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**Introduction and Annotated Edition of *The Eyre Affair* (2001) by Jasper
Fforde**

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Introduction and Annotated Edition of *The Eyre Affair* (2001) by Jasper Fforde

INTRODUCTION TO THE NOVEL

Jasper Fforde published his first novel, *The Eyre Affair*, in 2001 and it soon entered the New York Bestseller list. Since then, he has been writing in the Comedy/Fantasy Genre with thirteen more books. A few years after having written *The Eyre Affair*, Fforde extended the Thursday Next series with six more novels and published two books in a second series called 'Nursery Crime', *The Big Over Easy* (2005) and *The Fourth Bear* (2006). In January 2010 Fforde put to press *Shades of Grey*. Conclusively, his latest series hold *The Last Dragonslayer* (2010), *Song of the Quarkbeast* (2011) and *The Eye of Zoltar* (2013). At the final point, last August, Fforde's last book, *Early Riser*, was printed (J. And M. Fforde).

In comparison to other publications by Fforde, *The Eyre Affair* is more associated with fiction in a contemporary world and everything related to literature, but in all his works there are common general stylistics features and main themes, such as feminism, racism and history (Fforde, interview by Heminsley). In this novel, Fforde describes a parallel reality to life in England in 1985 where everyone worries and feels concern about books, authors and characters. In that world, characters can jump inside and outside books, what makes them cross literary borders. One of the main issues of crossing literary borders is that some aspects, such as the plot, could change if the original manuscript of one literary work suffers modifications. In order to set things straight, literary detectives, called SpecOps, work on lost or stolen chapters of books,

confiscated manuscripts, plagiarism, broken lines of poems or kidnapped narrators and characters. The villain of *The Eyre Affair* is Acheron Hades, who has stolen Dickens's *Chuzzlewit* manuscript. The protagonist, Thursday Next as SO-27, finds herself involved in this case and tries to solve it in spite of some complications. Additionally, Thursday aims to get back in touch with an old romance and is affected by some historical events such as the Crimean War. Her family is also very special. Her father travels in time, as a ChronoGuard, and her uncle creates machines in order to enjoy literature at an extraordinary level. However, things became complicated when Hades wants to kidnap Jane, the main character and narrator of *Jane Eyre*, from its original copy.

Narrative Fiction and Views: Main Subplots and Intertextuality in the Novel. In *The Eyre Affair*, Fforde creates a fictional world where characters perform their feats, but it shows similar and different characteristics with the extratextual shared experience of readers. For instance, our 21st century and the 1985 in which Thursday lives show discrepancies (Funk, "Reconstructing" 140-141). The principal difference is that the significance of literature and arts in Thursday's reality is so clear that literary detectives are needed, and literature plays an important role in economy, while in readers' reality, literature is merely used pedagogically and it is also the passion and hobby for the ones who love it.

On the other hand, the main similarity is that technology is as essential in the 1985 of the novel as for people in the 21st century. Moreover, means of transport are necessary in both worlds. In the novel, computers exist and they use common vehicle brands and the railway, but an old biplane. These differences and similarities between the world depicted in Fforde's fiction and the extratextual shared experience in readers conduct the following section, in which it is discussed how Fforde combines them in the novel in order to build that world.

Since *The Eyre Affair* is a work of fiction, the principal elements and aspects of which the plot and subplots of the novel are composed derive ultimately from the fantastic and science fiction. The fantastic and science fiction are two dissimilar genres of fiction literature in the fact that science fiction provides a scientific explanation to fantastic events, such as scientific technology (Bereit 896-898), while the fantastic does not, since it is based on the supernatural and magic (Todorov 25-27). These genres connect with the most significant plot devices in the novel, such as time-travelling, “book jumping” and the supernatural.

According to Bereit, one of the main characteristics of science fiction is that the story is set at different times, causing an imaginative effect in the past, present and future (899). Regarding the science fictional plot device of time-travelling, it is possible to distinguish that *The Eyre Affair* is set in a parallel world of 1985, but some characters, particularly ChronoGuards, have the ability to travel through time to the past and future, and to stop time (Funk, “Reconstructing” 140-141). Since the novel has a detective background and the main plot is to solve a crime, features used in the future, such as technology, are going to be useful. Nevertheless, facts that happened before the crime occurred are going to play an important role in the story, such as the Crimean War or the romance story Thursday is involved, in order to change the present scene in the main plot. This saves Thursday’s life by modifying a possible future experienced in the past (Funk, “Reconstructing” 141). As a result, time-travelling can anticipate the next setting or acknowledge readers of some experiences characters had before the present story. In addition, this science fiction device connects different times with the main fiction story in the plot (Bereit 897-899).

Through the science fictional device of “book jumping”, Fforde creates a thin line which permits characters to cross into books, poems or masterpieces of literary works (Bekiryazici

110). The fantastic and fictional aspects of “book jumping” also allow characters of *The Eyre Affair* to interact with others from every kind of work and to modify their plots (Lutas 57).

