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**Negotiating Identity in Historiographic
Metafiction: The Case of Margret Atwood's
Alias Grace (1996)**

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the Requirements for Master Degree in Civilization and Literature

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Dedication

This work is dedicated in loving memory of my Aunt.

To the people who afforded me with the unconditional love and whose their support elevate me up.

To my dear parents, to my lovely brothers.

To every single true friend with whom I shared memorable joys.

Acknowledgments

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Abstract

Historiographic metafiction is a postmodern genre that holds the features of postmodernism such as intertextuality, parody and pastiche. It does not only hold the features of postmodernism but also embraces its themes; among these themes is identity. In this context, Identity is one of the predominant and recurrent themes in postmodern writings. The Canadian novelist Margret Atwood dedicated her writings to postulate a satisfactory concept of identity. Atwood in her novel *Alias Grace* (1996) interrogates how both personal and social prompts could mold one's identity. It is eminent to consider that identity construction is an essential endeavor that the individual seeks to clarify along the process of understating the self. Following this line of thought, this dissertation attempts to explore the quest for identity construction as it examines how an individual can be the product of what was experienced in combination of the social repertoires that establish one's identity. The main interrogation raised is how the protagonist's identity was constructed. In fact, the main character, Grace Marks, manages to have an identity that is an amalgamation of all the experiences she went through. In other words, her identity can be read via the patchwork that she stiches by the end of the story as she uses the clothes' shreds of the most influential figures in her life such as Nancy Montgomery and her friend Mary Whitney in order to express the extent to which her past shaped her current identity.

Résumé

La métafiction historiographique est un genre postmoderne qui contient les caractéristiques du postmodernisme comme l'intertextualité, la parodie et la pastiche. Il ne détient pas seulement les caractéristiques de postmoderne, mais embrasse également ses thèmes ; parmi ceux-ci est l'identité. Dans ce contexte, l'identité est l'un des thèmes prédominants et récurrents dans les écrits postmodernes. La romancière Canadienne Margret Atwood a consacré ses écrits à postuler une conception satisfaisante de l'identité. Dans son roman *Alias Grace* (1996) Atwood s'interroge sur la façon dont les messages personnels et sociaux peuvent façonner son identité. Il est éminent de considérer que la construction de l'identité est un effort essentiel que l'individu cherche à clarifier le long du processus de sous-estimer le soi. Suivant cette ligne de pensée, cette dissertation tente d'explorer la quête de construction identitaire en examinant comment un individu peut être le produit de ce qui a été vécu dans la combinaison des répertoires sociaux qui établissent son identité. L'interrogation principale soulevée est la façon dont l'identité du protagoniste a été construite. En fait, le personnage principal, Grace Marks, parvient à avoir une identité qui est un amalgame de toutes les expériences qu'elle a vécues. En d'autres termes, son identité peut être lue via le patchwork qu'elle recoupe à la fin de l'histoire alors qu'elle utilise les lambeaux des vêtements des figures les plus influentes de sa vie comme Nancy Montgomery et son amie Mary Whitney afin d'exprimer la mesure dans laquelle son passé a façonné son identité actuelle.

ملخص

تعتبر الميثاق من منظور السردية التاريخية نوعاً من نصوص ما بعد الحداثة التي تضم مميزاتهما: التناص والمحاكاة الساخرة والمعارضة الأدبية. حيث أنها لا تحمل فقط سمات ما بعد الحداثة ولكن أيضاً تشمل موضوعاتها، من بين هذه المواضيع الهوية. الهوية هي إحدى الموضوعات السائدة والمتكررة في كتابات ما بعد الحداثة. في هذا النطاق كرست الروائية الكندية مارجاريت أتوود كتاباتها في سبيل إعطاء مفهوم مرض للهوية. تستفهم أتوود من خلال روايتها *Alias Grace* دور المحفزات الشخصية والاجتماعية في تكوين هوية الفرد. من الجدير اعتبار أن بناء الهوية هو مسعى أساسي يصبو الفرد إلى توضيحه طوال عملية فهم الذات. وفي هذا السياق نحاول من خلال هذه الأطروحة اكتشاف عملية بناء الهوية، اعتباراً أنه يمكن للفرد أن يكون نتاجاً لما سبق اختباره من تجارب بالتوازي مع التأثيرات الاجتماعية التي تشكل هوية الفرد، السؤال الرئيسي الذي تم طرحه هو كيف تشكلت هوية الشخصية الرئيسية في الرواية، في الواقع تمكنت بطل الرواية من الحصول على هوية نتيجة كل ما مرت به من تجارب، بعبارة أخرى يمكن قراءة هويتها من خلال القطعة التي تحكيها بنهاية القصة لأنها تستخدم قطع قماش ملابس أكثر الشخصيات تأثيراً في حياتها: نانسي مونتغمري، وصديقتها ماري ويتني لتعبر بذلك عن مدى تأثير ماضيها على تشكيل هويتها.

