6   **CLASSICAL ALLUSIONS IN THE OTHER TEXTS**

> *The major influence on any mature*
> *writer is always his own past work*
> (Four Contemporary Novelists, 1983)[7].

In the light of these words uttered by the writer himself, and having discussed Fowles's use of classical allusion in The French Lieutenant's Woman, The Magus and Mantissa, this chapter briefly considers the rest of his *oeuvre*, in terms of myth, classical allusion and recurring themes.   The aim is to determine progression or regression in the context of all Fowles's work. The following volumes will receive attention: The Aristos (1993) (non-fiction), The Collector (1963) (novel), The Ebony Tower (1974) (short stories), Daniel Martin (1977) (novel) and A Maggot (1986) (novel).

In The Aristos Fowles expresses his opinion, in the form of notes, on a variety of matters indicated in the Table of Contents (TA 1993), such as "The Universal Situation", "Human Dissatisfactions", "Other Philosophies" and "The Importance of Art".   Although he uses no classical allusions, some of the significant themes can already be found in this book. He refers, for instance, to the concept of a god: "'God' is a situation. Not a power, or a being, or an influence" (TA 22), and introduces the theme of a godgame.   There is also a section on mystery, which starts as follows: "We shall never know finally why we are; why anything is, or needs to be" (TA 26).   In the section dealing with philosophies, under the heading "Humanism", the following is said about the classical gods: "The gods on Olympus at least represent *actual* human attributes ... In many ways the Greek system is the more rational and intelligent; which perhaps explains why it has been the less appealing.   The Hebrew god is a creation of man; and the Greek gods are a reflection of him" (TA 114).   These statements may serve as an introduction to the

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7   FOWLES, J.   (*In* McSweeny, Kerry.   1983.   Four Contemporary Novelists.   London: Scholar Press.   p. 101.)

world of Fowles's novels, but they do not really explain his writing strategies nor his application of classical allusions.

The Collector (1963) deals with Ferdinand Clegg, a clerk, who wins a fortune in a football pool and leaves his job. Clegg buys a country house of which he converts the Catholic chapel to an underground prison cell. His obsession with Miranda Grey, a student in the arts, is brought to a head in his kidnapping her and keeping her prisoner in the cell, which he has furnished and stocked with clothes and art books especially for her. She becomes the object of his hobbies: collecting butterflies and an interest in pornography. Her attempts to escape fail and eventually, after having offered him sex - which exposed his impotence - he forces her to pose in the nude. Finally she gets pneumonia and dies; he buries her and starts preparing for her possible successor.

In this, the first novel by Fowles (the first version of The Magus (1977) was already written but unpublished), no classical allusions to Greek and Roman mythology are used. The novel still deserves mentioning, however, because of the use of the names of characters from Shakespeare's The Tempest. This use, apart from other functions, serves to prepare the reader for the use of classical allusions in the novels that are to follow this one. For example, Ferdinand's real name is Frederick (TC 39), but he calls himself Ferdinand, using the name of the hero in The Tempest, and expressing his wish to become Miranda's hero. Ironically, Miranda identifies him as the villain from the play, namely Caliban (TC 132). Her name was also deliberately chosen, after the young woman in the play. The main characters from The Tempest are used to characterise those in The Collector, although changes are made and the characters in the novel do not simply represent those from the play, but are rather analogies to them.

The Collector can be described as a work in which a specific story is used as a means of literary allusion, which attracts the attention of the reader and adds to the theme through the parallel. Miranda's imprisonment in Ferdinand Clegg's cell is a parallel to Miranda's predicament in The Tempest, being held captive on the island. However, Fowles does not attempt to retell Shakespeare's story, but because no references to figures or concepts from mythology are made in The Collector, the reader still has to spot the parallel with The Tempest and draw conclusions, especially from Miranda's associating Ferdinand Clegg with Caliban instead of with Ferdinand from the play. Conscious and unconscious reader participation is expected in the reading of The Collector. This novel precedes Fowles's use of literary allusions in the novels to follow and is therefore relevant to this discussion, because his use of literary allusions may foreshadow his use of classical allusions.

In two stories from the anthology The Ebony Tower (1974), namely "The Ebony Tower" and "The Cloud", Fowles's use of classical allusions is significant. In "The Ebony Tower" a British artist and critic, David Williams, visits Henry Breasley, an expatriate British painter, as David is writing an introduction to a book of Breasley's paintings. David also meets Anne and Diana, called the Freak and the Mouse, living with Breasley. David, in the absence of his wife, finds himself torn between the availability of Diana and loyalty towards his wife.

Fowles's use of classical allusions to support the characterisation is illustrated by two examples, both of which describe the one girl, Diana. When she meets David she tells him that Henry calls her "the Mouse" (ET 14). This refers to the muses, because her presence and what she offers Henry, enable her to be his muse. Her name, Diana, is the name of the Roman goddess identified with the Greek Artemis. She was the goddess of light, of forest and mountain, of wild animals, of the fecundity of women and also presided over childbirth (Howe & Harrer, 1947:81). The classical allusions characterise Diana and

are very significant in the short story, where character development does not take place to the same extent as in a novel. In this case a classical allusion is used to portray Diana's most important character traits. As indicated in the preceding discussion, Fowles uses classical allusions to a large extent in the novels as an aid to characterisation.

