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#### Abstract:

The revolutionary postmodern novel has a skeptical stance towards the representation of reality within historical narratives Moreover, postmodern authors such as John Fowles create alternative histories in order to depict past events that historical narratives misrepresented while some works fall in the Neo-Victorian genre because they target the Victorian lives. The postmodern fiction is inspired by aspects of Quantum Mechanics such as multiverses. The purpose of this article is to evaluate the degree to which John Fowles' The French Lieutenant's Woman (1969), and Vanna Bonta's Flight, a Quantum Fiction Novel (1996) adapt Quantum Mechanics aspects in terms of narrative structure focusing on Alternative Histories. The protagonists of both novels nearly experience the similar events whereby metafictional elements play a key role in the novel construction.

**Keywords:** Flight, Historiographic Metafiction, Neo-Victorianism, Postmodernism, Quantum Mechanic.

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#### **1. INTRODUCTION**

Because of the scientific and technological revolutions of the 20<sup>th</sup> century, the British society underwent a massive transformation in all areas. The proliferation of scientific discoveries primarily uses prose as a means of documenting science and communicating scientific ideas in a way that the average reader can understand. Interchangeably, art and literature are inspired by science. As a result, postmodern authors employ some of aspects of science in order to create a new genre that fits their beliefs.

The postmodernist stance from the representation of reality marked the birth of a new novel genre that merges characteristics from both literature and science. Modern Theory of Physics was introduced in the first half of the century; however, Quantum Mechanics, in the second half of the century, emerged to correct what Modern theorists missed. Quantum Mechanics studies the behavior of particles by conducting a set of experiments. Nonetheless, Quantum Mechanics is not only a set of mathematical justifications to materials and quantity in the universe, but it is, according to its forerunners, a vast space whereby one acquires knowledge and imagination about the universe and existence.

Within this scientific flourishment, the novel shifts from the collective reality to the individual reality which creates the Modernist novel. However, in the late twentieth century, authors felt the need to deepen the understanding of this individual reality by giving the novel critical currency. On Therefore, this stance marked birth of the Neo-Victorian novel which encompasses aspects of Historiographic Metafiction alongside with aspects of Quantum Mechanics.

Vanna Bonta became the pioneer novelist who coined the term Quantum Fiction as a fiction genre that involves Quantum Mechanics. Moreover, unlike Quantum Fiction, the Neo-Victorian fiction tackles the issue of representation of reality in particular and suggests alternative

interpretations to events that happen in the past. Therefore, this research underlines the relationship between science and literature, discusses the embodiment of Quantum Mechanics aspects within the Neo-Victorian novel and pinpoints the shared characteristics between Vanna Bonta's *Flight: A Quantum Fiction Novel* and John Fowles' *The French Lieutenant's Woman* mainly Alternative Histories.

#### 2. Review of the Literature

The transformation in thinking and lifestyle influenced the means of expression such as fiction. To illustrate a few, Malcolm Bradbury associates alternative histories in fiction with the changes that people experienced in the late nineteenth and early twentieth centuries. He claims that a new period of aesthetic had begun to emerge, leading to an enormous change in the nature of the novel because the postmodernist notion started to surface. He refers to the characteristics, types of narratives, the mode of realism, the relationship between the story and its orator, the forms and timeline, and the perspectives of the characters that is reconstructed to fit into the new culture (Carpenter, 2015).

Accordingly, there is little possibility that a work of fiction has an omniscient author. There is less certainty about reality; as a result, the form transforms from conventional structure to a form celebrates novelty itself. Therefore, the narrative focuses on art and aesthetics more than the causes it tackles. Hence, it is crucial to argue that some of the techniques that are used in literary texts during the two early decades of the twentieth century were influenced by scientific themes.

Virginia Woolf's comment demonstrates the role of physics and modern psychology in influencing the representation of reality and the characters' thoughts besides exemplifying the nature of Quantum Mechanics. She declares "the mind receives a myriad impression [...] From all sides they come, an incessant shower of innumerable atoms [...] Let us record atoms as they fall upon the mind in the order in which they fall" (Carpenter, 2015, p. 21).

