erkeklere kıyasla "daha az önemli" bir yer tutmasıyla bağlantılı olarak posthümanist eleştirmen Rosi Bridotti'nin tabiriyle kadınlar "gözden çıkarılabilir bedenlere" dönüştürülmüştür (Karakaş, 2014, p. 28). Erkek karakterlerin evrensel insan kavramını temsil etmesi kadın karakterlerin insan temsilini ele almada yetersiz kalmaktadır. Bundan dolayı, metindeki Anne'in hapsedilmesi ve Laura'nın zoraki evliliği eyleyici potansiyelleri ellerinden alınarak politik olarak temsil edilebilir olma statüsünden mahrum bırakılanlara karşı uygulanan epistemik ve materyal şiddet mekanizmasını göstermektedir. Bunlarla uyumlu olarak, bu çalışma ataerkil mantığın somutlaşmasının ayrımcı politikasının altını çizerek posthümanizmin feminist boyutunu arka plana alarak romandaki erkek ve kadın karakterlerin aynı derecede insan olup olmadığı sorusuna cevap arayacaktır. Buna ek olarak, bu çalışma hiyerarşik temelli ikili düşünmenin kadın kavramını tanımlarken kavramın içine dahil ettiğinden fazlasının dışarda bırakıldığını açığa çıkarmayı amaçlamaktadır. Aynı zamanda, bu çalışma kadınlar arasında kendiliğin ötekiyle diyalektik olmayan ilişkilerine dayanan bir dayanışmanın kurulmasının posthümanizmin feminist yönelimini içeren bir çözüm olarak sunulmasını sorgulayacaktır.
Anahtar Kelimeler: posthüman feminizm, epistemik ve materyal şiddet, eyleyicilik, *The Woman in White*, Wilkie Collins

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Introduction

The concept of the human seems to create an illusion that "each human is human" to the same degree. Yet, when analyzed from a closer perspective, it will become obvious that its discriminative agenda does not work in the same manner for each and every human. To be more precise, it would be better to quote Rosi Braidotti, who criticizes the definition of the human in her *Posthuman Knowledges* (2019) as she reflects that philosophy

> conventionally fell into a discursive pattern of dualistic opposition that defined the human mostly by what it is *not*. Thus, with Descartes: *not* an animal, *not* extended and inert matter, *not* a pre-programmed machine. These binary oppositions provided definitions by negation, structured within a humanistic vision of Man as the thinking being *par excellence*. (p. 7, emphasis in the original)

As human is defined by what it is not, one of the defining features of human is that signifies a male representative as the model human. This male reference point is consolidated in Leonardo da Vinci's *Vitruvian Man* figure. By creating a certain image of the human, his work has answered the question what it means to be human by showcasing the perfect proportions one should have. The male figure that is placed right at the center does not stand for *any* human. By extension, this central human is a male, able-bodied figure which is pregnant with some negative connotations. Braidotti (2013) remarks in *The Posthuman*:

> That iconic image is the emblem of Humanism as a doctrine that combines the biological, discursive and moral expansion of human capabilities into an idea of teleologically ordained, rational progress… This model sets standards not only for individuals, but also for their cultures. Humanism developed into a civilizational model, which shaped a certain idea of Europe as coinciding with the universalizing powers of self-reflexive reason. (p. 13)

The marker on which Eurocentric humanism has been established falls short in embracing othered figures of the society. Rationality has been closely related with this central image which is postulated as a prerogative solely belonging to Man. Therefore, humanism does not function in answering the needs of various othered groups as a result of which critical posthumanist stance takes action in opening up a new space of signification for the silenced entities by denying the exclusive agenda of humanism.

Braidotti beautifully articulates her critical posthumanist view by investigating the taken for granted identity markers that establish the core of humanism since her critical posthumanism cherishes "the diversity of life - as *zoe* - as non-hierarchical matter, which recognizes the respective degrees of intelligence and creativity of all organisms. This implies that thinking is *not* the prerogative of humans alone, which allows for a form of relational and collaborative ethics" (2018, p. 340, emphasis in the original). Here, the critical posthumanist dictum falsifies the assumption that human is the only entity that is granted with rationality. As it seems crystal clear, humanist notion of the human works on a multi-hierarchical plane, positioning *Vitruvian Man* right at the top of this chain of being. Human and non-human others are excluded from this paradigm as they are not endowed with sameness with this central figure. Therefore, the idea of difference operates as the governing logic within human-centered pattern. In this respect, critical posthumanism arises as a site to negate the idea of *difference* as a negative attribute and as an urgent call for enacting "social justice and rejecting exclusion, marginalization and symbolic disqualification" (Braidotti, 2019, p. 9).

The feminist notion of critical posthumanism requires "the quest for equality between man and woman, the recognition of multiple genders, the abolition of gender identities

altogether. … Feminism is the struggle to empower those who live along multiple axes of inequality" (Braidotti, 2022, p. 9). Feminist agenda of posthumanism strives for "creating alternative visions of 'the human' generated by people who were historically excluded from, or only partially included into, that category" (Braidotti, 2022, p. 9). Accordingly, the posthuman feminist perspective struggles to construct a new system based on multi-species justice, which can be actualized by shedding light on epistemic and material violence exerted against the others of the dominant discourse.

With an end to demystifying the violence against women in Wilkie Collins's *The Woman in White*, I will delve into the posthuman feminist dimension by explicating how affirmative politics resonates well with the text. By specifying posthuman feminist tenets, I will shed light on how the text creates a polarized narrative world based on gender discrimination and question if it is possible to transgress the limits of identity markers which contain discriminative residues. In doing so, I will refer to Rosi Braidotti and Cecilia Åsberg's posthuman feminist aspirations, which take the initiative by highlighting the inseparability of nature/culture duality on a non-hierarchical plane.

Posthuman Feminist Quest

The discriminatory agenda of humanism that is regulated by politics of exclusion constitutes a position in which the fixed and rigid standard of the human voices the rights of a male entity. As Braidotti remarks, "this particular male is moreover assumed to be white, European, head of a heterosexual family and its children, and able-bodied. In other words, white, urbanized, speaking a standard language, heterosexually inscribed in a reproductive unit, and a full citizen of a recognized polity" (2017, p. 23). The excluded ones are open to any form of exploitation as their right to existence is not positioned on the same plane with this central human, namely anthropos of the discourse. Dialectics of self/other enables the implementation of epistemic and material violence as rationality now solely belongs to the particularly pointed out male figure of Eurocentric humanism. According to this discriminative mindset:

> Subjectivity as a discursive and material practice is equated with rational, universal consciousness and self-regulating moral behavior, whereas Otherness is defined as its negative opposite. Dialectically redefined as 'other than', difference is inscribed on a hierarchical scale that spells inferiority and means 'to be worth less than'. (Braidotti, 2017, p. 23, emphasis in the original)

By bearing an agenda of going beyond the dual hierarchical logic of Eurocentric humanism, the posthuman feminist perspective suggests a new way of replacing dual logic with a non-hierarchical relationality among human and non-human counterparts of the earth. With an aim to replace *situated knowledges*[1] of anthropocentric arrogance in Haraway's sense of the term, posthuman feminist register "tries to overcome Eurocentric 'epistemologies of ignorance'" (Åsberg, 2017, p. 195). The human-centered position has deliberately paid no attention to the excluded voices both on epistemological and ontological levels. Posthuman feminist dictum acknowledges these others by offering an onto-epistemological approach and redefines the category of the human as a site of posthuman amalgam. Åsberg's posthuman feminist dictum is indicative of an approach in which it is not possible to talk about dualities as she positions her feminist agenda on the debunking of nature/culture

[1] Donna Haraway coins the term *situated knowledges* to underline the fact that "disembodied scientific objectivity" cannot be freed from the governance of dominant discourse, hence assumed objectivity of science would be a false ideal (1988, p. 576).

duality. She destabilizes binary thinking by offering a kind of third space in which dialectics of self/other no longer work in offering a rational background for various forms of violence.

> As the 'human' of the humanities is entangled in intricate and asymmetrical relations of reciprocity with animals, microbiota, and our environments, such exceptionalist assumptions of human nature seem increasingly difficult to sustain. In the Anthropocene, there is no self-contained individual human being to be held in a position of mastery, no divide between nature and culture, no 'advanced' civilization to master the wild Others, and no universal humanism to be practiced across the diversity of our species communalities. (Åsberg, 2017, p. 197)

In explicating their acknowledgement of posthuman feminism in *Posthuman Feminism* (2022), Braidotti and Åsberg refer to the current crisis related to exceptionalist policies of the twenty-first century. Their endeavor to blur boundaries by highlighting the anthropocentric fantasies of a post-millennial era ends up demystifying the need to eliminate the ontological superiority of the central Man figure. What I would like to suggest here is that instead of delving into contemporary literary examples as sites that showcase the fragility of boundaries, it would be more fruitful to reveal how the idea of femininity is constructed in Victorian texts. In doing so, I will question if it is possible to offer a reading by elucidating masculinist dimension of dual logic that would lead towards violence. In tune with these considerations, in the forthcoming part of this study, I will offer a reading of Wilkie Collins's *The Woman in White* from a posthuman feminist dimension by interrogating how the construction of femininity regulates violence on ontological and epistemological layers. Collins's novel resonates well with the idea of epistemic and material violence exerted against the others of the discourse as exemplified in women characters of the text such as Anne Catherick, Laura Fairlie, and Marian Halcombe.

Implementation of Epistemic and Material Violence in *The Woman in White*

Collins's novel *The Woman in White* revolves around various forms of violence that are used as a weapon in the hands of the powerful ones of the discourse. Women characters' relationality with power dynamics makes it explicit how the feminine ideal falls short in embracing women characters also opens the ground for deconstructing male dominance in the text in terms of posthuman feminist perspective. The Victorian ideal of a woman, namely the "angel in the house" figure, functions as a guiding force in designing a woman's role both in society and in her family. The pure, selfless woman figure should obey the rules of the patriarchal system by staying silent and internalizing the law of the Father. In a similar manner, Jeanette King draws attention to the construction of feminine ideals in Victorian society by comparing and contrasting Eve and Virgin Mary figures with each other in relation to their relationality with the law of the Father.

> Eve, leading man away from God through the temptations of the flesh, is associated with evil and disobedience, justifying the subsequent subordination of woman to man. The contrasting image of the Virgin Mary embodies the obedience to God's wishes of which Eve was incapable, and is completely free from the taint of sexuality which surrounds representations of Eve. In addition, as the mother of Christ, Mary provides the ultimate model of maternal devotion and silent submissiveness. These two representations of women, and the narratives in which they are embedded, provide a rationale for the division of women into 'angels' and 'abortions', to use Lavater's terms. Only by being obedient, denying their bodies and seeking fulfilment in maternity can women be sure of a place within the first category. (2005, p. 10)

By creating a dual logic of feminine ideal, a woman is depicted as having two options in their societal positions, such as either behaving as a submissive angel figure or going against the orders of patriarchy as an evil disobedient one.

The Angel in the House notion that establishes an iconic figure for a model woman in the Victorian age is a poem by Coventry Patmore (1866). The poem openly articulates the division between public and private spheres by relating them with gender. Women are supposed to take control of home, a private space, whereas men are expected to deal with society by regulating the rules of public space. Hence, a woman is not given any public space and is not politically representable within the society. Instead of taking on duties in society, women should take care of their house and family. Hence, man will become more successful in performing his duties in the society.

Public and private sphere division in the construction of femininity and the Victorian ideal of the woman can be taken as an extension of *bios/zoe* division in critical posthumanism which undertakes a role in negating this hierarchical mindset. Ancient Greek society has two words for *life* as *bios* and *zoe*. Yet, their domains are different from each other as "bios is equated with the one who resides in the polis as a politically representable figure while zoe is the one that can be turned into disposable/tradable bodies" (Kasurka, 2022, p. 8). Hence, *zoe* symbolizes a kind of private sphere (in other words home, oikos) for slaves and women in the society. Braidotti clarifies the division between them by stating that bios indicates "the life of humans organized in society while *zoe* refers to the life of all living beings. *Bios* is regulated by sovereign powers and rules whereas *zoe* is unprotected and vulnerable" (2019, p. 19, italics in the original). Accordingly, *bios* offers a secure space for the politically representable one by acknowledging him as a subject, yet *zoe* is devoid of subject status and can be exposed to any form of violence as they are reduced to a less than status.

When we relate the concepts of *bios/zoe* with the Victorian construction of femininity, it is possible to see the overtones of *zoe* in the division between public and private spheres, which work hierarchically. Women here can be linked with *zoe* by being chained to the life of home, man can be related with a social sphere as being the one that is blessed with an acknowledged position in society. Bearing this in mind, Collins's text can be taken as an amalgamation for *bios/zoe*, since the novel makes it explicit that women are forcefully confined to their homes. This situation is exemplified in Laura Fairlie, who holds a typical angel in the house position. Laura's depiction manifests home not as a sacred place where one can feel safe and secure. Instead, home is the place of imprisonment regulated by man's villainy. Violence is implemented both on the psychological and physical layers as she cannot regulate her own decisions about her life. Her father and then her husband speak on behalf of her by stripping off her agentic potentialities.

Laura's beauty is depicted in such a manner that she bears the physical features of a stereotypical ideal woman of the Victorian period as the implied author depicts her "eyes of that soft, limpid, turquoise blue, so often sung by the poets, so seldom seen in real life" (Collins, 1860, p. 49). Laura's father chooses her husband on her behalf and in this way, her life would be under the protection of her father at first, and then her husband. She behaves in line with the norms of the society by not going against the life designed for her by patriarchy. She is not able to war against the dictates of the patriarchy as a result of which she marries Sir Percival even though she is deeply in love with Walter Hartright. She cannot resist her father's will and act in the way that she wants to live her life. Crucial decisions about her life are already settled by male partners of her life.