Thanks to science fiction, it is possible to distinguish different themes at different narrative levels in the novel. Time-travelling and “book jumping” appear in *The Eyre Affair* in the form of metatextual relations, concretely metalepsis. In consonance with Genette, metalepsis is a literary device used by Fforde since characters in *The Eyre Affair* abandon their own fictional world and enter another narrative level. Moreover, Fforde creates a fictional world and relates it with one already written in fiction (Genette, *Narrative Discourse* 243-251). For instance, in the novel, characters read or refer to other novels and classics, such as *Jane Eyre*.

According to Genette’s study of narrative levels, Fforde uses metadiegesis in making characters cross borders between different levels. This occurs when characters in the novel enter in a fictional world narrated by the narrator of the principal fiction world, or the diegetic level (Genette, *Narrative Discourse* 228), in this case *The Eyre Affair*. “Book jumping” helps Hades, Thursday and her mates to cross diegetic levels physically (Bilge 118). Consequently, a metafictional effect is produced since the novel is composed from fiction about fiction (Lutas 41-42). Furthermore, many significant literary figures, such as English remarkable authors, appear at different times in the novel, which is not just a case of time-travelling, but also metafiction. It is clear that classics mentioned in the novel, like *Jane Eyre*, were written before Fforde’s novel and it is established a relation between the diegetic narration.

Regarding the main feature of the fantastic genre, which is the supernatural, many magical occurrences alter Fforde’s fiction world in connexion to the readers’ reality. Everything that takes place in the world of fiction is the effect of the author’s imagination (Todorov 25-26). In addition, as stated by Malchow, the Gothic genre includes literary features, such as

supernatural creatures, like monsters, mystery, abandoned settings and horror, intensified with feelings of suspense, madness and fear (4-5). In *The Eyre Affair* there are several Gothic elements which create a sense of mystery and suspense in the plot and some subplots, such as romance, but they are also found in *Jane Eyre*, since it is a Gothic novel.

The Eyre Affair deals with one of the main peculiarities of the Gothic novel, the supernatural creatures (Kirchknopf 170). Thursday, as a literary detective, has to solve criminal issues involved with vampires and werewolves. For instance, the villain of the novel, Acheron Hades, possesses vampires' characteristics which enable him to commit crimes easily. Moreover, regarding the main plot, which is the detective mystery, a Gothic suspense is performed in the novel, making the reader sense intense emotions in order to know what is going to happen when things become difficult for characters while trying to solve the case. The Gothic element of mystery is also seen in troubling and mysterious events which occur in the story, such as the fatal crimes Thursday is involved, or the strange noises Jane hears in Thornfield Hall (Bilge 122-123). As a result, the detective background of *The Eyre Affair* connects every mysterious case that gets in Thursday's way with the Gothic features of mystery and suspense, mainly present in *Jane Eyre*.

Furthermore, elements, which have been distinguished as Gothic, appear in the novel, such as intense emotions. For instance, romance, one of the significant subplots in the novel, could be considered as a Gothic Romance since it shows several characteristics of it, which are going to be explained below. Finally, according to Genette, architextuality is the relationship in which the reader expects that themes and genres, belonging to a work, appear in the text (*Paralimpesis* 4). This is what happens between *Jane Eyre* and *The Eyre Affair* since the reader

expects the Gothic genre to appear in the novel, including characters' intense emotions and supernatural effects and creatures.

Despite the fact that Fforde integrates elements derived from fiction in *The Eyre Affair*, he is influenced by several genres, such as the Gothic, as seen before, and classics. In particular, Fforde takes the cultural and symbolical literary classic of *Jane Eyre* as an example of inspiration to write the novel (Hateley 1024-1025). Indeed, some critics have pointed that *The Eyre Affair* could be classified as a narrative detective fiction, but also as an intertextual parody of Brontë's *Jane Eyre* (Bekiryazici 109-110; Lutas 56). Linda Hutcheon defined intertextuality as a literary device used in postmodernist literature to establish a relationship between two or more texts¹ (Kostka 67). However, it gives a complex sense to the original text in order to create a new writing from the intertextual one (Kostka 67). Fforde is influenced by the structure, style, or history found in one or more texts and from that, he writes *The Eyre Affair*. Therefore, stylistic similarities and relationships are established between texts and authors (Kostka 67).

Additionally, Hutcheon stated that there are two forms of intertextuality relationships: explicit or implicit (202-203). Fforde uses both relationships in *The Eyre Affair* because he refers to *Jane Eyre* in his novel without hiding its reference, which is explicit, and he also makes allusions to Brontë's novel themes, but with secrecy. Therefore, some critics discuss if Fforde creates a parody or pastiche of *Jane Eyre*, which are implicit. Hutcheon defined parody as a critical, ironic and mocked imitation of a text's style and elements (202-203). When Fforde makes a parody of an original text, he is creatively imitating its style by making fun of it. However, in some cases Fforde is also not being creative without mockery, by copying the same

¹ Genette defined transtextuality as every relationship found in the text, hidden or not, and he divides it into five categories: intertextuality, paratextuality, metatextuality, hypertextuality and architextuality (Macksey 18-19). In *The Eyre Affair*, Fforde is influenced by many literary classics and authors, especially by Brontë's *Jane Eyre*. As a result, many transtextual relationships are found in the novel beyond mere intertextuality.

style, ideas and words of the original text, since Genette claimed that pastiche may be considered as merely metatextual (*Paralimpseis* 4). Moreover, according to Genette's definition of metatextuality,² it could be argued that Fforde employs it when he criticises, analyses or explains one text in other implicitly or explicitly and a relationship is created from that criticism. As a result, intertextuality in *The Eyre Affair* facilitates readers to conduct a multiple reading, focusing on the relationships and characteristics of *The Eyre Affair* and *Jane Eyre* at the same time, which is incredible to fire their imagination and inspire their literary reading minds.