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General Introduction

General Introduction

Postmodernism is a term that came to the front to describe the individual's subversion against the accepted modes of thoughts. It is concerned with the investigation of universal truths such as religion, philosophy, law, democracy and grand narratives: grand tales individuals recount in order to clarify their condition in life. The term can be labeled in terms of its rejection to modernism and its grand narratives; it witnessed an inclusive variety of alterations in distinct fields. In the swirling core of such transformation, literature is influenced by such alteration. Therefore, all literatures that come within this epoch attempted to reflect and demonstrate the postmodern realm.

Postmodern literature encompasses a multitude of genres among them historiographic metafiction, an expression coined by Linda Hutcheon. In fact, it is a postmodern historical fiction that holds the features of self-reflexivity and parodic intertextuality. Also, it serves to modify the manner of understanding the echoic relationship between art and life. In a clear sense, it is an amalgamation of history and fiction with the implementation of imaginary events and personages inspired by real events and personages as well.

The postmodern literature involves the writings that demonstrate the elements of historiographic metafiction. It serves to mirror society by combining historiography with metafiction. In fact, its ultimate objective is to explore the past and re-rewrite it again in a new context blending it with fiction. In this regard, postmodern writings reveal to the reader the distinct themes that would grab their attention. Among these themes identity construction is found. In this context, this theme depicts characters engaging in a process of discovering themselves. The writers of this period picture the circumstances under which individuals establish their identity.

Historiographic metafiction as a postmodern genre embraces the postmodern

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characteristics. It seeks to reflect the postmodern concerns with the blend of historiography and metafiction. Also, it embraces the theme of identity representing individuals in chaotic process to explore their identity under the umbrella of societal and personal impulses.

The issue of this research is to probe the construction of identity in Atwood's *Alias Grace*, how Grace Marks (the protagonist) constructed her identity in a historiographic metafiction setting, where the distinct compulsions would form one's identity. In this context, some questions appear to resolve the issue. The questions that are meant to be posed are: What are the different factors that might influence one's identity construction? Can the novel be considered as a historiographic metafiction work? What is the connection between identity and memory? Moreover, with the hegemonic male discourses about madness, did Grace reach her self-identification? Can the culture of patchwork quilt provide a crystal image of her identity?

It is hypothesized that one of the major factors that contribute to identity construction is memory. In this sense, the memory features shape one's identity as it defines the different characteristics that identity holds. Then, it is true that what Grace remembers at different times will define her. Concerning Atwood's novel, it is considered as a historiographic metafiction work since it holds the features of historiographic metafiction: intertextuality, parody, pastiche. Furthermore, the conception of madness and how the patriarchal society conceives mad women would contribute to the construction of Grace's identity. In fact, Grace pretended to be mad in order to be pardoned for her murder. Besides, quilt making as a cultural practice in the Victorian society would stitch together Grace's identity. In this sense, Grace chooses to stitch her preferable quilt in a pattern that suits her identity.

Identity is an eminent body of individual's representation in society. It is considered as one of the major topics to be investigated in different fields of study especially in literature.

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Identity as a theme has been over consumed by many writers on the same way yet in the chosen novel *Alias Grace*, Atwood maintains to take identity on a different path. This study is eminent in that it demonstrates how the identity of the protagonist, Grace Marks, is constructed. In fact, society has contributed largely to the establishment of her identity. In addition to the personal experiences she went through. Important to notice, Grace Marks formulated an identity that is the result of society's impulses. A neglected point is the fact that society, gender, culture push her to construct an identity that is featured by diversity and multiplicity. In this sense, she chooses to embrace the title of an innocent maid to prove her existence in a Victorian society. She undertakes the culture of patchwork quilt as a medium via which she transmits her identity. The aim of this study is to explore the theme of identity construction in a historiographic metafiction setting through the analysis of Margret Atwood's *Alias Grace* (1996). Thus, the latter provide a crystal-clear image of the uneasiness to discover how identity is constructed by the protagonist or by others surrounding her. Besides, it demonstrates how the past can create the future. In this regard, this study is based on revealing how identity is constructed through the selected novel. This research also tends to analyze the concept of identity and how society can influence the establishment of the main character, Grace Marks. Atwood's novel demonstrates how individuals grow their personal and social identity. It is of interest to depict how personal history and social impulses can shape individuals' identity.