The absence of a woman figure in the social life also makes itself apparent in the law within the text. It is underlined that the wealth that Laura's family owns would be used by her in the absence of a male heir. It is reflected that

> as events turned out, Mr. Philip Fairlie died leaving an only daughter, the Laura of this story, and the estate, in consequence, went, in course of law, to the second brother, Frederick, a single man. The third brother, Arthur, had died many years before the decease of Philip, leaving a son and a daughter. The son, at the age of eighteen, was drowned at Oxford. His death left Laura, the daughter of Mr. Philip Fairlie, presumptive heiress to the estate, with every chance of succeeding to it, in the ordinary course of nature, on her uncle Frederick's death, if the said Frederick died without leaving male issue. (Collins, 1860, p. 155)

Laura can only claim her rights to the estate in the absence of a male heir, which lays bare the epistemic violence regulated with the implementation of the legal system within the narrative world, as she is not positioned on the same plane with the male heirs of the society. After her marriage, Sir Percival's plans to get the ownership of her wealth also make it explicit that she is reduced to a *disposable* status. In a similar manner with the vulnerable status of *zoe*, Laura endures a form of inferiority on the epistemological level by being devoid of the legal system that would protect her rights to her wealth.

The novel demonstrates another female character who is devoid of her right to existence in the characterization of Anne Catherick. In the beginning of the text, Walter comes across with her, walking on the road in darkness alone. "There stood Miss Fairlie, a white figure, alone in the moonlight; in her attitude, in the turn of her head, in her complexion, in the shape of her face, the living image, at that distance and under those circumstances, of the woman in white!" (Collins, 1860, p. 60). Sir Percival later describes her by stating that Anne is "just mad enough to be shut up" (Collins, 1860, p. 337). Therefore, this woman in white, who is described as lacking rational capacity, echoes the masculinist dimension of patriarchal ideology. Anne is kept under surveillance for a long time by Sir Percival, as she knows the truth about Sir Percival's true identity that he claims to hold a position as Baronet that he does not truly have.

The depiction of her madness by Sir Percival hints at the exceptionalist policies that reduces *zoe* to a vulnerable position. In this respect, Anne can be kidnapped and kept under control by labelling her as a mad woman. Elaine Showalter points out the problematic relationality between male possession of rationality and female fragility in *The Female Malady*: "The medical belief that the instability of the female nervous and reproductive system made women vulnerable to derangement than men had extensive consequences for social policy. It was used as a reason [...] to keep them under male control in the family and in the state" (1985, p. 73). By labelling her as a mad woman that should be kept under constant control Sir Percival implements violence both on epistemic and material layers. As Anne is devoid of her social life and reduced to a position that can only exist under the surveillance mechanism of male power, her lack of agency signals the consolidation of logocentric ideology.

However, it should also be noted that the text gives narrative space to the glimpses of resistance by refuting male centrality. Anne's escape from asylum can be taken as an example that illustrates this point. Moreover, she tries to warn Laura against ill-motived Sir Percival and her struggle in saving Laura from what she herself has experienced manifests that "she had some strong motive, originating in some deep sense of injury" (Collins, 1860, p. 101). Therefore, the concept of vulnerability does not function as lamentation over the loss by bearing residues of posthumanist affirmative aspirations in the text.

Similarly, Braidotti suggests an affirmative resistance in her posthumanist dictum which aligns well with the text's offering an opposition exemplified in Anne's escape from asylum rather than her passive acceptance of male dominance. According to Braidotti, "the generative potential of *zoe* [appears] as a notion that can engender resistance to the violent aspects of the posthuman convergence" (2019, p. 10). Hence, the acknowledgement of life as a property that solely belongs to one class of society is negated by Anne's striving to take control of her life by also claiming her right to existence.

Even though gender supremacist mindset creates a polarized world where there is no space for female voices, they can draw some cartographies in distancing themselves from oppression. It should also be noted that Collins's engagement with the dual and hierarchical logic does not only enable the depiction of violence exerted against sexualized others of the discourse, but it also arranges some space for transgressing boundaries based on gender discrimination. Among the female voices in the text, Marian's portrayal offers a more powerful way of blurring gender codes of femininity. As a matter of fact, she is not described as an angel in the house figure; in contrast, she is depicted as the one that is not in line with the beauty standards of Victorian society. Her masculinist complexion is described by Walter as follows: "The lady's complexion was almost swarthy, and the dark down on her upper lip was almost a moustache. She had a large, firm, masculine mouth and jaw" (Collins, 1860, p. 32). The difference[2] in her appearance is not only reflected by the others in the text, as she introduces herself by making a comparison with Laura:

> My name is Marian Halcombe; and I am as inaccurate as women usually are, in calling Mr. Fairlie my uncle, and Miss Fairlie my sister. My mother was twice married: the first time to Mr. Halcombe, my father; the second time to Mr. Fairlie, my half-sister's father. Except that we are both orphans, we are in every respect as unlike each other as possible. My father was a poor man, and Miss Fairlie's father was a rich man. I have got nothing, and she has a fortune. I am dark and ugly, and she is fair and pretty. Everybody thinks me crabbed and odd (with perfect justice); and everybody thinks her sweet-tempered and charming (with more justice still). In short, she is an angel; and I am --- Try some of that marmalade, Mr. Hartright, and finish the sentence, in the name of female propriety, for yourself. (Collins, 1860, pp. 31-32)

Here, Marian directly opposes Laura regarding her appearance and kinship relations as she does not have the fortune we see in Laura; besides, her appearance does not meet the requirements of the feminine ideal. By exemplifying a kind character that blurs the boundaries based on gender politics, Marian enables the reader to have a third space that is freed from the violence of patriarchy. She can raise her voice against the system, which becomes actual when she defends herself and Laura's rights against the threats of Sir Percival:

> 'Take YOU care how you treat your wife, and how you threaten ME,' I broke out in the heat of my anger. 'There are laws in England to protect women from cruelty and outrage. If you hurt a hair of Laura's head, if you dare to interfere with my freedom, come what may, to those laws I will appeal'. (Collins, 1860, p. 314, capitalization in the original)

Marian refers to laws as social contracts that protect women's rights in the same way that they protect men's rights in the country. This reference opens up a space that would provide

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[2] Braidotti highlights the fact that Western ideology constructs itself on the idea of difference as denoting a less than situation. Yet here, I do not intend to imply Marian's difference in her physical beauty as showcasing a lower status compared to idea of femininity.

legal shelter working for othered segments of society. Demanding an equal position with man negates how life can be turned into a mere tool in the hands of the powerful ones. Thus, Marian problematizes the construction of femininity as an extension of passive acceptance.

Marian's resistance can be taken as bearing a dual logic, since she neither holds the beauty standards of feminine ideal nor behaves in line with what is expected of her. By running counter to dualism dominated-ideologies, she behaves as agentic as male characters. Posthuman feminist horizons find their voice actualized in Marian, who challenges the normative definitions of gender.

Unlike Anne and Laura, Marian cannot be reduced to the status of an object in the presence of a male subject as the governing logic. She cannot be manipulated in the same way that Anne and Laura fall victim to the expectations of society, which reflects the Victorian code of life. Marian's existence provides a ground for actualizing the generative force of life as *zoe*. This is exemplified in many instances, such as publicly expressing what she understands from marriage. As for Marian, men "take us body and soul to themselves and fasten our helpless lives to theirs as they chin up a dog to his kennel" (Collins, 1860, p. 183). As it becomes clear, she is cognizant of the unfair burden of marriage for women and what is more important here is that she can openly express this without the need for censuring her thoughts in a patriarchal society.

Braidotti categorizes *zoe* as "the life of animals and non-humans, as well as de-humanized humans" (2019, p. 12). This conceptualization stresses woman's *less than* position in the Victorian era as seen in Anne and Laura characters. Yet, a bond of solidarity among the *dehumanized* ones or the *sexualized others* can be established with an aim of disrupting power mechanisms of binarism in Braidotti's sense of the word. In this respect, Anne's struggle to escape from her imprisonment and her writing a letter to save Laura from Sir Percival's evil schemes reveal the possibility of affirmative blurring of boundaries by disrupting the working mechanism of tyrannical system.

Conclusion

Victorian ideal of women is regulated by binary logic, which reflects the idea that not "each human is human" to the same degree. Man's status in social life being a politically representable citizen, unlike a woman's holding a domestic space, is indicative of the concept of human as bearing an exclusive agenda. Discriminative practices can be understood as an extension of a male-dominated society that implements both epistemological and material violence exerted against sexualized others. As women are devoid of their agentic potentialities, they cannot claim their right both on ontological and epistemological layers. The law does not speak for the rights of these othered figures as can be traced in Collins's novel in the case of Anne, Laura and Marian.

Sir Percival's struggling to gain a false identity in the society through the implementation of labelling women as mad and claiming their wealth for himself manifests violence on epistemological and ontological layers. The novel exemplifies the posthuman feminist dictum of Braidotti as "those who do not occupy the position of human subjects, in the fullness of the rights and entitlements that notion entails, have a unique vantage point about what counts as the unit of reference for a re-definition of the human" (2022, p. 12). From a posthumanist perspective, it needs to be highlighted that othered figures of human-centered discourse have felt the need to struggle for getting acknowledgment as a result of which they have a problematic attachment to human as a category.

Even though the text depicts exploitative practices of Sir Percival, Anne and Marian transcend boundaries of gender by also blurring the assumed distinction between public

space and private space. Anne's escape from her entrapment can be acknowledged as a step forward in public space, by rejecting the limited domestic area. Marian's rejection of Victorian idea of femininity works in the same way by erasing gender roles imposed on her. Her struggle to support Laura all throughout the text indicates an affirmative form of posthuman relationality in which solidarity among women can function in twisting boundaries of gender. The novel's enabling a space for eroding the borders is a posthuman feminist attempt which will give way to the erasure of dualism dominated ideologies such as nature/culture, human/non-human, matter/text.

Marian's position in relation to epistemic and material violence can be acknowledged as an alliance that negates discriminative aspects of Euro-centric humanism and offers a *zoe-centred justice* in Braidotti's sense of the term. This position signals a new cartography leading towards justice which is "backed by relational ethics … [It is a form of justice that works through] social, trans-species and transnational" (2019, p. 9). Under the light of posthumanist horizons, texts will enable more narrative space for collaborative survival that will not accentuate the rights of a central figure, as texts will be guided by a horizontally aligned mindset, there will be no center to point out.

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Illegitimacy and Laws in Wilkie Collins's *The Woman in White* and *No Name*

Wilkie Collins'in *The Woman in White* ve *No Name* Adlı Eserlerinde Gayrimeşruluk ve Yasalar

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Abstract

Victorian sensation novels, in addition to their scandalous topics such as fraud, murder, adultery, bigamy, and madness, refer to Victorian laws and their construction by social and cultural standards. As a significant sensation novelist, one of the most important subjects Wilkie Collins calls for attention is illegitimacy, a social, political, and literary topic he recurrently employs in his fiction. In his novels *The Woman in White* (1860) and *No Name* (1862), he dwells on this issue, motivating the characters' crimes and scandalous acts. In both novels, illegitimate characters act illegally to reconstruct their identities by challenging Victorian norms especially about illegitimacy. Concerning his life and his critique of Victorian laws and moral certitudes, this paper explores how Wilkie Collins employs and questions the theme of illegitimacy about crime, sensations, and social and legal problems that influence illegitimate children. After briefly examining illegitimacy and laws about it in Victorian England, it explores how the concept of illegitimacy is shaped and influenced by Victorian conventions and gender ideologies in the two novels.

Keywords: Wilkie Collins, illegitimacy, laws, sensation, gender inequality

Öz

Viktoryen sansasyon romanları, sahtekarlık, cinayet, zina, iki eşlilik ve delilik gibi sansasyonel konulara ek olarak Viktoryen yasalarına ve bunların toplumsal ve kültürel normlarla nasıl inşa edildiğine de değinirler. Sansasyonel roman türünün en önemli yazarlarından olan Wilkie Collins, gayrimeşruluk konusuna da romanlarında sıkça değindiği toplumsal, politik ve edebi bir unsur olarak dikkat çeker. Bu konuyu *The Woman in White* (Beyazlı Kadın) (1860) ve *No Name* (1862) romanlarında karakterlerin suçlarını ve sansasyonel eylemlerini tetikleyen bir mesele olarak inceler. Her iki romanda da gayrimeşru karakterler, Viktorya dönemi normlarına karşı çıkarak eski kimliklerini yeniden edinmek için yasadışı yollara başvururlar. Bu çalışma, Wilkie Collins'in hayatını ve Viktorya dönemi yasaları ile ahlaki kuralları eleştirisini ele alarak, gayrimeşruluk konusunu suç, sansasyon ve gayrimeşru çocukları etkileyen toplumsal ve hukuki sorunlar çerçevesinde nasıl işlediğini ve sorguladığını incelemektedir. Bu makale, Viktorya dönemi İngiltere'sinde gayrimeşruluk konusuna ve bununla ilgili yasalara kısaca değindikten sonra, gayrimeşruluk kavramının Viktoryen gelenekleri ve cinsiyet eşitsizliği ile nasıl şekillendiğini ve bunların söz konusu romanlarda nasıl resmedildiğini tartışmaktadır.

Anahtar kelimeler: Wilkie Collins, gayrimeşruluk, yasalar, sansasyon, cinsiyet eşitsizliği

Introduction

Victorian sensation novels flourished in the 1860s in accordance with the public interest in scandals, newspaper reports, and criminal trials. They mirror the social change in the Victorian age with industrialisation, urbanisation, crime, and class by displaying sensational topics such as fraud, murder, adultery, bigamy, and madness. The Industrial

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Revolution and technological improvements paved the way for the rise of the middle class and higher literacy rates even in the lower class. The gap between higher and lower classes gradually deepened. Accordingly, as the social structure changed in the nineteenth-century, the wide spread of newspapers made scandalous news more accessible to the lower classes. The Victorians devoured newspapers due to their sensational contents including scandals and crime narratives, so the high popularity of newspapers inspired sensation novels. These novels included Victorian class and gender ideologies as their plots, involving "transgressions of gender and class boundaries and proprieties" with unorthodox male and female characters challenging Victorian perceptions of social class (Brantlinger, 2011, p. 430). Moreover, these novels also involved strict Victorian laws and their construction through social and cultural standards.

