

A Multifaceted Analysis and Misinformation in *The French Lieutenant's Woman* Concerning the Creationism, Existentialism, and Dualism with Uncertainty of Narrative

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Abstract - This research paper explores Fowles's masterpiece, *The French Lieutenant's Woman*, through creationism, existentialism, and dualism. The multiple references to this theme allow the novelist to freely travel through 19th-century British history, existentialist philosophy, and 20th-century literary theory and to use the work as a metaphor to point to reality, triggering readers' understanding of the freedom of existentialism. When analysing the novel's themes of reality, illusion, free will, and fate, the paper highlights how these philosophical perspectives may contribute to a deeper understanding of the narrative. The paper investigates how these frameworks can distract readers and lead to potential doubt and misunderstandings. The paper intends to discover the possibility of different layers gained from each perspective and discuss their limitations in fully capturing the novel's complexity.

Keywords: The French Lieutenant's Woman, Creationism, Existentialism, Dualism

I. INTRODUCTION

This section of the paper intends to disclose the three concepts (creationism, existentialism, and dualism) used to analyse the novel from different angles. *The French Lieutenant's Woman* (1969) by John Fowles is a multifaceted and complex novel that makes readers explore various philosophical notions and perspectives. This paper illustrates the novel's themes of free will, reality, illusion, and fate by applying the notions of creationism, existentialism, and dualism (Mijatović, 2021). This study examines how these theoretical frameworks intersect with the narrative, and the paper's aim is to highlight the novel's underlying complexities and possible interpretations that may lead to duality. Creationism presents the matter of divine, while existentialism places emphasis on individual choice and the absurdity of existence. Dualism, with its perspectives of multilayer meaning and the interplay of good and evil, freedom, and restricted roles, provides another way to analyse the novel's themes. Specifically, Aleksandar indicates that since its inception, a fundamental tenet of literary theory has been the difference in terms of dualism between

literal and literary meanings. It is also connected to intricate philosophical, lyrical, and millennial thoughts about literature and language.

One of the masters of English literature, John Fowles, was a novelist who drew attention with his skill in narrative construction, striking style, and experimentalism. According to Fowles, *The French Lieutenant's Woman* symbolizes change and openness. Was there a French Lieutenant (in real life)? Maybe there never was. Perhaps John Fowles dedicated this novel to all women. From that standpoint, it is not clear in the novel if the Lieutenant actually exists (Anusuya, 2024). Perhaps this novel presents the idea of being a woman or existing as a woman. Also, it shows the relation between human cognition and narrative (Tarbox, 1996). The article by Tarbox titled *The French Lieutenant's Woman and the Evolution of Narrative* highlights that "The stories within the novel dramatize how human subjects make experience intelligible through storytelling processes" (Tarbox, 1996). *The French Lieutenant's Woman* has always been a hot topic of discussion in the critics' circle. It's difficult-to-classify form and unconventional, experimental attitude have attracted a lot of research and comments. The novel integrates historical, fictional, and metafictional texts, providing three different endings and creating an aesthetic effect of peaks, valleys, twists, and turns.

The historical text of the novel is complex and diverse, including historical facts and historical figures woven into the work in various ways. The fictional text mainly involves the romance between Charles and Sarah, which is the main line of the novel's plot; the metafictional text includes not only the content about the creation of the novel in the work. The shift between subjects such as psychology, history, evolution, and the love story create a sort of confusion in terms of emphasizing many notions in one single piece. In (Hagen, 1991) *Revision Revisited: Reading (And) The French Lieutenant's Woman*, the author discloses: *The French Lieutenant's Woman*, while a novel, can be viewed as a

discourse on the creation of meaning. John Fowles examines the simultaneous activities of reading and writing in this work, emphasizing the essential and inseparable nature of both processes in meaning production. (Hagen, 1991)

However, the content breaks the fictionality of the novel, such as parody, the fusion of the text, and the juxtaposition of multiple endings. Double or even more meaning and interpretation of one entity, such as a story may lead to distraction—for example, the values of Victorian society throughout Fowles's perspective. The social class is a fixed determination of people's worth and opportunities. Another example is the gender roles presented throughout Sarah's character. The roles lead her to question the restrictive expectations placed on women in that era (Gowindasamy, 2018). It is justifying prejudice and hypocrisy in terms of religion and morality. In particular, men were allowed to have sexual freedom while placing a great deal of judgment on Sarah.