Another classical allusion, though not as explicit as those already mentioned, is the setting of the story. In an article entitled "The Sacred Wood in Three Twentieth-Century Narratives", Sabre talks about a "mythic setting" (1983:36), referring specifically to the use of a wood. Coëtmanais, Breasley's property, lies in a wood, which strongly adds to the mythical atmosphere of the story. The setting in such case becomes more than just a locale: it takes on the importance of a character in the plot (Sabre, 1983:34). In "The Ebony Tower" this indeed happens, because David is indirectly influenced by the setting as much as by the characters living there. This corresponds to Fowles's use of setting in The Magus in particular, and illustrates that yet again his use of classical allusions in the short stories foreshadows the use in the novels.

"The Ebony Tower" is furthermore an illustration of the use of a single myth as a parallel; the Celtic myth "Eliduc" forms the basis of the story. Both stories deal with a married man falling in love with a beautiful young woman in a foreign country (Diana in "The Ebony Tower"), breaking faith with a wife and a lord.

"The Ebony Tower" is a mythical story, because it retells an acknowledged, though not a classical, myth, i.e. the Celtic myth "Eliduc". Additionally, (non-classical) myth is used as a means of literary allusion, emphasising the theme and serving to attract the reader's attention.

"The Cloud" features five adults and four children going on a picnic: a married couple, Paul and Annabel, an unmarried couple, Peter and Sally, and a single woman, Catherine, who is still mourning the death of her late husband. Peter, a television producer, tries to convince Catherine to work for him, but instead she lures him into a sexual encounter which both of them approach with hostility. In the end, she is left alone in the wilderness, with the omen of a black cloud frightening her.

In a conversation where Paul expresses his sympathy with her, Catherine calls him and his wife "the gods", and herself "the poor mortal" (C 259). They are concerned about her and are most probably trying to do their best to improve her situation. Ironically, she does not seem to want their help, but prefers to stay the poor mortal, widowed and grieving for her late husband as well as bemoaning her predicament. She does not want the help of the people who seem to her to be gods. This reflects postmodern man's attitude towards gods, not regarding them as forces from which he can benefit.

Catherine has written a book titled Mythologies (C 271). The title itself is a classical allusion and calls to mind the world of mythology. It also prepares the way for the use of the names of figures from mythology. The name of such a figure is indeed used, namely that of Apollo, associated with Peter in the context of sensuality (C 286), and adding to his characterisation.

In "The Cloud" the setting is also significant and can be described as mythic, because the picnic takes place in nature and the setting plays an important role to create the atmosphere of the story. The classical allusions in "The Cloud" therefore indeed function to illustrate and indicate their use in the later novels.

"The Cloud" is not a mythological story, but myth is used as a means of literary allusion and serves to attract the reader's attention and to enhance the theme. These two short stories illustrate the use of classical allusions in the same way as in the novels, only to a much smaller extent. In this regard the stories can be regarded as a foreshadowing in terms of the novels that were to follow.

Daniel Martin (1977) deals with a middle-aged scriptwriter who tries to come to terms with both his past and his age. Daniel lives in America and returns to England to see his former best friend, Anthony, who is dying of cancer. Torn between a relationship with a young American girl and a love for Jane, Anthony's widow, Daniel eventually decides to live with Jane in England and to write his long dreamt-of novel.

Classical allusions from all categories are used in Daniel Martin. Reference is made to concepts from mythology, for instance to the Cumaean Sibyl (DM 97) and the muses Clio and Thalia (DM 284). The latter allusion is used to characterise two sisters Daniel recalls, who had lived with him for a while, whereas the former is used in the context of Daniel's remembering his past, as the figure of the Cumaean Sibyl appeared on the rood-screen of the chapel of which his father was the vicar.

The names of Aristotle and Virgil also appear in the text (DM 21,84). These two figures represent both the Ancient Classical World and the worlds of philosophy and literature. A parallel is drawn between the two prominent classical figures on the one hand and Daniel as a writer, on the other, as a result of which he is indirectly characterised by these classical allusions.

A reference to the civilisation of the Romans (DM 90) is made in a historical context, in comparison with other civilisations. On Daniel and Jane's visit to Egypt, Greece is used as a comparison to Egypt, and a group of women is likened to Greek statues (DM 552). These allusions all function to compare the present of the novel to the past of the classical world.

The classical allusions in <u>Daniel Martin</u> serve to enlighten the characterisation of some of the characters. The allusions furthermore enhance the learned atmosphere associated with Oxford where the main characters were students together. Additionally, a comparison is drawn between the present in the novel - America in the form of the "new world" - and the Classical World, i.e. the historical past, of which Egypt also forms part. With all these components subtly being interwoven, the novel finally strikes the eye as a tapestry of excellent quality.

<u>A Maggot</u> (1986) starts off as an eighteenth-century novel in which the protagonist is murdered. The rest of the novel, turning out to be postmodern, deals with the investigation of the murder case, and consists mostly of interviews with the various suspects.

In comparison with <u>Daniel Martin</u>, fewer explicit classical allusions occur in <u>A Maggot</u>. However, a strong atmosphere of mystery, and possibly myth, permeates the novel. The classical allusions mainly function to give emphasis to this atmosphere. The reference to a "lost myth" (AM 5) in the prologue to the novel enhances this statement. Fowles makes this reference when giving some background information on the origin of the novel, where he describes the riders who become the characters in the novel as "the last remnant of a lost myth" (AM 5).