The inefficiency of British laws regarding the rights of women and illegitimate children led many writers to be critical of these laws in the Victorian age, and Wilkie Collins was one of them. He makes abundant use of laws in his works for social criticism. Lyn Pykett points out that some of Collins's novels are "excellent examples of [...] more self-consciously reforming novels-with-a-purpose" (2005, p. 40). For instance, in *The Woman in White*, there are detailed examinations of marriage laws and women's property rights through the characters of family lawyers. In *The Law and the Lady*, he explores the theme of deficiencies in the penal system with depictions of Victorian courts.

The reason why Wilkie Collins was engaged in legal matters in his novels can be twofold. Firstly, he was a lawyer himself, but he preferred writing fiction, so he was aware of juridical procedures and deficits in Victorian laws, and he also used his sensation novels to raise awareness about legal problems. One of the most important subjects he calls for attention to is illegitimacy, a significant social, political, and literary topic that he recurrently employs in his novels. Secondly, his unconventional and complex private life linked him to illegitimacy. Collins had three illegitimate children with Martha Rudd whom he had never married, while he was together with Caroline Graves although their relationship was also a turbulent one (Pykett, 2005, p. 20). As he was against the institution of marriage, he never married either of these women, but supported both women financially (Pykett, 2005, pp. 20-21). These might be the most significant motives that made him dwell on the harshness of Victorian laws relating to women, marriage, and illegitimacy, for he led a more unorthodox life in a conventional period.

Collins explores illegitimacy as a social concern that triggers some characters' crimes and scandalous actions in his novels *The Woman in White* (1860) and *No Name* (1862). In both novels, characters born out of wedlock before their parents got married act unlawfully to reconstruct their identities by challenging Victorian norms, especially illegitimacy. In *The Woman in White*, the aristocratic villain Sir Percival Glyde turns out to be illegitimate due to a lack of official marriage between his parents. Thus, he commits several crimes, with his ally Count Fosco, to maintain his social reputation and so-called legitimacy. In *No Name* (1862), Magdalen Vanstone schemes to retrieve her rightful inheritance which was taken from her and her sister after the news that their parents were not married at the time of their birth. With regard to his own life and his critique of Victorian laws and moral certitudes, this paper explores how Wilkie Collins employs and questions the theme of illegitimacy about crime, sensations, and social and legal issues that haunt illegitimate children. Collins also shows how men and women born out of wedlock are influenced differently because of patriarchal norms and gender inequality in the period. After briefly examining illegitimacy and laws about this notion in Victorian England, the paper discusses how Victorian conventions and gender ideologies shape the concept of illegitimacy and how it influences the illegitimate characters in these two novels.

Illegitimacy in Victorian England

The severity of social and moral codes in the Victorian period shaped the idea of illegitimacy and the laws about it, as it was considered a prominent matter about Victorian morality and social propriety. In Victorian England, children born out of wedlock were seen as the products of immoral and adulterous relationships, which were regarded as a reaction against rigid moral values. In this period, to supervise sexuality and family, a marriage had to be conducted legally between parents before the birth of their child, which was important for the preservation of marriage traditions and laws. Because of this, the illegitimate were socially stigmatised as their presence "supplied public proof of extra-marital sexual intercourse and that the fundamental precept was a form of intimacy properly existing between those united by marriage" (Wolfram, 1987, p. 122). As observed, Victorian religious and moral certitudes played a significant part in constructing these laws.

Jenny Bourne Taylor indicates that the distinction between legitimate and illegitimate children is an extension of "the definition and establishment of patriarchal power, of the ascendancy of the name and genealogy of the father over that of the mother, of the transmission of property and established power" (1996, p. 123). Men had almost all the rights of property in marriage and the power to accept or denounce a child out of wedlock. Even if the wife had an inheritance, she had to revert her properties to their husband's control. Furthermore, women were generally prescribed subservient positions in mainstream society; they were usually the ones to blame for these extra-marital affairs rather than men. As Paula Bartley suggests, single mothers "posed a threat to social equilibrium." At the same time, pregnant unmarried women symbolised "the living embodiment of immorality and an all too visible reminder of female sexual activity" (2000, p. 105). This shame was associated with their children as well, and they had to suffer because of their parents' mistakes. They were the living indicators of those immoral relationships by unorthodox people.

According to Jenny Teichman's definition, the illegitimate child is "one whose conception and birth did not take place according to the rules which, in its parents' community, govern reproduction" (1978, p. 54). As adultery was considered a sin in such a patriarchal order, illegitimate children, like their mothers, were bereft of any legal rights. Until the nineteenth-century, these children had some rights of property and inheritance. The father usually had the responsibility for the illegitimate child, and the church could support the families in taking care of the child if they were unable to do so (Cox, 2004, p. 148). However, this brought a financial burden and offered a temptation for adultery rather than a punishment. Accordingly, some laws influenced the rights and social prosperity of the illegitimate in the nineteenth-century. The Bastardy Clause in the 1834 Poor Law Amendment Act and the 1845 Bastardy Act stopped support for unmarried women because an illegitimate child's father could no longer have the legal compulsion to assist the family financially (Cox, 2004, p. 148). Moreover, Dougald B. Maceachen states that the Parliament did not implement a law for illegitimate children until the 1926 Legitimacy Act, which changed their status and allowed them to be legitimated under some circumstances (1950, p. 125). The government's inertia to improve their conditions displays the ongoing conservative values of the Victorian age because the ruling class was very reluctant to raise awareness about the harsh punishments forced upon the illegitimate in England. Just like unmarried women with children who had to bear the brunt and experience more difficulties in contrast to men, illegitimate daughters often had to face more severe conditions than sons with unmarried parents. This can be observed in the different treatment of male and female characters in the two novels studied in this paper.

Due to their obsession with order, morality, and control of sexual practices, The Victorians feared the notion of illegitimacy because it suggested human sexuality, which their society firmly wanted to suppress, and in particular, the idea of extra-marital sexual relationships among the working classes terrorized them (Taylor, 1996, p. 130). The eminent Victorians denied and evaded unrestrained passions. As a result, lower-class stereotypes such as the sex worker, the unwed mother, and the illegitimate child were castigated for being the indicators of these forbidden feelings. This is exactly why this concern comes forward as a significant element of Victorian sensation fiction, just like bigamy or adultery, because illegitimate offspring were the outcomes of unlicensed sex and familial scandals in the upper classes. Moreover, Victorian sensation novels used these topics to criticize the legal system and social hypocrisy.

The Woman in White

In his fiction, Wilkie Collins recurrently foregrounds laws about women, marriage, and specifically illegitimacy. In *The Woman in White*, he deals with the issue of illegitimacy while referring to the property rights of women, upper-class criminality, and marriage problems. It is among the most popular novels by Wilkie Collins, which also signifies the start of Victorian sensation fiction with its scandalous and shocking plot in the early 1860s. It narrates how Walter Hartright, a middle-class painting teacher, and Marian Halcombe strive to unravel the mystery and crimes of two aristocrats, Sir Percival Glyde and Count Fosco. Walter visits the Fairlie house to teach painting to Marian Halcombe, and Laura Fairlie whom he falls in love with. However, Laura is promised to Sir Percival by her late father before he dies. In the meantime, Anne Catherick, the woman in white, obsessed with revealing Sir Percival's vicious character, warns Laura not to marry him. After Laura and Sir Percival's marriage, it is understood that Sir Percival is after Laura's fortune that she inherited from her father. With the help of Laura's half-sister Marian Halcombe, Walter traces Sir Percival's past and discovers that his secret is much worse than his mere intention of stealing Laura's fortune.

Walter continues his investigation in the church vestry where Sir Percival and Anne Catherick's mother secretly met in the past. He reveals that Sir Percival forged his parents' marriage record in the church's book in the vestry and created his legitimacy because his parents were not married when he was born. Walter finds a blank space in the original book that references Sir Percival's identity, which was founded on illegal activities. Nonetheless, he creates his social identity and accepts himself with his gentility and artificial legitimacy. It is revealed to be the most sensational incident, which is the source of many crimes Sir Percival and Count Fosco commit throughout the story. Walter's shock signifies Victorian intolerance and severe laws about illegitimacy:

> Of all the suspicions which had struck me in relation to that desperate man, not one had been near the truth. The idea that he was not Sir Percival Glyde at all […] had never once occurred to my mind. At one time, I had thought he might be Anne Catherick's father; at another time I had thought he might be Anne Catherick's husband – the offence of which he was really guilty had been, from first to last, beyond the wildest reach of my imagination. (Collins, 1994, pp. 460-461)

Walter cannot even think about the possibility of such a scandal because of Sir Percival's higher social status. However, just like the way Victorian readers experience both excitement and relief when they read and learn about the upper-class criminals, Walter Hartright feels the same way when he discovers that Sir Percival is an illegitimate son who does not have any rights to his father's inheritance. Thus, Walter uses this fact in his investigation because he knows that the revelation of Sir Percival's secret will create more

impact than a usual scandal in the aristocracy. The extent of Sir Percival's crime has committed can completely eliminate his name and ruin his social position. In this way, because of his illegitimacy, Sir Percival's social status turns out to be lower than that of Walter under Victorian laws.

Sir Percival's motives for his misdemeanours are money and higher social status, and the scandal in the novel is Percival's illegitimacy and crimes motivated by his financial problems. Nevertheless, his act of creating a fake marriage record can be seen as an action against injustice in legitimacy laws. Although he may have rights to his father's property because he is the only son, he cannot legally secure these rights. The law makes him legally blank because he has no rights owing to his illegitimacy and the absence of a will from his father. Percival's deceitfulness unravels that his identity is socially constructed thanks to his societal position and relationships, not because it is his natural characteristic (Pedlar, p. 69). The society around him does not expect a legal confirmation of his identity because he was born and raised as an aristocrat. Collins criticizes the severity of laws by referring to the thin line between legitimacy and illegitimacy. Sir Percival legally obliterates his illegitimacy and makes himself the heir of his father's fortune. This is not to justify hideous criminal acts like forgery, illegal inheritance, and attempt for murder; however, Collins tries to show that Sir Percival might not have committed some of these crimes if he had the rights of a legitimate son. Anne's mother, Mrs. Catherick also states this in the following words:

> He knew no more than any one else of what the state of things really was between his father and mother till after his mother's death. Then his father confessed it, and promised to do what he could for his son. He died having done nothing—not having even made a will. The son (who can blame him?) wisely provided for himself. (Collins, 1994, p. 480)

Here, she almost justifies Sir Percival's deeds and blames his father for doing nothing for his son's legitimacy and inheritance legally, not even making a will. Sir Percival, by creating a fake marriage record, attempts to take revenge for his father's indifference to his illegitimacy in England. The father figure here is an important symbol of that period's patriarchal system. By doing so, Sir Percival does not only revolt against this injustice and patriarchal order but also denies the sanctity of religious values and institutions by committing fraud in a sacred place.

In the past, Percival flirted with and seduced Mrs. Catherick to help him reach the church's book to record a fake wedding registry because she was the church clerk's wife. When her husband catches them together in the vestry, he leaves her because of her assumed infidelity, and everybody thinks that she had an affair with Sir Percival. Upon these incidents, Sir Percival also takes advantage of the Victorians' craving for scandals. He makes people in the village believe that he and Mrs. Catherick had an affair, which is true to some extent. Rather than revealing their cooperation in creating the fake marriage record in the church vestry, both accept being remembered as adulterers in society. Sir Percival's illegitimacy would be a far worse scandal, which would ruin his reputation and social status. Even Mrs. Catherick has to bear the brunt because she is believed to be an immoral woman for the rest of her life.

Concerning these laws, Jenny Bourne Taylor states that sensation novels present a wide range of narrative opportunities "for exploring how the concept of illegitimacy throws legitimacy itself into question, in particular, 'legitimate' marriage and the position of the 'lawful wife', who, like the bastard, is constructed as a legal fiction" (1996, p. 128). Both Sir Percival's identity as the legitimate son and his marriage to Laura seem to be social constructs because they are constructed only in the eyes of society in order to give the

impression of a decent gentleman with the help of legal procedures. Thus, social identity is related to legal procedures in its construction and loss. As Jonathan Loesberg states, the loss of identity is a legal matter related to social mobility and status, not a psychological one (1986, p. 117). In *The Woman in White*, while Sir Percival faces the risk of losing his legal identity, he has to re-establish this identity illegally. Thus, Collins presents the class issue and the role of the law in controlling the lives of especially social groups who own property.

While Sir Percival tries to prevent Walter from learning the truth about him, he mistakenly locks himself in the vestry because of its broken door. The vestry catches on fire and burns him inside, destroying the book where the forged marriage record is kept. Sir Percival's burning to death, like in a hellfire in the church vestry, is both a shocking scene and a relief for the Victorian reader because his death means the destruction of the threat to class mobility. If Collins had allowed him to go on his life as usual, a Victorian reader would face the reality that an illegitimate son could turn into a well-educated nobleman by transgressing social and class boundaries. Although these novels deal with unconventional themes, it is observed that they often handle these conventionally to meet the expectations of Victorian readership. Possible consequences of the law make Walter realize that they could "deprive him (Sir Percival), at one blow, of the name, the rank, the estate, the whole social existence he had usurped" (Collins, 1994, p. 521). The distinction between legitimacy and illegitimacy helps Collins manipulate the question of identity in *The Woman in White*; Percival's situation blurs the line between the two as he is a bastard but seems like a gentleman.