The use of the term atoms was metaphorical; it shows how science contributes to the emergence of a new discourse. There is a possibility that Virginia referred to the fundamental idea of sub-atomic research introduced by Proul *On the Relation between Atoms* (1815), Maxwell *Molecules* (1873), JJ, Thomson's discovery of electrons (1897), Plank's works (1900), Einstein's (1905), Rutherford (1909-11-19), Bohr (1913), Chadwick and Beiler (1921), Compton (1923) and Broglei (1924).

Science and literature influence each other since both are human activities (Flohr, n.d). For instance, as a scientific innovation, the Darwinian theory of evolution that reshapes society and influences the literary discourse. A particularly active field of research in this context has been the relationship of science and literature in the nineteenth century because in the first half of the century, culture was much more unified and "science was very much integrated with the culture of its age. Science was visibly reshaping society in the form of new technology in such areas as transportation, lighting, communication, medical treatment and mass production." (Flohr, n.d, p. 2)

Starting from the nineteenth century and on, scientists believed that imagination was a means to expressing scientific phenomena that were hard to observe. As John Tyndall states, imagination is "mightiest instrument of the physical discoverer" (cited in Otis, 2009, p. 09). It plays the role in simulating forces in order to make the understanding of scientific discoveries easy. Scientists, in the nineteenth century, relied on metaphor in order to compare forces to one another. During this process, scientists made a call to their readers to use their imaginative ability to understand this comparison.

Scientists use literature and imagination for the purpose of conveying logic. Referring to chance and gambling, probabilities are taken as both social and evolutionary forces. Tyndall claims that Mathematics shows how random chance can help people make predictions about their lives even if nature is controlled by random occurrences. In the same context, George Eliot presents a sense of gambling in her novel *Daniel Deronda* depicting how people have little control over their lives as opposed to the emphasis of mathematicians on the will of humans (cited in Otis 2009)

Dihal argues that Quantum Mechanics, as a branch of Physics, began to be recognized as more than scientific innovation, it became, rather, a potential means for writers to generate narrative materials (cited in Nina Engelhardt and Julia Hoydis, 2019). The postmodern authors use Quantum Physics in order to offer the possibility to travel back in time and change the past and future. Dihal suggests that Quantum physics opens up the possibility of experiencing or interacting with multiple self-versions, giving new insights into character experiences and human relationships. Explicitly in the use of quantum physics in a book, big challenges are resolved to help readers understand (cited in Nina Engelhardt and Julia Hoydis, 2019).

Evidently enough, we observe that literature and science serve each other interchangeably. On the one hand, literature helps science to be understood by average readers. Scientists rely on metaphor in order to give a closer meaning to abstract concepts. On the other hand, authors use science as a trope in order to give a new shape to literature. As a result, postmodernists' vision is realized through the utilization and the inspiration of Quantum Mechanics' principles. Moreover, the genre that embodies aspects of science is the Neo-Victorian novel genre. It is a genre that merges between doubt about reality representation and aims at reinvestigating past events. Therefore, it cannot achieve this investigation without going back in time to revisit the past. This is only possible if Quantum time travel is involved. The theory of Quantum Mechanics made time travelling possible within the novel, although the travel is not physical but it is done through designing a plot based on non-linearity and Metafiction.

Yates (2018) argues that Neo-Victorian fiction revising and rewriting the Victorians is but "a reclamation of alternative histories"; it tends to rewrite historical novels that misrepresent events giving examples of history of sexuality, post-colonial viewpoints and others. Moreover, Neo-Victorian fiction is mainly concerned with Victorian historical narratives. These narratives are now being criticized through other works of fiction, and are explored and revived in order to provide alternatives to representation of reality rather than taking historical narratives as so-called authentic reference. On this basis, the aforementioned discussion is a reflection on the interchangeable influence between science and literature.

#### 3. The Neo-Victorian Novel and Quantum Mechanics Overlap

The importance of studying the shared aspects between Quantum Mechanics and the Neo-Victorian novel as a postmodern revolutionist product is mentioned in the previous section. However, it is required to clarify the nature of the Neo-Victorian novels and the reasons as to why they gain a position in contemporary literature. In addition to that, Quantum Mechanics is a subject that requires a discussion because it is the influential aspect upon which this research is built.

