

PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA
Ministry of Higher Education and Scientific Research
University of Tlemcen



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**Historiographic Metafiction through
Women's Legacy in Ken Follett's *The Pillars
of the Earth***

*An Extended Essay Submitted in Partial Fulfillment of the Requirement for
a Master's Degree in Anglo-Saxon Literature and Civilization*

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Academic Year 2017-2018

Dedication

To my parents, especially my tender mother HAMSI Rachida.

*To my sisters: Belkiss & kawther, my brother Abdallah, and to my
dearest friend: Andreas.*

To all my relatives.

To all my friends who supported me.

Acknowledgments

I would like to thank my supervisor Dr Wassila MOURO, for her patient guidance, availability, and support.

I am so grateful to Mr. Andreas MEYER for his supportive encouragements and for allowing me his encyclopedic sources.

I owe a special thanks to

Miss Meriem MENGOUCHI and Dr Omar RAHMOUN

for their guidance and availability.

Abstract

This work endeavours to explore Ken Follett's *The Pillars of the Earth* as a postmodern masterpiece of the late twentieth century, it sheds light on medieval women as a historical example and portrays it from a new stance. It associates the historical critical approach with the practical analytical one, it examines the difference between historical reliability with its mixed practise in literature. This study is divided into two chapters, in the first chapter the reader will be introduced to history and truth depending on historians' objectivity and sources, as well as, historians' representations of high medieval women, in addition to the interconnection aspects of history with fiction to symbolise their legacy of achievement. Likewise, the second chapter is introduced with analysis and historiographical metafiction practices to disclose the historical authenticity of women's representations in history with fiction and the significant aspects used in incorporating them, alongside Follett's integration methods, which are noteworthy to persuade women empowerment. This dissertation advocates that historiographic metafiction through women's legacy in Ken Follett's *The Pillars of the Earth* is symbolised by their achievement to prove their empowerment.

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General Introduction

General Introduction

Literature engendered with the germination of the founding civilisations, with its main genres namely, prose, poetry, and drama sponsored commonalty to reverberate aesthetic, intellectual and/or absolute merits of each culture. Furthermore, literature is amended eternally as actions and/or reactions for a specific proclivity, these processes encompass a certain interval. Movements are concerned as well, and postmodernism is one of the tendencies that emerged in the mid twentieth century to serve as a reaction against modernist ideals, it is identified as a trend against the former trends. Postmodernism questions the ontology of any matter and rejects the totalitarian approaches. Moreover, it pursues sceptical techniques against objectivity, truth, monism and dualism. Correspondingly, postmodernism has been adopted in literary practices, in general, it is distinguished by self-referencing against any single moral and factual suitability, and instead, it focuses on plurality and subjectivity rather than any objective truth.

Historical fiction is a literary genre where its major components take place in the past, as far as fiction is concerned; the connotation is modulated to be a historical novel. This last accommodated several forms of critiques within its past veracity, one of the eminent evaluations appeared in postmodern literature as historiographic metafiction. The essence of the term is accustomed to uniting the literary equipments of metafiction with historical fiction. It aims to demonstrate that literature and historiography rely on one another and they both intend to share the actual representations of facts in history.

This investigation deals with *The Pillars of the Earth* which is a historical novel, it was first published in 1989, written by the Welsh writer Ken Follett, who was most famously to be a thriller writer, he left his comfort zone and submitted his hesitation of risking his reputation, he wrote something out of character and overambitious. Despite of the fact, he realised that it was his bestselling book world widely, and it is invested to eight part miniseries in 2010 and a video game which was published in 2017. After he considered his success, he joined two sequels, entitled *World Without End* (2007) in which setting is established after *The Pillars* 150 years later, and *A Column of Fire* (2017) which setting is placed in Elizabethan England.

The story of *The Pillars* deals with building a magnificent cathedral and trails the development and emersion of Gothic architecture that is ushered by Romanesque architecture; the new forum is with pointed arches and flying buttresses. The setting takes place in fictional town called Kingsbridge, England. It is placed in the period of twelfth century along with the backdrop of historical events of that time. Most commonly as, the sinking of the white ship, the anarchy, and the murder of Thomas Becket. Follett confirms his bibliophile addiction which preceded the process of constructing his novel, he also, stated several scholars and intellectuals in his introduction who have helped him to harvest this work.

Some of the observations about the novel are that it requisites the Medieval period in itemized format. Follett transplanted twentieth postmodern style back to the middle ages, he also maintained historical representations with academics' assistance while he upgraded them through literature and tended to share their reliability mixed with diligent style of refinement. Similarly, he validates historians' representations of medieval women's life in his work. Ultimately, his assiduity represents women status with improvement. The intriguing enigma that most events in the novel carry with some facts in which they are reasonable to the reader's mind and convenient along with what historians did not depict. The aforementioned matters captivate the following questions:

- How is history depicted in literature?
- How is truth dragged in literature?
- Does literature reveal more truth about history than historians themselves?

The possible answers are that *The Pillars of the Earth* could be transcended into a historical source, perhaps Follett manipulated his work using matching or mismatching style (from where? and how?), for these reasons history and fiction may work all hand in hand. Therefore, in order to strictly answer the former questions, a historical critical approach with analytical one will be applied on *The Pillars* to analyse and vestige women status and achievements in the novel, if there are any.

This extended essay is divided into two chapters. The first chapter deals with the essence of historical truth, which it is described how it depends on historians and

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sources. In addition, there will be a glimpse on historians' representations of women with a specific period of time, namely the medieval period. Later, the chapter transforms to history and fiction assembly and how a writer incorporates his imagination to settle history, to some extent, a writer cannot rid himself from additive points in his work, this is dealt later in the chapter to pave the way for women in case where a creative production is established.

The second chapter is devoted to the analysis of *The Pillars of the Earth* on the basis of Ken Follett's background and how he managed to mingle the two disciplines, history and fiction, to prove the historical credibility and challenge the concept of medieval women empowerment.

Chapter One

Historical

Representations of

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1.1. Introduction

The present chapter deals with history and truth through pursuing a historical investigation. In the first part, light is shed on the elements of inquiry where historians endeavour to reveal facts with objectivity, yet, they depend synchronically on decoding the puzzle of sources. Moreover, a collection of historians' representations of high medieval women is united to confer a glance on the life of that era. Also, an examination is made on the connection between history and fiction and deconstruct the narrative elements of historical novel through narratological framework. Furthermore, a glimpse is made on historiographic metafiction with its basic foundations. By the end, an assembly is joined between the glance of medieval representations and fiction to show women's identification in literature. To put it in a nutshell, this chapter is devoted for the linkage of history and fiction and the process of their convention.

1.2. History and Truth

History has always been a substance of investigations for eons. Historians accustomed in the status of their own covenant, incorporated with their contemporary ideas to expound the past, or furnish proportions and notions. In the context of academia and according to *The Oxford Advanced Learners' Dictionary*(2005); the word history is all events that happened in the past, moreover, it is a turning point in human history, while a period is a length of time in history in specific century. In addition to the designation, historical study requires events and developments that appear in certain nominated intervals, which allow historians to name it robustly to arrange and coordinate the former generalised proportions and notions. The designation can vary geographically as it can be by dates.

Hither, truth remains ambiguous when it comes to history, particularly with objectivity of historians and the magnitude of references, nevertheless, through time historians endorsed to distribute history in generic format. The definition of history, historical study and its truth vary from different perspectives, while, their relevance remain a matter of plausibility.

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The British academic Beverley C. Southgate (2006) identified history in his words as: ‘The discovery of what really happened’ (p. 14). He stated that the notion of history is a collection of detection to disclose the former status. Moreover, the British philosopher Michael Oakeshott (2011) defined it as: ‘...a matter of selecting and rejecting, of weighing and balancing’ (History is Fable, para. 6). Oakeshott considered that the essence of history depends on criticism, in which historians nominate and disapprove the critique, combining their contemplated diligence for improvement or correction.

Likewise, history is compared to some another terminology as: ‘for large numbers of people heritage has become virtually synonymous with history. Yet, the lens through which they are invited to view history is distorted because it tends to assimilate the past to the present’ (Tosh, 2008, p. 11). The British historian John Tosh believes that history is regarded as patrimony for some, in which they influence history’s conception according to their ancient panorama while processing a historical study. This last leads them to incorporate past with present. Furthermore, the German philosopher Jörn Rüsen (2005) introduced history as: ‘a meaningful nexus between past, present and future’ (p. 25). He defined the core of history as a reliable synchronised time connexion that aims to expound the present through the past and predict the future. As mentioned before, intellectuals varied to define the essence of history from standpoint to another, by all means, history is significant only as a historical study that requires a hodgepodge of current, antecedent, and outlook times with several functions.

Rüsen (2005) titled his book as *History: Narration, Interpretation, Orientation*, as the infrastructure of historical study. He represented history as a term which is composed of the three prior major steps. For the first motif, the French philosopher Michel Foucault pointed out on *Narration and History* that past narration is ‘news from nowhere’ (cited in Munslow, 2007, p. 44). He reconsidered the significance of historical narration from several perspectives, as who addresses what, in which they depend on when, where and how the news is transmitted to the audience.

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As to the second motif, the Canadian intellectual Clayton Roberts (2010) identified interpretation as: ‘a preconceived selective point of view’ (p. 243). Roberts believed that historical interpretation is a narration previously prejudged by historians who write and describe in their interests and identities. The former and the latter fingerprints the selection of historical facts.

Ditto for the last motif, Rüsen (2005) defined historical orientation as: ‘...the ability of human consciousness to carry out procedures which make sense of the past’ (p.26). Rüsen identified orientation as historians’ and audience’ level of consciousness and productivity about the final output of a specific term, which is related to the present state to make a coherence of the past. In a nutshell, the intellectuals mentioned beforehand agreed that historical study is a cycle composed and conjoined by three major phases; description, consciousness and orientation respectively.

The aforementioned; historical narrative, interpretation, and orientation are integrated between each other in historical study. The American historian Hayden White (1996) defined narration in *Centuries' Ends, Narrative Means* as: ‘... a form of discourse that can be adapted to the presentation of a wide variety of cognitive contents’ (cited in Newman, p. 59). He explained that narrative phase is an entry point into historical study, narration might be written or spoken communication or debate, which inaugurates broad concepts.

Withal, The German-American historian Peter Gay introduced narration’s and interpretation’s relevance and claims that: ‘historical narration without analysis is trivial, historical analysis without narration is incomplete’ (cited in Bal, 2004, p. 62). Gay emphasized on the relationship of historical narration and historical analysis, where he portrayed that it is significant to achieve both states, unless their designation cannot be attained.

Once the former and latter (narration and interpretation processes) are accomplished, they create a nominated tendency. Orientation is introduced as an essential part: ‘There is no cultural orientation of human life without complex interrelationship of memory and expectation’ (Rüsen, 2007, p. 8). He addressed that

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history without narration is trivial matter, moreover, narration without orientation is insignificant, while orientation without expectancy remains negligible. The former discussion portrayed that most intellectuals agreed on the correspondence between: narration, interpretation, and orientation.

The American journalist David Carr (1991) introduced historians' interrelation with narration as: 'A historian always functions in a context in which an account already exists before he or she begins' (p. 169). Carr justified that historical narrative is influenced by historians' estate, explaining that narration is a part of historical study where description is based on historians' identity before the production finds room. Moreover, its function was perceived that it is: '...through narration that historians achieve whatever is specifically historical about historical understanding' (Dray, 1989, p. 111).

William Dray the Canadian historical philosopher represented narrative form as crucial execution for historians and history, it is to elucidate and classify the perceptions. Polkinghorne (1988) from another perspective deduced that: 'The debate of historical narrative, then, has focused on legitimacy of narrative discourse as a mode of representing and explaining real past events and their causes' (p. 57). The English scholar Donald Polkinghorne derived the fact that narratives in history varied from intellectual to another in terms of determinations and functions, while their (narratives) fundamental matter were centralized on their authenticity, he explained that truthfulness of historical narrative cannot be achieved purely. Several scholars endeavoured to acquaint and demonstrate the relationship between historical narrative and historians' editions, while past events' validity remain inscrutable.

Goldstein (1996) identified historical interpretation's function as: 'Points to a set of related issues which clearly calls for philosophical clarification' (p. 119). The American philosopher Leon J. Goldstein indicated that the combination of events leads the historical interpretation to fulfil the aim of theoretical visibility. Likewise, interpretation is upgraded to be: '...either spoken or written, is the prototypical object of interpretation, whereas the object of representation is reality' (Ankersmit, 2012, p. 48). The Dutch professor Franklin Ankersmit distinguished the application between

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interpretation and representation. He underlined that both connotations depend on each other, he identified interpretation's sample as a metaphysical discourse that places reliance on certainty.

As well, Sidney Greidanus (1988) the American scholar dissected historical interpretation as it: 'seeks to understand each letter in its own historical cultural context' (p. 327). He fixed interpretation's thematic purpose is to comprehend its mini segments by a historian, who oneself elucidates it historically and culturally according to the anterior and the current positions. Ultimately, historical interpretation is affected by historians' cultural and actual conditions.

Rüsen (2008) determined orientation's presence as 'we experience a permanent change of views on the essential nature of what history is about' (p. 1). Rüsen exemplified that usual change of concepts depends on the quality of history's content. On the other side, he portrayed in *Theorizing Historical Consciousness* that: '...orientations guide human life eventually by means of an affirmation of obligations requiring consent' (cited in Seixas, 2004, p. 73). He explained that Tendencies manage human existence persistently to confirm some commitments requiring assent.