A multiplicity of works has been conducted on the issue of identity. According to Richard Jenkins's *Social Identity* (2004), identity is both personal and collective as the author considers it to be an individual and social construction. In a similar vein, Derek Layder's book *Social and Personal Identity Understanding Yourself*, provides a clarification to social and personal identity. In this book, it is stated that every individual is affected by the influence of his society. Additionally, it is mentioned that identity is related to the individual's basic needs

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and desires in the sense that every individual corresponds to life conditions in distinct manners. Thus, this capability is a replication of personal identity that permits the individual to live a life that is distinct from others' lives. As a result, personal identity is the result of society's impulses that involve the different circumstances an individual goes through.

Furthermore, in consideration of Stephen Worchel's book *Social Identity: International Perspectives* identity is the twofold: personal since it is within one's self and social as its courses of construction are social. In fact, identity is a combination of both personal and social. In this sense, the two components seem to be contradictory, yet both of them form one's identity. Consequently, this contradiction may distinguish a person's identity from another one.

In the light of the works dedicated for interpreting Grace Marks's identity, Harold Bloom in his book entitled *Harold Bloom's Critical Views Margret Atwood (2009)* declared that Grace's identity lies in the extent she is conscious of the dearth of regulation in the presence of social illustration of her identity. Thus, Grace's identity is merely constructed by her society. In the same context of analyzing Grace's identity in relation to madness, Jessica Ritchie's thesis entitled "Revising the Murderess Representations of Victorian Women's Violence in Mid- Nineteenth and Late-Twentieth century Fiction" (2006) fits into this realm. Murderess is a society's property. Thus, identity is controlled by it. In this regard, Grace Marks's identity as a murderess is decided by society thus the male hegemony prevails to consider a murderess, not an everyday issue.

According to Allyson Kreutier's dissertation, *The Representation of Madness in Margret Atwood's Alias Grace (2000)* being a murderess means madness. It does not mean a loss of mind, yet it is delinquency from the social constructions. By this sense, Grace Marks was defined by her action of committing the murder. In Grace's society, committing murder means madness since it breaches the lines society has traced to its individuals. Grace embraces

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that kind of identity since the social impulse was stronger than her.

In another context, the identity of Grace can be read in relation to memory. To illustrate, Katarina Labudova's article "Houses, Clothes and Pregnant Women: Re-Construction of Memory and Identity in Margret Atwood's *Alias Grace*" proves that perception. In Labudova's perspective, Grace exists in the gaps of her memory. In a clear sense, what she can remember at different times will identify her. Thus, her identity is closely related to her memory and the experiences she accumulated along with her interaction with her societal environment albeit she can recall only a few of the events. Another time it is the society that shapes her memory as well as her identity.

In all the aforementioned works, identity is regarded as a social construction. This construction can be read through the way society dictates its rules on Grace. The protagonist's identity has been defined repeatedly resulting in blurring her identity. In this vein, her identity has been defined in relation to memory, madness, and patchwork quilt to stress on the fact that her identity is a social construction. Thus, in the light of the previous studies, this research attempts to provide a clearer understanding of how Grace's identity was shaped in relation to the social impulses. In fact, Grace's identity is both a personal and a social construction, which can be read through the stitches she made in the Tree of Paradise. The culture of quilt making allows the reader to witness the past as a pillar of constructing one's identity with the societal ideologies and rules that restrain the individual to hold an identity characterized by a specific set of features. The focal interest is to prove that Grace's identity is the result of both social impulses and personal experiences.

This research is conducted with the application of psychoanalytical approach in order to reveal the motives behind her acts. Also, the latter is undertaken for the purpose of understanding how Grace Marks constructed her identity in the middle of all the impulses

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over her. It is also suitable to follow a descriptive analytical method in order to interpret and discuss the theme of identity and its construction in the novel.

As noted previously the work revolves around a central issue of Atwood's quest for identity in her novel *Alias Grace*. This dissertation is composed of three chapters. The first chapter provides a comprehensive theoretical overview of what is postmodernism as a period of transformations that even influenced literature. Additionally, this chapter provides some critical insights with regard the emergence of the historiographic metafiction as a prominent genre within the context of postmodernism when the drawn lines between history and literature were reviewed and blurred. The second chapter, however, examines the extent to which the novel under discussion can be seen as a historiographic metafiction work. It seeks to illustrate with examples from the novel in order to manifest intertextuality, parody and pastiche. The third chapter explores the distinct corners of Grace Mark's identity and shows how it is constructed. It assays to give answers to the interrogations posed around Grace's identity.