Although Sir Percival outwits the British legal system with his cunning scheme, Collins still portrays him as a weak and extremely nervous man, not as strong as Magdalen in *No Name*. Following his desperate aims to keep his secret and reclaim his financial situation, he quickly loses his temper when things do not happen as he wants them to be. For example, he gets furious and disturbed when Laura does not want to sign a paper without asking their family lawyer. Hence, however the circumstances are different and more difficult for Magdalen in *No Name*, Collins again credits female characters for being more resourceful, brave, and clever as he does in most of his novels for women.

No Name

In *No Name* (1862), Collins features the concept of illegitimacy more obviously than in *The Woman in White* because it is the source of the novel's main plot. He also shows that the consequences of this problem are more devastating for women than for men in the Victorian age. Even among the respectable higher classes, illegitimacy was more difficult to cope with for girls than for boys. Lawrence Stone notes that illegitimate sons of noble families usually had a proper education and seemed "to have suffered no social discrimination in terms of professional career or marriage" (1977, p. 534). Stone also points out Lord Mulgrave's remark in the House of Lords in 1800 that "bastardy is of little comparative consequence to the male children;" illegitimate female children, however, "have to struggle with every disadvantage from their rank in life" because a woman of this class could only get married, which was usually a form of business for those families. (qtd. in Stone, 1977, p. 534). Thus, Collins calls attention to the situation of women during this time when they are bereft of any legal rights because of their illegitimacy, regardless of their social class.

After their parents die, the Vanstone sisters, Magdalen and Norah, are both revealed to be illegitimate and disinherited from the family estate. In a similar way to Sir Percival Glyde's case, their parents were not married when they were born and had only recently been able to marry upon the death of their father's first wife in Canada. Eventually, the family estate

is transferred to their uncle, their father's old enemy, and after his death, to their cousin Noel, who is in poor health. The story narrates how the sister's opposite personalities react to being suddenly thrown into a difficult situation due to their illegitimacy. Norah patiently accepts her fate and becomes a governess, while Magdalen Vanstone becomes an actress and schemes to retrieve her rightful inheritance which was taken from her and her sister. Mainly with the help of her acting, she disguises herself under different identities and finally manages to marry her cousin Noel under an assumed name. Nevertheless, this marriage does not last long upon his sudden death. This leads to Magdalen’s more disguised identities, and her growing hysteria and eventual nervous collapse cause her to be confined in an asylum. Norah, as a governess, marries another cousin and the new heir, so she gets the family name and estate back. Thus, the story is finally concluded in legitimate ways because Norah, ironically but classically, regains the possession of the inheritance legally because her patience and virtue are rewarded. Nonetheless, Magdalen is harshly punished despite her illegal and fraudulent efforts to regain her rightful inheritance.

Collins draws attention to the sisters’ illegitimacy, which is suddenly attached to them and is the source of the story’s tension at the beginning. The lawyer, Mr. Pendril, remarks in the novel that “Mr. Vanstone’s daughters are Nobody’s Children and the law leaves them helpless at their uncle’s mercy” (Collins, 1986, p. 98). The story starts in a peaceful middle-class domestic setting with a secure family environment. Collins emphasizes the harshness and cruelty of illegitimacy laws, even for seemingly comfortable middle-class people. In order to criticize these laws about illegitimacy, he goes on using Mr. Pendril to voice his opinions in the novel as such:

> I am far from defending the law of England, as it affects illegitimate offspring. On the contrary, I think it a disgrace to the nation. It visits the sins of the parents on the children; it encourages vice by depriving fathers and mothers of the strongest of all motives for making the atonement of marriage; and it claims to produce these two abominable results in the name of morality and religion. […] The more merciful and Christian law of other countries, which allows the marriage of parents to make the children legitimate, has no mercy on *these* children. (Collins, 1986, p. 98)

Collins reveals how Victorian obsession with morality and familial values haunt people’s lives even though it is not always their mistakes but their parents’ wrongdoings. He also points out religious hypocrisy because religion should be merciful, but this law is “a cruel law” for the illegitimate (Collins, 1986, p. 98). At the same time, Collins highlights the flaws in the legal system by presenting the Victorian perception of a legal marriage. He contrasts the duplicitous marriage between Magdalen and Noel Vanstone approved on legal terms with their parents’ loving relationship regarded as nonbinding. In this way, he also shows how the Victorian age values laws and morality over love and happiness.

Virginia Blain notes that the Vanstone sisters’ disinheritance signifies “the disinheritance of Victorian woman” because it also represents their lack of any proper legal rights in social life and marriage (1986, p. xix.). Illegitimacy is “an evocative and subversive metaphor for the position of all women as non-persons in *a* patriarchal and patrilineal society” (Blain, 1986, p. xix.). It symbolizes how Victorian women are rendered powerless, just like the illegitimate are deprived of their legal rights and identities. Because of this inequality, Magdalen takes matters into her own hands in order to re-establish her legitimate identity and outwit the legal system. Disguising herself as Miss Garth this time, she warns Noel:

> nothing would induce her to leave you in possession of the inheritance which her father meant his children to have She is a nameless, homeless, friendless wretch. The law which takes care of you, the law which takes care of all legitimate children, casts

> her like carrion to the winds. It *is your law* - not hers. She only knows it as the instrument of a vile oppression, an insufferable wrong. I tell you she would shrink from no means which a desperate woman can employ, to force that closed hand of yours open, or die in the attempt! (1986, p. 212)

Although she ironically speaks on behalf of Magdalen under an assumed name, Collins makes his leading female character boldly criticize and judge Victorian laws of illegitimacy. While cunningly manipulates Noel in this passage because of her demanding situation, she correctly delves into how the laws are governed by patriarchal rules, 'not hers,' which signifies the lack of feminine engagement in these legal cases. Collins makes the reader ponder how these illegitimate children, especially women, are left without anything to depend on.

Nonetheless, Magdalen does not accept being "Nobody's Child" and in doing so, she transgresses class boundaries and social decency expected by a lady in her situation. Collins subverts the issue of illegitimacy for a woman and even displays it to the heroine's advantage. Magdalen mentions how she could not possibly act that freely if she had a reputable name to destroy but luckily, she does not. She says "whether I succeed, or whether I fail, I can do myself no harm, either way. I have no position to lose and no name to degrade" (Collins, 1986, p. 130). She takes advantage of this situation in order to succeed in her plans through a series of different identities, as she does not have a decent one after the revelation of the big family secret. Thus, whereas this law would possibly ruin a person, Collins overturns this legal procedure by making the female character more scheming and pretentious, which is not expected by a woman in Magdalen's case.

Magdalen is portrayed as a transgressive woman because she acts courageously to correct her parents' mistake as well as a law because of which she suffers. Due to the shame and guilt brought by her birth, she becomes a vindictive person. Although she does not have the power to change her situation, she wants to take revenge on the laws that left her in such a vulnerable condition. She turns out to be a manipulative, deceitful, passionate, and overly dramatic woman as her obsession to destroy this law and conventions grows day by day. That is to say, she has most of the negative characteristics associated with women in the Victorian age. Regarding her struggles, Magdalen says, "You know how strong I am? You remember how I used to fight against all my illnesses, when I was a child? Now I am a woman, I fight against my miseries in the same way" (Collins, 1986, p. 436). Here, Collins compares these legal problems to illnesses and miseries and shows a woman's resolution and bravery, which challenge Victorian standards.

Collins incorporates Magdalen's acting as another defiant feature of female characters in sensation fiction because acting was still an unconventional profession for women in the Victorian age, unlike being a governess. It did not conform to Victorian standards of femininity and motherhood that represented traditional moral values. As Martin Meisel explains, in Victorian England, "[i]t is not so much the professional actress who poses a threat, […] it is the power of impersonation of being other than oneself that appears as a significant literary symbol of moral peril" (1983, p. 30). Thus, by taking her acting one step further and employing it in her disguises and schemes in real life, Magdalen continues to challenge Victorian norms more excessively than being just an actress. Furthermore, Collins attempts to indicate that these cruel laws turn these characters into actors by trying on different identities and creating a new suitable one for themselves regarding societal expectations. However, unlike Ser Percival, Magdalen attempts to create new identities by provoking Victorian traditions and trying to regain her rights illegally. In the end, she only changes herself from "Nobody's Child" to "Somebody's Wife" by marrying Noel, which does not last very long either because of Noel's death (Collins, 1986, p. 436). Magdalen's taking

on different identities is a reaction against strict Victorian laws and social norms controlling women in that period.

Collins deliberately presents two sisters of contrasting natures in order to highlight Magdalen's challenging and resourceful character and what a woman can do. She could choose to submit to her fate and become a governess just like her sister Norah, but she does not. The opening lines of *The Woman in White* about "what a Woman's patience can endure" are also very suitable for Magdalen in *No Name* (Collins, 1994, p. 33). Collins, while questioning Victorian conventions through Magdalen as an unconventional woman, shows how laws and social proprieties alter identities and personalities.

Conclusion

For Wilkie Collins, illegitimacy is a family scandal with potentially destructive repercussions but is a perfect subject for his plots, including crimes and scandals. An illegitimate character is generally linked to a form of Victorian societal hypocrisy because unspeakable taboos and repressed sexual desires led to the definition and stigma of illegitimacy, addressing mostly women and children. Owing to all these cultural pressures, these people undergo traumas and even mental breakdowns, which lead to their downfall eventually. Collins's illegitimate characters are sometimes destroyed, disinherited, and excluded from their houses; their misery signifies a denunciation of religious dogmas as well. Hence, it can be considered a critique of Victorian social and cultural norms that attach subservient positions to women.

Wilkie Collins attacks Victorian laws of illegitimacy and makes the reader ponder on gender inequality by showing different circumstances into which male and female characters are drawn. That is why sensation novels were highly criticized as they were considered dangerous and degrading for female readers because they created awareness about gender norms. Although Sir Percival and Magdalen's situations are similar in terms of their illegitimacy, the consequences are different for them because of their gender identities. Whereas Sir Percival can establish his identity as an aristocrat by committing fraud, Magdalen cannot go that far and can only use her wit for manipulation and using different identities to reach her goal. Besides using illegitimacy as a function of the plot, Collins refers to Victorian social understandings of class and gender with respect to legal and moral certitudes about illegitimacy.

Collins also displays how the legal system may turn people into manipulative individuals who commit illegal activities, although it is supposed to establish social order. Sir Percival's manipulations of Laura in a similar way to Magdalen's entrapment of Noel into marriage reveal that it was a system open to abuse instead of protection. However, at the end of both novels, he points out the downfall of both characters due to their challenging of the laws and social perceptions. Neither Sir Percival nor Magdalen can achieve their goals, and they are punished in different ways. Collins, while presenting how these characters oppose the legal system and social proprieties, stresses how Victorian rules and conventions were too strict and difficult to fight. Moreover, he indicates that Victorian laws regarding legitimacy needed more radical reforms.

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Rhetorical Functions of Multiple Narrators and Focalization Shifts in Wilkie Collins's *The Moonstone*

Wilkie Collins'in *Aytaşı* Romanında
Çoklu Anlatıcılar ve Odaklama Değişimlerinin Retorik İşlevleri

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Abstract
Exploring the rhetorical functions of the multiple-narrator structure and constantly changing focalization in Wilkie Collins's epistolary novel *The Moonstone* is the focus of this study. Key events with regard to the loss of the Indian diamond are narrated in a repetitive pattern, each time with a shift in perspective depending on who remains in the focal position. Genettian concepts of alternating internal/external focalization and multifarious functionalities of narrator(s) are embodied in *The Moonstone*, culminating in a prevailing sense of mystery, ambiguity as well as an equivocal state of reality as generic conventions, yet on an underlying level, they reflect the ambivalent engagement with imperialism in the novel. The witness-narrator, Gabriel Betteredge, is constantly involved in a number of extranarrative roles alongside his narrating function: the directing function, communication function, testimonial function and ideological function that help to establish a relationship with the implied reader. The multiple-narrator structure and the use of focalization shifts as well as various narrative and extranarrative functions as sources of power are the main features in the novel that expose its uncertainty in response to the idea of empire.
Keywords: Wilkie Collins, *The Moonstone*, multiple narrators, extranarrative functions, focalization, empire

Öz
Wilkie Collins'in mektup tarzı romanı *Aytaşı*'nda çoklu anlatıcı yapısının ve sürekli değişen odaklamanın retorik işlevlerini incelemek bu çalışmanın odak noktasıdır. Hint elmasının kaybına ilişkin önemli olaylar, her seferinde odak pozisyonunda kimin kaldığına bağlı olarak bakış açısındaki değişimle tekrarlayan bir örüntüde anlatılır. Genette'in kavramları olan içsel/dışsal odaklama değişimleri ve anlatıcı(ların) çok yönlü işlevleri *Aytaşı*'nda somutlaşır ve türsel özellikler olarak, romanı saran bir gizem, belirsizlik ve belirsiz bir gerçeklik durumunun egemen oluşuyla sonuçlanır. Ancak daha derin bir seviyede, romanın emperyalizme karşı kararsız tutumunu yansıtır. Tanık-anlatıcı Gabriel Betteredge, anlatma işlevi yanı sıra yönlendirme işlevi, iletişim işlevi, tanıklık işlevi ve ideolojik işlev gibi bir dizi anlatı-dışı rolün içinde sürekli olarak bulunur; bu roller, zımni okuyucu ile bir ilişki kurmaya yardımcı olur. Çoklu anlatıcı yapısı ve odaklama değişimlerinin kullanımı ile birlikte, iktidar kaynakları olarak anlatı ve anlatı-dışı işlevlerin çeşitli kullanımı, romanın imparatorluk fikrine karşı belirsizliğini açığa çıkaran ana özelliklerdir.
Anahtar kelimeler: Wilkie Collins, *Aytaşı*, çoklu anlatıcılar, anlatı-dışı işlevler, odaklama, imparatorluk