Finding the link between both fields encourages us to illustrate the embodiment of Quantum Mechanics' aspects in John Fowles' *The French Lieutenant's Woman (1969)* through comparing the novel to Vanna Bonta's *Flight: A Quantum fiction novel (1996).* The comparative study of both novels will be rather used as an evidence of the influence of Quantum

Mechanics on Fowles novel because *Flight* is already known to be a forerunner genre of Quantum Fiction.

Brown (2005) suggests three reasons that make the representation of reality impossible. The first reason is that reality is vast and cannot be represented; second, because it is exposed to subjective choice and finally because its form changes due to the utilization of human-words and related means of expression.

Our concern is to pay closer attention to the Historiographical Metafiction as being a sub-genre with the Neo-Victorian genre. This genre has one major role which is to comment on another work of fiction or on itself. This commentary act is considered Linda Hutcheon (1988), Patricia Waugh (1984) and Louiza Hadley (2010) as a critical stance performed by the postmodernist authors. It is characterized by the use of alternate/alternative histories. Heilmann and Llywellyn (2010) deduce that historical novels are endangered by "anachronism" and "error". As they denote that criticism involves various means of measuring the notion of truth.

This plot type dismantles the conventional view concerning the representation of reality and the depiction of historical events, breaking the norms of the plot to direct the attention of the reader towards the aesthetics of the novel because they believe that history cannot be expressed truthfully due to the doubt about the truthfulness of the carried stories, documentations and records "Victorian realism and rationalism were substituted by reality which became 'unrealistic,' that is non-commonsensical: relative, irregular, subjective, uncertain and fragmentary" (Bemben and Front, 2014, p. 24).

As far as the Neo-Victorian novel is concerned, alternative histories are a body within the novel where a story of a group of people begins in a manner and finishes in different manners. It is a story with multiple endings giving myriad possibilities to the reader; it can be a happy ending, with a sad ending or a no ending, i.e. an open ending. The writer intentionally builds this plot to convey to the reader that historical events may have ended in differently simply because there was no direct observation is conducted. Another aspect is the utilization of non-linearity. Metafictional works are non-linear meaning that they follow no temporal order, i.e. the plot timeline of the conventional novel is violated. There is a noticeable shift in time between the past and the present within the plot. It is a result of the creation of alternative histories.

Accordingly, postmodernist writers respond to these disjointed multiple temporalities by producing narratives in which temporality is divorced from the human scale (Front 2015, p. 30). Time shifts help writers transfer the events of the story between the past and the present in order to serve the objective of Metafiction. What makes a novel Metafictional is intertextuality. It contributes to the shift in time and space within the novel. For instance, it can bring a past event to the present through a letter, a newspaper published in a non-fictional world, a book or another novel read by one of the characters of the narrator himself.

It is due to the scientific revolution that art and literature adopt new forms. Quantum Mechanics Experiments offer the conclusion that there is nothing such as an objective representation of reality. Based on the experiment Plank, Einstein and Bohr, they observed a change in the behavior of particles when being observed by the eye or by a camera as they deduced that the observer changes the observe

Moreover, Schrödinger developed his metaphorical suggestion of the cat and the box arguing that if we put a cat inside a box with a deadly nuclear material, the cat can be considered 50% dead and 50 % alive. Because once the box is open it is highly possible that the observer becomes faced with some degree of certainty about the state of the cat. The observer

can perform a direct observation; therefore, they can determine whether the cat is alive or dead. Arbitrarily, the postmodernists argue that historical narratives do not have a direct observation to past events; therefore, they cannot describe those events authentically. Eventually, the question about the representation of reality found a solid support in the field of physics.