II. THE LOVE STORY AND DUTY IN THE VICTORIAN ERA

In *The French Lieutenant's Woman*, (Fowles, 1970), the author brings us an unconventional love story from the Victorian era, one of the more conservative periods in world history. In the Victorian era, everything, especially literature, was subject to demanding rules and a sense of 'duty'. The novel's success is primarily due to its delightful dialogues and the tension between the two characters. Duty is a central theme in the story that shows the tension between societal obligations and personal desire, particularly prevalent in the restrictive Victorian era. In the article *Victorian Values in John Fowles's The French Lieutenant's Woman* (Kirchnopf, 2014) Kirchnopf states "For her strict standards of personal morality she became a national icon and a model of middle-class domesticity and devotion to duty" (Kirchnopf, 2014). Characters like Charles Smithson and Sarah Woodruff grapple with class, reputation, and morality constraints. Their choices are shaped by the expectations of their time, highlighting the power of duty to both liberate and imprison individuals.

Fowles' metafictional approach allows him to comment on these societal pressures, further emphasizing the novel's exploration of duty and its impact on human lives (Qaied & Basavaraj, 2019). In a period when women's duties were limited to submission and having children, the novel's female protagonist, Sarah immediately takes centre stage in the story with her incredible power of intuition, passion for love, and freedom, "Shall love be blamed for want of faith?" (Fowles, 1970; Naveen, 2024).

Sarah is an autonomous individual who unreservedly pursues love, irrespective of societal conventions. The main protagonist, Charles, is an experienced aristocrat who struggles to reconcile the expectations associated with his status. The historical text of the novel involves the debate between creationism and evolutionism. In the mid-Victorian period, the proposition of 'God' in the narrative process of the fictional text and the deconstruction of the author's authority

in the metafictional text all contain the same theme, that is, the 'decline of creationism' in a theological and analogical sense. The multiple references to this theme build a channel in these texts at different levels, connecting history and fiction to reality and extracting the spiritual connotations shared by 19th-century British history, existentialist philosophy, and 20th-century literary theory. The situation with Charles reveals duality in terms of God and evolutionism. At the same time, the novelist uses this to connect the author and the reader, the text and reality, and expounds the understanding of existentialist freedom vividly.

III. DUALISM IN *THE FRENCH LIEUTENANT'S WOMAN*

This part of the paper dominates the possibility of dualism in the novel in terms of meaning and how it could be understood. Dualism is a school of thought in philosophy of mind that holds that there is a fundamental difference between mental and physical processes, or more precisely, between the brain and the body. According to Pelucchi, dualism has two different realms of reality, (Pelucchi, 2020). For example, in *The French Lieutenant's Woman*, three are linear versus nonlinear: time, past, present, Sarah as victim and rebellion, Victorian and modern society. At the very beginning of the novel, there are two perspectives and two voices. This duality continues throughout the novel. John Fowles, who lived in the 20th century, creates a novel set in the Victorian Era. This is a post-modern historical metafiction. There is mystery and sexuality (contrary to love), God, nature duality, fossils, new birds, and new trees in the novel. The two locations are Lyme, Ware Commons, and London. It is these locations in which the duality is presented in terms of contrast. Also, the storyline has more double layers such as aunts, young lively nieces, servants, closedness, conservatism, existence, and freedom. More standards are highlighted (for example: old ideas, old thoughts, and new reality, new causality dualities such as Charles' 'new life' and Sarah's finding her own way.) In addition, more perspectives are revealed when comparing 'New Journey', 'a new Sarah with a new life, and 'a new novel'.