Introduction

In *Orientalism* (1978), Edward Said discusses the mutual impact and the underlying implications of Western representations of the East, emphasizing how an idea of the Orient

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is essentialized while all its symbols are exoticized. Such a monolithic understanding of the East has been constructed through a distorted and stereotypical image created by Western scholarship and literature. Everything related to the Orientalist discourse – landscape, subjects, and culture – is portrayed as uncivilized, mysterious, backward, and thus requiring the West to intervene. Said also explores the power dynamics inherent in this binary opposition, where the West exerts its power on the intellectual and political level to justify its dominion over the East. As a culmination of this ideology, most narrative strategies employed especially in nineteenth-century fiction appear to emerge as "a Western style for dominating, restructuring, and having authority over the Orient" as all other discourses of Orientalism (Said, 1978, p. 3). The Orientalist text, according to Said, has visible "evidence […] for such representations as *representations*, not as 'natural' depictions of the Orient" (Said, 1978, p. 21). It becomes evident from a narratological point of view, then, that narratives are rhetorical, rather than natural, representations, especially of the East. As such, in an attempt to discern Orientalist discourses in a text, a critical reader must investigate "style, figures of speech, setting, narrative devices, historical and social circumstances" (Said, 1978, p. 21). In this sense, Said's ideas here lead to a narratological approach in which certain narrative devices exploited by novelists underlie the text's embedded ideological and predominantly imperial message. In *Culture and Imperialism* (1994), Said argues that the existence of empire in the Victorian novel is reduced to and only discernible in the form of exotic objects ornamenting the background, and its ideologies are thus consolidated by the genre. Said illustrates how the wealth of a British character in a nineteenth century classical novel, like Jane Austen's *Mansfield Park*, is derived from the exploitation of slave labour on sugar plantations. The Oriental characters and objects are often peripheral to the main narrative, and merely functional as implicit sources of wealth or luxury decorations, such as oriental rugs, ivory, silk scarves and vases. However, it must be stated that Said's assertion is only partially true for Collins's novel. Differently from how oriental objects are approached to in the conventional literary context, the moonstone, the precious gem at the heart of Collins's novel, is sought for not only because of its commodity value but also because of its spiritual meaning. Wilkie Collins's *The Moonstone* (1982), unlike most other Victorian novels, revolves around an explicit imperial subject matter even though its response to imperialism seems far from unblurred. The novel's use of narrativization is strongly connected to its vague engagement with a partial critique of imperialism. Edward Said (1994) claims that "the empire functions for much of the European nineteenth century as codified, if only marginally visible, presence in fiction" (p. 63). Rhetorical narrative elements in Collins's nineteenth century epistolary novel are a testament to this contention.

The narrative techniques employed in the novel contribute to an equivocal state of reality, adding layers of complexity to the narrative, widening the gap between what is really taking place on the story level and what the narrative discourse is revealing about that which happens. In particular, the discourse of the empire is subject to certain narrativization processes in which both focalization and narration are ultimately regulated in line with a Victorian outlook. In fact, while the Orient just functions as a source of wealth for the white British protagonist in many classical Victorian novels, the moonstone's true value and holiness for the Oriental characters are also emphasized in Collins's novel. Even though Collins unequivocally draws attention to the exploitation of imperialism, he remains somehow inefficient in his criticism of it. The reason for this may be the mainstream ideologies of the British empire in the time and context in which he was writing, and his hesitance to put himself into a position of direct opposition. Drawing attention to Collins's "ambivalence about imperialism" and "his willingness to defend as well as criticise" it,

Nayder (2006) suggests that his attitude is caused by the pressures put on him by both publishers and nineteenth-century readers who were defensive of the British empire as well as the status quo, and unwilling to acknowledge the mistreatment of the subjects other than the white British (p. 140). Collins's ambivalent engagement with imperialism can be discerned, this paper claims, in certain narrative elements, including the multiple-narrator structure, frequent focalization/perspective shifts as well as several extranarrative roles the main narrator assumes. In this sense, these complex aspects of the epistolary structure of the novel function, beyond its generic formation, to demonstrate its uncertainty in response to the idea of the empire.

Collins's experiment with form in his detective novel with the employment of multiple-narrator structure and constant focalization shifts is perhaps its most distinguishing and praised aspect. Notwithstanding the effectiveness of these stylistic devices in terms of the necessities of the genre, it can be claimed that they, in a more general sense, serve to accentuate the Victorian sensibilities in terms of the subject of the empire. In other words, all these narrative elements are rhetorical to a certain extent. It is argued here, then, that there are rhetorical functions of narration as well as focalization in *The Moonstone* as regards its equivocal engagement with the conception of the empire and the British imperialism.

The Rhetorical Use of Focalization

Set in mid-nineteenth century, *The Moonstone* recounts the inscrutable loss of a valuable diamond of Indian origin, which is brought by a British military officer, John Herncastle, to England at the end of his duty in the British Army in India. The prologue is an account of how the precious yellow gem has been dislocated from the Palace of Seringapatam, where it was protected by three Indian Brahmins of the highest Hindu caste. Herncastle got possession of it during the siege of Seringapatam, during which the most rebellious actions against the British rule took place. It was also the last of a series of battles between the British army and local Indians. The well-known battle ended in victory on the side of Britain, in which a number of literary and theatrical productions celebrated the defeat of the Indian state of Mysore. The last words of the dying Brahmin prophesied that the Moonstone would have its vengeance upon Herncastle and others. The main narrative part relates the story of the transmission of the Indian diamond to Lady Verinder's country estate in Yorkshire. Franklin Blake, nephew to both John Herncastle and Lady Verinder, gives the diamond to Lady Verinder's daughter, Rachel Verinder, as her eighteenth-birthday present, but it is soon announced to have been lost at its first night in the English house. The mystery about its loss remains unexplored till the end while the main suspect of the theft becomes three Hindu priests, disguised as jugglers, who turn up in the daytime to perform some magic show for the household. In the denouement, the least suspected character, the one who brings the diamond to the house, Franklin Blake, turns out to have committed the crime under the spell of opium. Meanwhile, the generic features of the novel allow several character-narrators to take part in the act of narration to bear witness to the events regarding the loss of the diamond.

The loss of the Indian diamond in the novel is narrated in a repetitive fashion, each time with a shift in point of view based on who remains in the focal position. This multiple focalization, according to Genette (1980), appears "in epistolary novels, where the same event may be evoked several times according to the point of view of several letter-writing characters" (p. 190). Focalization, in the crudest sense, can be internal and external in accordance with its position relative to the story or the represented events, whereby external focalizer is closer in position to the narrator while the internal to the character,

giving way to such categories as narrator-focalizer and character-focalizer (Rimmon-Kenan, 1983; Bal, 1977). However, these categories are not simply based upon defining the agent of perception; as Rimmon-Kenan (1983) puts it, the focalized can be viewed either "from without" or "from within" (p. 78), demonstrating the degree in which inner elements such as thoughts and feelings are penetrated. In this sense, focalization is beyond mere perception through human senses since it involves the psychological and ideological facets (Rimmon-Kenan, 1983, pp. 81-83). For Genette (1980), on the other hand, although external focalization is restricted as a "behaviourist" approach to characters, internal focalization of a single character is also limited to the mind of that character as well as the discernible actions of others (p. 10). Genette also points to the unstable state of focalization: "External focalization with respect to one character could sometimes just as well be defined as internal focalization through another" (Genette, 1980, p. 191). What is common in all these ideas about focalization is the implication that its specific use within a narrative is more or less rhetorical. A focalizer may represent an ideological position, and thus, it is one of the ways in which the norms of the texts are communicated to the reader.

The code of focalization in *The Moonstone* is predominantly *multiple* internal focalization which is located within homodiegetic narratives of eleven different narrators. Besides, the variation between internal and external focalization culminates in a prevailing sense of mystery, ambiguity as well as evasiveness of truth as generic features. The employment of alternating focal and vocal agents also has a rhetorical function in the narrative, whereby not every character can assume this privileged position. "The struggle for power in the novel," as Hughes puts it, "becomes a struggle for the control of texts" (2005, p. 269). Similarly, Miller (1988) contends that its multiple-narrator structure implicates control and surveillance. As can be observed in this argument, the control of the text can happen in the above-mentioned two ways: focalization and voice.

The narrative structure of the novel allows the characters to take the pen in turn so as to recount events revolving around the loss of the precious stone, documenting it with "attestations of witnesses who can speak to the facts" (Collins, 1982, p. 209). Genette calls for a distinction between "the *information* given by a focalized narrative with the *interpretation* the reader is called on to give of it (or that he gives without being invited to)" (Genette, 1980, p. 197). The character in the editorial position (and the one that is also responsible for the delivery of the moonstone to his cousin as inheritance), Franklin Blake, lays down a rule at the outset that each narrator should limit their account to solely what they have personally experienced, evading biased interpretations and second-hand knowledge: "the idea is that we should all write the story of the Moonstone in turn—as far as our own personal experience extends, and no farther" (Collins, 1982, p. 8). Despite his demand that narrator-focalizers must limit their content to an informative level, their narrative and its impact on the reader operate more on the interpretative level. The series of narratives, either at variance or in contradiction with each other, compels the reader to oscillate between various points of view to gain insight into the mystery. This actually depends on the characters' perception of the same event, which in turn relies on multiple factors:

> Perception depends on so many factors that aiming for objectivity is pointless. To mention only a few factors: one's position with respect to the perceived object, the angle of the light, the distance, previous knowledge, psychological attitude towards the object – all these things and more affect the picture one forms and passes on to others. (Bal, 2017, p. 132)

All these factors underlie the narrators' approach both to the precious object and its loss as their perceptions predominantly reflect their value systems and firmly-held subjective convictions.

Multiplicity of focalization within different parts of the narrative reflects the relativity of truth in the novel. As the focal character changes, a given event or character can be gradually transposed from a peripheral position into a principal role in terms of shedding light into mysteriousness, or what seems to be a manifest reality can turn out to be a delusion as to the intrinsic motives of the characters. Rosanna Spearman, the servant girl who has been adopted from reformatory and is known for her criminal background, for instance, becomes a primary suspect from the external focalization of most characters partly due to her criminal records and her suspicious behaviour just after the loss of the stone. A smear on the recently painted door of the room where the diamond is kept is regarded as a key clue for the investigation by the renowned detective, Sergeant Cuff, who asks to search everyone's wardrobe in the house to identify the paint-stained nightgown, hence the person who enters the room at the night of the diamond's theft. Rosanna is reported to sham ill, secretly going to the town to purchase some material to make a new nightgown for herself. Through external focalization, and a "vision from without" (Pouillon, 1946, cited in Genette 1980, p. 189), what we can view is merely Rosanna's perceptible actions and the external reality surrounding them, excluding her mental and emotional realm. All the pieces of information regarding her behaviour (such as wishing to go to her room with excuses of sickness, instead fleeing to the town) seem to be evident enough for others to blame her for the theft. However, there is a dominant sense of relativity of truth, and delusion of senses, in which what is discerned by the senses can still be called into question. This is one formal aspect of the narrative that warns the reader at the outset that seeing or narrative focalizing is not to be trusted at once without evaluating other perceptions and perspectives. In this instance, with the light of Rosanna's internal focal view, the obvious reality turns upside down. It turns out that she has gone to the town secretly to make a new nightgown for Franklin in an attempt to protect him from being convicted as the thief after discovering the paint-stain on his nightgown.

External focalization functions in the novel to emphasize the marginalization of the characters connected with empire. The actions of three Indian Brahmins, like Rosanna's, are observed externally, merely from a behaviourist dimension. Betteredge's daughter, Penelope's focalization within Betteredge's narration reflects their observable behaviours, which in turn seems to be illogical and meaningless in the absence of their internal focalization. Penelope observes the three Indians externally as they pour some magical liquid into the hand of the white boy accompanying them and ask him to foretell when and from which direction Franklin will come and if he has the Moonstone with him. The discernible actions of these Indian characters are outside the realm of Western notions of enlightenment. Due to the lack of internal focalization, they cannot be represented fully in the novel. This is because "[t]he predominant point of view throughout the narrative is Western vision, and those who are underrepresented are the three Indian priests whose focalization is never available to the audience" (Toprak-Sakız, 2022, pp. 563-564). Throughout the novel, these characters are not focalized at any point, which renders the novel's engagement with the imperial subject impaired. The meaning of the Moonstone for these Indian priests and their motives for pursuing the gem even by risking themselves are not explicated directly from their perspective.

A unique focalization seems not to suffice to explain the true nature of events. To be more specific, Rosanna's perception of the diamond's theft by Franklin proves mistaken when it is made clear that he has committed this crime not deliberately, but unconsciously. This

sense of ambiguity cannot be recovered until a new point of view is introduced by another narrator, Doctor Candy's assistant, in his diary where he has inscribed the doctor's disconnected utterances during his delirium, signalling that Franklin's unwitting crime is committed under the influence of opium slipped into his drink by the doctor:

> ... Mr. Franklin Blake ... and agreeable ... down a peg ... medicine ... confesses ... sleep at night ... tell him ... out of order ... medicine ... he tells me ... and groping in the dark mean one and the same thing ... all the company at the dinner-table ... I say ... groping after sleep ... nothing but medicine ... he says ... leading the blind ... know what it means ... witty ... a night's rest in spite of his teeth ... wants sleep ... Lady Verinder's medicine chest ... five-and-twenty minims ... without his knowing it ... to- morrow morning ... Well, Mr. Blake ... medicine to-day ... never ... without it ... out, Mr. Candy ... excellent ... without it ... down on him ... truth ... something besides ... excellent ... dose of laudanum, sir ... bed ... what ... medicine now. (1982, p. 422)

This essential information is deferred to a later moment as the only agent who holds it is sickened, having been exposed to a drastic amount of rain at the night of the theft and lost his consciousness since then. This deferral of the knowing character and his focalization as part of the implied author's plans is not only a generic requirement to arouse suspense but also a rhetorical tool that prolongs the ill-treatment of the marginalized Indian characters whose innocence has to be fully understood at a later moment in the narrative. Furthermore, providing an excuse for Blake in order to protect him from judgement as a true criminal is another rhetorical strategy on the part of the implied author. Specifically, the white male British character is not to be held responsible for such an offense despite the existence of clear evidence against him. Then, it is palpable that "[p]rimacy of British characters is central to the narrative that is structured through their *vision* and their *voice*" (Toprak Sakız, 2022, p. 563). Nayder also claims that "Collins appears an apologist for empire when he supplies Blake with an alibi for his theft of the diamond" (2006, p. 147). This parallels the oblivion when the Moonstone has been taken out of where it originally belongs to and brought to England. Neither the novel's characters nor its British audience seem to protest as the sacred diamond has been taken to a British estate as a valuable commodity.