In addition to these claims, Everett developed his perception about the existence of the many worlds. This notion was developed gradually after many attempts as there are various interpretations one of which is the Many-Worlds-Interpretation (MWI) or the Multiverses. He claims that the universe joins an infinite number of worlds identical to ours; however, life on those worlds may differ in some aspects such as people's ages and their life events. He argues that these worlds, just like Schrödinger's cat experiment, provide an infinite number of possibilities. Besides, our knowledge can be referred to as objective only on the actual world we live in because we have direct access to it.

The postmodernists argue that there is an infinite number of possibilities when it comes to the past events that are not supported by trusted records or testimony. Therefore, they attempt to create a work that provides an infinite number of possibilities and it occurs within their novels that have either multiple endings or an open ending.

Front (2015) explains that the multiple world framework is utilized in a variety of genres such as realist, semi-realist (science fiction and fantasy) or antirealist (metafictional), and the difference among them is again in the ontological hierarchy the possible worlds assume: realist fiction proposes only one actual world, as opposed to non-realist fiction. The Metafictional Neo-Victorian novel is concerned with the re-investigation of history through re-writing of the historical narratives based on the previously mentioned beliefs. Paul Recoeur (1980) states that historical narrative cannot be perceived as an objective chain of events, but instead should be treated as an observer's subjective representation, focused on the prioritization and preference of some events at the expense of other events. As far as postmodern fiction is concerned, Kermode (2000) argues that the Modernists and the Postmodernists have different attitudes to wards the past. To the modernists, it is a Source of order but the postmodernists ignore it.

As a final point in this section, Quantum Mechanics entangles with literature. It marks a turning point in the novel's structure. Postmodernists' beliefs coincide in time with the scientific discoveries in the late 20<sup>th</sup> century to strengthen their stance. However, it can neither be claimed that all postmodernist novels are influenced by Quantum Mechanics nor can it be affirmed that it was done intentionally. It was rather the inclination of the era that met the motives of the revolutionist postmodern novel.

# 4. Alternative Histories in *The French Lieutenant's Woman 1969* by John Fowles and *Flight: A Quantum Fiction Novel 1996* by Vanna Bonta

The following essay is a ground for introducing and comparing Vanna Bonta's *Quantum Fiction Novel: Flight (1996)* and John Fowles' *The French Lieutenant's Woman (1969)*. The following illustrations focus on similarities of both novels in an attempt to demonstrate that *The French Lieutenant's Woman* uses similar techniques and plot structure to that of Vanna Bonta focusing on the one major aspect: Alternative Histories versus Multiverses. Therefore, this correlation qualifies The *French Lieutenant's Woman* to be aesthetically labeled a Quantum novel.

Quantum fiction, is a term coined by the American writer Vanna Bonta and published in the form of a book: *Flight: A Quantum Fiction Novel (1996).* It refers to a modern literary form that dates back to the twentieth century. Bonta refers to Quantum Fiction as the realm of all

possibilities. She suggests that within the Quantum Novel, there are many offered possibilities to a single life event. It can be multiple beginning, multiple ending or both of them combined in a single novel. Front argues that Quantum fiction is primarily characterized by the technique of writing and narrative structure, unlike science fiction that is described mostly by material whereby machinery is directly involved (Front, 2015).

Non-chronological plots and disrupted temporalities are intensively employed to render the characters' experience of Quantum reality, such as parallel worldlines in multiverse, synchronicity (mirroring quantum entanglement), the impossibility of (quantum) suicide, consciousness as an active participant in the creation of reality, the unpredictability of reality, holism, and so on (Front, 2015).

In order for writers to utilize time travelling as a storytelling technique, the interference of machines and space/time ships is not necessary. Thus, they occur in a form of narrative techniques and structure that are best described by their non-linearity and quanta. Quanta can be a character which appears in and disappears from certain times and spaces. The Quanta is the variable that pinpoints the novel's narrative structure. Besides, the novel displays a sign of disobedience of the conventional plot structure where the shift in time back and forth overpowers the plot. Throughout the illustration of similarities between the Quantum Fiction Novel *Flight* and *The French Lieutenant's Woman*, the factor Quanta is subject to clarification within this article.