However, Brontë's work is not the only one which influences Fforde to establish intertextual relations in the novel. It is also remarkable how the author designates symbolic names to his characters, such as Acheron Hades, Thursday Next, Landen Parke-Laine, Styx, Braxton Hicks, Victor Analogy, Mycroft and Jack Schitt, in order to make the curious reader think of their referential relevance (Hateley 1026, 1028). Then, according to Genette's denotation of hypertextuality,³ it could be suggested that Fforde employs it in his work since he makes a relation between diverse classics and the text within the novel, but applying his own stylistic vision of them in it.

Since *The Eyre Affair* is a detective fiction novel, the principal purpose of the story is to solve a literary detective mystery developed in the main plot. At this level, there is intertextuality between *The Eyre Affair* and *Jane Eyre* because both have a certain detective background. Thursday is a detective woman working as a LiteraTec, Literary Detection Division of the Special Operations Networks, solving literary crimes. Similarly, Jane is seen by some critics as a detective who investigates male crimes in a patriarchal society (Jung 21). Moreover, in the novel

² According to Genette, metatextuality is a relationship between two texts in which a critic is constructed about the previous text in another one. In addition, the author can avoid mentioning the previous text (*Paralimpseis* 4).

³ According to Genette, when a text is related with a combination of various previous texts that collapses the text, but it is modified, it is called hypertextuality (*Paralimpseis* 5).

a detective crime has to be solved, which is Bertha's death (Kirchknopf 169). This is remarkable because it suggests that Fforde is centring the plot of *The Eyre Affair* in *Jane Eyre*'s by showing some parallelisms between characters and plots. Furthermore, in *The Eyre Affair* there are different significant subplots, such as *Jane Eyre*'s plot, romance and the Crimean War.

First and foremost, the story in Brontë's work is essential to follow Fforde's intentions in *The Eyre Affair* since it is one of the main subplots in the novel. Fforde takes inspiration and reorganises *Jane Eyre* in his own fiction world where he introduces Jane (Bekiryazici 109). Regarding narrative views, both novels are written in the first-person, and according to Hateley, they show two women at different points in their lives, but seen as heroines. Moreover, in *The Eyre Affair* there are symbolic encounters between characters from both novels which allude not only similarities in Jane and Thursday's descriptions, but also among the rest of characters. For instance, Rochester, Bertha Mason or St. John Rivers from Brontë's novel resemble other figures in Fforde's, such as Landen, Daisy Mutlar or Acheron Hades (Hateley 1026). Then, the importance of this particular subplot is that Brontë's novel has a narrative function in the main plot of *The Eyre Affair*.

Despite intetextuality is employed in works of fiction, Fforde also uses intertextuality with historical phenomena. The Crimean War is also one of the main subplots in the novel because Thursday's fiancée and brother fought there, and it plays an important function in her romantic story and decisions. Nevertheless, taking into consideration that *The Eyre Affair* is a work of fiction, The Crimean War is not described as the real historical one. This battle in reality lasted three years while in the novel, it was fought for around one hundred years. This is a clear example in which Fforde mixes fiction and the extratextual shared experience of readers. The

Crimean War goes along with another significant subplot in the novel, the romance and feminist perspective in which Thursday is implicated.

Following the pattern of *Jane Eyre*, which can be read as a love story, Fforde includes romance as a subplot in the novel (Wehrmann 149). The protagonist of *The Eyre Affair* is involved in a passionate romance with a lover from the past, and after the passing of time, she still questions herself to continue loving him or not. Furthermore, in *The Eyre Affair* there are explicit and implicit intertextual references to the aforementioned Gothic literary and filmic tradition regarding its feature of intense emotions. For instance, the significant subplot of romance could be considered as a Gothic Romance since it shows several characteristics of it. The Gothic Romance is a novel in which the supernatural, mystery, horror and suspense prevails in a dark atmosphere (Childs and Fowler 99-101). Additionally, the novel is centred on a desperate and solitary heroine who loves a man that does not love her from the beginning of the story since an impediment, another woman, separates them (Harris).

In *The Eyre Affair*, Thursday is involved in a love story which makes her difficult to decide whether engaging in a romantic relationship is good or bad for her, and has to follow her heart through the obstacle that stands between she and her lover. This makes of Thursday the distressed heroine in the Gothic Romance. In addition, the man Thursday loves could be seen as a Byronic hero considering that he has positive attributes, such as a seductive nature and he wants love with strong affection, but at the same time, Thursday thinks he lies and hides her secrets lived while fighting in the Crimean War. This leads her to wonder if the man she is in love with is the appropriate one for her.