In the detective novel, dominant focalization by the characters impacts the reader's perception of events; we tend to play the role of the detective to come to a conclusion, with the evidence provided, about the mystery to be solved. Thomas (2006) states that "we (like the victims) are immediately made to suspect that the three shadowy Indians who frequent the Verinder household before the theft are responsible for the crime" although, in the end, "the most unlikely (and very English) suspect" turns out to be the criminal (p. 68). Thus, focalizing predominantly through these privileged English characters proves to be misleading. Nonetheless, the same focal vision pardons Franklin Blake when the English protagonist is freed of the offense thanks to science, another Western asset valued by the implied reader. It is a scientific experiment that resolves the mysterious theft of the diamond by Blake, who is proven to have committed the crime in a state of opium-trance. The ending of the novel, thus, reinforces the idea that Western sense of reason and empiricism are implemental in solving problems, and the novel's audience can be easily triggered to adopt this mainstream vision. Moreover, "[a]t once an illicit substance and a legitimate medical treatment, opium is an apt representation of the Empire's complex and controversial place in nineteenth-century Britain, and in the novel" (Thomas, 2006, p. 71). The implicit connection between opium's hypnotizing and irrationalizing impact and the representation of the Eastern subject in the novel attests to this ambiguous existence of Empire in Victorian fiction.

The Extranarrative Functions of the Narrator

The discourse of the narrator often communicates, in explicit or implicit ways, the norms of the text, thus it is almost always rhetorical. Narrator's discourse, as Genette (1980) puts it, can assume several functions other than the actual narrating, and each of these functions matches one aspect of narrative, namely story, text, and narration whilst other extranarrative functions also mark the broader aim a narrator fulfils. The homodiegetic narrator in the major narrative, the house steward, apparently plays a peripheral role as he is merely an observer or a witness rather than a participant in the actions which are instead relayed in more detail within eight minor narratives with different narrators. Even so, this witness-narrator, Gabriel Betteredge, is constantly involved in a number of extranarrative roles alongside his *narrating function*, which brings him into a crucial position in the novel not because he knows better but because he can communicate well with the reader. The first and the foremost function of a narrator, for Genette, is narrative function, which is clearly associated with the story, or the telling of the story, and thus compulsory for the narrator as a primary task. Betteredge as well as the other narrators embark on this task with the purpose of relating the events regarding the loss of the Moonstone. Of all the five functions of a narrator, for Genette (1980), "none except the first is completely indispensable, and at the same time none, however carefully an author tries, can be completely avoided" (p. 259). Yet, this is not the sole nor the most important role a narrator assumes. Betteredge gains the upper hand as a narrator more owing to his aptness in his extranarrative duties.

One of the extranarrative functions Betteredge fulfils is *directing function* in which the narrator gives some "stage directions," metanarrative references to the discourse in terms of its internal organization (Genette, 1980, p. 255). Gabriel's narrative is composed of not only the story it tells but also the narrating act itself, by making references to the text as *pages* and lines and as telling the *story*: "I am the person (as you remember no doubt) who led the way in these pages, and opened the story. I am also the person who is left behind, as it were, to close the story up" (Collins, 1982, p. 508). With this function, Gabriel directs not only the text itself but also the reader's understanding of, and approach to, the subject matter, involving the loss of the Indian diamond on the surface and the idea of empire on a deeper level. At the outset, Betteredge emphasizes the significance of the subject matter so that his audience can pay full attention to, and by implication, accept his assertions:

> Here follows the substance of what I said, written out entirely for your benefit. Pay attention to it, or you will be all abroad, when we get deeper into the story. Clear your mind of the children, or the dinner, or the new bonnet, or what not. Try if you can't forget politics, horses, prices in the City, and grievances at the club. I hope you won't take this freedom on my part amiss; it's only a way I have of appealing to the gentle reader. Lord! Haven't I seen you with the greatest authors in your hands, and don't I know how ready your attention is to wander when it's a book that asks for it, instead of a person? (Collins, 1982, p. 31)

Calling forth his readers to attending wholly to what he is telling, Gabriel claims the role of a stage director. In this way, he takes over the directing function, whereby scaffolding the norms of the text as the unique source for the implied author to communicate his message to "the gentle reader," who seems to be white, English and of upper-middle class. This also attests to Said's idea that "Western writers until the middle of the twentieth century [...] wrote with an exclusively Western audience in mind" (1994, p. 66).

The third aspect of narrative, which is the narrating situation, involves two main agents, the narratee and the narrator, as well as their communication. The *function of*

communication is the domain allowing space for the narrator to establish and maintain a relationship, often a positive one, not only with the narratee but also with the implied reader, with an underlying aim of gaining their confidence, thus the chances that his words and thoughts are found trustworthy. In fact, Genette (1980) underlines the crucial role of this function for the epistolary novel. The choice of a main narrator like Betteredge who is popular with everyone including the reader is the implied author's investment in this communicative function. Referring to himself as "a privileged character," Betteredge is self-confident for his ability to make the gentle household to take his advice: "Nine times out of ten they changed their minds – out of regard for their old original Betteredge" (Collins, 1982, p. 71). As an influential character, he implicitly advises his audience to trust his word. As a consequence of his advantaged position as well as his comical style and friendly disposition, the reader can easily identify with him, and the norms of the text informed by dominant Western ideology. To give an example, Betteredge's view represents the mainstream ideology of empire in which the Moonstone is regarded as "The Devil (or the Diamond)" (Collins, 1982, p. 67), rather than a holy element of Hindu religion. Unlike Indians, British characters demonize it in the belief that it causes bad luck, and Betteredge seems to influence the reader's opinion of the diamond. In this sense, the implied author, the main narrator, and the reader all seem to be positioned in the same realm in their response to the subject of empire as all of them are gathered around the sense of Englishness. Betteredge sees the Hindu jewel a threat to their English estate: "If it was right, here was our quiet English house suddenly invaded by a devilish Indian Diamond" (Collins, 1982, p. 32). This is in fact a contact or dialog which the narrator aspires to and also functions as a bridge between the implied author and the implied reader.

The narrator's relationship with the story he tells – an affective, moral, or intellectual one – brings forth his *testimonial function* or function of *attestation*. Attestation as to the source of his information, the reliability of his memory or his personal feelings in response to certain events constitute this extranarrative role, which is also employed rhetorically by Collins in the novel. Betteredge indicates the source of his temporal information as his daughter's diary, which shows that the foundation of his organization of time in his narrative underlines his presumed commitment to the fact; he not only relays events keeping stick to reality, but he also does so in accurate temporal order as recorded in the diary. This commitment to accurateness and detail, however, contrasts his indifference and faultiness of judgment in his treatment of the Indian priests. The steward admits to the neglect of the Indian priests in his narration "The Indians had gone clean out of my head (as they have, no doubt, gone clean out of yours. I didn't see much use in stirring that subject again" (Collins, 1982, p. 128). Although he acknowledges the cracks and deficits in his narration, he is reluctant to amend them as he does not view problematic the marginalization of the three Brahmins in the narrative. He even encourages the reader to assume a similar stance in their approach to these marginalized characters.

The last extranarrative role of the narrator is what Genette calls *ideological function*, which entails the narrator's both direct and indirect interventions in the text in the form of didactic and authorized commentary on the action. For example, Betteredge makes a comment on the paradoxical nature of the legal system, and his criticism aims to convince the reader that a supposedly guilty character can actually turn out to be just as innocent, as in the case of Rosanna: "The upshot of it was, that Rosanna Spearman had been a thief, and not being of the sort that get up Companies in the City, and rob from thousands, instead of only robbing from one, the law laid hold of her, and the prison and the reformatory followed the lead of the law" (Collins, 1982, p. 22).

The narrator's alleged fidelity to telling the events just as they occur without any distortions

of the truth and any personal prejudices is, however, ironically controverted within the course of the narrative. His defence of the oppressed as a victim of the British legal system is not applicable to his treatment of the three Indian characters who have been arrested because of an undefined offense. The narrator does not sympathize with them even if he is aware that they are imprisoned only with an excuse: "Every human institution (Justice included) will stretch a little, if you only pull it the right way. The worthy magistrate was an old friend of my lady's –and the Indians were 'committed' for a week" (Collins, 1982, p. 79). Instead, as seen in this instance, he takes sides with English bourgeoisie that is capable of manipulating decisions taken by legislation. He makes another authoritative comment regarding the Indians' lack of rationality as they make use of some exotic liquid for fortune-telling, condemning them for being "foolish enough to believe in their own magic" (Collins, 1982, p. 47). Yet, the problem with his judgement is manifest in the fact that he himself behaves in the same way as the Brahmin priests, who act outside the realm of rationality. Their act of telling the future with the use of a magical ink is principally no different from telling the future by referring to a fictional work. In other words, the contradiction lies in that Betteredge resorts to similar practices of prophecy himself. He takes his favourite novel, *Robinson Crusoe*, as a model in his everyday deeds and decisions in the preposterous belief that whichever page he opens from the book randomly will guide him to take the correct path if he adapts the words to his current situation. Although he condemns the oriental characters for their foolishness, he is himself involved in irrational convictions by doing so. His devotion to Defoe's novel has further implications in terms of his homage to empire. Robinson's appropriating a foreign territory and its resources, taking the possession of a native as his servant and his material-oriented mind all parallel the appropriation of the Indian jewel by the English and the consolidation of British imperialism in *The Moonstone*. In the same vein, Robinson views the unknown foreign element (the inhabitants and footprints he comes across on the island) as the Devil, echoing Betteredge's calling the Indian jewel the Devil. Robinson's materiality is also echoed several other references to finance and banking, which, as Gooch (2010) underlines, are part of the novel's engagement with imperialism: "The intersection of service and finance in the novel implicates not only the British Empire but also the financial system upon which the imperial project depended" (p. 120). Said (1994) opines that "Robinson Crusoe is virtually unthinkable without the colonizing mission" (p. 64). The novel's reference to *Robinson Crusoe* can, then, be seen as its nod at ideologies of British Empire.

Conclusion

By way of conclusion, the dominant nineteenth-century conception of empire prevalent in the *The Moonstone* is communicated through the use of focalization as well as various narrative and extranarrative functions of the narrator. The novel's ambivalent attitude towards this issue lies in the fact that it both draws attention to the misdoings of the empire, and remains somehow uncritical of its material pursuits and moral corruption. The ending allows the Indian diamond to be returned to where it belongs to, yet this does not happen with the English characters' consent or a sign of regret. It is discovered later on by Murtwaite, a traveler to India, in his visit to a Hindu temple: "it has found its way back to its wild native land – by what accident, or by what crime, the Indians regained possession of their sacred gem" (Collins, 1982, p. 482). The Indian Brahmins have to "steal" something that is originally theirs to retrieve back its deserved status. Another contradiction in the novel is that although the relativity of truth is emphasized with the use of conflicting accounts of the same events in the multiple-narrator form, all the narrators gather around a common idea informed by the norms and foundations laid by the implied author, the idea of the primacy of British empire. The main narrator, functioning as the mouthpiece of the

implied author, occasionally becomes reproachful about British institutions, like the legal system and the police, yet when it comes to the ill-treatment of the colonized in these institutions, he remains silent, even lenient. It becomes evident, then, that both the dominant focalization and the dominant voice in the novel are under the yoke of this prevalent ideology of the mid-nineteenth century. All in all, this study shows that Collins attempts at a critique of empire and imperialism, yet he remains ineffective as he cannot get out of such underlying narrative strategies prevalent in his century.

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Reviews

We Are All Monsters: How Deviant Organisms Came to Define Us, by Andrew Mangham. Cambridge, Massachusetts: The MIT Press, 2023. pp. 345.

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Andrew Mangham's monograph entitled *We Are All Monsters: How Deviant Organisms Came to Define Us* (2023, The MIT Press) explores the polyvocal nature of monster science across the period 1750-1900 and its dialogue with nineteenth-century literature. Mangham's "monsters," as defined in biological sciences, are "organisms … born with at least one permanent physiological defect" (p. 1). Guided by the approach disability studies takes towards the term "disability," he explores how monster science defines monstrosity "not as a failure, but as an embodiment of, or a cog in the machine of, organic law" (p. 2). Monsters with their corporeal singularities and differences are integral to the laws of nature. They are not "by-products of the laws of natural development which they had failed in varying ways to embody," but "the adaptive workings and the dynamic forces to which all life forms, normal and abnormal, owe their being" (p. 2). In other words, congenital anomalies or corporeal deviations are structural variations which are not the antithesis of what is "normal" or "natural," but significations of life's variety and the ingenuities of nature. Mangham's choice of literary works from the long nineteenth century helps explore the interplay between monster science and literary or imaginary monsters, emphasizing how they represent monstrosity as central to the interpretation of nature's diversity and creativity. Offering an in-depth survey of monster science across the period and its literary reverberations in nineteenth-century novels, *We Are All Monsters* interrogates the causes and meanings of monstrosities with the claim that congenital structural deformities or differences are not failures or violations of nature's laws, but symbols of vital creativity. With this claim at the center of his work, Mangham explores how Mary Shelley's *Frankenstein* (1818), Charles Dickens's *The Old Curiosity Shop* (1840-1841), and Lucas Malet's *The History of Sir Richard Calmady* (1901) engage in dialogue with the ideas developed in monster science and problematize the meanings of difference and normalcy.