*The French Lieutenant's Woman* is a novel written by John Fowles in 1969. It is a story written in the author's present time, but its events are set in the past. It is a Neo-Victorian novel that employs Historiographic Metafiction which addresses and problematize the understanding of history and the faithfulness of the historical narratives to historical events within the novel.

The story revolves around the life of Sarah Woodruff that is rendered through the narration whereby the narrator stands as an onlooker to observe the life of characters and reports it to the reader. Sarah Woodruff is known to be *The French Lieutenant's woman*. She is left behind by a French ship's officer who returns to France then marries another lady after promising Sarah his return to Lyme. Ever since his departure, Sarah stands by the seashore staring at the ocean in her free time.

She is observed by Charles Smithson who is engaged to Ernestina. Smithson has several encounters with Sarah who tells him her history. He shows empathy that, later on, turns into affection. He advises her to move to Exeter to avoid speculations and accusations of her own society. Sarah is not bothered by being an outcast because, for her, that is her freedom that other women cannot have.

We suggest that the Quanta variable in this novel is the narrator, because while he is telling the life story of Sarah, he interferes to comment on it and make a statement about a situation through which the novel's style is observed to be a commentary on the story and the history of Sarah Woodruff. Smith argues that "Fowles re-envisions the position of the narrator, reader and character within the Quantum Framework of the observer, apparatus and subject" (2020, p. 92). The Quanta has the ability to predict the next move of characters; however, he admits that characters are self-conscious and are able to make decisions. Relatedly, in Quantum justifications, autonomous characters have the ability to time travel creating a multidimensional plot.

Chapter thirteen triggers the realization of the reader about the narrative structure of the novel that is not a traditional narrative. The story of Sarah is narrated twice: the first narration is told by the narrator who considers himself belonging to the time dimension of the reader, i.e. the present. The second narration is made by Sarah herself. She fictionalizes her own life to criticize the paradoxes of the Victorians and the hypocrisy of

both the Darwinians and the puritans pious under the request of Charles Smithson.

Similarly, Vanna Bonta wrote her Quantum Fiction novel in 1996, i.e. in the late 20<sup>th</sup> century. She is the first author who coined the term Quantum Fiction and clarified the distinction between her genre and science fiction. She says "Through characters, non-linear plot lines, or the involvement of multiple dimensions, it ultimately witnesses the physical world as inextricable from consciousness or the observer of that world". (Author interview, <IMDB.com>)

The opening of the book shows that the novel is a different genre "Which came first, the observer or the particle? Everything solid was first an idea" (Bonta, 1996, p. 01). Bonta also questions the nature of reality and attempts to disclose knowledge about our perception towards reality as she emphasizes the idea of the influence of the observer on the observed "Our thought affects the physical world much more than we realize. The illusion is that we are only physical." (Bonta 1996, p. 2).

The novel is set in the end of the 20th century. It uses a number of literary techniques to illustrate the ineffable nature of reality. The story is taking place primarily in Los Angeles, California. It is where Mendle Orion lives and works as a novelist. San Diego is mentioned as the city where Mendle participates in the World Science Fiction Conference. He books a hotel room to stay in a quiet place and writes his novel after the conference closes.

He seems to be frustrated with his girlfriend's personality besides he loves his solitude and isolation. Orian writes about Aira Flight and he gives her qualities that do not exist in his girlfriend's personality. He creates an entire universe within his novel and calls it the Z Zone. It is a universe where characters are entitled to sleep. However, Orian notices his writing is influencing his actual universe especially when he finds a naked young girl laying in his hotel's bathroom which he suspects was the protagonist of his own fiction, Aira Flight.

Comparatively, *The French Lieutenant's Woman (1969)* contains two story levels; each of which has an ending. It is referred to as Alternative Histories/ Universes. Each universe overlaps with the other thanks to Metafictional techniques namely: Non-linearity. The result of the two Alternative Histories/ universes, is the multiple endings that offer different possibilities.