In another significant allusion the time (eighteenth-century England) is described as having "no sense ... of the antique outside the context of Greece and Rome" (AM 15), immediately calling to mind the Classical World and serving to compare the context of the novel with the world of Classical Greece and Rome.

There are, furthermore, a few allusions in which the muses appear. The names of Thalia, Melpomene and Terpsichore are used during the interrogation of the actor Lacy (AM 114). The muses each presided over a branch of the arts and the use of the muses' names consequently relates and draws attention to the form of art practised by Lacy - acting - and is relevant in the context.

A Maggot is not a mythological novel, nevertheless classical allusions are used to attract attention and to add significance to the mystery of the novel. Furthermore it is obvious that a strong mythical element permeates the novel and the open ending leaves the reader with the impression that the lost myth referred to in the prologue has still not been found and completed. It is up to the reader to find and complete it, or to create his own myth which may solve the mystery surrounding the murder.

Fowles's use of classical allusion actually starts at the very beginning of his writings. He provides clues in The Aristos which may serve as a background to this use. No explanations are offered, but his interest in classical mythology and the poet Catullus becomes clear in his philosophical writings. In The Collector the parallel of The Tempest illustrates Fowles's use of literary allusion, especially for characterisation, and prepares the reader for the use of classical allusion in the later novels. A clear development can be seen, as is illustrated by the two stories in The Ebony Tower. Again Fowles's use of classical allusion for the purpose of characterisation catches the attention, but more significant is the mythological setting in both the stories. The use of the mythological setting prepares the way for the same use in The Magus, where the Greek island functions as "a site for myths". Another development, as

illustrated in <u>Daniel Martin</u>, is the use of classical allusions to contrast the present and the past. It seems that because some so-called postmodern concepts find their roots in classical antiquity, postmodern man should also have a basic knowledge of the Classical Age. In <u>Daniel Martin</u> classical allusions are yet again used for characterisation and to create an academic atmosphere. The latter use is repeated and developed in <u>A Maggot</u>, where a mythological atmosphere exists throughout the novel.

The use of classical allusion and myth is therefore not limited to the three novels discussed in detail, but form an integral part of the whole of his *oeuvre*, and also proves that Fowles stays true to his comment about the role of the influence of a writer's past work.

7   **READER-TEXT INTERACTION: MYTH-MAKING**

> *Imagine yourself a god, and lay*
> *down the laws of a universe*
>   (<u>The Aristos</u>, 1993)[8].

Fowles does not exclude the reader from the now well-known godgame of which he makes such frequent use. In the epigraph he actually challenges the reader to a very creative endeavour where the latter can lay down his own rules and, by implication, create his own story or myth. It remains to be decided whether this can also be extended to Fowles's treatment of the reader in his other texts.

Because of the importance of the role of the reader in postmodern literature, this chapter concentrates on reader participation, with specific reference to the reader's dealing with the classical allusions in the three novels discussed in Chapters Three to Five. The reader of these texts can, for the purpose of the study, be regarded as a literary critic, assuming different roles in the different novels.

The reader is the addressee, the receptor of a message which is relayed through the text. This reception is not a passive, but a very active, undertaking. In order to decode the message, the reader must react to the clues offered in the text, provided that he has the competence to handle at least some of those clues. The classical allusions in Fowles's texts form an important part of the clues, having the function of communicating a message to the reader. The level of efficacy of this communication is determined by the reader's recognition of, and dealing with, the classical allusions. If he does not work through the different stages of actualising the allusions - recognition, identification, interpretation and evoking the alluding text - they lose part of their function and significance. Consequently,

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8   FOWLES, J. 1993. The Aristos. London: Pan Books. p. 18.

the reader will not fully succeed in realising the particular text as an aesthetic object. However, the classical allusions are not totally lost on the reader, since, before even actualising them, he subconsciously notices - and deals with - some of the mythological references in the novel. The novel can also indirectly, in the unfolding of the narrative, offer alternative explanations of some of the classical allusions used in the text, which may assist the reader to gain a fuller understanding of the text.

This gives rise to a few important questions: Before even trying to decipher them, does the reader **notice** all the classical allusions? Does the writer offer any **guidance** whatsoever concerning the classical allusions in the text? Does the reader have to be able to decipher **all** the classical allusions before the novel makes sense? What is the **effect** of the classical allusions on the reader? Are all the classical allusions used equally **accessible** to the reader?

In the opening note to T.S. Eliot's "The Waste Land", the poet refers the reader to Jessie Weston's From Ritual To Romance (1920), which he studied because of an interest in anthropology. Some scholars, e.g. Wilks (1971:14), argue that it is not essential to read Weston's work in order to understand "The Waste Land", but that some knowledge of the anthropological studies would indeed be useful to enhance one's interpretation of the poem. The same can probably be said about Eliot's opening notes directing the reader's attention particularly to those sections of Frazer's The Golden Bough, dealing with the cults of Adonis, Attis and Osiris (Wilks, 1971:15). The fact is that Eliot guides the reader to the mythological background which will bring about a better understanding of his poem. Whether this is also the case with Fowles in the novels in which he uses mythological references, has to be determined.

In <u>The French Lieutenant's Woman</u> the reader is directly addressed in the text (e.g. FLW 45, 85-87, 111, 182, 398), and he therefore assumes the role of the explicit reader. The writer talks to the reader, using the word "we" and asking rhetorical questions. One assumes that he will also pay special attention to the reader's dealing with the classical allusions offered in the text.