Mangham presents an in-depth survey of the scientific explorations on monstrosity formed during the eighteenth and nineteenth centuries and elaborates on the transition from the benighted interpretation of the term "sport of nature," defining birth defects to be portents signifying divine wrath or looming catastrophe, to its scientific reinterpretation as "*creative* sort of play" (p. 2). During this period, the various scientific laws of development and morphology, including spontaneous generation, epigenesis, the inheritance of acquired

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characteristics, arrested development, saltationism, natural selection, and mutation theory, "*proved monstrosity* ("the exception") to be a fundamental part of the ordinary" (p. 4). While the tendency among some theorizers of the period was to interpret monstrosity as a proof of the laws of nature in relation to the "normal" with the dictum "exception proves the rule," Mangham inverts the dictum in a way that "the rule proves the exception" (p. 4). In doing so, he emphasizes the difference between viewing monsters as integral to nature's processes and as exceptions that help us understand how nature created the "normal."

Mangham anticipates a question that readers might have about how his approach to monstrosity differs from some other contemporary theoretical approaches in the field of monster theory. Mangham's approach differs from Michel Foucault's conceptualization of a system of "normalization" that appeared in the 18th century and from the idea of the monster as "repressed psychic energy" commonly used in psychoanalytic studies. Mangham's problem with the Foucauldian monster is that for Foucault, "the monstrous in history is made a 'violation of the laws of nature,' a combination of 'the impossible and the forbidden,' a clear 'exception'" (p. 11). His monster functions "to legitimize and permit civic acts of surveillance and control" (p. 11). Mangham, in opposition to Foucault's technologies of discipline, argues that "the period's science and literature saw monstrosity as present in the *ordinary* laws of development" (p. 12). The problem with the psychoanalytical approach embraced by various critics including Elizabeth Grosz and Margrit Shildrick is that its monster as a conceit "reveals the latent abnormalities within the supposedly normal or normative" (p. 20). This interpretation of the monster defines it negatively and figuratively as "other" (p. 13). Such formulations recondition the monster as fundamentally "other" and presuppose the presence of a normative embodiment. Even the radical potential associated with the monster can be perceived as traumatic and disturbing in psychoanalytical studies. Mangham argues that the monster of nineteenth-century literature and science shows that the concept of corporeal singularity can be "radical and transformative without its being traumatic for the one who sees, discovers, or experiences it" (p. 13). He adds further that "we are ourselves monsters. Recognizing this fact was not about facing up to some latent phantom in one's heart of hearts but rather challenging the prejudices that had differentiated self from other in the first place" (p. 14). Mangham's approach, grounded in the scientific investigations of the period, considers monstrosity as a vital part of every one of us.

Mangham's book embraces a historical approach to the study of monstrosity and emphasizes that it is historically possible to locate different and changing interpretations and conceptualizations of monstrosity. He organizes his argument around the fundamental ideas as they emerged roughly in chronological order by focusing on major contributors and key debates. Mangham categorizes the six chapters of his book into two distinct sections: as science-oriented chapters 1, 3, and 5 and literature-focused chapters 2, 4, and 6. In the science chapters, he introduces the teratological ideas formulated after a thorough exploration of monster science. In contrast, the literature chapters analyze fictional works in the context of these teratological ideas. Mangham argues that "[i]n the long nineteenth century, literature was another laboratory in which monstrosity was subjected to intense, inspired, and open-minded curiosity" (p. 19). *We Are All Monsters* allows readers to explore both the developmental history of monster science and the fictional discourses that contributed to "the rediscovery of monstrosity as an emblem of the complex yet normative ways of nature" (p. 19). Mangham portrays how the nineteenth-century novels as "large, loose, baggy monsters"

managed "to pull apart the meanings of normalcy and difference" as the monsters in science did. Mangham particularly chooses Mary Shelley's *Frankenstein* (1818), Charles Dickens's *The Old Curiosity Shop* (1840-1841), and Lucas Malet's *The History of Sir Richard Calmady* (1901) as the literary monsters because they narrated "a story of symbiosis between the abnormal self and the laws of nature" and "allowed for both the coexistence of multiple subjectivities and a vital creativity" (p. 20).

The first chapter of *We Are All Monsters* unfolds under the title "Monstrous Germs and Perpetual Formation," providing an account of the scientific advances in monster science between, roughly, 1750 and 1810. The major disagreement during this period was "the question whether monstrosity was present in the earliest stages of an organism's gestation, and was thus natural and intended by God, or whether it was a response to an external event (such as a shock experienced during the mother's pregnancy), and thus aberrant" (p. 21). Despite this disagreement between theories of preformationism and material redevelopment, the common idea was that monstrosities were key to understanding the development of the "normal" organism. Reinterpreting the works of the savants of the period including Comte de Buffon, John Hunter, and Erasmus Darwin, Mangham sheds light on the idea that monstrosities are integral to the ways of nature and could only be declared "abnormal" from the perspective of the "normal." Mangham argues that the polarization between monstrosity and normalcy started to lose traction in the late eighteenth and early nineteenth centuries and was replaced by the idea that monstrosity "was not an unnatural phenomenon; it was a component within the shifting and developing interconnections of nature" (p. 36). Monstrosities, malformations, and mutations could no longer be confined to traditional perceptions of the ordinary. In Chapter 2, titled "'Monster That I Am': *Frankenstein*'s Filthy Creation," Mangham examines Mary Shelley's *Frankenstein* through the lens of the major claim discussed in the previous chapter, which challenges the idea of normalcy as artificial and asserts that monstrosity represents a permanent state of development for all organisms. Reading the novel through the science of monstrosity, Mangham critiques the common assumption in *Frankenstein* studies that the Creature is artificial, aberrant, and destructive since it violates the common order of things or the laws of nature. Contrary to the pattern of thinking, embraced by the theorizers such as William Lawrence, in which monstrosity is a price to pay for civilization, *Frankenstein*'s Creature reveals that "there could be no interrogation of humanity and selfhood without the creation of a being who is both human and monstrous" (p. 74). Mangham discusses how Frankenstein the monster questions the artificiality of the binary oppositions and offers a deep insight into the modern subject's sense of self as already a monster.

Chapter 3 "Arrested Developments and Aborted Archetypes" investigates the scientific discussions in natural history, in which monstrosity plays a key role, surrounding the transmutation of species during the period of 1810-1859. Against the claim of "final causes" that monstrosity is predesigned perfectly by God before gestation, Lamarck and Geoffrey argued for the accidental causes in which the abnormal belongs to or results from nature's plasticity. Geoffroy Saint-Hilaire's and Jean-Baptiste Lamarck's theories discussing parallelism between the human and the animal define monstrosities as "the mutations, variations, and abnormalities that seemed typical as a possibility in all organic matter" and suggested that the monster's differences "symbolized ordinary laws of dynamic change and variation" (p. 100). Richard Owen's idea of the morphological archetype, on the other hand, puts forward that organisms are created based on an archetypal state and their differentiation is preordained.

Despite the disagreement between these theories, the predominant idea during this period is that monstrosity is explicable within the ordinary laws of development. It can be a form of arrested development yet not against the laws of nature or development. Mangham's fourth chapter "'Fantastic and Monkey-Like': Dickens's Curiosities" argues that the oddness and difference in Dickens's *The Old Curiosity Shop* "are evidence that Dickens was aware of monster science and its place within the broader science of natural history as early as 1840" (p. 128). Dickens's grotesque character, Daniel Quilp, is a dwarf, embodying a form of arrested development. Quilp's deformity reconfigures the scientific discussion of whether malformations like him represent or violate nature's laws. The virtuous Little Nell's anomaly or "beautiful monstrosity" consists of her failure to adapt to the environment she lives in. Yet the Marchioness, Mangham claims, offers the new perception of monstrosity in which the monster belongs to the ordinary laws of development in line with Lamarckian and Geoffroyan science. Dickens's novel "joins the debate over what physical difference means, both as a predeterminant in any individual's life story and as a marker of what is possible in terms of development" (p. 130). Mangham's interpretation of the novel's ending is particularly insightful when considering Dickens's familiarity with monster science: "[t]hat Dickens transplants the book's happy ending from its conventional place with the heroine to one of his curiosities is a mark, I believe, of the influence of monster science" (p. 156).

Chapter 5 "Recapitulations, Leaps, and Memories" focuses on the influence of Darwinism on the development of monster science and the ideas of ancestral recapitulation, saltationism, and unconscious memory. Contrary to the ideas of the earlier theorizers discussed in the previous chapters, Darwin considered monstrosity to be an error with no progressive presence within the natural order. He related transmutation and monstrosity to "the inheritance of ancestral influences" (p. 158). Mangham elaborately explains that the proponents of Darwin's theory in Germany convinced Darwin to accept the theory of "Ancestral Recapitulation." According to this theory, an organism goes through the evolutionary development of species during gestation, which follows the logic of arrested developments drawing a parallel between monstrosities and "lower" organisms (p. 164). Darwin considered monstrosities to be radical, regressive, reiterative, and eliminable, not useful and creative. The theory of "saltationism" challenged Darwin on this point by suggesting that abnormalities that have nothing to do with natural or sexual selection can be progressive and may create new variations. Darwin still rejected sudden morphological changes: "monstrosities have no relation to the production of species" (p. 172). However, Darwin's commitment to "natural infinitude" endows his theory of natural selection with "infinite variety, infinite diversity, infinite time" (p. 176). Towards the end of the century, the prevailing notion was that monstrosities resulted from "unconscious memory" and were manifestations of inventive nature. The final chapter of the book, titled "Lucas Malet's 'Faculty of Actualizing'" examines *The History of Sir Richard Calmady* by the novelist Lucas Malet. Lucas Malet was the pseudonym of Mary St. Ledger Kingsley. A serious reader and follower of Darwin's ideas and an admirer of George Eliot's artistry, Malet chooses a character with structural abnormalities as her protagonist suffering psychologically and socially. Richard Calmady "belongs to the tradition of the represented dwarf" due to his height (p. 191). While he is depicted as an ill-fit from the Darwinian perspective and confirms the Darwinian law of descent, Mangham's "reading of Malet's novel alongside the scientific literature on teratology suggests we are wrong to look upon the protagonist's 'deformed body' as a symbol of perversity" (pp. 206-207). Malet's representation of his body from the perspective of the mnemegeneticist Samuel Butler's memory theory, Mangham argues,

indicates that his body embodies "the faculty for actualizing the complex, diversity-making laws of nature" because it is a memory of a specific event that occurred in the past, in his ancestry (pp. 222-224).

This extensive research on monster science and the imaginary monsters in Shelley's, Dickens's, and Malet's novels will particularly appeal to scholars engaged in monster science, teratology, disability studies, natural history, and mutation theory, as well as more general readers of the long nineteenth-century science and literature. To satisfy a possible expectation on the part of the reader, Mangham offers a coda entitled "Modern Difference" at the end of his book to explain how monster science evolves in the twentieth century and to "consider some of the ways the history of the monster in literature and science broadens and sheds light on some contemporary debates relating to corporeal difference" (p. 226). Referring to WHO's registry of "abnormal births" and the practices of prenatal screening, Mangham observes how the association of bodily divergences or atypicality with risks or problems recalls the traditional dichotomy of healthy/unhealthy or normal/abnormal. Such associations steal "our attention from the enterprise of reading difference as indicative of the laws which have a direct bearing on our need to understand who we are, where we come from, and what our destination will be" (p. 230). The science and literature of long nineteenth century guide us to interrogate the meanings of monstrosities and read "the freaks of nature" such as Shelley's Frankenstein, Dickens's Marchioness, and Malet's Calmady as part of life's rich tapestry. With this book, Mangham invites us all to embrace our monstrosity and its potential: "A vital starting point for understanding the true power of difference, whatever its cause, is the acknowledgment that, in a certain sense, we are all monsters" (p. 236).

Wilkie Collins in Context, ed. by William Baker and Richard Nemesvari. Cambridge: Cambridge University Press, 2023, pp. 346.

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Edited by William Baker and Richard Nemesvari, *Wilkie Collins in Context* is an extensive collection of essays that mark the 200th anniversary of Wilkie Collins's birth by celebrating the multifaceted life of the author in four parts: life and works, critical response and afterlife, literary contexts, and cultural and social contexts. In the preface, Baker and Nemesvari put emphasis firstly on the treatment of Collins's writing in his age as belonging to a second-class status, stemming from the fact that the most impact he had on the period's culture has been through his sensation novels, especially *The Woman in White* and *The Moonstone* (p. xvii). However, as it is also revealed by the thirty-five essays by the distinguished contributors of this volume, the thought of Collins as a "one-dimensional purveyor of a niche and ephemeral genre" (p. xvii) is no longer as popular as it once has been, though the unfairness of the fact that this ever happened is still lamented by the editors. Consequently, the reader can sense that one of the goals of this introductory preface is to broaden the horizons of the possible research on Collins, as Baker and Nemesvari refer to previously overlooked aspects of Collins's life and work. Their discussion of the different aspects of Collins, such as his familial relationships and connection to painting and art through his father and his brother, and his friendships within the Victorian artistic community, allow the reader to get insights into Collins's early years and his life beyond the sensationalist elements. Another point that Baker and Nemesvari seem to dwell on in the preface is Collins's relationship to Dickens, as both were career novelists who were recognized for their impressive sales, with Dickens being able to "escape being tarred with the sensationalist brush" (p. xvii). Their shared love of theater is also touched upon, with further ruminations on Collins's love for dramatic work in Caroline Radcliffe's essay and the necessary context overall provided by Melisa Klimaszewski's opening account of Wilkie Collins's life. Overall, the preface does its work as a guide to this collection of essays, and by the end of it, the reader knows what to expect. The focus Baker and Nemesvari put on Collins's multifaceted persona shines through not only the preface they have written, but also the structure and contents of the volume itself. It certainly carries the weight of its title, *Wilkie Collins in Context*, well, as it is perhaps one of the most comprehensive works regarding Wilkie Collins's life and work ever.