In addition, there are two possible secondary love interests in the romance between Thursday and her lover. This is seen in the novel as a feminist feature since Fforde complicates

Thursday's romantic situation in a triangle in which she has to choose between her lover and some important decisions in her professional career, not for another gentleman. Also, a secondary love interest appears as a sinister seductress for the hero. All these features are also seen in the romance between Jane and Rochester, who play the role of the distressed heroine and the Byronic hero, and between them there are the feminist principles and the figure of Bertha as secondary love interests (Kirchknopf 169-170).

While reading the novel, the romance would drive the curious reader to consider a domestic scenario in which the patriarchal model is introduced and Thursday, in a way, makes some mistakes Jane does, by falling in love with a man and renouncing to some professional opportunities in life. This shows the literary background of romance as childish, following the structure of a fairytale to some extent. Nevertheless, the patriarchal order is reversed in Thursday and Jane's case because at the beginning they show as autonomous and free women who do not need any man in their lives, but at the end, love seems to prevail (Hateley 1028). The marriage question is present in the novel from a patriarchal point of view. This leads to reconsider the role of feminism in *The Eyre Affair* since Brontë's intention in *Jane Eyre* was to focus on a feminist ideal character who fights for her freedom and rights in a patriarchal society (Wehrmann 149) and Fforde follows the pattern of a feminist novel where the main character is a woman in possession of an important position in her job.

Although Jane presents her life since childhood, Thursday starts having contact with the reader at the age of 34, while she is already working as a LiteraTec. Both of them are independent women with their own ideals and thoughts, but in different epochs. The figure of Thursday plays the role of a heroine who is saving her literary and real world from male characters, such as Hades and Schitt. According to Hateley, in this case the novel focuses on a

feminist view since the main protagonist is a woman trying to solve the principal mystery case in the novel. Despite the fact that Thursday loves Jane's life through her favourite novel and the character inspires her, Thursday takes into account the mistakes Jane commits as a woman considering domestic seclusion (Hateley 1026-1027, 1033-1034).

As stated by Whermann, love, family and marriage are still extremely significant to Thursday although she proclaims herself as independent and has a good position in her professional life. Consequently, Fforde follows *Jane Eyre's* model and feminist view, but integrates elements from fiction in order to make the novel enjoyable (Whermann 162-163). Although Fforde is trying to create a postfeminist figure of Jane with Thursday, he does not reconstruct the feminist background in Brontë's classical work (Kirchknopf 168). Then, this is also a case where Fforde employs a relationship between texts since he is taking implicit intertextual references from Brontë's style.

The parallelism in the plots and between characters from *The Eyre Affair* and *Jane Eyre* establish transtextual relations essential to comprehend Fforde's work (Hateley 1027). Fforde takes *Jane Eyre* as a classic narrative influence and adopts some parts of it in order to write his own work, and although he employs humour and irony, he does not ridicule Brontë's novel. There are other devices he uses as sources of inspiration for his work, such as two of the main subplots of the novel, romance and the Crimean War, which he modifies from *Jane Eyre's* plot or history in some aspects (Berninger and Katrin 182).

Fforde's references to the Crimean War produce intense emotions in characters because of the arduous situation the war caused for a long period of time. Additionally, Fforde includes feminist perspectives from a postmodern vision, making the reader realise that postmodernism is nothing new since all the literary devices employed in the novel, such as metafiction, have been

employed by many authors during centuries, but it is a continuation of how literature and society change through time.

Otherwise, the science fictional device of “book jumping” is remarkable because it suggests that Fforde is centring the plot of *The Eyre Affair* in *Jane Eyre*’s by showing some parallelisms between characters and plots. Bekiryazici has argued that parallelisms bet to discuss if *The Eyre Affair* could be considered as a postmodern parody or as pastiche of *Jane Eyre*, and the use of intertextuality as elements of postmodern literature. In the next place, Fforde makes parody of *Jane Eyre* seeing that its ending is completely changed in *The Eyre Affair* to a postmodern vision of it. He makes fun of the romance Jane is involved, and the marry question, and applies them in *The Eyre Affair* by involving Thursday, but from another perspective. Fforde takes inspiration and reorganises *Jane Eyre* in his own fiction world where he introduces Jane (Bekiryazici 109-110).

Then, the author applies both parody and pastiche as types of intertextuality basing his inspiration on the genre and ideas of *Jane Eyre*, but transforming them in a narrative fiction novel which also includes historical and romance subplots, and a significant perspective of literature from the point of view of a detective (Hateley 1024). According to Hateley, such parallelisms make *The Eyre Affair* a postmodern parody of Brontë’s novel (1025).

It could be argued that, although through metafiction Fforde rejects traditional classics, mainly *Jane Eyre*, by parodying their traditional narrative styles and genres, “the novel is a highly relevant case of reconstructive literature in which he mainly rewrites the events in *Jane Eyre*” (Funk, “Reconstructing” 140). This makes the reader distinguish among fictions and think about the limits between literature and reality the novel displays.

ANNOTATED EDITION OF THE CHAPTER 23 OF THE NOVEL

Chapter 23: “The drop” From pages 219 to 229.