Chapter One

Reconceptualizing Historiographic Metafiction and Identity Construction in the Postmodern Epoch

Chapter One: Reconceptualizing Historiographic Metafiction and Identity Construction in the Postmodern Epoch

Introduction

Postmodernism is a term used to refer to the diverse features of the 20th century, the expression often exposes the 20th century different elements including architecture, culture politics, economic drifts and lifestyles. The modern world has endured for many centuries spreading its beliefs and connotations concerning life, art, and science. After all, postmodernism came to bring social, political, economic, cultural, and artistic alterations. Accordingly, distinct fields witnessed that alterations counting architecture in the first place, dance, art, theatre, painting, film, and music. Precisely speaking, literature has embraced the change demonstrating distinct genres. In fact, among these genres historiographic metafiction. Historiographic metafiction is one genre that can be categorized under postmodern fiction. It is a self-reflexive text that blends historical events with fictitious events and characters. Besides, it is marked by intertextuality that is to say the amalgamation of different texts. Moreover, this genre employs parody in order to integrate the past into the present. This genre, nonetheless, is distinct from any other genres though some claim that it combines metafictional elements with historical events.

Identity is a common theme in postmodern writings; it serves to depict the way individuals perceive themselves. It is deduced that identity is often referred to either personal or social. On the one hand, personal identity involves characteristics of one's life that is acquired through the course of life. On the other hand, social identity is an individual identification in relation to the social context the individual lives in. Albeit, identity is classified to be either personal or social, it receives a multiplicity of definitions since identity is in an erratic progress.

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I Critical Perspectives on Postmodernism

The historian Arnold Toynbee in *The volumes of A Study of History* (1954) marked a period of world history initiating in the ultimate quarter of the 19th century that was denominated as Post-Modern. This period was characterized by disassociation with the classic Modern Age¹ that had approximately persisted from the Renaissance² to the 19th century. In opposition to the Modern Age belief of rationality and advancement, the Post-Modern Age was described by absurdity, obscurity and turmoil (Kumar 128-129).

Postmodernism has been used roughly to determine an approach, a tactic, an era, and a state of “contemporary culture” (Dunn 1). Postmodernism was articulated in the 1960s by literary critics among them Leslie Fielder and Ihab Hassan who had variant points of view of “what postmodern literature was”. In the primal and middle of the 1970s, the concept widened its circle of spreading, extending from architecture, to dance, theatre, painting, film, and music later on. Despite the postmodern split with modernism³ that was apparent in architecture and visual arts, the concept of a postmodern fracture in literature has been notably arduous to determine. In the late 1970s, with the American encouragement, postmodernism has transferred to Europe through Paris and Frankfurt. While, Kristeva and Lyotard brought it to France, also Habermas brought it to Germany (Huysen 184).

Initially, with the novelty of the term postmodernism and with the uncertainty applied to its outlook and connotation. The notion was operated in architecture and literature to label a distinct, “anti-modern” responsiveness and tendency. On the one hand, as modernism, for example, is characterized by reason, progression and deepness. However, postmodernism is

¹ According to the Free Dictionary, Modern World is the circumstances and ideas of the present Age.

² According to History website the Renaissance was a fervent period of European cultural, artistic, political and economic ‘rebirth’ following the middle Age, taking place from the 14th century to the 17th century.

³ According to YourDictionary modernism is a technique, thought discussion, creative work or genre of art and literature that breaks from the classical mold or that is considered cutting-edge.

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meant to be described by unreason, break and dissimilarity (Hoffmann 36).

Jean Francois Lyotard distinguishes postmodernism as a mutation from an era or tendency to the ensuing one (42). By this fashion, Lyotard states: “the post of postmodernism has the sense of simple succession, a diachronic sequence of periods in which each one is identifiable. The 'post' indicates something like a conversion: a new direction from the previous one” (qtd in Malpas 42). This commentary tends to posit postmodernism as an era that supplants other periods (43). Side by side, critics like Rosalind Krauss and Douglass Crimp determine postmodernism as a split from the artistic era of modernism (Foster xi).

Furthermore, postmodernism has not left modernism behind yet it continues its path through it. Thus, it is said to be distinguished acutely by it (Eagleton Preface). In the same context, the German philosopher Jurgen Habermas argues that modernism’s scheme was not ever completed since this scheme resumes to accomplish its aims to maintain the principles of the mind and social fairness (N. Elaati 1).

To conclude, according to almost all records the individual commenced a novel intellectual span. Stephen Hick finds that nowadays individuals are postmodern. Postmodernism is an epoch released from the autocratic restraints of the past, yet simultaneously unsettled by its suppositions for the future (Hicks 1). It invoices over and over itself as an anti-philosophical. In that sense, it denotes that it dismisses numerous ancestral philosophical substitutes (Hicks 6). As a term, it conceives a multiplicity of meanings and, in general, is blended with paradoxes as such; there is no lucid definition to it. Postmodernism as an advanced form of modernism arises from philosophy, architecture and art which forwards joined other fields of knowledge (Farhangpour and Atefeh np).