According to the Norwegian historian W. Brede Kristensen (1971), history has found to be a vast discipline in *Studies in the History of Religions. 1*, he stated that:

We are not able to put history at our service. We cannot submit history to our reason and to our need of orientation. It is history which imprisons us. Its logic is unknown to us. Its unity does not exist; at least, it is imperceptible to us. We speak of historical development. We like to speak of 'gradual development'. With these words we seem to have some hold on what happens in history. But we forget often that this development is creation, and in this case most certainly, creation in its sense of uniqueness, because history never repeats itself. (cited in Bolle, p.1).

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Kristensen discussed beforehand that history is a major matter of inquiry, it is unmanageable since it is detainable; it is discussed through authentic improvement forgetting about its existentialism which proves that history is unrefined.

The American academic Gale Heide (2012) identified contemporary cognition as: ‘...personalized to the extent that each individual claims truth as a private domain’ (p. 187). He believed that mastering a discipline depends on individual’s subjective point of view. Likewise, history is seen by Paul Ricoeur (1965) as: ‘extraordinarily rich; it allows for many other interpretations’ (p. 185). Jean Paul Gustave Ricoeur, the French philosopher debated that history is a set of enormous analysis that considers several other understandings. Furthermore, Lee Spinks(2003) criticized the German philosopher Nietzsche’s radix in his book *Friedrich Nietzsche* of truth and knowledge invention as a metaphor under the aim: ‘to lend authority to particular forms of thought and styles of living’ (p. 38). Spinks believed that verity is a devise that pursues to transfer dominion into private shape of intellects and modality of existence.

Herein, the American philosopher Oscar Handlin (1980) explained that any historical inquiry is pre-influenced as follows: ‘The historian and the audience alike require a reliable process of evaluation to assess the merits of books and articles and preserve the vitality of the discipline’ (p. 111). Handlin exposed that both historians and audience intervene as major involvement for historical criticism, with the aid of references to protect the essence of history. However, the former and the latter’s interference remain indistinct, only an induction at the inclusive level of historians and references would clarify their objectivity and reliability to filtrate the truth about history and its fruitfulness.

1.2.1. Historians’ Objectivity

The conception of a historian is constrained to investigate and record concerning the past. Though, the American historian Banner Jr (2012) upgraded their occupational designation to ‘teaching, writing, and reading are the universal undertakings of historians’ (p. 176). He demonstrated their relevance to history as instructors, critics, and bibliophiles. In addition, to the former qualities, Howell and Prevenier (2001)

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narrowed their supplementary potentials to the individual as ‘Historian’s basic task is to choose reliable sources, to read them reliably, and to put them together in ways that provide reliable narratives about the past’ (p. 2). The American and Belgian scholars enhanced historian’s essential function is to select and peruse coherent sources; where s/he classifies past descriptions in consistent method.

Historians and sources are connected to one another, inevitably they interfere between each other. Hitherto, objectivity is balanced by historians, Roberts (2010) reinforced that ‘Historians cannot rid themselves of their values, cannot attain complete objectivity’ (p.101). He conjoined historians’ tenets as an obstacle to conquer full objectivity. Besides, Historian’s attempts appear in various perspectives, Carr (1991) validated that ‘The historian seeks to replace when he or she makes explicit and thematic claims about the past’ (p. 3). Corresponding to Carr, historian pursues were to adjust the sources; only when s/he reached candid and reliable historical compilations.

Historian efforts and harvests are guided by the self. Foremost, Munslow (2012) judged ‘The empirical content of the past is storied by the historian who unavoidably ‘narrates’ according to literary conventions’ (p. 121). He considered both contributions and productions to be pre manipulated by historian; who unintentionally incorporates bias and hearsay. Additionally, McCullagh (2002) the Australian intellectual approved that any inspection is historian based alike ‘in asking herself what the subject X was like, an historian already has a concept of X which subsequently guides her inquiry’ (p. 8). McCullagh represented an arbitrary issue to be pre directed afore the investigation is founded.

Historians are diverged from one to another. Mohamed A. Rabie (2001) identified historian’s typology, he claims: ‘Historians of each era can be divided into three categories: adherents to the dominant ideology of the time, critics of it, and observers claiming neutrality’ (p. 4). He separated historians into: devotees of main principals, their opponents, and witnesses requesting impartiality. From alternative aspect, Rabie fixed that ‘Neutrality, however, is impossible to maintain, particularly in cases where people, their values and belief system are at issue’ (Ibid). He approved

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historian's interfering at the level of personal ideals and creeds, in this occasion inquiry inhabits a place. As mentioned beforehand, historians' objectivity cannot be totally accomplished.

Definition of objectivity differs from several points of view, however, its key target in every arena is called to 'sustain that minimal respect of self overcoming, for detachment, honesty, and fairness, that make intellectual community possible' (Haskell, 2000, p. 154). The American professor Thomas L. Haskell assembled objectivity to be free from individual impact, plain from extractions, adopted as materialistic, to formulate scholarly logic probable. Conversely, objectivity is achieved only in the case when 'The balance view of objectivity implies that objectivity is attained when all points of view are recognized, each finding its appropriate spokesperson' (Megill, 2007, p.110). The American professor Allan Megill explained that objectivity emerges in scarce position, only when the entire arguments of a specific theme encounter at the same status. In alter words, historians cannot relieve themselves of their participation and harvest, even objectivity cannot be realised utterly.

1.2.2. The Puzzle of Sources

A historian depends on sources in any assumed inquiry. For this motive, sources are classified for and from several objectives. Yet, they are categorised according to their extent of plausibility. Sources are varied in their definition, according to McCullagh (2002) they were embodied as 'Necessary and sufficient means of discovering the truth about the past' (p. 20). Sources in historical context are the foundation for appropriate processes of encountering the veracity of ancient time. Kalela (2011) proceeded further to explain sources as their essence of 'validity for answering the scholar's question' (p. 32). The Finnish professor Jorma Kalela supposed that sources' legitimacy hinge on responding the intellectual's query.

On one occasion, a question is raised and responded depending on logical bases; in which they generate promoted sources. Rabie (2001) considered that 'historical records produced by the 'unbiased' historian are models that may approach

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reality but can never actually reflect it' (p. 4). Rabie insisted that even innovative accounts, which are engendered by balanced historians are trustworthy to a roughly scope, nevertheless, they do not mirror certainty. In this instance, sources' plausibility competes an excessive role, Topolski (2012) constrained it to the limit of 'The concept of reliability should be restricted to the informant, and not into the information' (p. 442). The Polish intellectual Topolski approved that trustworthiness in academic context is related to the intellectual, since s/he is in the authority of evidence's landmark.

Sources are sorted for and/or from distinct motives. In this range, the American academic Christine Bambaro (2012) assembled historical sources' typology into three major categories respectively. Initially, she inaugurated tertiary source as 'a reference material that summarizes and condenses the information found in primary and secondary sources' (p.57). She installed the terminology to serve as information compactor of previous gatherings, which are derived from primary and secondary sources. In addition, she settled secondary sources to occupy forms of 'a summary, analysis, commentary or criticism of events in history based on the study of primary sources relating to those events' (p. 85). She explained the core of secondary sources as a study and observation of primary sources, which they are lastly in a form of 'documents, artefacts and other evidence of an event produced by first hand witnesses' (p. 125). According to Bambaro, primary sources created to be observer's initial recordings for a certain or several phenomena. Sources are made from different points that assist historians through their work.

Sources are varied, and they have numerous functions. Among their use, they help the historian to accustom and inaugurate his/her analysis. Through their crucial role in any study, the English professor Simon Gunn (2011) asserted that 'sources never provide windows onto or mirrors of past time. Logically, they cannot be reflections but must be interpretations' (p. 41). He confirmed that sources are only elucidations; they do not represent factual past nor emulate it.

Furthermore, in *Historical Research* Magnússon (2006, p. 907) writes that sources represent the past only as 'a tiny fragment of, the story...only a minute

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selection of the moments' (cited in Danto, 2008, p. 14). The Icelandic Journalist and writer Magnus Magnússon clarified that sources are moulded only to shed light on a portion of a certain level, with that level as well, they depict only glances.

The Indian intellectual Chitnis (1990) sums up history and the puzzle of sources, confirming that objectivity is necessity in history, he meant that narrations, interpretations and orientations from history should be based and depicted carefully from sources, these last are varied in the level of reliability, in his words:

History, it is said should be written objectively. What is really meant by the expression is that the whole narrative of facts, the interpretation of facts, and the conclusions deduced there from, must be always based on the solid foundation of historical facts carefully selected from the vast mass of source materials having varying degrees in credibility (p. 1).

Sources are puzzle; they can serve as preamble of historian's work and they can be only glances, depending on their equivocal validity.

1.3. Historians' Representations of Women in High Medieval Period

A preferable paradigm can be passable on medieval period, middle ages, or post classical chronicles. It is acquainted generally by *Encyclopaedia Britannica* (2018) as the epoch from the collapse of Roman civilisation in the fifth century to the period of Renaissance, variously interpreted as the beginning in the thirteenth, fourteenth, or fifteenth centuries, depending on the region of Europe (Middle Ages, para. 1). The era was inter alia two paramount junctures, the avalanche of the Western Roman dominance and the revival epoch, where it diverged from territory to another, in provision of inceptions and terminations.

K. Roscoe (2018) in *The End of the Middle Ages* proclaimed that the middle ages differed from territory to another in their statement as: 'the period is often considered to have its own internal divisions: early and late or early, central or high and late' (Introduction, para. 1). Roscoe portrayed that synchronicity concerning the

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epoch beneath stipulations of phases and places was not attained among Europe, because some regions witnessed only early and late or exclusively early and high, while others remained with high and late periods, yet, it is considered as interconnected with all phases: early, high, and late respectively.

In the journal of *The Vanishing Paradigm of The Fall of Rome*, Glen W. Bowersock (1996) traces that: ‘Traditionally, the Roman empire was thought to have come to an end in 476 with that pathetic Western ruler, Romulus Augustulus’(p. 31). Bowersock, the American academic stipulated a precise estimated date on the collapse of the empire with its current governor, relating his name as the first and last sign for the fall and landmark for the early medieval period, Romulus moved from dominating a vast sphere to a small monarchy, thus, the entire forfeiture was not utter among the whole Roman European Empire, it faded from territory to another.

The alternation of the anterior events paved the way for an incoming phase, essentially recognized as the high medieval period. It is a juncture, preceded by the early stage that was betokened by prominent phenomena. William C. Jordan (2002) in *Europe In the High Middle Ages* estimated both period and demography of high juncture; with support of former historians and demographers: ‘what their efforts suggest is that from the year 1000 until the black death struck in the mid fourteenth century, the population of the continent increased from roughly thirty five million to about eighty million’ (p. 05). Jordan combined statistics and analysis of other intellectuals with his outcome to portray that the high medieval period is significantly stated; starting from eleventh century till the bubonic plague in mid fourteenth century with prosperous demographics and he reveals that the last phase of the medieval period was recognised to be a juncture of deprivation and epidemics.

Furthermore, Backman R. Clifford (2003) the American academic author depicted, in *The Worlds of Medieval Europe*, other factors that assisted in the opulence of the phase. Backman explained that conditions were on inhabitants’ extremity, battles discontinued which conserved and increased lives, also, the weather supported both farmers and lands for elevated harvest (p.156). The high medieval period was flexible and prosperous that declared the aggregate closure of The Roman world,

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which proclaimed altogether the exposure of the medieval period, to flatten the path for another age.

The overhead mentioned events in medieval period have been rationed all over, whether early, high or late middle ages. In a nutshell, medieval land noted roughly the same, but each place was represented by its own facts. However, a careful study can be conceived at the level of women's role in high medieval society, to portray historians' representations and aspects of that era in depth and from each angle.

Even though there are tremendous sources and historical interpretations of women in medieval period, historians endorsed to state together a scarce piece of information about medieval women. They were discussed in several approaches, however, Sandy Bardsley (2007) the American professor classified that 'marital status was one of the most salient parts of women's identity' (p. 91). She explained that medieval women identity was depending on her status. Bardsley gathered all historians' interpretations settling that 'when commentators discussed women, they sorted them instead according to their marital status: typically, virgin, wife, or widow' (Ibid). Bardsley insisted that medieval women's life did not consist that much, they were classified traditionally according to their marital status, only as a virgin, spouse, or widow. In addition to the marital status, Mary Erler and Maryanne Kowaleski (1988); the American scholars depicted the female authority as 'deprived of her legal rights by male authority, compelled to silence' (p. 218). They established that male dominance over female was on its peak, which obliged women on men consent.

According to Jennifer Ward (2006) 'the lives of most women encompassed the cycle of birth, marriage, motherhood and death' (p. 4). A life of medieval women consisted a cycle of a daughter, a wife and a mother, a widow, and death. Being a daughter in medieval period was perceived as 'the result of weaker or damaged sperm' (Bardsley, 2007, p. 92). She expounded that a girl since her creation is soft and damaged. Moreover, medieval belief included gender segregation like 'If you bear a girl you must expose it, but if the child is a boy, you shall rear him' (cited in Neel, 2004, p. 262). Neel explained that girls were given less care degree over boys, when medieval families conceived a girl, they had to neglect her, and when it is a boy they

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had to favour him. Besides, a girl's life was only with her mother who taught her 'how to run a household and take care of their husband and children' (Eastwood, 2004, p. 22). Eastwood described that girls were trained by their mothers in house, their roles were to imitate their mothers in taking care of the family and their husbands.