- Jack Schitt (l. 3, p. 219). It means anything or nothing at all (Collins Dictionary). “Who is Jack Shitt?” is a popular tongue-twister which concludes saying that if someone does not know Jack Schitt means that he or she does not know anything (“The history of Jack Schitt”). This character could be a possible inspiration to Niko Besley in order to create the protagonist in his novel *You Don't Know... Jack Schitt: The Private Eye Who Doesn't Take Any Crap* (2011).
- Hades (l. 4, p. 219). In ancient Greek mythology, Hades is the god of the Underworld and the dead. His name means “The Unseen One” since he is the ruler of the invisible world. Hades appears in Homer's *Iliad* also referring to the Underworld as its god and as the place the dead souls go. Moreover, Hades kidnaps and rapes Persephone in the classical Myth of Persephone since he falls in love with her and makes her his queen (Grant and Hazel 235-236). Following the Christian tradition, Hades is referred to death and hell in many occasions in *The Bible* (Authorized King James Version, Rev. 20.13-14; Mat. 11.23; Luke 10.15). This makes Acheron Hades the evil character of the novel.
- Gainsborough (l. 5, p. 219). Thomas Gainsborough (1727-1788) was an important English painter of portraits and landscapes in the 18th century and one of the founding members of the Royal Academy (The National Gallery). Gainsborough might also refer to a town in Lincolnshire, England (Sheetz). It could be a possible reference to Gainsborough pictures (1924-1951), which was a film studio founded by Michael Bacon in London that produced films like *The Wicked Lady* (1945) (Gainsborough pictures).

- The English Shakespeare Company (l. 5, p. 219). A theatre company founded by the artistic directors Michael Bogdanov and Michael Pennington in 1986 in England in order to show William Shakespeare's works. The company started to perform the first plays at the Theatre Royal in Plymouth. Then, they continued promoting Shakespeare's plays in UK and all around the world (Holland 21-22).
- Acheron (l. 7, p. 219). See note on Hades above (or p. 219). Reference to one of the five rivers in Hades, the reign of the Underworld in Greek mythology and in Homer's *The Odyssey*. In Virgil's Aeneid, the Acheron is said to be the River of Woe or Pain. The myth says that the ferryman Charon transports the dead through the river to carry them to the Underworld (Leeming 3, 72).
- Kington St. Michael (l. 8, p. 219). A village in England near the M4 motorway, Swindon and Bristol (Kington St. Michael Parish Council).
- Leigh Delamare (l. 9, p. 219). An English village near M4 motorway, Wiltshire and Chippenham and one of the largest motorway service stations in Europe (Leigh Delamere).
- Thursday Next (l. 10, p. 219). Reference to the main character Gabriel Syme, Thursday, in *The Man Who Was Thursday: A Nightmare* (1908), by G. K. Chesterton (Martínez-Dueñas 150). Gabriel is a poet and a secret detective in New Detective Corps and starts to investigate anarchists in the 20th century in London. He meets Gregory at a party and discovers an Anarchist Council formed by conspirators named as the days of the week who are planning an assassination in Paris. They are Monday, who is the secretary; Tuesday, Gogol; Wednesday, Marquis de St. Eustache; Friday, the philosopher Professor de Worms; Saturday, Dr. Bull and Sunday, the director. However, none is named

'Thursday' because the previous man with that code-name died. Therefore, Syme decides to join the council as Thursday, but being a secret police spy. While Sunday plans the assassination, Syme finds out that the rest of the council members except Sunday are also spies for the same organisation he works. Then, they try to detain Sunday's plan, when he recognises to be the chief official detective. They go to a party Sunday organises and dress up as the seven days of creation in *The Bible*. As a result, Gregory is the only true anarchist of the story. At the end, the reader gets to know that Chesterton makes of Sunday a personification of God since he is the creator of the council, and the rest of members represent the six days of Creation and Gregory represents Satan (Shimmin). Thus, Thursday represents the fourth day of creation in which God separated Day from Night in *The Bible* (Authorized King James Version, Gen. 1.14-19) and in comparison with *The Eyre Affair's* protagonist, both are detectives concerned with poetry and literature who want to solve cases and reveal secrets. Their name or code-name, in the case of Syme, is a Biblical allusion. In addition, although at the beginning both characters of the novels are not wanted and seem useless, at the end, they are completely necessary. Next could probably refer to a next version of Syme.

-SpecOps (l. 10, p. 219). SpecOps is the acronym for Special Operations mostly found in military and government terms (Acronym Finder). It is a Software which helps with password security and authentication (Desktop & Password Management).

-Braxton Hicks (l. 11, p. 219). John Braxton Hicks was the first physician and doctor who described the short, irregular and painless contractions felt in the last trimester of pregnancy. They were named as Braxton Hicks contractions and are supposed to prepare and train the uterus in the last months of pregnancy (Henderson).

-“In every way this was a Goliath operation- myself, Bowden and Victor were only three to add credibility in case Hades was watching” (l. 13-15, p. 119). This is an allusion to *Dracula* (1897), by Stoker Bram, because as Count Dracula, Acheron Hades’s presence can be sensed and he could watch without being seen.

-Goliath (l. 14, p. 219). A biblical reference in the *Book of Samuel* to a giant who was killed by David with a stone (Authorized King James Version, Sam. 1.17). Now, a person, organisation or thing described as Goliath is said to be powerful and large (Cambridge Dictionary). It is the name of the distributor and manufacturer of toys Goliath Games (Goliath games). Therefore, Goliath men and organisation in the novel are a symbol of power and strength.