In *Flight*, the story happens in two parallel universes whereby one universe is actual and real and the other is fictional. In the novel, the reader realizes that Orian is the story character who only considers himself real. He is a writer of Aira Flight's fictional story; however, the imaginary world he writes about seems to entangle with his own world. Anything he writes about shifts to his reality and functions exactly as he depicts it. In conventional novels, the craft of the novel is reversed. Events happen then a fiction imitates events aesthetically. The imaginary world is referred to in the novel as the Z Zone. It is a place where people are entitled to sleep in order to avoid emotions such as regret.

They have the ability to travel in space and time through a time curve in a form of fabric. It is where Aira Flight lives with her dragon miniature and beloved boyfriend Jorian. Flight has one history in the Z Zone where it is in love with Jorian who disappears mysteriously "Why can't I know where he is." (Bonta 1996, p.3). She can feel his presence emotionally and physically such as touches or energy "They touch even when they are not touching, physical-space distance was no barrier. Jorian did not have to be present for her to feel him" (Bonta 1996, p.3). This shows that Jorian is either no longer in her universe or that he never was, which pushes her to go on a mission looking for him.

Aira's second history starts in Orian's reality. Aira appears naked and in the form of a glowing light in Orian's hotel bathroom. This is when the reader is confronted with the first clue about Orian. Bonta shows that Orian is in fact Jorian that Aira goes on a mission looking for and stumbles by the universe she encounters for the first time "It was he who lived in the girls" heart. He was the one she was looking for" (Bonta 1996, p.14). To Orian, he is not satisfied with his girlfriend Sandra and escaped his reality by creating a fictional character he falls in love with. For him, Aira is a "perfect woman of his dreams" (Bonta 1996, p.14). It is apparent that his dissatisfaction with reality pushed him to craft an alternative to it.

Similarity, the first Alternative History in *The French Lieutenant's Woman (1969)* is the story that is told about Sarah Woodruff being the French Lieutenant's mistress by her society members. Ernestina gives Charles the first version of the story about Sarah that is believed to be a misrepresentation of Sarah's history. She refers to Sarah as a tragedy who stands by the shore to wait for her French lover to return. Sarah does not attempt to correct the misrepresentation of her own society to her story because she believes that being an outcast is a freedom. However, this story does not seem to satisfy Charles' curiosity. He meets Sarah several times and demands to hear her story.

Moreover, she is not satisfied with her life as a governess, she envies Mrs. Talbot who has a house, children and man. She knows she cannot bear observing their happiness; therefore, she chose to be an outcast by confirming the alternative story given to her true one "And you were not ever a governess, Mr. Smithson, a young woman without children paid to look after children. You cannot know that the sweeter they are the more intolerable the pain is." (Fowles 1969 p.169) the true story of Sarah is only disclosed later in chapter 47 when he discovers she is virgin. Therefore, she finds herself compelled to tell the truth. She had not given herself to Varguennes. She had lied "All her conduct, all her motives in Lyme Regis

had been based on a lie. But for what purpose. Why? Why? Why? Blackmail!" (Fowles 1969 p.354).

However, throughout the novel, the reader learns that Sarah's behaviour is justified by her want of freedom. She does not accept her reality and seeks an alternative to it. "Sometimes I almost pity them. I think I have a freedom they cannot understand. No insult, no blame, can touch me. Because I have set myself beyond the pale. I am nothing, I am hardly human anymore. I am the French Lieutenant's Whore." (Fowles 1969 p.175). Sarah's dissatisfaction and pursuit for alternative history is similar to Orian's; however, each of which crafted their alternative history distinctively.

Sarah chooses to fictionalize her own story to conceal the truth and liberate herself while Orian creates a fictional alternative to escape reality and liberates himself from a toxic relationship. As a result, Sarah is referred to as the insane melancholic woman by her society similarly to Orian who is suspected to have mental sanity problems by his own close friends. In both stories, Charles and Orian appear as the protective men towards their female characters. Orian tries to teach Aira earthly concepts while Charles convinces Sarah to start a new life at Exeter away from the harmful judgment she is confronted with at Lyme.

In addition, although Ernestina Freeman, the fiance of Charles, tries to convince Charles of Sarah's madness and dark past, he insists on knowing her story himself and is skeptical about the speculations that are being circulated in the society about Sarah's past. Likewise, Orian is pressured by his girlfriend Sandra to believe that Aira is actually a woman who lives in Illinois and that he is being deceived by her ambiguous past; however, Orian discards her attempts and informs her about his stance against looking up in Aira's past.