The volume begins with a chronology of Collins's life, followed by Part One, which focuses on his life and work. The chronology is exceedingly detailed: it includes details from his personal life, the dates for his publications, his theatre work and productions, serializations, and important publication dates of some of his contemporaries that are mentioned in this book. Perhaps the most important work of the chronology is that it helps the readers visualize how prolific a writer Collins was: one cannot help but be astounded by the sheer volume of his work. Part 1 consists of nine essays, each dedicated to a different aspect of Collins. The first essay of the volume, *Life* by Melisa Klimazewski, does a good job of building

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up on what Baker and Nemesvari have mentioned in the preface: the highlights of the essay include Collins's rather unorthodox romantic life, and Klimazewski's finishing lines on his legacy. Her focus on Collins as a path-breaking author who has influenced today's fiction in all forms allows the reader to form an enhanced connection with his work and humanizes him by taking his daily life and relationships out of the dusty pages of history. The rest of Part I is almost strictly focused on Collins's work. *Letters*, written by William Baker, Andrew Gasson, Graham Law, and Paul Lewis, delves into the statistics of the author's correspondences by providing tables of data that include points of interest such as the correspondents and composition by day of the week (p. 17). *Publishers and Editions* by Andrew Gasson again lists Collins's work under different publishers, which Baker and Nemesvari were interested in as they deemed Collins shrewd in his business decisions (p. xix), while *Early Novels* by Christopher Pittard draws an astute early profile of Collins as a novelist, with a particular focus on *Ioláni*, *Antonina*, *Basil*, and *Hide and Seek*. *Middle Novels* by Tara MacDonald, on the other hand, focuses on the common features of Collins's 1860s-70s novels: "they all imagine worlds in which sensations move freely and spontaneously between people and spaces" (p. 41). His late novels are written about by Maria K. Bachman, who builds her essay by including short discussions of Collins's novels through the 1880s and beyond. The final chapters of Part I focus on his shorter stories, journalism, and drama. In the section of *Shorter Fiction* Graham Law purposefully avoids using the terms "short story" or "novella" as they only became associated with their current meanings late in the century (p. 60). Rather than presenting only a list, Law discusses Collins's work in context, including details from the stories in order to construct a theme-based analysis as well, concluding that Collins's shorter fiction is best seen as a balance between his preferred elements and the constraints of dominant publishing forms (p. 67). Collins' work in journalism, presented by Deborah Wayne, seems to have declined after having established himself as a leading novelist, while regarding his drama, the relationship between his career and realism in the visual arts and literature is highlighted by Caroline Radcliffe, ending Part I of the volume. The second and third parts of the volume are the shortest, being about the critical response and afterlife of Collins's work, and literary contexts correspondingly. Part II, through chapters ten to fifteen, includes an account of the critical response to, and adaptations of Collins's work from his death to the contemporary period, and is written by James Aaron Green, Richard Nemesvari, Tim Dolin, and Lucy Dougan, Alexis Weedon, and Jessica Cox. While short, Part II still presents a very detailed compilation of the scholarship regarding Collins, and allows the reader to better acknowledge his possible impact on a modern audience, and his "spectral presence" (p. 144) in the neo-Victorian movement. Written by William Baker, Catherine Delafield, Richard Nemesvari, Lizhen Chen, Emily Bell, and Jeanette Roberts Shumaker, the scope of Part III ranges from Wilkie Collins's own library to his sensational fiction, to his relationships with Dickens and other writers. Baker's account of Collins's library allows insights into the sources of the author's strengths as a novelist, and his possible inspirations, while Delafield gives a detailed account of Collins's serialized work. Exploring Collins as the novelist who invented Sensation (p. 168), Nemesvari tracks the development of sensation fiction and refuses to constrict Collins into it. His relationships with other authors are brought into light by Chen, Bell, and Shumaker, allowing the reader of this volume an almost complete account of Collins's life and correspondences regarding his contemporaries. Finally, as the largest section of the volume, Part IV includes the cultural and social context for Collins's life and work. *Money* by Paul Lewis tracks the author's finances meticulously, trying to account for his earnings, spendings, financial management and more. *Gender* by Tamara S. Wagner, in a complete change of topic, focuses on Collins's relationship with, and representation of, the concept mentioned. His writing is said to be challenging gender norms, although not to a great

extent, and his rejection of prescriptive gender attributes is a testament to the number of different discourses regarding gender in Collins's time (p. 218). Furthermore, Collins also found inspiration in scientific and medical discourses, as testified by Laurence Talairach (p. 227), and his novels are enrichened by his interest in the presentation and reproduction of the documents that make up the story (p. 236), as Melissa Raines mentions in *Language*. The rest of Part IV, and the volume, is separated into chapters on art, politics and law, spatial elements, class, disability, and ethics. In *Collins and the Artists* and *Music*, Leonee Ormond and Allan W. Atlas respectively draw a picture of Collins in relation to the artistic community, and the reader is allowed to appreciate his multifaceted persona as an artist of multiple mediums, within the Victorian context. The inclusion of the political context by Patricia Cove sheds light on some of Collins's literary decisions regarding his plots, though the author cannot confidently say that Collins himself had revolutionary or radical ideas, as these are overlooked in sensation fiction (p. 260). Law is an important plot element for Collins's work, as introduced by Anne-Marie Beller. Perhaps stemming from his own life, laws relating to irregular marriages and illegitimate children are of concern and critique to him. His experience of different places and people, resulting from his many travels, are said to have enabled him to have a lasting legacy, Susan R. Hanes concludes at the end of *Geography and Places*, and Mark Frost's *Victorian Environments* sketches out Collins's approach to nature in his work, giving the necessary contexts to the reader of the volume. Collins's engagement with both urban and rural landscapes gives insights into his unique approach to cultural landscapes, Frost states (p. 290). As for his engagement with the concept of race, Klimaszewski states that Collins addresses race and empire in often complicated and at times contradictory ways, which goes along with the aspects of Romantic and Victorian culture (p. 297). His approach to class and social identity seems to be unsure, in Jenny Bourne Taylor's exploration, as he both accommodates and scrutinizes, the colonial legacy of the empire and the class norms of the Victorian society, in different novels. The impact of social attitudes can be seen in the reaction to Collins's inclusion of disabled characters too, Heather Tilley says, as the visibility of disability in his novels resulted in critique and has been seen as a defect of writing (p. 315). Finally, the volume ends with a short essay on Collins's ethics, written by Biwu Shang, who concludes that "Wilkie Collins asserts the [...] importance of maintaining ethical order and the [...] consequences of [...] misplaced ethical identities" (p. 323).

Overall, the many chapters and parts of *Wilkie Collins in Context* make an invaluable contribution to the current scholarship of Collins, especially by including an extensive context regarding Collins in the same place as knowledge of his life and critical reception of his work. Pursuing Collins scholarship from as many angles as possible, *Wilkie Collins in Context* becomes an impeccably researched and stitched-together tome of Collins scholarship, enriching both existing studies on Wilkie Collins and inspiring future ones.

Wilkie Collins: The Complete Fiction, by Stephen Knight. Routledge, 2023, pp. 256.

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Stephen Knight's monograph, *Wilkie Collins: The Complete Fiction* (2023, Routledge) is a detailed study of Wilkie Collins' life and career as a complex and accomplished author; ultimately, it presents a call for more scholarly attention and interest in his works. The study engages Collins' complete fiction by grounding his texts in historical and biographical context. Knight offers extensive background about events, politics, anecdotes, and interactions as Collins built his writing career. Moreover, the study presents details about Collins' life, his engagement with the publishing industry, and his interaction with other authors at the time. By this approach, the book explores Collins' literary production considering the influence of consumption, and the criticism of his works to better understand and position him as a complex and successful author. Knight's monograph also offers historical context and recent scholarly criticism of Collins studies. While this exploration sheds light on Collins' development as a successful author, producer of novelty, and a political voice, the study repeats the argument that Collins' works have not received the scholarly attention they deserve. While the existing scholarship allows Knight to explore Collins' complete fiction with biographical and historical depth and context, he argues that most Collins studies "tend … to focus on his personal life and contacts, especially Dickens, who dominates Collins studies as much as he sought to control the man personally" (p. 2). Throughout the monograph, Collins appears as an author who deserves the spotlight but never really had the chance to enjoy the position because reviewers, critics, and academics have focused on more popular names. As a writer who is often compared to more popular and canonized literary figures, Collins deserves a unique place within the critical and academic sphere as an author who often interacted with other texts and authors of his time to produce unique works. Some negative reception and the criticism Collins received usually owe to his tendency to problematize many norms of his time. Therefore, the condition Knight's work portrays for Collins brings us to his main aim: "This book deals in some detail with all the short stories, as well as all the novels and novellas, and places considerable emphasis on the narratives themselves – looking closely at plot and characterization is the way into seeing Collins' often subtle representation through story of the values and conflicts of his mostly British mid-nineteenth-century context" (p. 2). Collins' longer works have received some academic attention and even some of his shorter works have been the focus of many studies. Nevertheless, Knight's study foregrounds Collins' short stories in hoping that new ground can be cleared for further studies to emerge. The book includes detailed contextual analyses of Collins' novels, but a great deal of attention and interest are directed to his short stories. Some of his plays are mentioned as well but not as many in detail. Nevertheless, Collins' fascination with the stage is discussed because some of his longer works are adapted to the stage and

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adequate background is given to some of his fiction that starts as a play but develops into prose. From Knight's research we clearly understand that the whole of Collins' writing career is a series of interconnected, dialogic, and networked processes. Among many other aspects of Collins' narratives, Knight's focus is seen in the plots and characters; by charting the changes, patterns, or irregularities between Collins' narratives in terms of form, plot and characters, the study explores the inspirations, influences, and decisions that affected Collins' fiction to better understand him as a substantial and complex author who deserves further attention.

Focusing on a wide range of texts by the same author necessarily requires a repeating organizing scheme. The organization is consistent with what I call a "tag" which offers the first publication date and place information of each Collins text. Then, the study offers a detailed summary of the narratives. Following the summary, Knight situates each text in a critical context. How a new story is received at the time, what the reading public thought about the characters or the events, and what the press wrote about the new publication, are discussed in detail. This is followed by recent criticism of the text as well. This organization is consistent throughout the book. The book is comprised of five chapters and texts appear chronologically. In the first chapter, Collins' early career is explored by foregrounding his short stories. In this period of his life, Collins experiments and develops his topics, plots, characters, and themes. The short story form allows him to produce, publish, receive criticism, and adapt to the public tastes and trends. Chapter Two focuses on Collins' novels up to the year 1860. His successful novel *The Woman in White* is a milestone; therefore, Knight begins a new chapter at this point because Collins is an author with more experience. Chapter Three is dedicated to Collins' life between the years 1861 and 1874. During this period, he did not write any short stories and focused on longer narratives exploring social and political issues. Collins' short stories which appeared between 1874 and 1887 are discussed in detail in chapter Four. Chapter Five looks at Collins' publications from 1887 to the end of his writing career. In total, the last chapter looks at eleven texts.

The book is a substantial study about Wilkie Collins' career as an author in 19th century Britain and the USA. Ordered chronologically, Knight's research about Collins' texts reveals an underappreciated literary figure. Knight offers thematic and topical definitions and classifications; for example, he presents his take on a certain text about whether it is a story about the uncertainties of British marital law and/or coincidence and fate. Therefore, the study neatly categorizes Collins' texts in terms of genre, topic, and theme considering recent criticism and Knight's own analyses. Knight's analyses challenge some existing scholarship that considers Collins as a secondary figure; his research presents more attention to Collins' texts to reveal nuances and adds to the existing interpretations of the texts to better situate them as complex narratives. Furthermore, Knight offers analyses of characterization, plot, and topics in Collins' texts. Some short stories can be seen as preparatory work for longer narratives and some shorter texts can be considered as condensed forms of longer works. Some earlier characters may echo into later works in which characters may make the reader remember personas from older publications. From this study, we also get a sense of how Collins is in close contact with the publishing industry and his readers. From Knight's research and organization of Collins' literary career, we obtain a sense of a dialogic space in which literary production cannot be viewed as an isolated activity. Within the dialogic space, Collins knows very well how to titillate the public opinion, shake existing biases, or strengthen the ideas he wants to see in society. Strong women often appear as complex characters in his fiction to raise issues concerning women's status in society. As most of Collins' readers were women,

characterization was particularly important because the women readers often identified with some characters or detested them. Historical realities allow us to see Collins trying to balance many aspects in his fiction at the same time. While appealing to a certain reader base, he also attempts to reinforce or undermine opinions as well.

Knight's valuable research allows us to understand a writer working within a network in dialogue and not someone who writes in isolation. We learn that while some of Collins' works are purely appealing to sensation and the others are intentionally political. For instance, animals occupy significant volume in some of his fiction because at the time debates on vivisection were a contested topic. Knight's work is a bold attempt at collecting, categorizing, analyzing, and contextualizing a substantial amount of text. We find analyses of the texts in terms of form, theme, plot, and character to better situate Collins as a major literary figure. In conclusion, *Wilkie Collins: The Complete Fiction* provides readers with a comprehensive critical source on this author and his work.