<u>The French Lieutenant's Woman</u> offers an important clue concerning the writer's attitude to the reader's knowledge of old languages and by implication the classics:

> *Mal* (if I may add to your stock of useless knowledge)
> is an Old English borrowing from old Norwegian ... It
> originally meant speech ... it came to mean 'tax' or
> 'payment in tribute' (FLW 182-3).

Here the writer, in the person of the narrator, is offering a linguistic explanation of the origins of the concept blackmail. Though he believes that the reader carries with him "a stock of useless knowledge", and because of that pardons himself, he still continues his explanation. He does the same with the Latin words **testa** (FLW 44) and **confessio delicti** (FLW 351) and the Greek word **lalageo** (FLW 392), but without offering excuses. The reader is therefore to some extent guided as to the meaning of a few of the classical allusions, but for the rest he has to rely on his own knowledge or on other hints possibly offered in the text. In the cases where explanations are offered, interpretation can take place, even though the reader might not necessarily have gone through all the stages of actualising the specific allusion on his own.

On the one hand the writer is educating the reader unfamiliar with these concepts, providing just enough information so that the interested reader will continue in this manner. This is done because the writer does not intend to go through the first stages of actualising an allusion on behalf of the reader with every use of a classical allusion. On the other hand, the writer obviously presupposes a certain degree of knowledge that the reader does

not necessarily apply in everyday life, but that can be of use in the deciphering of clues such as classical allusions.

On a first reading of a novel such as <u>The French Lieutenant's Woman</u>, the average reader will most probably not consciously notice all the classical allusions. If he does, and if he is interested in unlocking the meaning of the text, he will look up the name of Janus (FLW 219), for instance, and will draw a conclusion as to the message conveyed by that specific allusion. If he is not interested, the allusions will most probably pass the reader's attention, but he will still read, and be able to decipher, the main story line. However, knowledge of the allusions and their meanings will certainly contribute to a fuller understanding of the message the story tries to convey, and to a better actualising of an aesthetic object.

The allusion to Janus (FLW 219) serves to illustrate this point. Janus was an ancient Italian god of all kinds of entrances. He was also the god of all beginnings and the inventor of all useful things. He was furthermore connected with both war and peace, represented as having two heads placed back to back so that he could see in two directions at the same time (Howe & Harrer, 1947:144-145). Fowles uses Janus to make a postmodern comment on the Victorian society, saying that it has a "Janus-like quality" (FLW 219), referring to "its essentially **schizophrenic outlook** on society that makes the middle class such a peculiar mixture of yeast and dough" (FLW 219) (my emphasis - TMB). Only by being familiar with the implication of Janus's two-headedness (which means that the reader must have realised the stages of actualising this specific allusion), can the reader understand the relevance of the reference to the figure from mythology in connection with the Victorian society. This classical allusion serves to enhance the two-sidedness of the Victorian mind, which brings this particular aspect into focus for the reader. This aspect would have remained unnoticed or blurred without sufficient knowledge on the reader's side.

In some instances the writer offers guidance in this respect. In an example discussed earlier, the Latin words of the god Priapus are translated and background information on Priapus himself is supplied (FLW 263). The text alluded to is offered to the reader here in an already "processed" stage, which implies that he can skip stages one and two and pay attention to stages three and four, to actualise this allusion. Still, this is more often the exception than the rule. This particular example is very accessible to the reader. Nevertheless, a classical allusion does not have to be accompanied by an explanation to be accessible to the reader. Some allusions are better known than others, and may consequently be regarded to be accessible to the reader. An example of these is the use of the names Cupid (FLW 173) and Pandora (FLW 235). Most readers should at least have an idea as to what these names are associated with. Recognition and identification will most probably follow immediately on the reading of these allusions. This knowledge will then unconsciously be applied in the reading process. Less known allusions are obviously less accessible to the reader. It can be deduced therefore that the average reader is supposed to be equipped with knowledge and competence which he unconsciously uses to decode some of the classical allusions.

On the other hand, when the reader is consciously aware of the fact that the name Venus (FLW 262), for instance, refers to a classical goddess, although not knowing anything else about her, he already gains more profit from the use of the name than the reader who is not familiar with this fact. Recognition has taken place without the reader realising it. He then identifies, in this instance, a whole spectrum of reference, i.e. the world of mythology. This happens in particular when the frequent use of names like these leads to an awareness on the side of the reader. His dealing with classical allusions can thus result in a process of a growing awareness and then possibly an interest in the meanings and functions of the classical allusions used.

On the contrary, if the reader simply ignores or disregards the allusions or clues, it will certainly result in a much more impoverished experience of the text, as he will not actualise the allusions.

The novel should nevertheless still make sense to the reader who is unable to decipher most of the classical allusions. It is, however, important to remember that the writer of a novel such as The French Lieutenant's Woman did not write the novel merely to tell a story. The message, or messages, he wants to convey, reach further than the main story line. But these messages are only meant for the reader who accepts the challenge of reacting to the clues and actualising the classical allusions presented in the text.

Different readers will react differently in accordance with the extent to which their knowledge of the classical allusions used, differ, as well as to the extent to which they go through the stages of actualising an allusion. This is determined by, among other things, the reader's ability to recognise and then link the allusions with which he is dealing. This will consequently lead to further interpretation of the significance of the allusion in the particular text, bearing in mind the evoked text, provided the reader goes as far as identifying and activating it. The reader's subconscious dealing with myth, the extent of which he himself cannot determine, also plays a role in the different reactions to the text. The effect of the use of classical allusions will therefore differ from reader to reader.