This duality, the contradiction created by elevating the fallen woman Sarah as the heroine of the book cannot be ignored. In her article, *The Dual Nature of Duality: A Literary Exploration*, Farzand states that the nature of duality in literature is "a concept [duality] that both simplifies and complicates our understanding of the world. In doing so, we gain insight not only into the works themselves, but also into the universal truths and paradoxes that define our shared human experience" (Farzand, 2023). In the novel, we see that connections are provided through the following quotation we find signs of the transition from one era to another, "The matter is immortal. There runs through this succession of superseded forms we call existence a certain kind of afterlife" (Fowles, 1970). As Rosenau says about post-modern literature,

The rise of post-modernism goes beyond the introduction of a new theoretical framework in academia. There has been a radical shift in how we understand and make sense of the

world, and this shift in perspective has brought about a new cultural movement. Postmodernism, defined by more extensive philosophical and cultural shifts, echoes the massive intellectual problems that undermine the primacy of contemporary Western society and fundamental principles. (Rosenau, 1992)

While the reader and the writer are connected through the meanings of words follow each other in one line or more by language, texts, identities, and interpretations also transform into new ideas and signs. In the novel there is no longer a writer, a reader, or a text; only discourses are formed through that text. The chain and connection that the author mentions throughout the novel is almost a literary and intellectual history, "History does not resemble an individual who employs people to fulfill its objectives." History constitutes solely the endeavors of individuals striving to achieve their objectives" (Fowles, 1970). Consequently, the novel serves as a transitional work, commencing in the Victorian era, articulating the challenges of living, and acknowledging societal realities. The narrative references Darwin and the necessity to scrutinize the merits of protective coloration, economic exploitation, social and economic conditions, societal advancement, class struggles, and the requirement for rural labor in extramarital contexts (Sharifi, 2016). One cannot dispute the assertion that Fowles complicates the notion of history by revealing obscure details about the Victorian Era in the novel and by depicting a perspective that diverges from the commonly held perceptions. Fowles critiques aspects of conventional novel theory, including coherence, unity, narrator, and author.

IV. THE DUALITY OF THE MAIN CHARACTER IN TERMS OF THE MAIN SITUATION

It is not clear at the very beginning whether Sarah is a virgin or not. By associating Sarah's face with a villager's story of seeing the Virgin Mary, she indirectly elevates Sarah to the level of the Virgin Mary. The author says this mystery continues throughout the novel and rivets the reader's curiosity. It adds an element of immersion to the novel, as Sarah says, "You shall not escape there. You may reserve to yourself all the mystery you want. It shall remain sacrosanct to me" (Fowles, 1970). The duality of time, fiction, and reality is a significant matter. Just as Sarah leads Charles from a 19th-century aristocratic youth to an existentialist who transcends his time, Fowles also makes us realize the responsibility of pursuing freedom as readers and individuals with his unique tortuous narrative style. The author hopes that readers can also understand the essence of freedom in reading with Charles to the realm of freedom.

Reading becomes a channel for readers to move from Charles' experience of freedom to their own experience of freedom, from history to the present, and from fiction to reality. Therefore, the reader's life is at the expense of the author's death, "Given the freedom to choose their ways, the characters are not under the author's control". We can see that Fowles' deconstruction as God-author in the novel is well-

intentioned. The novel is like a delicious thousand-layer matter. The historical text about the 19th century, the fictional text about Charles, and the meta-fictional text about creation complement each other, producing a layered aesthetic effect. It is also known that all of Fowles' novels consist of traditional, conventional, and innovative elements. All these elements show that *The French Lieutenant's Woman* (Fowles, 1970) is a meta-fiction. The story of Charles, which is at the centre, is a metaphor for freedom. According to Fowles, "All the painted screens constructed by humanity to obscure reality—history, religion, duty, social status—were illusions, mere opiate fancies" (Fowles, 1970). A metaphor is the most direct expression. Charles' storyline as a metaphor points to the current reality, and the ontology of this metaphor is the freedom the reader recognises.