Once a girl reached the age of marriage, she had to be wedded, Bitel (2002) explained marriage procedures as 'a woman had to accept the contract of marriage when the head of her family decided to send her to another man' (p.165). She clarified that a woman's role is to obey the male head of her family, who benefits from her in a form of contract, and she leaves the house to her new male ruler. In some cases, medieval women were victims of rape and abduction because 'medieval men sometimes resorted to stealing prospective brides to enrich themselves or raise their social status through advantageous marriages' (Dunn, 2013, p. 82). Herein, Dunn justified that women were men's tools in some cases, only for pleasure, and/or to enhance their social status by a forced marriage, since women feel ashamed after the offence. Though the fact marriage embraced a notable role in society, Schaus (2006) confirmed that 'the vast majority of medieval women eventually married, although they did so earlier and in greater proportions' (p. 85). Moreover, marriage was substantial in medieval woman's life cycle since she was noticed as 'a mild wife or a meek widow is better than a proud virgin' (cited in Murray, 2013, p. 117). Murray fixed with Christian gnosis that marriage was crucial stage in any woman's life sequence, which allows her to abandon all evil spirits and conveys her to a placid person.

Medieval period constrained women to manifest in scarce positions. McCarthy (2004) interprets that 'much of the work that medieval women did focused on the household' (p. 132). He approved that women efforts were domestic centred. Moreover, Bardsley (2007) compiled that 'women were also excluded from governance' (p. 18). She also depicted that medieval women were omitted from any means of power. On another lateral, Bitel (2002) extracted their main professions as 'biological reproduction, cloth production and house and farmyard work' (p. 204).

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Bitel selected that conceiving was realised to be women job, besides clothing, household, and farming.

Furthermore, Applebaum (1992) expanded that ‘women were able to work in some of the trades dominated by men; in most cases women were less paid than men’ (p. 306). Applebaum explicated that in rare cases, women were traders governed by men where they were also less paid than males.

Education from another angle was gender segregated. Applebaum (ibid) confirms that ‘women were less often literate than men’. He settled that in frequent cases men dominated life of mind unlike women. From another side, he mentions the opportunity for education as ‘unavailable to medieval women’ (ibid). Ward (2016) from another perspective represented the scarce position of education only when ‘women were drawn to heresy because it gave them a wider role and greater influence than was allowed by the medieval church’ (women, heresy and witchcraft, para. 3). Ward explained that church was controlling women education, they were allowed only to repeat what was said before and/or by other male, and it was the only state where women enjoyed life of mind.

Some assume that high social position could make a difference in medieval women status, however, Jewell (1996) illustrated that ‘the queen’s prime function was to bear a suitable heir’ (p. 133). She clarified that queens suffered, they were under pressure of conceiving a male heir to feel safe. In addition, Schaus (2006) included that ‘queens were less involved in diplomacy because trained lawyers and bureaucrats assumed the job’ (p. 211). She explained that even educated men were over queen’s authority, and queens had to accept that fact. In rare occasions, queens’ roles emerged when ‘they governed for their minor sons and ill or absent husbands’ (ibid). Schaus illustrated that queens enjoyed their position, only when their espouses or lads were ailing and/or truants.

Similarly, Noblewomen belonged to the gentry, however, they were also shaped in diverse tasks. Johns (2003) explains that ‘The role of noblewomen was structured into lordship in ways not previously perceived’ (p. 197). Johns inaugurated

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noblewomen to possess supreme status, uniquely dominated comparing to other women. On the hither side, Ward (2006) sorted them as multitasking women; since they ‘could be found running estates, exercising jurisdiction and building up the reputation and prestige of the family’ (p. 99). Ward ordered gentry women as owners and managers of properties, contributing in judicial power, and/or enhancing family’s prominence and authority.

Paradoxically, medieval women were perceived to be saints, when they contributed to develop to a nun. Ward (2016) grouped the cases where women devoted themselves as ‘...describing life of saint. Religious vocation, lack of dowry revolt against marriage, family pressures and widowhood all had a part to play’ (p. 132). Ward described nuns as saints; they dedicated their lives for a devout motive, deficiency of marriage portion, mutiny versus marriage, familial constraint, and the circumstance of widowhood. Being a nun in medieval period facilitated life for women inasmuch since ‘in the medieval city, it was the church which was the controlling influence on life and community’ (Greenhalgh, 2012, p. 31). Greenhalgh emphasised on church’s impact in medieval life, while women contributed to promote to nuns; they gained community’s respect, influence, and immunity. The former and the latter preserved nuns in their position, Jewell (1996) confirms that ‘most nuns doubtless kept their vows of chastity and virginity had a tremendous hold over the medieval Christian imagination’ (p. 160). She underlined that the ones who reserved their solemn oaths of tidiness and purity; retained as ideal status for the Messianic credence.

As mentioned before, medieval women varied from placement to another, medieval community required them to live and pursue different roles in distinct positions. However, the connotation of woman shifted and promoted during the medieval period from different perspectives.

1.4. History and Fiction

The relevance of history and fiction has permanently been a matter of debate for eons. From his standpoint, Murphy (2013) identified that history is ‘understood as a form of knowledge, is an account of what existed and happened in the past and why it

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happened' (p. 1). He suggested that history is as a meaningful nexus between past and present. From another point, Ming Gu (2006) identified fiction as an art which may and may not exist in reality, its aim is to transfer information, entertainment, and aesthetics; in his words:

...fiction as a literary genre is a kind of prose narrative about actions and events that may not necessarily have prior temporal existence but are nevertheless true to the law of probability in life, and it is intentionally created not primarily for the transmission of information but for the sake of entertainment and aesthetic appreciation (p. 46).

In addition to fiction meanings, Mises (1985) the Austrian-American theoretician introduced it as 'fiction [that] depicts what is to be considered true from the point of view of thymological insight, no matter whether the story told what really happened or not' (p. 274). He stated that fiction narrows its reality's existence to the scope of one's mind. Likewise, Mises insisted that 'fiction is free to depict events that never occurred' (p.277). One cannot compare between the two disciplines as interchangeable, Southgate (2014) mentioned that 'they are diametrically opposed to one another and mutually exclusive' (p. 4). He stated that history and fiction are found to be contradictory subjects.

Hence, history and fiction share to some extent the similarity of construction. Southgate (2014) reinforced that 'both are concerned essentially with the same task: with construction of meaning, with making some sense out of what otherwise appears as the chaotic jumble of data that makes up human lives' (p. 12). He considered fiction and history as two interchangeable disciplines which both exist to sake of daily life. Macfie (2014) depicted that 'the difference between history and fiction resides in the fact that the historian finds his stories, whereas the fiction writer makes his or hers up' (p. 3). He mentions that historian relies on sources with scarce influence of fiction, however, a writer's reliance remains only on imagination.

Adverting on a case where history meets fiction, a history writer who incorporates his imagination with real past event to harvest a 'historical fictions as a

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novel set in the past, before the author's lifetime and experience' (Saricks, 2001, p. 81). She mentioned that historical fiction is based on real past events, however, Thomas Cauvin (2016) insisted that 'historical fictions are not merely about facts' (p. 120). Since a writer of historical fiction is free to join reality with fiction, Cauvin found that a 'writer of historical fiction cannot easily provide multiple interpretations of the past, they need to provide clear stories for which the first person style is helpful' (p. 120). He depicted that writer's style is which makes a fiction close to the reality.

Jerome De Groot (2015) says: 'they voice ghosts within the now, echoes and revenants' (p. 21). He depicted that historical fiction is based on writer's past world creation with actors, who can be 'realistic' and 'fantastical' with the 'conjunction of history and fiction'. The last one proved that 'the novel shows how fiction can be incredibly suggestive and malleable in its engagement with 'history' enabling new ways of thinking and knowing' (p. 267).

Historical novel as an artistic masterpiece, may suggest to 'be just a piece of history; or it may be a good story' (Butterfield, 2012, p. 7). The cross connection of fiction with non-fiction has the probability to suggest a perception of history or fiction. If the historical novel confronted to be history's input it drives to release 'nostalgia and historical voyeurism, the promise to learn the truth about the past, as vague as it may be' (Cameron, 2012, p. 144).

Historical novel emerged as an art of identification. The late twentieth century witnessed 'the corpus of innovative historical fiction...continually updated and even acquired international dimensions' (Werseling, 1991, p. 2). It is acknowledged that any piece of art requires a certain knowledge and protocol. Munslow (2007) stated that 'the work of history demands the recognition of the nature and cognitive significance of its content/ story, narrating/ narration and mode of expression' (p. 123). History and fiction as disciplines meet in the case of historical narratives, Herzbenger (1995) mentioned that history and fiction 'are shaped by a shared determinateness that prescribes the principals of coincidence between the two disciplines' (p. 4). In other words, history and fiction encounter only by chance.

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1.4.1. Narratology

A historical novel is a type of prose narrative, as mentioned before, it is a story where its events happened in the past, the Algerian academic Berbar (2016) defined this concept as it 'is composed of characters acting in a place and time that are plausible in their closeness to reality' (p. 17). She explained it whether being fiction or non-fiction, it consists of reasonable elements to one's mind. Moreover, narration in historical novel is a challenge, Mouro (2014) stated that 'there are two voices and two meanings, there are two narrative times, the time of the narration by the author of the novel; the other being the time by the narrator of the story' (p. 40). She explained the duality where the author conducts his narration; while he/she travels to the past from his/her present time to convey the story's present time. For this reason, an author manages his narration depending on novel's elements, Berbar (2016) illustrated narrative construction:

'about human nature and as such it is concerned with several aspects of human life, not only about people themselves as characters but also about their surroundings, their stories and even their subconscious life which are reflected in terms of setting, plot and narrative (p. 14).

In order to understand the functions and positions of narrative components, theoretically speaking an overview on deconstruction of the narrative construction should be made to understand each component. Narratology is defined by Mieke Bal (2009) as 'a theory that accounts for the functions and positions of texts of different backgrounds, genres, and historical periods' (p. 5). She mentions that it is the study about fictional narrative structures that affect one's perception. The narratological framework¹ is defined by Jahn (2017) as 'who narrates what how?'². He provides a descriptive analysis about narrative components, defining 'who' is the narrator, 'what' as narrators' mission as they '*narrate*' or '*tell*' a '*story*' through 'characters, things,

¹It is also a subtitle for his publication as (N.2). Narratological Framework,(the website suggest N.2 as citation).

²Jahn, Manfred. 2017. Narratology: A Guide to the Theory of Narrative. English Department, University of Cologne. Version: 20 May 2017. Retrieved from <http://www.uni-koeln.de/~ame02/pppn.htm> on 08/06/2018.

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and events'. While 'the how of narrative 'discourse' is determined by choice of tense (Para. 2).

Bal (2009) defined the narrator as 'the narrative agent...(linguistic, visual, cinematic) subject, a function not a person, which expresses itself in the language that constitutes the text' (p. 15). Since the narrator expresses oneself, his/her presence depends on being overt or covert. Van peer and Chatman (2001) defined overt narrators as they 'comment on what is told or shown' while they insisted that they are not 'diegesis' of the story 'they are telling' (p. 134). On the other hand, Chatman (1980) identified covert narrator to 'hear a voice speaking of events, characters, and setting, but its owner remains hidden in the discursive shadows' he illustrated that one notices 'effaced narration' within 'interpretive device' in the story, while a narrator is only a 'mediator'(p. 197). Barry (2002) added that covert narrators are also called 'dramatized' who present or adapt in 'intrusive' presence (p.234).

According to Barry (2002) narrators 'can be of various kinds: the 'heterodiegetic' narrator is one who is not a character in the story he or she narrates, but an outsider to it' (p.234). By contrast, Genette (1988) gendered the 'omniscient' or 'testimonial', in which he called 'homodiegetic' narrator- of which the variant called "I witness" 'I was there this is how it happened'(p. 130). It is complex to define the difference between the two types, Simpson (2004) claims that 'the distinction between heterodiegesis and homodiegesis can be explored by transporting the text between first-person and third-person modes of narration'. From Simpson's point of view, there are two modes of narration, 'In first-person narration the narrator speaks as 'I' and is a participant in the narrative' (p.28). While Resseguie (1998) defined that 'In third-person narration the narrator is outside the story and refers to the characters by name or as 'he', 'she', or 'they' (p.2).

Narrator's narration needs events to maintain his/her absence/presence modes. Story and plot as narrative component were introduced and defined by the novelist and critic E.M. Forster in his *Aspects of the Novel* (1927). Story is defined by Sharma (1981) in its essence of 'suspense, the capacity to arouse the reader's or listener's curiosity and fill him with the question 'what would happen next?' (p. 47).

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This last leads to a chain of events. Kirszner and Mandell (1993) depicted that ‘a writer may present a story’s events in strict chronological order, with the event that actually occurred first presented first and each subsequent event presented in the sequence which it took place’(p. 62). They portrayed that events in history may and may not follow chronological order. Toolan (2013) introduced the type where events do not follow a natural sequence of events as ‘an anachrony is any chunk of text that is told at a point which is earlier or later than its natural or logical position in the event sequence’ (cited in Jahn, 2017)³

One type of unsequenced events is argued by Keen (2015) as ‘a flashback or an analepses can ‘narrate’ past events or ‘introduce’ something or someone already brought up to the in the story (backstory), or not already mentioned’ (para. 1). The second type found to be by Keen as flash forwards or prolepses, ‘they fill in, give advance notice, or repeat, but they do not give a recall or return’ (para. 1).