-Bowden (l. 14, p. 219) -Cable (l. 7, p. 229). A kind of flexible wire applied when a piece on bicycles is broken or damaged in order to fix it. It was invented by Ernest Monnington Bowden in 1896. This type of cable transmits energy to houses and its name comes from the name of the founder and manufacturer, Frank Bowden, of a cables company, Releigh Bicycle Company, which no longer exists (Hadland and Lessing 267-268; Cable-Tec Cables and Controls LTD). Therefore, the character’s name, Bowden Cable, makes reference to this type of cable in the sense that with his help Thursday was able to capture Acheron Hades. Bowden is an operative member for SO-27 who fits for this operation in order to fix the problem, the same function the wire has in order to fix bicycles brakes. He is the type of partner Thursday needs in order to find Hades. In addition, his name could be a possible reference to the historian, fiction novelist and author Anton Gill’s pseudonym, Oliver Bowden (1948).

- Victor (l. 14, p. 219) (l. 3, p. 227) Analogy. The name Victor means winner since it is related to victory (Cambridge Dictionary). Analogy is a comparison between two similar things (Oxford Dictionary). Therefore, Victor Analogy is thought to win the case by analogy.
- Speedster (l. 22, p. 219). Fast vehicle (Collins Dictionary). Also, in fiction a speedster is a character who has the ability to speed (Jacobs).
- Walkie-talkie (l.12, p. 220). A wireless radio people used to communicate messages orally (Oxford Dictionary). This is an anachronism because the author is using technology, but historically inaccurate in 1985.
- The *Chuzzlewit* manuscript (l. 33, p. 220). Charles Dickens's original manuscript of *The Life and Adventures of Martin Chuzzlewit* (1844), commonly known as *Martin Chuzzlewit*, a novel which criticised The United States and compares it with England. The theme of selfishness is very important in this novel, as well as family, money and detectives (Jordan 34-37).
- “ ‘Where are you?’ ‘Tut, tut, Thursday, who do you think you’re talking to?’” (l. 1-2, p. 221). A possible reference to Jane seeing ghosts in *Jane Eyre*, since it is a Gothic novel in which the supernatural and spiritual are present. It could be an allusion to *Dracula* (1897), by Bram Stoker, since as Count Dracula, Hades has the ability of hearing, seeing and smelling more heightened than any human.
- Karabiner (l. 4, p. 221). A coupling metal link used in mountain climbing to hold mountaineers safety. The word “karabiner” is borrowed from the German “karabinerhaken,” which means carabine hook (Collins Dictionary).
- Gladstone (l.10, p. 221) Gladstone bag (l. 25, p. 222). The name makes reference to William Ewart Gladstone, the prime minister of the United Kingdom from the Liberal Party,

(1868-1874, 1880-1885, 1886, 1892-1894). He was famous for stopping the Irish Protestant Church (BBC). Also, a travel bag divided into two equal sized compartments (Collins Dictionary). J. G. Beard designed the Gladstone bag and some people think he named the bag in this way because the G in his name denotes the surname Gladstone. However, others discuss the name as a reference to the prime minister because Beard designed it during Gladstone's government and took the inspiration due to all the travels the president did (Holroyd).

-Poet Writer General, PWG (l. 19, p. 221). Poet Writer General is the same as Poet Laureate. The title "Poet Laureate" is a title given by the government, king or queen, like a political nomination to write poems in significant events (Cambridge Dictionary).

-Crimea (l.16, p. 222) Reference to the Crimean War, a battle fought between France, Turkey, Britain and Sardinia on one band and Russia on the other from 1854 to 1856. Everything started since Russia wanted to possess Turkey and their Mediterranean territories in order to increase their empire, but Britain, France and Sardinia were not in favour of this and they decided to become allies and attack the Crimean peninsula. Unfortunately, the British troops were not prepared for the cold and many men died frozen and the war was called a symbol of futility. Lord Tennyson's poem "The Charge of the Light Brigade" (1854) in which the poet honours the heroic soldiers in the Light Brigade who fell in service to their commander Lord Raglan and their cause during the Crimean War. Six hundred men in the Light Brigade rode through the valley, pushing half a league ahead. Lord Raglan ordered them to attack the enemy, but it was a death mission (Editors History.com; Sanders 256).

-The Gainsborough's paint (l. 25, p. 222). Reference to one of Thomas Gainsborough's painting.

See note on Gainsborough above (or p. 219).

-Studebaker (l. 4, p. 223). An American producer of cars that are not very common in England and disappeared in the 60s (Maurice M. 228). In the novel the Goliath Corporation uses this type of automobile, which signals its power and control over the rest in Britain, since the Studebaker is not attainable to everyone.

-Land Rover (l. 33, p. 223). British manufacturer of strong vehicles most famous for 4x4 automobiles usually used in farms due to their facility to advance through rough soil (Cambridge Dictionary).

-Hollycroft farm (l. 10, p. 224). Hollycroft farm is a private property in West Sussex. It is a reference to Hollycroft Park in North Wales (History). It makes also reference to Hollycroft Avenue in London where properties are expensive to buy.