V. THE DECLINE OF CREATIONISM

This section presents the conflict between science and religion as two contradicting themes to show how these conflict terms can be a complex layer. Although *The French Lieutenant's Woman* is a Victorian masterpiece of modern connoisseurs, critics have reached a consensus that few people define this work as a historical novel (Fowles & Foulke, 1985). In *A Conversation With John Fowles*, Fowles himself declared: "[When] I wrote *The French Lieutenant's Woman*, I said I hated the historical novel genre and that I would never write another" (Fowles & Foulke, 1985). Moreover, if a historical novel does not connect considerably with its era, then it has no meaning. Indeed, the author reconstructs the historical text from a modern perspective and gives it a new contemporary connotation.

The novel still addresses the dispute between religion and science in the mid-19th century at considerable length. The decline of creationism in the theological sense in the 19th century and the disintegration of author-centeredness in literary theory in the 20th century are historical events separated by a century. This century is also the time distance between the narrator and the story told by the narrator in *The French Lieutenant's Woman*. In Roland Barthe's obituary for the author, we read a metaphor with the demise of creationism as the body. Just as the theological tradition attributes the glory of creation to God, traditional literary theory regards the creator of literary works as a god and the source of meaning. Whether it is the mysticism of romantic literary theory advocating creative inspiration or the reconstruction of the creator's original intention in hermeneutic positivism, the author is the research subject.

The meaning of literary works depends on the reader. The author, the 'God' in this novel world, has been eliminated, and the interpretation of literary works has become generally freer, even too free to some extent, to the point of falling into relativism and nihilism. The debate between creationism and evolution was indeed an important issue that troubled the British intellectual community at the time. The 19th century was Darwin's century. Charles, the hero of *The French*

Lieutenant's Woman, "called himself a Darwinist" (Fowles) (Rulířková, 2014). The period from 1867 to 1869 described in the novel coincided with the mid-Victorian era of economic prosperity. With the publication of Darwin's theory of evolution, the intellectual community had already begun to question religious traditions. In general, most mid-Victorian poetry and reviews were more concerned with the dispute between science and religion than with issues in the fields of science, technology, economy, and politics.

Turner, (1978) in the article *The Victorian Conflict between Science and Religion*, states "[D]isputes stemming from epistemological divergences on the role of theology as an intellectual authority were undoubtedly significant themes in the Victorian battle between science and religion" (Turner, 1978). The collapse of God as an idol has led mankind into a wilderness of survival with nothing to rely on (Fowles, 1970) himself also wrote in his notes. The theory of evolution, to the Victorians, was like an exclusive event, and they seemed to be thrown into the boundless universe. This struggle between science and religion has fundamentally influenced modern science and thought to this day.

In philosophy, the establishment of the concept of evolution has freed people's consciousness from the fantasy of the world of 'quiet greatness' and 'harmonious immortality' in the traditional era, forcing them to face a fleeting and randomly changing external world. Lyell, regarded as the progenitor of contemporary geology, released the *Principles of Geology*. "Lyell's *Principles of Geology*, released from 1830 to 1833, coincided remarkably with concurrent reforms, thereby entrenching it" (Fowles, 1970). In the novel, Charles conveyed his respect for this geological achievement and declared, "You must concede...that Lyell's findings possess significance beyond mere intrinsic value..." I am apprehensive that the clergy are confronting a significant problem. Lyell's discovery has various profound ramifications. The priests may have a big battle to fight. In 1859, Darwin published 'The Origin of Species', which not only overturned the 'creationism' that was revered as a god by the theological tradition but also shook people's belief since the Renaissance that humans are the most intelligent creatures in the world. We now know that a text is not just a collection of words with one "theological" meaning (the "message" of the author, God), but rather a multi-faceted place where several writings coexist and confront each other, yet none of them is the original. By denying that the text (and the world at large) has any hidden or ultimate significance, literature frees an action that might be called anti-theology. The rejection of God and his essence—reason, science, and law—is symbolized by this action, making it truly revolutionary.