Turco (1999) added that ‘the *framework* story is ‘‘story-within-story’’. At a narrower level, he defined it as ‘complication story emphasizes plot’ (p. 40). He signified that a plot is ‘the *thread of actions* that carries the story and serves to exemplify the theme’ (p. 40). Hence, within the main plot there can be subplots. Horton (2000) characterised that subplots consist of minor characters who exist in main plot to create minor plots or counterplots where ‘they either intersect with or run parallel or in contrast to the main narrative’ (p. 166).

Turco (1999) described that plot is made artistically featured. It is inaugurated by ‘initiating action’ or ‘in the center of things’. When all actions and things are gathered, it starts ‘narrative hook’, which is the first action that creates ‘opening single effect’ and capture reader’s attention and leads to curiosity and questions. Therefore, there should be ‘exposition’ to the ‘inciting moment’, only in form of ‘foreshadowing’, to give a hint of what comes next about the ‘rising actions’ and leads to ‘moment of discovery’ or ‘recognition’, when series are rising; they lead to ‘ultimate crisis’ or ‘climax’ to reach the ‘black moment’ and later ‘denouement’ or ‘lysis’ of the plot to

³Depicted from: The articulation of narrative text 1: time, focalization, narration –3.2.1 Order, para. 1.

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‘resolution’ and ‘relief scene’ where all events, actions, and things take a stable state. (pp. 41-42).

Events need actors to pursue their actions. Taha (2015) identified ‘characterization conducts various forms of iconicity’ Characterization is an ‘authorial tool’ intended to ‘produce’ and ‘introduce’ ‘creation and ‘representation’, though ‘the author implies her/his views behind content and form of the same extent’ (p.38). Turco (1999) argued that ‘the best means of characterization is through action; the second best is through dialogue’ (p. 49). The author’s craft functions to form a mental construct of the character/people in the narrative. According to Jahn (2017) Characterization analysis encompasses dual aspects/techniques that focus on three basic parameters: narratorial with figural, explicit with implicit, and ‘self-characterization (auto-characterization)’ with ‘altero-characterization’ (Para. 7).

Mardalena (2015) classified that characters can be described either by the narrator as ‘authorial characterisation’, or by another character as ‘figural characterization, or even by the characters themselves’ (p.34). Figural and narratorial characterization can be subdivided into four classes, implicit and explicit, interchangeable between one class to another. Pfister (1991) claimed that ‘all explicit-figural characterization techniques are verbal’. Explicitly speaking, characters found to be ‘self-commentary’ or ‘outside commentary’ (p.184). However, Pfister declared that commenting cannot be considered in isolation, since ‘the manner in which the character comments on itself can serve as an implicit characterization technique’ (p.186). He emphasized that sometimes, the inner voice of the character can serve as narrator’s voice.

Turco (1999) explained characterisation in different manner they are systematically conjoined under terminologies to serve as actors for the story where they act/react in his words:

Other means of characterization are through the dialogue and actions/reactions of other characters in the story, and it is also possible to use characterization nomenclature. A *hero* may be named, perhaps,

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Sherlock Holmes, but his *sidekick* might best be named Dr. Watson, and the *villain* of the piece would aptly be named professor Moriarty. A *static* or *flat* character is a persona with only a surface, no depth; in other words, a *stereotype*. A *round* character is one that is filled out, that is believable as the characterization of real person (p. 49).

Story, plot, and characters rely on a chosen narratorial mode. A narrator describes places, houses and people (physically and mentally), to provide more atmosphere about the events and situations. Mouro (2014) explains that ‘telling’... means narration, ... ‘showing’ means making the characters interact and speak to one another by way of dialogues (p.20). Furthermore, Jahn (2017) identified two major narrative tenses: the narrative past and the narrative present. Normally, a text’s use of tenses relates to and depends on the current point in time of the narrator’s speech act. Moreover, Jahn stated that the former narrative tense situations cannot be found separately, there can be level contacts within discourse-now and story-now; in his words:

- Retrospective narration: produces a past-tense narrative whose events and action units have all happened in the past.
- Concurrent narration: produces a present-tense narrative whose action takes place at the same time as it is recounted (discourse-now and story-now are identical). Typical case: diaries, on-the-scene reporting.
- Prospective narration: produces a future-tense narrative which recounts events that have not yet occurred. Example: prophetic narrative.

On the level of story, setting forms a crucial component in the creation of meaning and communication. Ronen (1994) depicted that ‘fictional worlds are very often anchored in real times and places’. This Imaginative perception leads to ‘Spatio-temporal structure to times and places of reality drawing on the chronology’ (p.197). In this event, space has different functions and meanings in relation to the other aspects, it allows for certain assimilation to the mind. Boehme (2016) declared that ‘today atmosphere may be defined briefly as *tuned space*, i.e. a space with a certain

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mood' (p.2). In other words, in fiction writing; a narrator incorporates any detail for 'something spatial' or 'something emotional'. Characters act depending on their milieu. Erder, Jannidis, and Schneider (2010) defined the setting as 'individual speech acts have an important role, because they embody speaker's intentions and are realized in ways that reflect the speaker's position in social space' (p.177). In different utterances, characters and setting are found to be mutually intelligible between each other. However, as far as characterisation is concerned; Vučanović and Grmuša (2009) declared that 'plot deformation of any particular story will depend not only on formal (made) features in a given text, but also on generally held conceptions of how time and space relate to each other in a particular culture at a particular time (given features)' (p. 10). They portrayed that setting embellishes plot and provides it with meaning. Wellek and Warren in *Geography and Literature* defined archetypal type as 'setting is perhaps the most symbolic of the three constituent elements of any work of fiction (plot and characterization being the other two)' (cited in Mallory & Housley, 1987, p. 146). Plot by all means, serves to any element of fiction.

1.4.2. Historiographic Metafiction

Historiographic metafiction is a term coined by the Canadian literary theorist Linda Hutcheon in the late 1980s. Herman, Jahn, and Ryan (2010) identified 'the term designates a new kind of historical novel and a distinct sub-genre of postmodern narrative, viz. Novels which are intensely self-reflexive, while also referring to historical events and personages' (p. 216). They referred to historiographic metafiction as genuine art of postmodernism, in which narrators rely on history, fiction with their inner input. It is identified further as it 'deals with the reconstruction of the past from the point of view of the present' (ibid). This postmodern art recaps history as recorded, interpreted and oriented, while it suggests a reconstruction of recorded and interpreted events and oriented facts shared by historians.

Hutcheon (2004) described 'a "fact" is discourse-defined while an "event" is not'. She argued that historians interfere to provide facts, while narrators provide events concerning the past without affect. She suggested that historiographic metafiction 'denies that the past "real" existed; it only conditions our mode of

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knowledge of that past... can know it only through its traces, its relics' (p.119). She argued that real past existed only once in its time, however, historians are influenced to incorporate fiction to depict the truth about the past, like narrators create the fictitious worlds of the past.

Postmodern views on history and literature differed from one angle to another. Hutcheon (2004) stated that 'postmodern theory and art, and recent critical readings of both history and fiction have focused more on what the two modes of writing share than on how they differ'(p. 105). She indicated that history and fiction were matters of debate within their connexion, despite the fact, postmodernism advocated to represent their relationship. Therefore, history and fiction are related to each other from different views. Hutcheon (2004) listed that 'they have both been seen to derive their force more from this kind of novel asks us to recall that history and fiction are themselves historical terms and that their definitions and interrelations are historically determined and vary with time' (ibid).

Postmodernism weighed history and fiction together 'to derive their force more from verisimilitude than from any objective truth' (Hutcheon, 2004, p.105). Verisimilitude concerning history and fiction can be traced by Karl Popper's theory (1963); the Austrian-British philosopher. The American professor Malcolm R. Forster (n. d) introduced it as 'theory A is closer to the truth than theory B' assuming that history is A while fiction is B and vice versa) under the conditions of:

- All the true consequences of B are true consequences of A' or 'all the false consequences of A are consequences of B'.
- Either and some true consequences of A are not consequences of B' 'or 'some false consequences of B are not consequences of A'.⁴

Moreover, Popper is criticised in *Popper's Theory of Science: An Apologia*; since he used a 'connection between falsification and truth' or 'a hypothesis that contradicts a true test-statement is false, whereas one that (so far we know) does not,

⁴Forster, M, R. (n. d). The Problem of Verisimilitude. Retrieved from http://philosophy.wisc.edu/forster/220/notes_10.html on 14/06/2018.

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may be (for all we know) true (cited in Garcia, 2006, p.131). He uses qualitative and quantitative forms as theory grounds which have ‘less empirical content’ and ‘in fact are not equally close to truth’ respectively. Popper’s theory marked several fissures that led to the objection and post-Popperian theories in alternative way.

Tichý (1974) found that Popper’s theory to be inadequate, Garcia (2006) prettified Tichý’s theory as ‘all false theories are equally verisimilar’(p. 132) .He avoided relativism to truth likeness and falsehood. Forster (n. d) explained it as ‘A is closer to the truth than B because A makes one mistake but gets two things right, while B is wrong on all three counts. One mistake is better than three mistakes, so A has greater verisimilitude or truth likeness. Now it is possible for one false theory to be closer to the truth than another’ (ibid). Miller’s theory (1974) defined by Garcia as ‘no two false theories are comparable by verisimilitude’ only ‘one false theory that makes it close to the truth than another false theory’ because no one is able to reach ‘logical strength, power or informative content of a deductive theory’(p. 135). For this, Forster (n .d) concludes on the ontology of it ‘must appeal to the fallacious and outmoded doctrine of *essentialism*’.

Postmodernism weighs history and fiction as ‘they are both identified as linguistic constructs, highly conventionalized in their narrative forms, and not at all transparent either in terms of language or structure’(Hutcheon, 2004, p. 105). In this context, Grace (1987) identified that ‘the fact that we do not have direct access to the real world itself, but only the data about it provided by our senses’(p. 6). Grace insisted that history relies on fiction, since, the real past existed only once, and it is depicted through fiction.

Another postmodern mode that unifies history with fiction in the case of intertextuality, Hutcheon (2004) stated that history and fiction ‘appear to be equally intertextual, deploying the texts of the past within their own complex textuality’ (p.105). She detailed the implied one mode of teachings concerning historiographic metafiction through intertextuality. Genette (1992) identified intertextuality as ‘the literal presence... of one text within another’ (p. 82). Hutcheon (2004) selected one

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type of intertextuality ‘one of the postmodern ways of literally incorporating the textualized past into the text of the present is that of parody’ (p. 118).

Intertextuality is defined through dual axe Worton and Still (1991) declared that ‘texts entering via authors (who are, first, readers) and texts entering via readers (co-producers)’ (p. 2). One cannot assume which original text is the most original. Intertextuality is symbolised with several techniques, Christiane Achour and Amina Bekkat (2002) propose three ways of doing so: ‘integration’, ‘collage’ and ‘citation’ (cited in Mouro, 2014, p. 32). Mouro classified that integration consists of four ways ‘by installation’, ‘by suggestion’, ‘by allusion’, and ‘by absorption’. She refers to installation as ‘the use of quotation marks or italics’, while a suggestion is a ‘simple reference or mention of a name or title’, whilst allusion is ‘using only signs’ ‘depends on the reader recognising the alluding unit as a token of its target counterpart in the source text’ (Lennon, 2008, p. 232). Finally, Mouro (2014) depicts that absorption is present when ‘the original text is melted in the new text, this is done implicitly otherwise it can be a case of plagiarism’ (p. 32).

Likewise, collage is a technique of intertextuality where it is ‘evanescently visible’ or could be realised through ‘borders of citations scissored from books and pasted together’ or ‘masked in the polish of another scene’ (Plottel, 1983, p. 153). Similarly; citation in intertextuality is identified by Juvan (2008); the Slovenian academic occurs ‘according to which the later text was but a transformation of the source’ (Juvan, 2008, p. 137). Hitherto, intertextuality is seen by Mouro (2014) to ‘determine form and content’ (p. 33).

The Italian literary critic Umberto Eco claimed in *A Poetics of Postmodernism: History, Theory, Fiction*; three ways of narrating the past ‘the romance, the swashbuckling tale, and the historical novel’ (cited in Hutcheon, p.113). He pays attention to the last one as ‘not only identify in the past the causes of what came later, but also trace the process through which those causes began slowly to produce their effects’ (ibid). For this classification Hutcheon inaugurates a fourth new narrative form of the past and insists not to contradict between the terms: ‘historiographic metafiction—and not historical fiction’ (ibid).

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Historiographic metafiction is established on several characteristics. Hutcheon states them respectively. From paradoxical perspective, postmodernism ‘suggests the continuing relevance of such an opposition, even if it be a problematic one’. It advocates that history and fiction go hand in hand, while from another paradox, it suggests ‘such novels both install and then blur the line between fiction and history’ (Hutcheon, 1989, p. 113). Postmodern fiction is a ‘complex genre because, as theorists have pointed out, history plays a great number of distinctly different roles, at different levels of generality, in its various manifestations’ (ibid). For example, protagonists ‘are anything but proper types...the peripheral figures of fictional history’. Besides, it plays sources of plurality ‘on the truth and lies of the historical record’. Furthermore, it ‘lies in the way in which postmodern fiction actually uses detail or historical data’ (p.114). Hutcheon listed historiographic metafiction characteristics to manipulate history with fiction in incorporation, but rarely assimilating. It acknowledges the ontology of truth within the paradox of the reality of past, but its textualized accessibility to us today.