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II A Prelude to Historiographic Metafiction

Historiographic metafiction is the significant expression molded by Linda Hutcheon in the 1980s (Elias 300). It is an expression Hutcheon employs to refer to the postmodern novel, in particular novels established in the past (Z. Thaden 753). According to Hutcheon the works of historiographic metafiction are “those well-known and popular novels which are both intensely self-reflexive and yet paradoxically also lay claim to historical events and personages” (Hutcheon 12). This genre tries to fuse elements of fiction with historical events plenteous with imaginary acts and protagonists; hence, it intertwines the world and literature (Schneider 2).

II.1 The Intersectionality between Literature and History in Postmodernism

Historiographic metafiction can be considered as a genre of postmodernism that is characterized by comparable features of postmodernism. In fact, historiographic metafiction bears two chief utterances history and fiction (qtd in *Historiographic* 12). Linda Hutcheon alludes to Nye's account about two words, literature and history are derived from the same tree of knowledge (Hutcheon 105). Afterwards, the separation appeared that ensued in the distinctive era of literary and historical studies. In this sense, current critical reading of history and fiction focuses its attention on how the two have in common. Accordingly, this separation now is defied in postmodern theory and art. Since both of them depend on verisimilitude than any objective truth in stating events. Besides, they seem to be fairly intertextual, utilizing the past's text within the scope of their own intricate textuality. Accordingly, this sheds light on the implicit principles of historiographic metafiction (Hutcheon 105). In this vein, this kind of novel demands to consider that history and fiction are historical denomination and that their sense and interconnectedness are historically appointed and alter with time (Hutcheon 105). Historiographic metafiction contests any claim of the division

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between art and the world since postmodern art is in the 'archive' so that 'archive' incorporates the two: the historical and the literary (Hutcheon 125).

II.2 The Connection amid History and Fiction

Linda Hutcheon introduces the relation between art and historiography. She cites Aristotle's view that the historian could solely express what has occurred; however, the poet expresses what could or might occur. Hereby, historians have encompassed fictitious demonstrations into their outputs, that allow them to establish their fantastic accounts of their historical and actual worlds. She adds that the postmodern novel has as well got these chances. It is postmodernism that faces the contradictions of fictive/historical representation, the specific/the overall, and the present/the past. Accordingly, this encounter is itself paradoxical since it withholds to dismiss any part of the division. Yet, it is eager to operate the two, stressing on the interpenetration between history and fiction (Hutcheon 106).

Initially, history is a sort of fiction where we live and desire to subsist and fiction is a sort of conjectural history. In this sense, the at hand details for layout is considered to be extensive in its excerpts than the historian offers (Hutcheon 112). Following this line of thought, Hutcheon demonstrates the structuralist viewpoint of that literature's discourse is to be qualified not to be under the test of truth and falsity and this identifies its stand as fiction (109).

Furthermore, she connects that perception to historiographic metafiction. In fact, truth and falsity are not applicable to fiction, emphasizing on the postmodern thought that truths are numerous; there is no falsehood, exclusively another's accounts (111).

Regarding the relationship between history and fiction, B.H Smith in Hutcheon's book proclaims that historiographic metafiction proposes that truth and falsity may not certainly be

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the exact means in which to argue about fiction. Fiction and history are narratives characterized by their forms; the forms which historiographic metafiction initially institutes, and after all traverses (Hutcheon 109). Hutcheon mentions the moralistic interests in the 18th century concerning verity in narratives (106). To the sense, history's problem is authentication whereas fiction's is truthfulness. Accordingly, that results in the dispute over historical verity and the matter of writers aiming at making the readers consider whatever is integrated into their fiction as veracity. Almost readers of present-day and even many, if one may say, had a paired awareness of what is fiction and reality, like those readers of contemporary historiographic metafiction (107).

Ultimately, postmodern fiction recommended that to reword or to exhibit the past in fiction and history, in both states, to reveal it to the present, to avert it from being definitive and philosophical. She also pinpoints to both the necessity of the split and the risk of splitting fiction and history as recounting type of writing (110).

III Elucidating Historiographic Metafiction

Historiographic metafiction uses two fashions of writing, variant standpoints and a readily predominant narrator who obfuscates subjectivity (Hutcheon 117). On a different context, Hutcheon detects in what manner postmodern narratives entwine history and fiction, a narrative which Hutcheon denominates historiographic metafiction. She declares that to collaborate diffusely precedent narratives, historiographic metafiction partakes into 'a parodic' reformulation of the past (124). Otherwise speaking, historiographic metafiction rewrites the past's narratives and merrily delivers attention of its dogmatic distinction and split from the past (124). Hutcheon describes the concept underpinning historiographic metafiction that history perennially is recounted (reciting the past time after time is an undertaking of communicating a narrative). She chains this conclusion to the grasp that

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reciting the present is besides a task of recounting, to the debate over the present. In any case, if it arises in writing or speech, it is incessantly irreparable 'textualized' since history is recounted, ordered, and assembled, it is not notably distinct from fiction's narration (128).