The narrator in the novel not only enters the story in the image of the author but also looks at the fictional Charles on the train and talks about the views on the creation (Hamalian & Chang, 1995). This was done by constantly deconstructing the author's authority, frequently creating the effect of 'out of play', and tearing cracks in the illusion of 19th-century

society that was deliberately cultivated. Just like Darwinism's self-evident dissolution of creationism, the narrator creates a 'short circuit' between reality and fiction, reminding readers not to believe in the myth that novelists create everything. The narrator tells us that in the era when Charles' story took place, people generally accepted traditional creative techniques, and the status of novelists was second only to God. However, in the 1960s, when the novel was published (Jaborova et al., 2024), the essence of this creation had become outdated. Novelists can neither predetermine the fate of fictional characters like manipulating puppets nor are they omniscient and omnipotent.

This author is not God himself, but just a poor actor of the omniscient God. The narrator's description of Sarah's relationship with the French lieutenant also seems to be deliberately misleading readers, "Indeed, in *The French Lieutenant's Woman* [...] with three possible endings, rejecting the features of the all-knowing and all-seeing author, installing himself in the story, and finally granting his characters and his readers freedom and independence". The mystery that Sarah did not have sexual relations is later revealed in the novel, She was still a virgin when she met Charles at the Endicott Family Hotel. However, in the previous text, the narrator is very sure about Sarah's fault.

Fowles warns readers *not* to believe the narrator, stating, "The primary rationale for fight mending is to illustrate to readers one's perspective, whether optimistic or pessimistic" (Fowles, 1970). If we extend the narrator's discussion of his creative intentions to the debate between evolution and creationism in the Victorian era described in the work, 'the existence of God' becomes a theme that is about to emerge in the novel, evidenced in lines such as "While God may not be present during the reading of the will, Mary had structured her estate to ensure that the account will be adequately settled posthumously" (Fowles, 1970).

The novel spans two eras, whether it is the Britain of Darwin's era or the creative world of Roland Barthes era, they all declare that God and religion - the two voices - form a counterpoint relationship, making the work itself a metaphor. This is also an element that cannot be ignored in the interpretation of *The French Lieutenant's Woman*, and it is a stamp on the meta-fiction label of the work.

VI. THE EXISTENTIAL DIMENSION

We may say that the role of fate stitches up the gap between the 19th-century story and the 20th-century perspective in the novel, forming an overlap between the two eras, and even an overlap between history and fiction. Also, the novel presents the overlapping in terms of the 'vertical' dimension. This theme also runs through the novel. The terms of the form of the novel's plot distinguish between the so-called 'vertical dimension of the novel's narrative' and the linear development of the story. If we say that even if the narrator's comments interrupt the story from time to time, the reader can still sort out the sequence and context of the events. Then, the novel's three endings replace the plot's diachronic

development with the synchronic juxtaposition (Scruggs, 1985).

VII. THE TWO ENDINGS OF "THE FRENCH LIEUTENANT'S WOMAN"

Modern Fiction Studies (1985) states that in general, those who disagree with Fowles take him at his word and see the fake ending as an unnecessary distraction, arguing that the previous ending adequately wraps up the story. One seems to be one that Fowles writes off as "unworthy of serving as an ending" (Scruggs, 1985). The linear theory is impossible to hold because the story has undoubtedly become a 'garden of forked paths' rather than a train that always moves forward. But, the novel's narrative continues, and the narrator's voice has not been interrupted. We might as well define the 'vertical dimension of the novel's narrative' as the uninterrupted narration of this voice, without considering the synchronic development of the story's plot.

In this way, we can incorporate the novel's labyrinthine ending into a narrative whole, and find the direction by tracking the narrator's footsteps. Through the overall grasp of the 'vertical dimension of the novel's narrative', the existentialist proposition in the novel is highlighted, and the interpretation of this proposition presents a linear advancement. The role of fate becomes the hero's first step towards existential self-awareness. For Charles, the loss of faith as a source of value occurs after the first ending. The first ending (in the novel) is a moral comedy of punishing evil and rewarding good. Both God and the narrator give readers a typical Victorian karma. God, whether as a theological figure or a judge who makes moral judgments on human beings, still plays a role. But the narrator hastily denies this ending, taking us back to the fork in the trail.