On the other side, historical novel is characterised differently than historiographic metafiction. One characteristic György Lukács the Hungarian philosopher identified its protagonist in *György Lukács and the Literary Pretext* as ‘all the humanly and socially essential determinants’(cited in Corredor, 1987, p. 141). Unlike historiographic metafiction, a protagonist in historical novel is humanly single. Historical novel in another way ‘incorporates and assimilates these data in order to lend a feeling of verifiability (or an air of dense specificity and particularity) to the fictional world’ (Hutcheon, 2004, p. 114). It verifies the ontology of the past; however, it collects, orders, and narrates the past in strict straight chronological order.

1.5. Women’s Legacy of Achievement

Pastime is an activity that someone does regularly for enjoyment rather than work, a hobby⁵ while past time is an adjective describing a belonging to a former time,

⁵ Pastime. Retrieved from <https://en.oxforddictionaries.com/definition/pastime> on 16/06/2018.

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antique, old-fashioned.⁶ Linda Hutcheon (1988) was first to join the collocation ‘pastime of past time’ in accordance to literature and history; she advocates that history can be written in an embellished way. As mentioned before;⁷ history is based on narration, interpretation, and orientation. For this motive; different intellectuals indicated that historians have incorporated ‘fictional representations’ to ‘create imaginative versions’ of their ‘historical, real worlds’ (Hutcheon, 2004, p.106). Warrington (2013) endorsed that ‘history is not concerned about change; it is also a subject to change’ (p.1). This last can lead to a scepticism about history’s representations and writings; which challenge the veracity of historiography in novels and consent the fact of revisionism.

Since history is an eligible substance of modification, Warrington specified that ‘language and imagery are used to establish the boundaries, space and orientation’ (p.27). Postmodernism is stated to ‘stand to confront the paradoxes of fictive/historical representation, the particular/the general, and the present/the past’ (Hutcheon, 2004, p.106). In other words, twentieth century witnessed the emergence of literary writing of history with interchangeable manipulation. For this reason, the creed of postmodernism vis-à-vis history indicates that ‘every representation of the past has specifiable ideological implications’ (Hutcheon, 2004, p.121). To such an extent, she mentioned formerly that history represent ‘facts’, while literature provides ‘events’⁸ within these events there is a prospect to depict entanglement of macro fresh facts.

Historiographic metafiction is a radical postmodern art type. It is axiom that it relies upon textual production, parody and historical re-conceptualization. It reveals the storytellers and historians ‘can certainly silence, exclude, and absent certain past events—and people—’ (Hutcheon, 2004, p.107). It reveals fabrications to various truths in novels that questions (historiographic metafiction) through its modes their agreements of narrative, of orientation, of the incising of subjectivity, and their identity in textualities and their suggestion to evaluate historical ideology.

⁶(Ibid.)

⁷See History and Truth & History and Fiction.

⁸See Historiographic Metafiction.

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Adverting to a Glance on historian's representations of women in high medieval period, one can assume that historians depicted real life of medieval women depending on the creation of 'imaginative versions' of their 'historical, real worlds'. However; women are represented scarcely and repeatedly by each historian⁹, to some extent, as stagnant, subalterns, deprived from their rights, with depending identity, and less visible to male authority. If one considers an exception to every historical indicated fact, then it is axiom to say that historians did not portray the entire truth. Yet, Postmodern art suggests that 'there is no presence, no external truth which verifies or unifies but there is only self-reference' (Hutcheon, 2004, p.119). Historiographic metafiction suggests a way that is to refine history through literature.

A preferable paradigm can be passable on women's legacy of achievement during medieval period. The American Professor at Boston university, defined legacy as 'the function of representing some authority...in the uses of delegate'(Dahlstrom, 2008, p. 228). In addition to the designation, 'legacy is a way of registering ...cannot forget, commemorating some achievement that still makes a difference' (ibid). In other words, Legacy is a form of power symbolised by a representative, who processes to manifest it as an achievement. For this purpose; achievement is an 'exceptional accomplishments—those endeavours that are particularly noteworthy in some respect' (Bradford, 2015, p. 4). One can combine the two connotations to define women's legacy of achievement as their represented power to exhibit their triumph frequently as a pride.

Medieval women legacy of achievement can be traced through postmodern novel. This theme can be debated through narratological framework and historiographic metafiction binoculars, while they provide the nature of historical identity and subjectivity/objectivity. An applied technique of the former devices questions the reference and representations of women's legacy of achievement in the intertextual nature of the past, and the ideological nature of past. For this objective, events within fiction refine historical facts in artistic method, instead of historians' factual representations of women during medieval period, literature elegances the historical

⁹See Historians' Representations of Women in High Medieval Period.

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facts in rational mode. Hence, stagnant representations of medieval women are symbolised by legacy of achievement and cultivated through fictional texts.

1.5 Conclusion

To sum up briefly, by the end of the chapter a reader will be aware of the processes of historical inquiry with their carriages. Moreover, he/she will notice the amount of historians' objectivity with the aid of sources, besides historians' representations of high medieval women are united to confer a glance on and how they endeavoured to shed light on common aspects. However, when history meets fiction, one notices the interconnection of the teachings of the two. By the end, a reader estimates the income of the interconnection of the two disciplines.

Chapter Two

Historiographic

Metafiction in The

Pillars of the Earth

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- 2.7. Women Empowerment
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2.1 Introduction

In the second chapter, Follett's life background is displayed till his production of *The Pillars of the Earth* as well as a brief summary of novel is dealt with its prologues divisions and its other sections. Moreover, the chapter will provide Follett's narratological framework in order to defend his transcendence from his present to the story's present, followed by his varied Intertextual usage as validity support and his verisimilitude with sources and historical events. By the end, the readers will collect the reliability of the novel's historical events, thus, they will realise the truthlikeness inserted in the novel and one could select women from different perspective and advocate their empowerment.

2.2. Ken Follett's Life Background

Ken Follett, also known as Kenneth Martin Follett, the eldest son out of three of Martin Follett and Lavinia Veenie Follett, he was born on the fifth of June, 1949 in Cardiff, Wales, United Kingdom. At an early age, his mother was his source of entertainment who inspired him with her imaginative stories. This passion directed him to learn reading, books and libraries became his preferable getaway. At the age of ten his family moved to London and established there. In 1968 he married Mary Elson who he had a son with, Emanuele. Synchronised with his family life, he accomplished his studies and fulfilled a bachelor's degree in 1970 of philosophy at University College, London.¹⁰

Throughout his career, Follett worked directly after his graduation as a journalist reporter, both in Cardiff and London, with the *South Wales Echo* and the *Evening News* respectively. Three years later, his daughter Marie-Claire was born. Follett realised that his profession progress encompassed only journalism for four years, which drove him to quit this field and join a firm publisher called *Everest Books* in London, it is where he discovered his skilful ability to publish several books and spend most of his day on his hobby. In 1974, he published *The Big Needle* and *The Big Black* under pseudonym Symon Myles.¹¹

¹⁰ http://ken-follett.com/downloads/biography/Ken_Follett_media_en_2014.pdf

¹¹ Ibid.

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One year later, he kept his alias and published *The Big Hit*. It came to a certain point, Follett recognised the necessity to expose his identity, he released *The Shakeout* (1975) as Ken Follett, He was encouraged and believed in himself. However, destiny was not on Follett's way, he encountered only considerable success. The British author did not surrender, he tried all means, he fought to produce his first spy novels and being best-sellers: *Eye of the Needle* (1978), *Triple* (1979), *The Key to Rebecca* (1980), *The Man from St Petersburg* (1982) and *Lie Down with Lions* (1986). In 1985, he got remarried to Barbara (born Daphne Barbara Hubbard).¹²

Follett became famously known by his spy and thriller novels, however, he surprised his audience with style fluctuation in *The Pillars of The Earth* (1989). He received positive critiques and the novel was considered a best-selling with more than eighteen million copies. The book was translated to thirty languages, which reached all over the globe, audience demanded ardently a sequel from it, Follett reiterated their wish with *World Without End* (2007), then with *A Column of Fire* (2017). The last trilogy marked as Kingsbridge series, since then, success associated Follett with other remarkable works and awards.¹³

2. 3. A Brief Summary of the Novel

First Prologue

On the twenty fifth of November 1120, the *White Ship* left England and sank in the North East French territory, Barfleur. The appalling fact is that nobody survived, and the ship carried a number of distinguished persons on board, the king's son, heir, and two illegitimate heirs, beside most of the royal household. This incident left king Henry without legitimate heir, which created disputes followed by the anarchy after the king's death.

¹² https://ken-follett.com/downloads/biography/Ken_Follett_biography_en_2017.pdf

¹³ Ibid.

Second Prologue (1123)

The execution place is prepared for the redheaded man, people came from everywhere to witness the punishment, he was brought with hazardous treatment. The man was accused by a monk, a priest, and a knight for stealing a jewellery chalice from the monastery. His pregnant lover watched him from shadows, once he had been condemned, she cursed the three persons responsible for his falsified arraignment and denounced them with misfortunes and sorrows for them, their children, and the other generations, while they watch their enemies prosper and defeat them.

Part One (1135-1136)

The jobless Tom Builder found himself with his family with no means of surviving, they endured to remain alive, however, when his wife Agnes gave birth in the snowy forest, she died from the severe conditions. Tom Builder abandoned the new born baby over his mother's tomb, because he had no chance to feed the baby. After Tom's leaving with his son Alfred and daughter Martha, he had mercy and went back to bring the baby, they found the baby missing. Within Tom's family anxious, they met again the outlaw Ellen with her son Jack who had revealed their witnesses that the baby is taken to the monastery, Kingsbridge priory. Tom thought of the punishment of abandoning the baby as a murder and decided to leave the baby there. He focused more to obtain a job to feed his family, he attempted to rebuild Earl's castle, Bartholomew, who had been convinced and hired him for this mission.

The responsible of the cell, Philip is informed of hearsay by his brother Francis, that the Earls Bartholomew of Shiring and of Gloucestershire are planning a conspiracy of allegiance toward queen Maud against King Stephen, Philip transfers the rumour to the bishop of Kingsbridge Waleran Bigod. The bishop who was among the three condemners of the redheaded man realises that the other involved, prior James, died. With this event, Waleran promises Philip to gain vote of the priory and nominate him to a bishop. Philip agrees on this offer, and aims to enhance Kingsbridge town, unlike the former prior James. Philip acquired the position over his competitor, prior Remigius. Tom's infant is named Jonathan and sent to live in the priory with Philip who treats him like his son.

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Waleran conspires with himself and goes to the Hamleights, who were closest to king Stephen, Waleran took advantage from the scandal of Bartholomew's daughter, Aliena, who refused their noble son, William, for marriage proposal in public. The Hamleights were delighted from this news and arrested and seized the earl and his castle as a revenge. This last led the lovers, Tom and Ellen, to be jobless and homeless again, however, they established there and wished to build a cathedral in Kingsbridge. Jack was inspired by the idea, and frustrated from the conditions, he thought of burning the old monastery secretly, thus, Prior Philip is convinced to build new one, Tom obtain a profession, achieves his dream, and the family finds refuge to live closer with baby Jonathan. Ultimately, Jack's plans succeeded.

Along with building the new cathedral, Tom's son, Alfred, is jealous from the younger Jack's abilities, and accompanies him with the bullying behaviours. Tom considers his son's perfectness, which crazed Ellen. Events went worse when, sub-prior Remigius discovered Tom and Ellen's fornication, he spread the news to all members of the monastery who obliged her only to leave, she was astonished from Tom's support which forced her to return to the forest with her son.

Part Two (1136-1137)

Philip had an idea to go and convince the king Stephen for an aid in the cathedral construction, however, he considers the company of Waleran who is loyal to the king and close to the Hamleights. They start their journey together, once they reached the place they demanded for Bartholomew unused seized properties for the building, including the limestone. Philip realises that Waleran intends with his fake loyalty to the king and the Hamleights to earn the Earldom, however, he also notices that the Hamleights are trying to acquire the position besides their attempts to separate Philip and Waleran. Philip conspires secretly with the Hamleights who possess most of Shiring and agree to give aid to continue the construction. Though the fact, the Hamleights betrayed Philip's agreement, Waleran discovered what happened and promised him that no stone will be placed for his cathedral.

Aliena lived secretly after the seizure of their father's castle, William discovers them and enjoys attacking them. He started with her brother, Richard, and left him

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forceless laying on the floor, then shifted to Aliena and raped her atrociously which left both brother and sister in shock. Aliena and Richard found themselves on the streets, they started their journey to Winchester, for better conditions and visit their jailed father. The king required from them to swear loyalty oath unlike their father, as a compensation they earn back the earldom, they accepted the agreement. Aliena insisted on enhancing their financial status, she launched a profession as wool merchandiser and supported her brother's image to the society. Aliena was supported by prior Philip when other merchants segregated or refused to deal with her, they found their ease in Kingsbridge city.