Furthermore, this pursuit influenced the novels' narrative structure. In *the French Lieutenant's Woman*, both stories are told in different time dimensions because the narrator considers himself from the present while Sarah is from the past. In *Flight*, Orian time is real while Aira's time is a fictional time which is neither present nor past.

Alternative histories in both novels lead to multiple endings. In *the French Lieutenant's Woman*, the first ending occurs in chapter 44 where Charles cut tides with the unforgettable Sarah Woodruff. He is depicted as a married man to Ernestina Freeman, the daughter of a wealthy man to whom he is engaged. In this ending, Charles has seven children and is in charge of the large business of the Freeman after the loss of his uncle's heritage.

In the second ending, in chapter 45, the reader discovers that the first ending is merely a day dream Charles had on his way between London and Exeter. Another ending occurs in chapter 60 when Charles and Sarah meet again after a long separation time and they decide to raise their child together. However, the final ending shows otherwise. In chapter 61, Charles meets Sarah but they decide to separate.

Similarly, Aira Flights' mission in the Z Zone ends when she stops feeling the demonstration of Jorian to her. The feelings she receives from him, even when he is not around, are replaced by strange ones. Aira completely loses connection to Jorian once she is found in Orian's room. Bonta shows no signs about Aira's past in an attempt to explain that the past is not possibly known. When Aira reaches Orian's universe, various doubts about her are raised. Her ambiguous past makes Sandra, the fiance of Orian and Toor start investigating her identity. Only when the story comes to an end, the past starts to be clear to the reader within the alternative history Aira lives in Orian's reality. Aira discovers that Jorian, the one she went on a mission to look for, is actually Orian "Did you think of your name?" (Bonta, 1996, p.373). Orian thinks it is another coincidence "Mendle J... Oria. J.... Jorian" (Bonta 1996 p.373).

The second ending of the stories lies in Aira's love relationship to Orian. Although the challenges they have been through, they could make a happy alternative to their history. They got married at the end and they celebrated their love. However, Toor disappears in the air after Aira discovers that his real identity is not earthly. He is a Z Zone citizen named Laptoor and only travelled to Orian's reality looking for Aira. He fails to kill them both becomes entitled to obey Aira's orders otherwise she can send him back to the Z Zone where he will be mandated to sleep again. However, despite the fact that Aira decides to keep him, some strange power makes him go back.

Comparatively, *The French Lieutenant's Woman (1969)* and *Flight (1996)* share similarities in terms of Narrative Structure and themes. The pursuit of freedom and truth is what makes both Sarah and Aira choose alternative histories for their lives. Orian and Charles are both characters who can play a major role in changing their destiny. Orian can write his story map while Charles change his fate by his decisions. Both novels utilized multiple endings as a means of creating possibilities for the reader. Nowadays readers are confronted with works of fiction that choose to keep the ending up to the readers' choice. It is a manifestation of a stance against influencing the readers' interpretation as well as a rebellion against conventional plot structure.

#### **4. CONCLUSION**

To sum up, the narrative structure of postmodern fiction is distinctive in terms of employing a multidimensional plot. Consequently, the novel is constructed using techniques of metafiction. The latter results in the employment of intertextuality, non-linear plot and time-space shift. These

techniques are used in both Neo-Victorian Historiographic Metafiction and Quantum Fiction. Moreover, both fiction genres share similar motives which are their stance against the representation of past events. The inclination of authors of both genres is to construct a work that opposes conventional fiction writing either in structure or principles. These genres occurred in the late 20<sup>th</sup> century where scientific innovation bloomed in a way that it penetrated various fields such as literature and art. Therefore, Quantum Mechanics has a great deal of shared aspects with fiction writing. The postmodernist believe that Quantum Mechanics aspects best describe their stance and supports their vision towards metanarratives (grandnarratives). Consequently, Quantum Mechanics became a strong tool to use in order to challenge conventions.

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