Moving further, Historiographic metafiction discloses the assembled, charged essence of meaning. In fact, actuality appears to divide into parts; however, Hutcheon asserts that historiographic metafiction is capable of tackling actuality, despite that it is acquainted with the fact that reality is not unified apprehensible structure. By this manner, the actuality is to be recognized solely via its cultural demonstration. Similarly, to postmodern historical novels that addresses the capability of fiction to view the veracity in the past narrative's occurrences. In this vein, the personages of historiographic metafiction are not sure of their capability to recognize the past. In fact, the characters tend to comprehend themselves in historical context holding a comfort originating from the awareness that there is a history in their background where they belong to. Accordingly, retrieving fair certitude from the mindfulness that they own a background in their back to meet and face. Historiographic metafiction is based on the past's progression; it is concerned with whom dominion to formulate veracities about the past. Even so, historiographic metafiction does not strive to impart the veracity, but rather it interrogates whose veracities have heretofore been revealed (Mandicardo 112-113).

To conclude, historiographic metafiction is preoccupied with history; it is oriented towards history's occurrences, it considers history as its matter and investigates 'historiography'. It commingles aspects of metafiction with attentive concern toward history counting three classifications literature, history and theory as one single entity. Accordingly, it is precisely the "literary self-conscious combination of history and fiction" (Mandicardo 108). The expression of historiographic metafiction divulges the judgmental heed on history and in recounting history (109). On the one hand, Hutcheon asserts that historiographic

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metafiction amalgamates literature and history's preceding narratives (132). Following this line of thought, she declares that historiographic metafiction also incorporates immense range of narratives counting 'comic books', almanacs and newspapers (133).

III.1 Parody and Intertextuality in Historiographic Metafiction

Historiographic metafiction commits itself with historical discourse devoid of quitting its scope as fiction. It is a sort of solemnly ironic parody that satisfies two aims: the inter-text of history and fiction attain collateral, yet unequal, standing in the satirical remaking of the textual past of the world and literature. The textual inclusion of these intertextual past as an elemental aspect of postmodernist fiction works as a designation of historicity of literary and worldly. On the one hand, historiographic metafiction's intertextual parody presents the existence of the past, even so, this past can solely be recognized through its texts, its footmarks whether literary or historical (Hutcheon 4). In this vein, historiographic metafiction employs parody not solely to revive history and memory to face the disremembered history; nevertheless, it interrogates the command of writing operations via establishing history and fiction's discourses indoors of intertextual chain that ridicules whatever concept of either one genesis or plain reason (Hutcheon 129). Hutcheon have an accession to define again ancient expressions of parody through the postmodern architecture. It is considered as a repetition with the critical distance that allows ironic signaling of difference at the very heart of similarity (10).

On the other hand, Hutcheon reviews the use of intertextuality as a manner to occlude the void amid past and present. Also, she demonstrates the reader's aspiration to rescript the past in fresh setting (118). The reader is obliged to recognize not solely the ineluctable textuality of the past's, yet both the assimilation of the importance and restrictions of that apprehension (Hutcheon 127-128). Above all, the past and the present accounts represent the

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world. In this sense, the past and the present are consistently hitherto unrecoverable textualized for the reader and the blatant intertextuality of historiographic metafiction acts as a textual omen of postmodern achievement (128).

According to Lexico dictionary parody “is a comic or sarcastic replica of a work of art. It emerges in legion sorts encompassing fiction, poetry, film, visual art”. Parody is built upon the Greek expression ‘Parodia’ that proposes two meanings about its translation. The first one is “beside-song”. Whereas, the second one is “counter-song”. The parody should exercise on an authentic work though it may either exercise against that work or straightforwardly with it as a vivacious review that does not undoubtedly ridicule or criticize the authentic work (LitChart).

Thereafter, Linda Hutcheon refers to parody as a postmodern technique, as a way to subsume the past within the present (118). Contrary to that, Newman inspects postmodern parody as a sort of sharp fracture with the past. Irony does admittedly deem the divergence from the past though “the intertextual echoing simultaneously works to affirm-textually and hermeneutically the connection with the past” (Hutcheon 5). In fact, parody is not concerned with shattering the past since it cherishes and interrogates it (Hutcheon 6).