The Hamleights attempted to stop the cathedral construction, however, Philip defeated them, he sent his allied men, monks, under cover at night which frightened Hamleights' agents and escaped leaving the cathedral place free for reconstruction. As counter attack, the Hamleights conspire with Waleran to stop the reconstruction and ban every human kind to cross the cathedral place, they tried to devastate the workers with the lack of sources and financial support. Philip discovered new way to fetch more volunteers to work, he afforded them a penance for their sins. Moreover, Philip received another obstacle when Waleran sent the bishop Henry de Blois to inspect the construction place, after a long examination, Henry was satisfied with the work and the amount of volunteers which angered Waleran to the summit.

Part Three (1140-1142)

The father of the Hamleights, Percy Hamleigh, died and William realised that he has only one competitor for Shiring earldom, Aliena's brother Richard. They are both sons of nobility and their fathers were both earls. William was reckless person, he thought of impressing king Stephen, he gathered all his men and agents and went attacking the construction place where he killed and ruined the ones who were there.

Tom realises that being a friend with prior Philip will help him to bring back Ellen to Kingsbridge again, thus, this time he will marry her. After their marriage, Alfred proposed to Aliena, nevertheless, she repelled him because she fell in love with her new friend Jack. He became apprentice mason under Tom, this last created more tension between the stepbrothers, on working site, Alfred provoked Jack indicating

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that his father is a hanged thief which generated a combat, the fight damaged the construction and tools used. After investigation, workers witnesses that Jack was the first to start the fight, thus, he was punished for being expelled from the cathedral construction. Philip brought new supervisor in Jack's place, however, he begged Philip and insisted to stay in Kingsbridge, when Ellen realised the amount of oppression, she gathered people claiming that Jack's father is innocent.

After the death of William's father, he became untamed person, he rapes any woman he finds on his way. He reattacks Kingsbridge cathedral where he burns, devastates, and kills people among them Tom Builder. When he finished his journey to the construction place, he destined to Aliena's work place and burnt all her wool goods and instruments, she finds herself destitute again.

Part Four (1142-1145)

Aliena's poor conditions and her intent to support her brother forced her to accept Alfred's proposal, however, she was attached to Jack. A moment later, they were exposed for being together which led Jack to be imprisoned. His mother tried to help him, she broke into the room like she knows the place, the she admits to her son that his father was imprisoned in the same place. Jack was freed by his mother, on the earliest of day of the wedding he convinces Aliena to leave Kingsbridge and live with him, but he discovers that Alfred is marrying and maltreating her to disguise him. On the wedding party, Ellen curses Alfred to live in sorrow with his marriage, her attempt was successful and left them unmarried. Jack felt nostalgic about his origins and father when he was in prison, after the marriage he left Kingsbridge to France searching for his roots.

It has been a long time since Percy Hamleigh died, king Stephen elected his son William for the earldom. The constructions continued, however, under Alfred's supervision, he convinced the prior Philip to place a wooden roof under stoned dungeon, the wood was irresistible and fell with the stones over the crowd who were inside the cathedral, many people died, while Aliena gave birth to redheaded baby, Jack's son, Alfred was appalled from the scene and abandoned her. Ellen afforded Aliena with a piece of advice to leave Kingsbridge and go looking for Jack in France;

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for protecting her and the baby. She finds him and went back together to Kingsbridge again. Jack brought with him a weeping wooden sculpture, the eyes of the weeping lady were made from limestone, when she is placed in hot area then moved to a cold place it weeps. This last allowed him to stop a riot made for the reconstruction of the fallen roof and he succeeded to gather money and volunteers with as penance for their sins.

Jack kept thinking about his charismatic appearance in France, most people mistaken him as his father, Jacque Cherbourg, he was happy that he found most of his redheaded family in France, they announced him that his father was the only survivor from the sinking of the white ship. This motivation led him to propose to prior Philip to give him the chance to become a master builder of Kingsbridge cathedral. Most of them refused, however, he gathered all the clergies and convinced them with his taught strategies in Spain and France, clergies have already known his relationship with Aliena, but with the sophisticated methods he persuaded them under the condition of staying away of Aliena. Jack proposed her from Philip, however, he asked him to wait till her marriage to Alfred is cancelled.

Ellen kept her lover's secret away from his son, Jack, she was afraid that his kind behaviours will turn to revengeful one. However, Jack insisted repeatedly on her which provoked her to reveal the truth about the white ship which sunk intentionally, while she declared that his father was condemned by Waleran Bigod, Percy Hamleigh, and Prior James. Jack went to Waleran to confirm his mother's words, where William's presence distracted him. The Hamleighs son is always jealous from Jack, especially with the last relationship with Aliena, after Jack had left Waleran, William proposed again to attack the cathedral and kill Jack whom will bury the secret of his father with. Aliena's brother, Richard was aware of the conspiracy, he heard Hamleighs agents speaking of, he informed the workers there and they defeated him. William's humiliation urged him to ask Waleran to persist on not cancelling Aliena and Alfred's marriage, nevertheless, they were highly aware of his attempts and they lived together hoping for the day where they will get married.

Part Five (1152-1155)

William's relationship to the society was diminishing by his exaggerations, Alfred felt in disguise and left Kingsbridge, he realised after a moment that it is necessary to come back to his place where Jack affords him a job next to him, Jack accepts him back as a benefit of his manoeuvres, because he promised to bring with as much as he can of volunteers and workers. Lady Regan Hamleigh died, William was mentally lost and forgot to make a ritual for her, yet, Waleran convinces him to devote the cathedral for her memory.

The rumours transporter, Remigius, seeks to convince William that Richard is planning to gather his army for a rebellion against him, once he heard about, William gathered all his scarce army to him. When he arrived Ellen informed him that the army was made as alleged forces of queen's Maud son, Henry the second, who had invaded the whole country and possessed most of its lands.

King Stephen surrenders for king Henry the second, most of the lands and properties taken by the former king were brought back to their real owners except acquiring Richard the earldom till king Stephan's death. William kidnaps and marries a young girl, she became exhausted of his segregation and violence. She met Aliena who encouraged her to defeat this oppressor and support her brother for the earldom, while his wife will be released from his awful constraints.

Richard refused to allow the workers to use the quarry, because it belonged to the earldom once. Aliena is attacked this time by Alfred who tries to rape her, Richard fights with and kills him. William arrested Richard under the king's behalf, he realises the amount of hatred from William and king Stephan, he was preferably as a soldier than an earl according to Philip, he was freed because of fighting against the crusades and killing Alfred, this immunity allowed him to be safe from any condemnation. The Kingsbridge cathedral is ready, where Jack and Aliena inaugurate it with their marriage.

Part Six (1170-1174)

People from everywhere enjoyed the new built cathedral. Waleran tried to devastate Philip attaching the good treatment of him toward Jonathan and accusing him as fornicator, while Jonathan is his son. Philip was lost to find a mere evidence, synchronised with Jonathan's declaring that he had been found in the forest, close to the old burnt monastery that Philip was supervising, Jack recalls that he is Tom Builder's son. Jack endeavoured on convincing his mother to witness on this fact, however, Ellen felt resentful about Philip's gender segregated punishments, yet, she went and proved Philip's tidiness.

Waleran became insane of conspiring and throwing rumours on people, he accused Ellen of false testimony and for being a witch, nevertheless, she confesses in public that he is the one accused of perjury in Jacque Cherbourg accusation, revealing that he was bribed with the knight, Percy Hamleigh, and the prior James who died recently. Waleran rejects her words, however, Remigius confirms the fact that prior James confessed his sin a moment before he died. Waleran clarifies that he was driven into conspiracy with Prior James, his own sake was to gain a higher position, and change the conditions into better ones. By this, he lost his position as Bishop of Kingsbridge.

The archbishop of Canterbury, Thomas Becket, is assassinated with a conspiracy made by Waleran and William, in order to gain his position and prevent his sacred voice in power. William was mostly responsible of physical attack, he tortured him while Philip tried to protect him before his murder. Philip was sorrowful of Becket's death, he converted his murder into martyrdom where most should spread the news over the Christendom. After the efforts of Philip, William is condemned by king Henry with profanation in Thomas Becket's death and hanged him.

Jack was wondering about the reason of his father's death, he visited Waleran who became a monk in priory and demanded the reason. Waleran confesses the sins that the white ship is arranged to sink by the former Barons where they succeeded to kill the king and the heirs, their reasons were to create succession and be freed from the crown constraints. He declared that his father, Jacque Cherbourg, was the only

survivor from the wreck and witness of inappropriate facts that threatens them. For this reason, he was imprisoned in England to prevent him of French powers, latest, they decided to hang him. Jack is comfortable of his father's death and left it aside. The pope forces king Henry for penance of the murder of Becket and committing him with the servitude of the church.

2.4. Follett's Narratological Framework

Narratology is the study of fictional narrative structures and how they affect one's perception. It is a deconstruction of narrative components into functions and positions. *The Pillars of the Earth* is a historical fictional narrative, its writer is the Welsh Ken Follett. He narrates and tells a story about building a gigantic cathedral; set in twelfth century high medieval English period. Follett manipulates his story through several characters, things, and events from diverged situations; also, with a specific discourse.

Follett expresses himself using converted modern historical English language and grammar of medieval period. Yet, he facilitates it to the modern reader; he sometimes explains words explicitly to the readers. He declares the king's words as 'Let the former earl, Bartholomew, be told of my decision' (p. 355). He used the grammar of medieval high class, where the auxiliary 'to be' is in scarce occasions conjugated.

It is a challenge to depict the narrator Follett as an overt or a covert. Despite the novel being historical-fiction period piece, he is not diegesis in *The Pillars of the Earth* itself, however, Follett joins the two modes in artistic way, one notices him as both overt and covert in the novel as several examples.

As being an overt narrator, Follet (2010) comments on the fact that Jack hates the idea of his mother's nostalgia for her lover Tom Builder, whom she lost and had so often dreams and imaginations about him. Follet shows and reminds that 'The two of them had always been happy together. He loved his mother and his mother loved him, and there was no one else to interfere' (p.480). From another side, Follet uses the covert mode, he gives an illusion of a voice speaking of characters, events, and setting; but he remains hidden in the shadows of his discourse. Follet (2010) mediates and

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reports his narrative voice to the reader as in reporting the saddled horse journey of Aliena with her brother Richard. Reporting their concerns toward the verderer who drove them further than expected to the dark wooden house, however, he seemed to honour them with his wife's hospitality in their own house. Follett also portrays the wife's physical and moral appearance as small, brown-skinned, with a guarded look and her manner of questioning with suspicion (pp. 373-374).

Follett found to be of various kinds of narrations. From a perspective, he inserted heterodiegetic narrative style, in which he is not a character in *The Pillars*, rather as an outsider to it. The novel is full of examples where he visualises the story's report to the reader's mind, in describing Alfred proposal of marriage to Aliena and her appalling imagination of marrying Alfred, as well as her instant rejection reaction of head shaking to show her preference to continue lonely without husband, love, or anything rather than being with him (p. 606). On another perspective, Follett uses homodiegetic narrative style through his characters, one depicts narrative style from character's present point of view which allows the reader to live the moment.

It is a puzzle to differ between homodiegesis and heterodiegesis modes. However, it can be explored by transferring the text into first person and third person point of views respectively. Follett plays on dual modes, in first-person narration Follett (2010) speaks as 'I' and is a participant in the narrative, yet the form is found to be only in characters' voices. Herein, an example can be depicted through protagonists in *Pillars* as they alternate between each other as Tom Builder, Jack Jackson, Prior Philip, and Aliena. One cannot assume if it is characters' explicit direct voice or Follett's himself implicitly. In third-person narration Follett is outside the story and refers to the characters by name or as 'he', 'she', or 'they'. He reports characters' conditions as a witness and narrates how actions happened. As in reporting the characters Ellen, Waleran Bigod, and William Hamleigh actions and leaving it to the reader's mind mapping processes.

Follett (2010) as a narrator needed events to stir his narration, he arranges the events in a way that leads to further reading curiosity and he arises prediction of what comes next to create a story. In a way, he arranges the historical events in

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chronological order like classifying the actions accordingly in *The Pillars* into: first prologue which its events take place in 1120 with the sinking of the white ship which leaves King Henry of England without a legitimate heir, second prologue which its events run in 1023 with the execution of the Frenchman who has been convicted of stealing a jewelled chalice from the monastery (pp. 3-9). Later, Follett divides the chronology into six ordered parts, within each part there are several chapters of the detailed processes of building a cathedral in 34 years with other parallel integrated events.

On the other side, Follett portrays some events in *Pillars* that do not follow a chronological order. He incorporates an anachrony of flashbacks/analepses. Follett interweaves characters' first contact in the forest to answer Tom's curiosity about the character Ellen, who lived with her knight father and taught her hunting, fighting, and riding horses. Follett narrates her story, the father who sent her to nunnery, and how she escaped back to her father several times, and how she was sent back bounded and tied from head to toe on a donkey. However, Agnes who is Tom's wife interrupted her tale to help her daughter Martha to recover (p. 30-31). Furthermore, Follett resumes the back story about her past, after Agnes' interruption, he introduces Ellen's escaping definitely again from the nunnery, and the actions when she met Jack's father and brought up the French Jack Shareburg to the story (p. 32).