After the secret meeting at the hotel, Charles discovers that Sarah cheated on him. He went into the church and tried to pray, but found that his knowledge of Lyell and Darwin made it impossible for him to rebuild his faith in God. He cried because he could not speak to God. He knew that in this dark church, there was already a barrier between him and God, and communication was impossible, Fowles states [h]is understanding of Lyell and Darwin indicated that he was justified in rejecting its doctrine. However, he was not lamenting Sarah, but rather mourning his own incapacity to communicate with God. He realized, in that dim cathedral, that the cables were severed. Communication was not feasible (Fowles, 1970). Here, the barrier with God puts the character into an existentialist situation. God is not only a god in the religious sense, but also means a source of value from heaven. Existentialists believe that God does not exist because all possibilities of finding value in the rational paradise have disappeared (Dufrenne, 1965). *Philosophy and Phenomenological Research*, states: Positivism asserts the reality of existence. The common understanding is that essence is a kind of existence. To set itself apart from more restrained (or more logical) philosophies that center only on

language and knowledge, existentialists portray their work as an ontology, or philosophy of being (Dufrenne, 1965).

However, any innate value no longer exists, whether in the past or in the future. Dufrenne's quote is almost a portrayal of Charles's heart at this moment. He finds that all the value standards were no longer effective. Charles escapes not only from a world illuminated by God's will, but also from the cage of Victoria's value system. There will never be a God who punishes evil and promotes good for mankind in the *first* ending. The epiphany comes from the questioning of one's own soul or Charles. In this question and answer, it is oneself who asks the question and answers it. Where is God? Or where is the author?

Charles thus discovers a new reality. From his imagined union with Sarah, he sees a "pure essence of cruel but necessary freedom. As Sartre said: "Man is Condemned to Be Free" (Sartre, 1946). If Charles came to this point because of Sarah's temptation or guidance, then the self-questioning in the church made him step into existential consciousness. "Thus, Charles found himself alone in the church" (Fowles, 1970). This scene is a watershed in Charles' epistemology. Charles then gave up traditional marriage, property, gentleman's decency, and aristocratic superiority, and lost the accessories that restricted his pursuit of freedom one by one. His feelings for Sarah seemed to be his last bastion. However, before he really approaches the essence of freedom, all illusions must disappear. Charles must *lose* love. In the *second* ending, Charles and Sarah finally get married. In place of God, another value benchmark appears: love. The narrator's emotional tone makes people suspect that this is satire of popular romance stories. "With Love or with guilt" (Fowles, 1970), love replaces guilt in this ending to perform the duty of ultimate judgment-sentencing Charles' pursuit to end here. Again, the bifurcation point is that Sarah's significance in the novel should not be just the return of 'love'. Her rejection of Charles completed the latter's 'loss' process and prepared him for pure freedom. Lynch, (2002) states: John Fowles has consistently focused on the overarching theme of human freedom, which he typically associates with the liberation of individuals from societal constraints and institutional limitations. In the 1960s, he articulated this freedom within the framework of existentialism; nevertheless, despite a waning interest in the broader philosophical movement during the 1970s, he continued to prioritize the attainment of "authenticity," which he viewed as the outcome of the individual's effective confrontation with societal norms. The French Lieutenant's Woman is arguably the most suitable of Fowles's works for a detailed analysis of this topic; nonetheless, it poses considerable challenges, as it is positioned at the cusp of his evolving perspectives, particularly regarding existentialism and the nature of the book itself (Lynch, 2002).