In this respect it is worthwhile to reflect on the possibility of one classical allusion building upon the previous one. One such example occurs in the novel, namely Dr Grogan's references to Virgil - "We make our destinies by our choice of gods" (FLW 132) - and to Julius Caesar's "Iacta alea est", followed by his crossing of the Rubicon (FLW 342) - the die has been cast, i.e. what will be, will be. If the reader misses either of these allusions, the impact of the other will be reduced. At the same

time, if the name Rubicon means nothing to the reader, he will not link it with Caesar's words uttered in the specific situation of crossing the very river. The use of the name Rubicon can therefore serve as a clue to the reader, provided that he recognises it and links it with the Julius Caesar history. If not, the complete meaning of the allusion is lost on him. The theme of freedom of choice that is stressed by these allusions may lose some of its effect and not be clear to the reader to that extent which it is supposed to be. The reader will certainly be deprived of the meaning conveyed by specific allusions should he miss significant allusions or allusions building upon one another.

The allusion referring to the Rubicon may also be applied to Nicholas in The Magus, provided that the reader has fully actualised it in his reading of The French Lieutenant's Woman. Nicholas can be said to cross the Rubicon after having been "initiated" into Conchis's "cult".

In The French Lieutenant's Woman the reader is also initiated into the use of the multiple endings. The question that remains to be answered is whether the use of classical allusions ties in with this concept. Additionally, no gods intervene to create a happy ending. The question is: why not?

The main reason for this is that the writer offers the reader and the characters freedom to choose for themselves, to determine their own destinies by their choice of gods. And note that these gods are no longer the well-known classical gods, but anything the reader or character chooses as a god, or no god at all. The writer does not want to be the intervening god determining the fate of either, as he states:

> For I have returned, albeit deviously, to my original principle: that there is no intervening god beyond whatever can be seen (FLW 398).

The reader is therefore free to make his own choice between the three possible endings offered to him.

As in The French Lieutenant's Woman, the classical allusions in The Magus form part of the clues offered to the reader in order to decipher the message conveyed to him by the text. The attitude towards the reader differs from that in The French Lieutenant's Woman in the sense that the reader is not directly addressed and educated in the text; he therefore assumes the role of the implicit reader.

The novel does, however, cast a spell over the reader. He becomes involved in, and almost absorbed by, the mystery on the island. The power that Conchis's godgame has over Nicholas also includes the reader in some way, who keeps on reading in order to get to the outcome of the mystery. The godgame is also effectively used by the writer to prompt the reading of the novel. And while being part of the godgame, the reader is transferred to the island of Phraxos and its mythological atmosphere.

In most cases the classical allusions in The Magus are not explained. The reader will consequently have to do some research on his own, provided that he recognises the allusions, and identifies the alluded text(s) where he can find the relevant information. There is a significant reference to Nicholas's "training in literature" (TM 514), which indirectly addresses the reader's competence. He is required to have a basic knowledge of mythology, otherwise the classical allusions and their function in supporting the themes will pass unnoticed.

On a first reading the reader will most probably not detect all the classical allusions, though again this will differ from reader to reader. However, in this novel there are allusions that occur more than once. They are obviously easier to recognise (the name Apollo, for instance) and will be discerned on a first reading, because of their frequent occurrence in the text. The reader will probably assume that the more frequent an allusion is used, the more important it is in the context of the novel - though this is not always the case. Still, at least the

Apollo scene and all its classical allusions will not pass unnoticed and at least the first stage of actualising an allusion will take place. It is up to the reader to go through the other stages actively.

Another reason for noticing these allusions is the fact that the only explanation in the form of a classical allusion is connected with Apollo. After having watched the Apollo scene, Nicholas does research on Artemis (as was indicated earlier) and, as a result thereof, information about her is given in the novel. This serves to enlighten and educate the reader, to complete the first two stages of actualising this allusion, and also to stimulate him towards further investigation. The writer does not - as is the case with The French Lieutenant's Woman - explicitly inform, address and educate the reader. In this instance it is done implicitly through one of the characters.

Guidance is sometimes offered, for instance, in the passage in which de Deukans's Latin words are translated (TM 192). This is done in a conversation between Conchis and Nicholas, and not merely for the reader's benefit. Other similar phrases are not translated and the reader has either to translate them or try to figure out the meaning from the context of the novel.

The explanation about Artemis and the translation of the Latin phrase make the two relevant classical allusions easily accessible to the reader.

Other allusions that are accessible, although not accompanied by explanations, also occur. The name Apollo is one of these, as is the reference to Ulysses. The reader should at least have an idea as to the fact that Apollo exemplifies beauty and that Ulysses is associated with a voyage. This voyage is significant in terms of Nicholas's voyage to find his identity. A certain amount of knowledge is therefore expected of the average reader so that he will be able to decipher at least part of the message which the novel conveys in the form of classical allusions. The

reader will nevertheless be able to follow the main story line without being familiar with most of the classical allusions. He will, however, not notice the forecasts made in some of the allusions, and will not be able to actualise the allusions as such.