Analepses/flashforwards being the second type that Follett (2010) blends in *The Pillars*, he fills in a story of a weeping wooden statue of the virgin Marie, which Jack brought from Saint Denis cathedral in France and stated that 'The Weeping Madonna has commanded that, a new more glorious church be built here for her at Kingsbridge' (p. 782). He gave an advance importance on building a new church in Kingsbridge in front of an immense crowd and took advantage of what seemed to people of that era as a prophecy, to an idea of finishing touch as 'The Madonna confers a blessing on every man, woman and child who offers a gift to help her build her new home' (p. 783). The former and the latter led to a prosperity of gatherings besides to the financial bribes of some bishops and archbishops to take it back where it belonged to Saint Denis. Follett (2010) declared 'he had offered Jack a pound, then ten pounds, and finally fifty

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pounds' (p. 783). This flashforward of prophetic influence of characters' future predictions helped the events to develop and provided unexpected financial support.

Follet embellishes *The Pillars of the Earth* in suspense and thriller style, with a framework of story within story. He manages several complications of conspiracy and intrigue, among them Tom's and Philip's dream coincidence, ambition, and wish to build a cathedral, and how destiny brought them together, with Jack's contribution of burning the old monastery and paving the way for construction inauguration. However, with the main plot, Follett inserted sub-plots, he started with the sinking of the white ship, king Henry's death which left the monarchy without an heir which resulted to the dispute succession and the period of the anarchy.

Another sub-plot emerged when Agnes conceived in the snowy forest and died in childbirth. Yet, the problem arose when Tom abandoned the baby in the woods, besides his mother's grave, and due to the lack of food, portraying: 'Martha was still holding the baby. 'Give him to me', Tom said. She gazed at him with fear in her eyes. He wrapped the naked baby in the clean half of the cloak and laid it on the grave' (Follett, 2010, p. 71). Anyway, he regrets his action and comes back to the baby and finds out from Ellen that a monk took him to a probable near monastery, where he meets with his father and develop their relation without revealing the truth as 'your baby was lost in the forest, miles away, and now here's a baby at the priory' (p. 238). Another remarkable subplot appeared with the Hamleights and Waleran attempts, with their conspiracies to interrupt the construction of the cathedral, whether physically or mentally. Follett manipulates the subplots in parallel to the building of the cathedral.

The main plot in *The Pillars of the Earth* is made artistically featured. It is inaugurated by Jack's initiating action and events' center and necessities, as if the old monastery were to burn down, 'all their problems would be solved. The prior would hire Tom to rebuild the church, they would all live here in this fine house' (Follett, p. 238). Jack thought about the idea and wished if he were Tom, he would set fire in the church. Yet, Follett described it as 'the thought made his heart race with fear' (p. 239). Follett captured the reader's attention and lead him to curiosity and questions whether Jack had boldness to do so.

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Therefore, Follett inaugurates the first seen as ‘if I do this... I will never tell a soul’ (p. 239). He thought permanently about the old church’s door, ended up confirming everybody’s’ sleeping, and decided to stand up. Furthermore, Follett exposes details to the inciting moment where monks kept the door open; he also foreshadows Jack’s indecisions to burn the place with the candle, but Follett shows that ‘with a quick motion he touched the candle flame to a piece of sacking. It caught fire’ (p.250). He described later the atmosphere becoming smoky and hot, which left no room for him to escape, Jack discovered that he could not survive from this gigantic fire; he started running all over fighting his panic to the door and found it locked, all the moments became black, he could not think straight, his mind kept thinking as he was not going to survive. However, Follett declared ‘after a moment he climbed down the pile of rubble and jumped the last few feet to the ground. He was safe...he had escaped’ (p. 255) he added that Jack ran outside ‘till all was quiet and still’(p. 255). Follett made the reader plunge in the plot which was creatively structured.

Once Follett (2010) assembled his events, he needed characters to pursue their roles. He also employs characterisation for the purpose of iconic figures. He identified characterization as means of production and introduction. An example can be seen in describing Ellen explicitly for the first time in the book, he comments on her as he stated ‘she was a girl of about fifteen. When people looked at her they wondered why they had not noticed her before’ (p.7). Follet produces a proceeded image on this character as being attractive and/or ugly, he continued to portray that ‘she had long, dark brown hair, thick and rich, which came to a point in her wide forehead...she might have been pretty’ (p.7).

Follett leaves the description open to the reader’s imagination, he expands to explain more that ‘the old women noticed her thick waist and heavy breasts’ (ibid). The interaction with this sentence would leave the reader to think that the old women were amazed or envy the attractive girl for her whole womanly body, however, Follett continues to describe that the old women ‘concluded that she was pregnant and guessed that the prisoner was the father of her unborn child’ (ibid). Follett (2010) uses authorial characterization to introduce stylistically character after character, showing

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their function and relationships one after another and leaving a glimpse on the following characters and events.

Follett also creates and represents a certain image on the characters using implicit figural characterisation, like describing the coincidence of meeting Prior Philip of Kingsbridge and giving aid from treachery to Aliena and Her brother Richard while they were selling sacks of wool. Follett describes Aliena's visualisation 'he was small, slight, intense-looking man. His movements were quick...his eyes were blue...the fringe of hair around his shaved pate was black streaked with grey, but his face was young' (p. 428).

Follett implies his views behind content and form of the same extent, because 'Aliena began to realise that he was vaguely familiar' (ibid). This last influenced the monk as well to think the same, he declared 'you don't remember me, but I know you...you are the children of Bartholomew' (ibid). Follett created his self-commentary on the characters' integration while they described each other; he created an inner voice mentioning their previous relevance. Follett states that the man had grey hair to show Aliena's perception and hides his voice, showing that time passed since Philip saw the children for the last time, they are aged, and met by chance.

Moreover, Follett (2010) classified characters in other means, where they act/react through dialogues and nomenclatures, as they pursue roles accordingly. Follett constructed a story of building a cathedral, he grouped a team of protagonists, yet, he incorporated several characters, inaugurating with a man named Tom Builder, whose name indicates his role in the story, a mason, who devotes all his efforts to build Kingsbridge cathedral.

Moreover, Follett adds another character as an outlaw and abandoned woman, who relieved herself against society's constraints, as a reaction to the last; she has been titled as a witch. Ellen finds a way to defeat society's injustice against her through invented curses. Furthermore, Follett integrates more characters, as Tom's wife Agnes, who is loyal and obedient to her husband who himself underestimates her. However, Tom shows his estimation during and after her death.

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In addition to the former characters, Waleran Bigod is perceived to be selfishly ambitious toward all characters, one notices his malpractices through the story and his permanent thinking of conspiracies and pushing other people to act his malicious thoughts. His evil masterminding can be depicted from reader's point of view, however, within characters, he remains hidden in the shadows, yet, his planning becomes exposed by the end and he loses all the respect and power he had ever worked for.

Furthermore, Follett chooses another protagonist as Philip of Gwynedd, being a monk who devoted himself after his parents' tragic murder in his infancy. Philip succeeds Kingsbridge priory and his major concerns are round God's will and good for other people. His passion coincidences with Tom's dream to build the immense cathedral.

As far as the protagonists are concerned, Jack Jackson, who is Ellen's son carries a passion for culture and learning since his childhood. He is seen in the story as a bibliophile at small age, he transfers in the story from a learning boy to occupy Tom's place as master builder and constructs it more passionately. He is stalked through *The Pillars* by his stepbrother Alfred, who has jealousy against him and envies Jack on everything he touches.

Moreover, Follett (2010) represents Aliena, who is a woman in the twelfth century England, as a strong spirit. She shares the same bibliophilic attitude as Jack's, she has witnessed several segregations and discriminations from several characters, she challenges in the story to defeat all what comes against her and uses it as her motivation to achieve all what she wished for.

Likewise, the antagonist William Hamleigh who is a serial rapist, he enjoys his family's power in negative way, he mixes his grudges toward any character, especially women, as far as he is a misogynist.

Follet implies several historical characters, belonging to the high medieval period. He draws a line between them whether with single or multiplied dimensions. Their roles are depicted in integrated method, all act and react between one another

depending on their milieu. Follett (2010) manages his characters to act according to a truthful history of that time, within the time he joined several places.

One of the places is the small monastery of Saint John where prior Philip was first sent to it and where Tom's baby Jonathan was brought to. However, in *Pillars* all events are centred in fictional place called Kingsbridge. Follet employs this name to exemplify reader's modern perception about that era with kings and queens.

2.5. Intertextuality in *Pillars*

Follett admits in the book's preface that he had read several sources before the production of *The Pillars of the Earth*. He classified them as medieval architecture sources and acknowledges several contributors who allowed him their encyclopaedic knowledge of the Middle Ages. This support of real historical documentation gave credibility to his fiction. *The Pillars of the Earth* witnesses presence of several texts within in, Follet incorporated different historical texts in his book, however, his purpose of entering these last differs from reader's point of view, one can relate them to several stories of other historical stories. Follett's style emerged with his different techniques of intertextuality.

As far as techniques are concerned, Follett integrated several textual forms in *The Pillars of the Earth*. He installs a biblical text as 'blood will be everywhere' (Exodus 7:19, New International version) in a form of italics and quotation marks, describing Agnes laying on the ground with floods of blood after conceiving as 'there was blood *everywhere*' (Follett, 2010, p.68). He integrated a biblical installation to compare the fatality to the first plague which encountered Egypt and overflowed the Nile river with blood. Follett confesses in the preface that he is not a man of God, yet, he confirms the religious combination later as 'Christ Jesus save us' (ibid). Another example concerning integrated installation identical to when Jack found Aliena isolated reading, his book passion led him to check what she was doing and finds out that she is reading a poem declaring that 'It's a poem called *The Romance of Alexander*' (Follett, 2010, p. 579). The story referred in the book exists in Greek version as *Historia Alexandri Magni* and states a narrative during Byzantine Empire of a king called Alexander the Great, how he conquered lands of majestic goods. Follett

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managed several installations in *The Pillars of the Earth* to support his work, assimilate several truths, and attract credibility.

Follett uses another integration with suggestions in relation to the textuality of the book. Such as the title of the novel: *The Pillars of The Earth*. He combines Hannah's prayer to God describing that the founders of the earth are the ones who do good, he created the earth only for them, he will protect and give the aid for them as much as they needed God, however, consequences for the ones who do bad, they will be punished:

For the foundations of the earth are the Lord's;

on them he has set the world.

He will guard the feet of his faithful servants,

but the wicked will be silenced in the place of darkness.

(1 Samuel 2: 9, New International Version).

Follett (2010) depicted the nomenclature as biblical reference and symbol for the story itself, he portrayed that the good ones lived and were protected as much as possible in the story, nevertheless, the bad ones were punished.

Follett (2010) combines another intertextual style with allusion, but he leaves it for the reader to represent signs and the alluding units through his textual forms. A sample can be retrieved separately in the narrative as in the verses of David while praying for 'The LORD is my light and my salvation—whom shall I fear?' (Psalm 27: 1, New International Version). It is related to the abandonment and feeling of fear of baby Jonathan as 'we have no milk to keep the baby alive, so he must lie here with his mother' (Follett, 2010, p. 71). In the biblical text there is a prediction of what will happen to the baby as 'Though my father and mother forsake me, the LORD will receive me' (Psalm 27: 10, New International Version). For this reason, Follett manages the events, Tom had been informed by Ellen who 'took his hands in hers, looked into his eyes, and said: 'your baby is alive'...we saw a priest, riding a palfrey, carrying the baby' (Follett, 2010, pp. 77-78). Here Follett blends an allusion on the

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story of the prophet David, regardless how he was parentally neglected, he was fetched to God's house. Follett combined various innuendos; heretofore allusions depend on reader's perception.

Speaking about integrated intertextual absorption, *The Pillars of the Earth* is inclusively congested with several historical real events and representations, digested in the main events of building the cathedral. Follet (2010) abstracted historical male dominance over female, and accepting men consent as females are not made to think, he illustrates it in Countess Regan Hamleigh assuming the reasons behind sending Prior Philip to her, hereinafter, Follett (2010) reinforces 'Philip had a horrible feeling she might be right, but he was not willing to admit it. 'You just want the earldom for your husband' (p. 340). Follet gathers another example in Aliena while describing her parents' relationship to William as 'he's dreadfully solemn and strict, and he never understood Mother. She was happy, light-hearted person who loved to laugh and tell stories and have music, and Father made her miserable' (p.181). She explained that her mother suffered from her father's behaviours towards her.

From another orientation, historians classified that queens were less involved in diplomacy and it is only for male to govern in describing King Henry's fecundity as 'he managed to father only one other legitimate child—and that was a girl, Maud. A bastard can't inherit the throne, but a woman is almost as bad' (Follett, 2010, p.106). The ideology of that era concerning gender segregation is absorbed within the texts, moreover; it is indicated that a male heir is favoured as King Henry nominated one, Maud's son, it was 'king's dearest wish that his grandson should inherit the throne. But the boy is not yet three years old'(ibid).

Speaking about intertextuality techniques, collage is another Follett's type, where he gathered several historical events along *The Pillarsof the Earth* like the sinking of the white ship in Cherbourg, followed by the anarchy, he stated that 'The king's son had died in the wreck of a ship called the white ship, just off Cherbourg...had been worried that war and anarchy would follow the death of the heir' (p.106). As long as historical events are incorporated, Follett managed to insert real events with real historical figures as 'The Archbishop of Canterbury, Thomas

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Becket, would not be here. He was in the throes of a quarrel with his old friend, King Henry' (p.1003). Follett insisted on the credibility of his work later mentioning detailed story after the death as 'Soon every man, woman, and child in Canterbury will know that the king's men murdered Archbishop Thomas in the cathedral' (p. 1062).