It was Sarah's spirit of giving up everything to pursue freedom that led Charles to the same situation. There may be no God in the world that can interfere with life and take away

people's available choices. Nothing can provide a reference for individuals when making choices. Whether it is active abandonment or passive loss, the process of 'losing' is the process of Charles completing his existential self-awareness. It is also the process of the narrator leading the reader through the fog and finally to the exit of the maze. The first two endings may not be the forks that Charles must take, but they must be experienced by readers. Therefore, what is called the 'vertical dimension of novel narrative' is not only the dimension of existentialism, but also coincides with the reader's reading process. Every time the reader follows the narrator's footsteps back to the fork, it means that he is closer to the exit. The ending becomes a process.

To simplify this vertical dimension, the reader must thread three ends. This analogy between narrative structure and syntactic structure is not a simplification of structuralist narratology in the strict sense. In the Victorian era also, existentialists realized that people must make choices and take responsibilities freely without any source of value from heaven. The same is true for readers when it comes to the novel. The existentialist theme of the novel destined the author to deconstruct his own myth and abolish his own authority. In this fictional world without any authority, the readers have a dual reading experience: first, they accompany Charles to freedom on the existentialist level; at the same time, readers may bear the responsibility of free judgment in the value vacuum of the author's absence (or the absence of the source of meaning represented by the author). This is the freedom that the author gives to the readers, and it is also the responsibility that the author asks the reader to bear.

VIII. CONCLUSION

All in all, *The French Lieutenant's Woman* (Fowles, 1970), is a multifaceted novel that presents various philosophical perspectives. When analyzing the novel from the standpoint of creationism, existentialism, and dualism, this paper shows insights and a deep understanding of how these frameworks may contribute to a deeper appreciation of its themes and complexities. In short, the novel tells a mysterious love story, the narration is multi-layered, and the characters are compatible with time, place, and each other. The knowledge of civilisation, history, and society given by Fowles (1970) is deep, and the quotes at the beginning of each chapter provide connections between the chapters and are compatible.

Alternative endings for the reader also ensure the continuation of the mystery. Each perspective of creationism, existentialism, and dualism offers essential insights into the novel's analysis in terms of free will, reality, illusion, and fate. For example, Creationism dominates the tension between divine overlapping and human might, while existentialism prioritizes the individual's struggle for meaning and authenticity in a bizarre world. Dualism highlights the interplay of meaning and reference, good, evil, and the supernatural. Perhaps the secret lies in Fowles' sentence, in other words, this enigmatic barrier surrounding our world and our perception is not intended to frustrate us, but to

recalibrate us to the present, to existence, to our temporal experience (Fowles, 1970).

The author is no longer a god, but a tireless preacher of freedom, "The novelist is still a god, since he creates[...]what has changed is that we are no longer the gods of the Victorian image, omniscient and decreeing; but in the new theological image with freedom our first principle, not authority" (Fowles, 1970). In an interview with Diana Webb in 1995, Fowles said that literature was the exclusive domain of clergy in the Middle Ages, so writers should inherit the educational mission of morality and ethics. Also, reading should be an inspiring process, that is, education through demonstration, the narrator breaks into the novel in the image of a priest. As Sartre said, the essence of literature is the intervention in reality, as Jefferson, (2005) states that in Sartre's view, literature is more often than not a tool for investigation than a target of theoretical critique. The idea of "committed literature" is more questioning than prescribing; the most often cited work in this area is itself a question about literature, and the very definition of "commitment" lends itself better to debate than to the promotion of a particular political or ideological agenda.

The great novelists not only change the potential of art for their peers and readers, but also had great significance in terms of the human consciousness it triggered the consciousness of the potential of life. In other words, people can't just stand on the shore and watch, they have to jump into the story anyway and become part of it. *The French Lieutenant's Woman* is a novel that defies easy categorization and interpretation. While these notions such as creationism, existentialism, and dualism disclose available frameworks for understanding the novel's themes, they cannot fully capture its deep meaning and complexity. Also, with these perspectives and recognizing their limitations, readers can better appreciate Fowles' masterful exploration of the human condition. Creationism as a framework may oversimplify the complexities of human behavior and the nature of reality, which may lead readers to artificially preconceive of knowledge. Existentialism also can sometimes neglect the influence of external factors and social structures regarding people's choices.

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