An aspect that should not pass unnoticed is the use of classical allusions to characterise either the lady or the relationship; this happens in, for instance, Nicholas's affinity towards Lily and later on in the novel when he finds Alison. This technique is also used in the Charles-Sarah and Miles-Erato relationships. Even if the reader only recognises the use of the names of mythological figures without knowing more detail, an awareness of the use of classical allusions and the dealing with myth is created. This may lead to his giving thought to the relevance of the use of the allusions in the novel, which may result in his actualising some of the allusions.

Apart from the recurrent use of names of Greek and Roman gods and goddesses, the concept of the gods as a powerful force reappears in The Magus, in a conversation between Conchis and Nicholas (example quoted) (TM 190). This concept is also mentioned in the foreword:

> God and freedom are totally antipathetic concepts; and
> men believe in their imaginary gods most often because
> they are afraid to believe in the other thing (TM 10).

As is the case in The French Lieutenant's Woman, the concept of freedom in The Magus is used in opposition to God or gods. This is illustrated by the extract quoted above. The reader will perceive this, provided that he reads the foreword to the novel. In the novel it is illustrated by the fact that Nicholas gets involved in Conchis's experiment without having a choice or without giving his consent. He exercises his choice when trying to get information from his predecessors, but does not succeed and it seems to him as if his freedom is then taken away from him. This is also illustrated when he is to carry out judgement

and his own freedom is at stake. In this situation Conchis almost acts as a god, but does not become a god to Nicholas. Neither does Nicholas believe in a god, stating that he is an atheist (TM 210). And though identified with at least four figures from mythology, Nicholas does not really become one of them. After all he has been exposed to and has gone through on the island, Nicholas is free in the end to return to London and to solve the enigma of the mystery on the island. And nobody helps him - no god intervenes to supply him with an instant solution.

In his reading of The Magus the reader draws conclusions about the outcome of the Nicholas-Lily relationship, for instance, as a result of veiled information (in the form of classical allusions) then unveiled by the reader himself. No one acknowledged myth is retold, neither is one single myth used as a parallel throughout the novel. However, I am of the opinion that a parallel can be drawn between Nicholas and Ulysses, particularly if the ending of the novel is interpreted as a reunion between Nicholas and Alison. Nicholas's stay on the island and everything that goes with it can then be likened to Ulysses's adventurous voyage back home from the Trojan War. And, if the parallel is drawn further, then Alison can be likened to Penelope. The difference between the circumstances in which these two women find themselves is that Alison visits Nicholas on the island, whereas Penelope could not reach Ulysses and had to wait for his return home. It will only be possible for the reader to draw such a parallel if he has undergone all four the stages of actualising the references to Ulysses.

Myth is used as a means of literary allusion in the novel, adding to the mystery in, and the significance of the novel. Although different classical allusions are used, one has to pay attention to two aspects in this regard: the first point is that, because of the repeated use of the name Apollo and the recurring references to the Apollo scene, this may be singled out as a mythological motif, entering the novel through the name Apollo.

A second important aspect is that many - almost all - of the gods, goddesses and figures from mythology used as classical allusions are interrelated. The classical allusions are therefore not chosen at random. A limited body of mythological material is drawn upon, which does not seem to be the case in The French Lieutenant's Woman. The goddess Circe is a good example: she (in the form of Greece) enchants Nicholas and later "turn[s] [him] into a swine" (TM 284), upon which he likens himself to one of Ulysses's sailors. This interrelatedness will, however, not be noticed by a reader who does not go deeper into the matter of the various classical allusions.

A postmodern situation is established, i.e. a mystery which the reader has to unravel, e.g. the great enigma which Nicholas tries to solve. Both the concept of myth and the classical allusions in The Magus are used to contribute to this enigma - on the one hand to create the enigma and on the other hand to solve it. No new or alternative myth is offered, but I would venture to say that the reader, in trying to solve the enigma, is free to create his own version of the myth enacted in the novel.

It can now be contended that development has indeed taken place in Fowles's use of classical allusion, also with reference to the involvement of the reader in particular. Because the reader's role is more implicit, he is guided to draw even more upon both his conscious and unconscious knowledge of myth in general and the specific myths referred to in this novel in order to realise the text as an aesthetic object.

Mantissa challenges the reader in a way that is different from that of the two novels already mentioned. The reader is never addressed and therefore assumes the role of the implicit reader. This does not mean that his role is less important. On the contrary, when compared to the other novels, the reader is offered much more information on the muses (general and specified) - in the form of a framework of relations - which equips him to deal with the related classical allusions.

The second quotation on p. 83 (M 49) serves as an illustration. In this allusion the muse Erato is introduced and described. Stages one and two - the recognition of an allusion and the identification of the alluded text - are completed and the reader only has to go through stages three and four to actualise this allusion and the others referring to Erato. This allusion is easily accessible to the reader, as a result of which he can ignore neither the references to Erato nor the other allusions. The extract gives rise to the expectation on the side of the reader that more classical allusions are going to function in the novel, and that he will have to deal with them. Possibly he also expects the writer to offer him such information on all the allusions, which is not the case.

The provision of information does not nullify active participation on the reader's side. He has to detect and establish links between the extracts in order to be able to make full use of the information in the reading process. In the course of his reading he will also determine whether his expectations have been met. The presence of the character of Erato largely meets these expectations. The creation of expectations is an important development in Fowles's use of classical allusions.