-Bramble thicket (l. 28, p. 224). A blackberry, a plant that grows on undergrowths (Cambridge Dictionary).

-Severn (l. 7, p. 225). Severn is the longest river in Britain and the principal one in Wales. Its lower course puts the limit between England and Wales. It might refer to John Milton's *Comus: A Mask Presented at Ludlow Castle* (1634) in which, according to Celtic mythology, Sabrina is the goddess and a virgin nymph of the Severn (Teskey 125-128), a derivation from the Ancient Greek myth of Orpheus.

-The Marches (l. 8, p. 225). Reference to the border land between the English countries and Wales (Collins Dictionary). It might also refer to people protesting about something in a march (Cambridge Dictionary).

- Wales (l. 8, p. 225). A constituent nation of Great Britain which desires to become independent from the United Kingdom (Carter et al.). However, in *The Eyre Affair* Wales is an independent republic state since 1854. Fforde lives in Wales with his family (Independent). This might lead to think in the possibility he supports the independence of Wales from England.
- The Republic (l. 32, p. 225) + (l. 1-4, p. 226). See note on Wales above (or page 225).
- Politburo (l. 3, p. 226). Name of the highest committee which forms part of the Communist Party of the Soviet Union, and controlled the government until the 90s. This figure knew every strategy and project the party planned. The Central Committee of the party voted for the people who would form part of Politburo, but the members of it are elected by the Politburo itself. The most important Politburo's member was Stalin. In China, the figure of the politburo also exists, including around seven members who have an important power in the party (Britannica). See notes on Wales and the Republic above (or page 225) in order to clarify that in the novel Wales is a communist state.
- Daisy Mutlar (l. 16, p. 226). Parallel the character of Bertha Mason in *Jane Eyre*. This name also appears in *The Diary of a Nobody* (1892) by George and Weedon Grossmith affianced to Lupin Pooter (Funk, "What's Next?").
- Landen (l. 16, p. 226). A German verb which means to land. Reference to Landen Road in Dublin and to a village in Belgium. Also, it could be a reference to The Battle of Landen, fought on 29 July 1693 in Belgium during the Nine Years War (Martin 93-94). However, the character's complete name, Landen Park-Laine, makes reference to Park Lane, a principal street in Westminster, London. Moreover, Park Lane is the second highest-priced property in the British Monopoly board game version and frequent players advice

others not to buy properties on that road if they do not want to lose the game (Hurst; Brown). Additionally, the detective Sherlock Holmes solves a murder in Park Lane street in the short story “The Adventure of the Empty House” collected in *The Return of Sherlock Holmes* (1905), by Arthur Conan Doyle.

-Boswell (l. 10, p. 227). Reference to James Boswell, a famous Scotsman biographer who wrote *The Life of Samuel Johnson, LL. D.* (1791) and it is considered the greatest biography written in English (Collins Dictionary).

-Workaholic (l. 11, p. 227). A person who works too many hours since working is a necessity for him or her (Cambridge Dictionary). It might refer to the film *Workaholic* (1996), in which the protagonist centres on her own career besides everything else.

-“I can’t think of anything beyond Hades. After living with him all day I had hoped that I would be spared his presence at night, but he is there too, leering at me in my dreams” (l. 15-17, p. 227). An allusion to Stoker Bram’s *Dracula* (1887) since Hades, as Count Dracula, is able to hear when someone talks about him and be present at that moment, not allowing anybody seeing him. Other abilities Hades possesses, like Dracula, are telepathy and hypnosis, since he can hear someone’s mind and control or manipulate his or her thoughts and dreams.

-G and T (l. 23, p. 227). G&T means Gin and tonic, an alcoholic drink (Collins Dictionary).

-“Landen, you *must* marry her. You promised her and besides” (l. 1, p. 229). Reference to the marry-question in a classical way, since Thursday is telling Landen to keep the promise he had done as an obligation.

-Litera Tec (l. 4, p. 229). Literary Detection Division of the Special Operations Networks. Litera Tec is a technological platform, such as applications, programs, social Medias or webs

which helps and gives advices and assistance about literature and writing (Literattec Editing Services).

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Memoria del Trabajo Fin de Grado

This Project Memory provides a guide on how this final work has been realised. First, an abstract introduces the main intention of the study and how it is constructed. Secondly, the way the objectives required to accomplish the main sections of this project is going to be exposed and explained in detailed. Subsequently, the memory shows the methodology in which this study has been developed. Finally, the competencies and results obtained after having fulfilled this final work are going to be shown.

The present Bachelor Thesis on English Studies performs a study on *The Eyre Affair* (2001), by Jasper Fforde. It seeks to explore the different disciplines of literature in English and its genres found in Fforde's novel, such as fiction. I have organised the project in two main parts. The first one is an introduction to the novel intended to encourage the reader to comprehend and enjoy the reading with a critical research of hypothesis, topics and approaches found in it. The second section is an annotated edition of chapter 23, which makes it understandable, by giving a proper meaning, explanation and sense to those words, phrases and significant names that require it in order to comprehend the reading and author's interpretations.