According to Merriam Webster dictionary “intertextuality is the complex interrelationship between a text and other texts taken as basic to the creation or interpretation of the text”. In this regard, Julia Kristeva contrives the expression intertextuality. Although emerged as a ‘poststructuralist’ expression, it came to the front to explicate explicit interrelationships between a text and another one or a text and framework. By the glowing of diverse theories, Kristeva’s expression has today comprised various connotations compared to Kristeva’s presentation in her account *Word, Dialogue, and novel*. Intertextuality avows that a text cannot stand as an airtight or independent entity, and thus does not operate as a

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folded entity but rather as a hermetic of texts. By this manner, this text becomes accessible to the readers through the procedure of reading (Roy et al 77- 78).

Bakhtin discovers in Socratic discussion a primary type of novel, ‘heteroglossia’ and ‘dialogism’, so that after all Kristeva dubbed as intertextuality. In fact, she presumes that a text is consolidated as a collection of excerpts and it is absorption and an adjustment of another. In this sense, intertextuality re-establishes ‘intersubjectivity’. Kristeva works beyond beforehand existing discourse to forge a text. Accordingly, that entails that texts are not forged from genuine creativity yet amasses them from beforehand extant texts. She clarifies a text as an alteration of texts, in intertextuality myriad words extracted from other texts that converge and counteract each other (Roy et al 77-78).

IV Accounts on Identity

According to the Cambridge English dictionary identity is “who a person is, or the qualities of a person or group that make them different from others”. Identity consists of the reminiscences, involvements, relations, and values that form the person's meaning of identity. Such admixture forms a solid meaning of who a person is through time, although novice aspects are progressed and integrated within the person’s identity (psychology). Briefly speaking, identity is associated with the following questions: “who are you? and “what does is it mean to be who you are?”. It connects to fundamental values that direct the decisions individuals mold. Such decisions contemplate who the individuals are and what they value. Nonetheless, a minority of individuals select their identities. Alternatively, they incarnate the values of either their roots or their prevailing cultures. In fact, such values may not be affiliated with the persons’ true identity and form unsatisfactory life. Accordingly, scarcity of solid meaning of identity will cause doubt about what a person desires to undertake in life (Heshmat np).

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The human being identity is a tangled and rather a mystifying matter. The quest for aspiration and self-exploration is what thoroughly humankind encounters. In fact, identity is related to the person's preferences by this manner "identity is who a person is, what activities they enjoy, their favorite foods, favorite movies, sexual orientation and gender identity"⁴ (Bartleby 1). Since identity is on a transforming path; individuals are not completely certain about their identity. The unveiling of a person's identity has been reported in various accounts of novels and short stories along the last period. Such accounts expose the intricacy and bewilderment that is connected to identity and the conceivably passive influence that society have upon the person's quest for identity (Bartleby 1).

Identity appertains either to (a) a social classification identified by associates orders and so-called peculiar features or predictable attitudes, or (b) socially distinctive attributes that an individual attains as a unique dignity in or beliefs invariable though socially significant; or (a) and (b) simultaneously. Identity in the present-day is a construction of decorum, appreciation, or integrity that inherently bonds these to social classification (D. Fearon abstract). Irrespective of the huge flourishing and considerable concern to identity, the expression maintains its status as a puzzle. Phillip Gleason (1983) detected that the dictionary clarifications which demonstrate primal senses is not enough to give a sense to identity and that what maintains till nowadays. Yet, all people grasp the way the expression would be utilized adequately in regular speech. In the sense, it hints to the fair strenuous state to provide an accurate brief synopsis that seizes its span of sense today (1-2).

IV.1 Self and Identity in Sociology

The sociological approach in comprehending the self and its fragments, identities, signifies the apprehension of community, space where the self is performing (E. Stets and J.

⁴ According to Merriam Webster dictionary gender identity is a person's internal sense of being male, female, some combination of male and female, or neither male or female.

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Burke 1). The self-arises from the mind since the mind proceeds and progresses in social intercommunication. It is considered the core of the social system. In fact, the mind is the reasoning aspect of the self. Following this line of thoughts, this system provides senses to itself and others possibly via language; that language uses symbols. If a self restricts itself to a bunch of symbols, the person may response to itself as a body as it responds to any different symbol. As a result, the self is in progression. The indication of this procedure of selfhood is a positive feedback loop. Human species can contemplate back on themselves, considering themselves as bodies. They can heed and evaluate themselves to manage their future positions to be vigilant concerning their being-hood. By this manner, human beings are a ‘processual’ body. They articulate and reproduce and this continues (E. Stets and J.Burke 4). Since the self appears in a complex social context which is ordered, compound and distinguished, the self is recommended to be as well on the same manner ordered, compound and distinguished contemplating the edict “self reflects society” (7-8).