Another significant development deals with the use of a figure from mythology, namely Erato, as a character in the novel. Her presence will inspire the reader to consider the role of the muse in the writing process as well as in a postmodernist novel. This practice of dealing with specific questions emanating from the use of classical allusions is yet another development in the use of classical allusions. A further challenge to the reader is that of having to differentiate between Erato's different appearances, which are not clear at a first reading. The allusions with reference to Erato are so obvious that the reader cannot be misled as to believe in her as a muse. Through the use of classical allusions her character is exposed and the muse is portrayed as a fraud.

The name of another figure from mythology, namely Nemesis, is also used. In contrast with Erato, no information about her is provided. A reader who is neither familiar with the Nemesis figure, nor interested enough to find out more about her, will not fully understand her function in the context of the novel. Nevertheless, because of the obvious use of, and information about, Erato and the muses, the reader will consciously, or even unconsciously, notice the use of the Nemesis figure as a classical allusion, adding to the mythological atmosphere of the novel. In his subconsciousness he will couple the extracts with Erato and from that deduce the mythological link with Nemesis. The explicit information provided therefore serves to guide the reader about the general use of classical allusions in the novel and does not merely function as an information base on the specific muses.

The five-part structure of the novel represents the traditional five acts in a play. In this context the reader assumes the role of the audience. The strong dramatic character of Erato's performance adds to this atmosphere. This results in detaching the reader from the events in the novel. He does not become too involved, because he views the acting from a distance. Only when Miles plays the role of the writer, the reader can identify with him, partly becoming a writer himself without knowing it. The feature of acting also adds to the transcending of the boundaries between the different genres, illustrating to the reader a certain freedom which he can possibly apply in his reading of a literary text.

Fowles creates the illusion that the reader has total freedom and is not involved when reading the text. Through this device he succeeds in creating - and illustrating a postmodern way of getting - reader involvement in the text. This involvement is guided by the text, in which the clues provided serve as a set of rules to the reader. To decipher these clues competence on the reader's side is expected. The reader thereupon has to deal with the issues of fact or fiction, reality or imagination.

The metafictional references add to the reader's questioning the boundaries between fact and fiction, and encourage him to choose his own muse and rewrite, or create, his own myth in accordance with the guidelines provided in the text. The less serious stance taken towards myth, which may even have the characteristic of playfulness, as in Mantissa, reflects the postmodern reader's stance to some extent: he may look at myth with an attitude of detachment and may regard it as something which (postmodern) man should not take seriously, because the gods do not have power over him and he needs not to please them and be punished when displeasing them. Postmodern man is free - as long as he stays within the framework of relations, within the rules of the game, i.e. the clues offered by the text - to reflect a playful attitude towards his dealing with myth and myth-making.

The value of myth for the postmodern reader lies in the fact that he has the freedom to choose from the range of myths and mythological figures in the texts alluded to, to use when creating his own myth. The condition once again is that he has to stick to the world of mythology and stay within the guidelines of the particular text. The classical allusions in each text form part of those guidelines. The world of mythology therefore provides the reader with a frame of reference with which to compare, and comment on, his world. He becomes the god who lays down the laws of his universe, provided that he stays within certain boundaries (i.e. those drawn by the text). He has a range of possibilities from which to choose, but he may not choose outside this range. The laws, figures and myths the reader uses in creating his own myth, as comment on his own world, must still fall within the framework of characteristics of the so-called postmodern myth.

Fowles challenges the reader to a game, creating the impression that the reader has freedom to make his own rules. The game can, however, only be played according to the rules offered by the different texts, which implies that the reader's freedom exists only within this set of rules, provided that he has the competence to decipher and apply them when reading a text.

8   CONCLUSION: DEVELOPMENT AND POSTMODERN MYTH

Now that a step has been taken towards "probing deeper into men's thoughts" (Grimal, 1969b:15), it can be concluded that the analysis of the relevant texts proves that Fowles uses classical allusion and myth as a postmodern writer, in the context of illustrating that classical myth still has something to say for postmodern man, and for the postmodern reader in particular, and that a definite relationship exists between classical myth and postmodern literature.

In the course of the discussion it has become clear that Fowles's use of classical allusions shows a decided development, which has taken place chronologically.   He starts off by referring to "[t]he gods on Olympus" (TA 114), moving on to the use of classical allusions to emphasise the themes and the characterisation in The French Lieutenant's Woman.   Then he prepares the reader for the mythological setting in The Magus by first using it in "The Ebony Tower". Apart from the mythological setting, the classical allusions also function as part of the godgame in The Magus.   In the next novel, Mantissa, Fowles's use of classical allusions reaches a climax with the muse Erato as the main character.

The classical allusions serve to enhance the most important themes recurring in the novels.   In The French Lieutenant's Woman the love story is emphasised in particular by the reference to the Catullus-Lesbia relationship.   Freedom of choice, another significant theme, is enlightened by the reference to Virgil's "choice of gods" (FLW 132).   This choice is also reflected in the multiple endings of the novel.   The theme of the godgame is illustrated in different ways by the classical allusions in The Magus, for instance the use of the *Doppelgänger* illustrated in references to the goddess Artemis/Astarte/Isis/Diana.

In Mantissa the writing process and the relationship between reality and fiction are accentuated by the muse of love poetry becoming the muse of fictional writing and the blurring of the boundaries between the various genres.