The introduction is mainly directed to a reader, who has a high level of English literature, its genres and background, and shows interest on Fforde's writing and style in *The Eyre Affair*. The author's literary bibliography is presented to comprehend how his life has influence *The*

Eyre Affair. The research question how does Fforde combine different intertextual relationships through the novel? is examined with debating ideas, reflection and curiosity, through an autonomous and conscious learning. The introduction also deals with significant aspects of the novel, such as how Fforde creates a fiction world parallel to the extratextual shared experience of readers, being influenced by classics and genres, such as *Jane Eyre* and the Gothic.

Furthermore, the study has led me to face intellectual challenges, which have generated my own answers, such as reflecting on the structural narrative levels in which *The Eyre Affair* is developed, according to Genette's study. Then, by the research of many critical currents, I have discussed the combination of parody and pastiche in *The Eyre Affair*. While doing the introduction not only I have learnt and comprehended the diversity of ideas, interpretations, theories, realities and visions of the world depicted in Fforde's fiction and literature, but I have also found my motivation as a student of English Studies, by being capable of achieving the objective of producing an autonomous reading and learning of any literary text in English and its genres.

In the second place, I have developed an accurate series of annotations of chapter 23 with which I have constructed new knowledge and assumed the significance of this process throughout a philologist's life within the framework of edition. While making understandable the chapter, I have also performed a critical thinking and analysis through the previous knowledge of authors and works I have studied during the degree, and I have been able to deduce meanings from it in the process of generating new ideas for this section. Additionally, I have shown interest on every interpretation of each annotation and considered the most possible and accurate influence and idea Fforde could have taken in order to generate *The Eyre Affair*.

Finally, I have included a list of Works Cited at the end of the study following the conventions of the MLA system in order to develop an ethical, critical and personal work. This has led me to be aware of plagiarism and to know how to use proper academic sources while doing an analytical research and writing with correctness. In addition, I have improved my technological skills with a correct employment of the TIC as analysis tools for searching for resources and bibliography and I have accepted that, at the beginning, I was not able to perform a list of Works Cited and understand every concept depicted in the novel.

In order to achieve all the objectives mentioned above, I have made a critical and detailed reading of *The Eyre Affair* (2001), by Jasper Fforde. Secondly, I have accomplished a close reading of words, significant names and phrases in order to fulfil an analysis of the annotation of chapter 23. I have consulted the recommended bibliography my tutor gave me the first day we met and examined Fforde's Official Webpage to make an analytical research.

Then, I have searched and explored literary genres I had studied during the degree. I have made usage of libraries, as the faculty's library, and online resources, such as BUG Web and catalogue, Google Scholar, dictionaries, JSTOR, Proquest and Purdue OWL. This has not only facilitated me to investigate the theories and approaches of intertextuality, fiction genres and devices in *The Eyre Affair*, but also to examine all the annotation list background.

During the research for information, I have found academic and non-academic sources that helped me to fulfil my study. In the first place, I have investigated the two main genres of fiction in the novel, science fiction and fantasy, and its main devices, in order to analyse the way Fforde created his work of fiction. For this, studies, such as Funk's, Bereit's and Lutas's, have been very useful for me. Furthermore, following Genette's studies of narrative levels, textual relationships and text structures, I have conducted my own interpretations on how Fforde applied

them in *The Eyre Affair*. Afterwards, I have examined the intertextual relationships found in the novel and reached to conclude how Fforde combines parody and pastiche thanks to researches, such as the ones of Hutcheon, Hateley, Berninger and Katrin, Bekiryazici, Mambrol and Bilge. I have also explored the feminist features which appear in the novel with the help of Whermann's and Jung's investigations. In addition, I have made use of non-academic sources, such as web pages, dictionaries and encyclopaedias, like Encyclopaedia Britannica.

Due to the fact that I was not able to understand every literary word and genre in the novel, and sometimes my interpretations and critical arguments needed a boost, I had to ask my tutor for a huge number of tutorial hours. I must admit those tutorial hours have benefited me a lot since my tutor gave me instructions and corrections in order to make my own research and increase my knowledge in literary genres. With that help I have learnt things I have not learnt during the career and I appreciate having next to me someone who has provided me so much knowledge, literary background and help to endure every obstacle and solve every doubt I have had. Moreover, I have integrated the corrections provided by my tutor every time she has checked my errors in the tutorial hours, and when she has returned me the drafts I have submitted in the deadlines settled.

After this writing process, I have developed different competences and improved several skills. First and foremost, now I have a new view of *The Eyre Affair* (2001), by Jasper Fforde, and *Jane Eyre* (1847), by Charlotte Brontë, since I am able to understand what is written and establish a critical analysis and connections between both novels. I have reached an advanced knowledge of postmodernism, such as breaking borders between fiction and reality, different visions on how a text is structured, and intertextual relationships. I have also met significant authors and researchers, such as Genette and Hutcheon, with whom I have learnt how to contrast

diverse ideas, analyse and observe them with curiosity, and make my own critical deductions.

Moreover, I already know how to use proper academic sources, which have helped me to develop autonomy, a critical thinking, an ethical commitment and originality. Finally, I am able to summarise, write in academic English and communicate my ideas with clarity. As a result, I consider this Bachelor Thesis on literature and edition as a drive to pursue my aspirations as a future English philologist, due to what has provided me the development of all the competencies, previously mentioned.