Follett from another side devoted his novel according to historians' works and cited them implicitly and explicitly along the story. Intertextuality is omnipresent, he sheds light on several works, some of the examples can be drawn from indication on history and truth where Jack, the book lover and most literate man in *Pillars*, discovers while reading a book that 'the whole history of the world...claim to tell *all* events was implausible...the past was just like a story' (Follett, p. 680). For instance, he concealed that history do not depict the whole truth, it is only narrated to serve as events, from these last one extracts several facts bypassing time. From another side, Follett hints about where to excerpt historical truth when Aliena, the bibliophile woman while reading a book, claims that 'I always wonder whether stories are true. Most people don't care—they just like stories' (Follett, p.580). He signals on stories relevance, especially when events are plausible to the mind.

By all means, intertextuality is omnipresent along the book, Follett integrated obligatory all types of it to minimise credibility gap for readers, he also volunteered to refer to one of his tenets , and accidentally appeared since one cannot assume which text to be original from intertextuality.

2.6. Verisimilitude in *Pillars*

Follett managed to blend history and fiction along *The Pillars of the Earth*. He demonstrated the historical truthlikeness of several facts discussed and proved them with his own interposed style of history and fiction. Follett's verisimilitude appeared with demonstrating male dominance over female's consent, like when Agnes demanded from Tom while she was dying '*I hope you build your cathedral; and then Build a beautiful cathedral for me*' (p.72). She has always preferred her husband's authority over hers and died stagnant, however, if she said that she wants a cathedral from the beginning, on both cases, Tom would build one.

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While on the opposite side, Follett established female control over men as in Aliena's case, staying with her brother Richard, whilst her forced planned husband William Hamleigh intrudes them, Aliena reminds him that 'I am the master here until my father arrives...you have no right to command me!'(p. 357). He demands her to prepare him some food, however; Follett confirms that 'Aliena frowned at him, but she stayed where she was. Mathew went out' (p.358). Though the fact, William came with the will of a rapist, whether Aliena proved herself or not, she is raped by him later. As a comparison, Women on both estates were maltreated, consequently the impacts of whether they obey or not, their status is more or less the same. This last challenges and grants the accuracy of fictional facts and gives hints on their authenticity.

From another example, one argues about historians' representations that girls were given less care than boys, Follett integrated the idea as in portraying Tom's reaction after seeing baby Jonathan for the first time, he declared 'A perfect boy' (p.65). Follett hits on two sides, after Tom abandoned the baby boy while he was with his daughter Martha, he could have neglected her as being a girl and took the perfect, preferable boy. Follett fades away the idea of favouring boys over girls. If historians made a mistake to reveal that sons were more superior to daughters, then Follett's work relying on them, he should have made two mistakes. Herein, one false is close to truth rather than two, it means that historians have more verisimilitude than Follett does, if being sceptical; truth about girls being superior than boys may serve as false theory, one cannot assume which one is true.

2. 7. Women Empowerment

Follett transferred historical information in diligent method, he mixed fiction with realistic events to entertain his readers in aesthetic style. His fictional usage tightened the past genuineness to one's mind, within the illusory eventful incorporation, he sophisticated unprecedented facts. Likewise, medieval women were illustrated by Follett as historians' outcome and they were surrounded by refined realities. Correspondingly, women's actions were symbolised by legacies, these last were carried over their daily life as starting points to certain achievements, then they

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were approved endlessly. Follett symbolised women's legacy of achievement¹⁴ as their empowerment lengthwise *The Pillars of the Earth*.

Follett (2010) embodied Ellen's first legacy landmark starting with her father's forced decision to devote her to a nun. She committed on escaping several times to her father's house, in spite of this; she was tightened and bounded back to the nunnery and punished on each time. It came to a certain point that Ellen had to accept her fate, however, Follett declared that 'in her heart she hated the nuns and despised the saints and disbelieved everything anyone told her about God' (p.31). Ultimately, Ellen achieved to escape from the convent, once she met her lover, Jack Cherbourg, since then they lived together.

Follett stated her second legacy when her lover was accused unjustly for stealing a silver chalice that belonged to the monastery, and he was executed later in front of her eyes. The pregnant Ellen witnessed the death penalty and dedicated her trauma to curse the ones responsible of the tyranny, at least to frighten them. She was acting unconsciously, she gazed at them and declared:

'I curse you with sickness and sorrow, with hunger and pain; your house shall be consumed by fire, and your children shall die in the gallows; your enemies shall prosper, and you shall grow old in sadness and regret, and die in foulness and agony...' (p. 8).

By the last words, she grabbed a knife from the crowd, took a live cockerel from her sack, and slaughtered it higher than her height. But accidentally, Ellen achieved to spray the blood over the three oppressors' faces, synchronised with the headless rooster which ran over people's fanfare and helped to join more panic. Ellen escaped from the crowd and was named a witch since then.

Moreover; Follett (2010) managed to portray Ellen's other achievement when she escaped to the forest and survived there. She practiced masculine skills that she had learned from her father like hunting and scraping animals' hides and furs for

¹⁴*Legacy of Achievement* is also a soundtrack for the mini-series adaptation (2010), *The Last Chapter* composed by Trevor Morris, provided by 'UGM (au nom de Varese Sarabande)' and 1 'sociétés de gestion des droits musicaux' Retrieved from: <https://www.youtube.com/watch?v=quo2EIFQLhE>

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clothes. She prepared and succeeded all what was necessary to bear alone a healthy child. Ellen taught Jack all her masculine and feminine skills, besides teaching him her obtained knowledge from the nunnery and Jack's father on how to read and write. She was forbidden from society, she fought all alone in the forest to persist with her son. Until it came a certain time when she met her new love, Tom Builder, who re-entered her to society but with no legal marriage contract. After a planned conspiracy, it lead her to be the only punished. When Ellen realised the consequences, she yelled 'Don't these monks know that it takes two to fornicate?' (p. 302). She sensed that all the society wants her to be humiliated under the unjust penance, this was her provocative point to scream defensively on Tom 'What do they want me to do? Come on, tell the truth, you can't lie to a *witch*' (p. 302). Though the fact, Ellen committed to leave Kingsbridge without confession. She achieved to challenge the common segregated rules and left a threat to one of the three members who executed her ex-lover, announcing: 'Goodbye, Waleran Bigod. I'm leaving Kingsbridge, but I'm not leaving you. I'll be with you in your dreams' (p. 307). She left the city, however; she went back to help with every detail in the cathedral's construction. Follett personified Ellen's several strengths along the narrative, she carried all the bad moments that she has encountered as her legacies and applied them whenever she needed to.

Follett (2010) sorted another character's legacy, Aliena daughter of Bartholomew, when she rejected her forced future planned groom, William Hamleigh, she insisted on her opinion and achieved not to marry that man. Her other remarkable legacy was when her father was brought to a scandal due to a conspiracy made by The Hamleighs and she found herself with her brother Richard on the streets where they lost all their fortunes and positions they have ever possessed. For this reason, she grabbed herself to look for survival with her useless brother. While looking for a decent job; she was offered to become a streetwalker, she could accept it after what happened to her, however; her dignity did not let her, she refused. Follet described her thought about 'the low status that made Aliena tremble with disgust'(p.400).

Another noteworthy legacy appeared when she found her own free job, wool selling business, she learned to negotiate hard with men, she developed her business,

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she bought a strong horse and a cart. Despite the fact Aliena was stalked and raped later by William Hamleigh and rejected to marry him after his several attempts, she announced publicly ‘I dislike you, I despise you, I hate you and I loathe you. And *that’s* why I won’t marry you’ (p.182). She carried her opinion and achieved not to marry William. To sum up, Aliena achieved with her legacies, in Follett’s words as ‘He had ruined her father, raped her, taken her castle, burned her wool and exiled her brother, but every time he thought he had crushed her she came back again, rising from defeat to new heights of power and wealth’ (p.1002). Likewise, Aliena challenged her corrupt major enemy till his execution day and witnessed it, Follett described her as ‘Aliena stared aghast. Even at the height of her rage and hatred, she had not wished a death like this on him’ (p.1067). Follett compiled Aliena’s potencies along *The Pillars of the Earth*, she took all her worst moments as a motivation that made her stronger to defeat her enemies.

In addition to the former characters, Follett (2010) symbolised women empowerment in different figure, Countess Regan Hamleigh, she is the master mind of the Hamleighs, both the husband Percy and the son William. An example is seen when Archbishop Waleran came to spread rumours about Earl Bartholomew, Aliena’s father, Regan was not interested because she read his trap between the lines that the archbishop wants them to take the risk of the accusation, however; the husband and the son believed him and decided to execute the Earl which made her scream angrily on their faces ‘You blind, brainless idiots. So you would hang Bartholomew from the nearest tree. Shall I tell you what would happen then?’ (Follett, 2010, p. 172). Though the fact, she took into consideration Waleran’s words on a long scale proof, as a revenge from Aliena after the humiliation of marriage proposal. Regan admits and prides her rationality over her male structured family as ‘By Christ, I wonder whether the boy might have some of his mother’s brains after all’ (Follett, 2010, p. 174).

Furthermore, Percy and William’s wish is to satisfy Regan by all means, while they arrested Bartholomew, she entered as the place owner and organizer, stating ‘A great triumph’ (p. 224). Percy kept asking her whether she liked William’s

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contribution or not, but she thought about not announcing her full satisfaction for the next time usage, she replied 'Perhaps he did' (p.224).

Regan was a powerful woman of that era, she highly emerged in politics, all Kingsbridge priory dealt with her as the family nominee for any decision. Once the master builder declared that they are out of money to continue cathedral's construction, Philip's thought that his dream faded, yet; he considered an approach to make an ally with the Hamleights and they grant him financial support. Prior Philip reached the Hamleights territory, he met their son William, and proposed him to 'Go and see your mother' (Follett, 2010, p. 346). Philip came in their house and negotiated harshly with Regan, she agitated him till she obtained a financial benefit from him.

2.7. Conclusion

Follett's career background allowed him to create *The Pillars of the Earth* with several external aids. The novel is a historical piece of art where women are portrayed with empowerment. One can assume that Follett's historiographic metafictional techniques allowed him to acquaint and display the medieval events' authenticity from different binoculars, whether with former sources or with truthlikeness logic. Women in the novel witnessed oppression, with their worst moments, they committed to pursue them as their legacy by time, moreover, their legacies originated several achievements, within this last, it displayed their force.

General Conclusion

The essence of history is to reveal the truth about any specific time, this last can be detected through critical approaches in which historians predict, accept, reject, revise, and/or correct the former status of the selected works of facts. Moreover, history is a legacy of past, present, and future, in which the nations carry with them and symbolise a nation over another, it aims to be continuous in order to provide meaning to lives, because a nation without history is frivolous.

History is narrated on the basis of the narrator himself, time, and place (whether historian or ordinary person) to describe the current and/or the former cases. Since narration, interpretation, and orientation are the three pillars of historical inquiry subsequently, history is narrated on arbitrariness to select the first pillar of any historical inquiry, then first consciousness influence is involved within the narration to affect the interpretation, which in itself manipulates the clarification with second consciousness. In addition, each interpreter orients the subject matter according to his/her interests whether implicitly and/or explicitly. The former and the latter originate a third position of consciousness effect with the last pillar of orientation in the historical inquiry. The aforementioned operations predicate on one another consistently, however, the level of awareness joint in pillar after another diminish historical authenticity. The historical truth is a continuum process that never ends.

One might shed light on a historian who tracks reliable sources, if he/she adjusts sources when necessary, then the bias of the tendency is incorporated unavoidably, likewise; the purpose of the sources is to be reliable. Though the fact, even if the sources are unbiased ones, they do not mirror the full reality. Sources in historical context can be considered as the second pillar of historical inquiry, they are interpretations since they shelter one portion of history.

Fiction as unseparated discipline in human life aims to transfer pieces of information, plays roles of entertainment, and prominent in any aesthetic field, yet, it narrows the reality existence scope to one's mind, literature is an endowment for human life. In a case when history meets literature, they work simultaneously for better relevance, in the sake of selecting new facts through fictional events, because historians rely on sources with unfulfilled objectivity mixed with fiction. Similarly,

historical writers include historical credibility with their fiction to gain readers' interests and respect, within the style of incorporation a writer's work is more or less than a historian himself. That is to say, historical fiction/novels should be as reliable sources roughly the same as historians' sources, they work in parallel to reveal the historical truth.

The writers of historical novel challenge the fortunes of the historical written period. They narrate the story transcending from their present time back to the past to convey the story's present time, where they succeed their challenge and readers' attention to convey the events plausibility to ones' minds. History is exemplified in literature through several techniques. As well as, Follett's truthlikeness relied on tiptoeing historians' steps, he brought the medieval period to life and established intermittent facts which are plausible to the logic.

The link with the title consists that history and truth are parallel disciplines which never encounter. Moreover, historians incorporate objectivity, unlike historical writers who have binary roles, they are first historians thus they are able to relocate to historical writers. *The Pillars of The Earth* is a historical novel where women are delineated according to historians, yet, embellished according to Follett's truthlikeness offered importance on a perspective of how they carried their worst moments to defeat and pride them as their achievements.

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