Fowles's use of classical allusion and myth has developed in another significant way, namely that he creates a web of references by drawing on the same body of mythological material, i.e. using the same figures from mythology, the same myths and references from the same classical writers in different novels. Examples of this interrelatedness are the occurrence of the references to Ulysses' voyage in both The Magus and Mantissa, references to Catullus in The French Lieutenant's Woman, The Magus and Mantissa and references to the muses in "The Ebony Tower", Mantissa and A Maggot.

Through the use of different categories a paradigm develops according to which the reader can deal with the classical allusions in the texts. Category number one is used most often - the names of mythological gods and figures: these allusions are also the most obvious to the reader, which will facilitate his noticing and actualising them.

Concurrent with the development in the use of classical allusions and myth, the reader involvement in dealing with these has increased. Eco (1990:55) states that every text designs its own model reader. Thus Fowles uses his own matrix of allusions to create a framework of relations, a maze, and it is up to the reader to react to this framework and to use it in his attempt to solve the enigma of each novel successfully and not lose his way somewhere along the road.

The texts discussed can be called open texts (Eco, 1979:9), because the reader is expected to be actively involved in the communication process in the novel. This implies that a degree of competence on the reader's side is presupposed, which will determine the reader's performance in the reading process.

Although Fowles's texts can be labelled as open, they are not open to any possible interpretation, because "a text controls and selects its own interpretations but also ... its own misinterpretations" (Eco, 1990:61). The classical allusions in the novels are part of the clues used by the texts to control their own interpretations.

This leads to the question of the existence and, if so, the characteristics of a postmodern myth. In The French Lieutenant's Woman two characteristics of what could be called a postmodern myth become clear. The first is that there are no intervening gods to which postmodern man can turn for help. The second, ensuing from this, is that man is free to choose his own destiny and that there is more than one outcome from which to choose, as is illustrated by the multiple endings. The implication is that postmodern man has freedom of choice, within the boundaries of the possibilities offered by the text. In The French Lieutenant's Woman he can choose one of three endings. Postmodern man also has to make a choice of gods. This god can be anything; he might even refrain completely from choosing a god. This is illustrated by the various gods chosen by the characters in the novel. Postmodern man is therefore eventually to create his own myth, by making a choice of gods within the limited alternatives provided in the text. Fowles does not present the reader with a new or alternative myth, though, but with the choice to create one himself, in accordance with the guidelines offered by the text.

Furthermore, a postmodern myth comments on society, such as exposing the beliefs of the Victorian Age in The French Lieutenant's Woman. A degree of open-endedness, as is present in The French Lieutenant's Woman, The Magus, and Mantissa, is also characteristic of a postmodern myth. The characters in such a myth are not simply representatives of figures from mythology; they are characters in their own right and only draw upon certain characteristics of the relevant figures from mythology, thereby becoming more pronounced themselves. Nicholas, in The Magus, is

a good example: he identifies, in the quest of his identity, with various figures from myth, e.g. Orestes and Ulysses; yet he stays Nicholas. This is also an illustration of Fowles's use of classical allusions to support the characterisation in the novels.

On the other hand, a figure from mythology may also be used as a character in a postmodern myth, as is shown once again by the use of the muse Erato as a real character in Mantissa, but adjusted by the writer to comply with her purpose in the context of the postmodernist text. The muse of love poetry becomes the muse of fictional writing. This illustrates that postmodern myth also comments on the writing process.

Both a sceptical stance and a playful attitude towards myth form part of a postmodern myth - myth is used not as an answer to a riddle, but offered as one of many possible solutions from which the reader is to choose. This, again, indicates the importance of reader involvement in the postmodernist novel. These two contrasting human attitudes: scepticism and playfulness, as well as the posing of a riddle and supplying of solutions, all indicate active reader participation.

Fowles illustrates the characteristics of a postmodern myth in Mantissa - which I regard as the best example of a postmodern myth of all the Fowles novels, as all the above-mentioned characteristics are combined in Mantissa, whereas not all of them appear together in any other of his novels. Having established the development in the use and function of classical allusion, one realises that the climax is reached in Mantissa. Still, no clear-cut prescription is offered; on the one hand the reader is challenged, and, on the other, he is allowed freedom within certain guidelines, to create his own postmodern myth by means of making a "choice of gods".

Fowles succeeds in fulfilling the four functions of myth suggested by Vickery (1992:429): First he demystifies myth by suggesting in The French Lieutenant's Woman that man can make his own destiny by his choice of gods. Secondly myth is defamiliarised because it is used in a postmodern context, out of classical context. Thirdly he radicalises myth as self-parody in the parody of the muse in Mantissa. In the fourth instance myth is restored as narrativity, which implies "that [myth] carries on in its essential tradition despite changes in technical form; ... that [myth] might come back to life" (Steiner, 1963:351).

In each of the novels Fowles presents a postmodern situation, for instance the multiple endings in The French Lieutenant's Woman, the godgame in The Magus and the character of the muse in Mantissa. At the same time he uses classical myth as a familiar analogy to which he refers the (competent) reader. Fowles's aim, therefore, is to use classical myth in a postmodern context, and not to create a new mythology. His texts are a form of myth in the sense that they are narratives functioning to entertain, educate and, in some way, help the reader to understand the postmodern world.

Myth does not solve postmodern man's questions. It does, however, provide an alternative way of thinking, an alternative paradigm with which to comment on, i.e. to create a distance between, postmodern man and his society. Thus classical myth is still part of postmodern thought and will continue to exist as such.

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