As there are distinct selves, there are distinct roles in that an individual undertakes in society therefore distinct groups involve in replying to the self. Hereby, it is the position of identity to have access in the whole self. By this way, the whole self is formed into different fragments, identities, every single one is related to the features of social system. On the same line, each individual has an identity that is an “internalized positional designation”, for every distinct role that an individual undertakes in society. As the self is taking the role of a father, it is showing an identity, as a peer, or as any distinct role an individual undertakes. Identity is the gist an individual has as a group affiliate, as a role- undertaker, or as an individual. The senses and the components of identity derive from the meaning of being a father, a peer, or a friend (E.Stets and J. Burke 8).

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IV.2 Social, Personal and Role Identities

Identity is employed in twofold attached meanings which may be denominated as social and personal (E. Stets and J. Burke 1). In view of social identity, it has sprouted as a vital aspect in the inquiry on interclub connections, in a way as it maintains a speculative platform amidst the personal and group surfaces of scrutiny; or simply put, it is a demonstration of the “group in individual” (E. Cameron 745).

An identity appertains to social classification, a group of individuals identified by a set of characteristics and regulations determining association and apparent specific traits or characteristics that society has nominated (D. Fearon 2). It is about how individuals distinguish themselves by what other individuals share. For instance, individuals can distinguish themselves in connection to religion or from where they came from (Asian American, Southerner, New Yorker), their political beliefs (Democrat, Environmentalist), profession (writer, artist, neurosurgeon), or relations (mother, father, great-aunt). Besides that, considerable identities are labeled (a displaced person, drinker). In that sense, identities can be a multitude of traits (an Asian American Democrat whose vocation is a writer). As one voice, the varied functions the individual undertakes can manage to his/her perception of the thorough identity (howstuffworks).

Social identity incorporates the apprehension that an individual is part of a group. It is the individual’s emotions about associates and apprehension of the echelon or standing of a given group in contrast to other groups although this clarification does not centralize enough on constituents of society associates beyond apprehension, stand, and status. Other clarifications have shed light on the fact that social identity incorporates constituents (R. Leary and Tangney 74). Since there are probably variant self-concepts⁵, identity theorists diverge in how

⁵ According to Dictionary.com self-concept is the idea or mental image one has of oneself and one’s strength, weakness, status, etc.

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to gestate the number of identities individuals possibly bear. Since individuals contact with others, they would have variant selves. Identity and social identity theorists review manifold identities grounded in manifold circumstances. The theorists of identity highlight and concentrate on how cross-conditional steadiness of identity constituents rises. Social identity suppositions foresee that every contact with others, individuals transform to a distinct identity (R. Leary and Tangney 74).

Further, identity theoreticians have examined two different kinds of identities, role identities and personal identities. Role identities contemplate associates in peculiar role. For instance, student, parent or doctor. In fact, an individual cannot be a parent devoid of having children, the same with any other role an individual hold. In view of personal identity, it is the defining traits or attributes that an individual is satisfied with. In fact, these attributes are considered to be socially constructed though almost rigid (D. Fearon 2). Social identities and personal identities ponder attributes or quirks that may seem to detach from an individual's social and role identities. Likewise, personal identities apply to constituents' fair similarity with what is specifically denominated self-concept. The benefit in undertaking the concept identity instead of self-concept in this vein is that it funds the concept self-concept for ampler viewpoints (R. Leary and Tangney 74).

Accordingly, identities are ineluctably the twosome personal and social, in their constituents and in the procedure by which they are molded, retained, and modified through time (Vignoles 1). Identity in its current personification has a dual personification. It alludes simultaneously to social classification and the root of one's pride. It is besides used to allude to personal traits that cannot simply be voiced in respect to social classification, and in a certain setting, classifications can be expressed as identities to albeit nobody considers them as primary to their personal identities. Nevertheless, identity in its current epitome, alludes to

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the visualization that social classifications are immersed with the foundation of a person's dignity. Feasibly a great deal of the might and concern of the concept extracts its tacit connection from these couple conceptions (D. Fearon 2-3).

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Conclusion

This chapter was undertaken for the endeavor of clarifying three entities. The first entity is postmodernism that was articulated in the 1960s. Some theorists considered it as a rejection of modernism, for others as a continuation of modernism. By this sense, distinct clarifications emerged on the surface correspondingly with the divergent fields such as architecture, art, dance, theatre, painting and music; each of which grants its unique definition. This entity proves to construct a transformation in art, specifically literature.

The second entity that has been identified by the Canadian theorist Linda Hutcheon, as a body of postmodern novels denominated as historiographic metafiction. It is the self-conscious awareness that history and fiction are human construction. In fact, it is about reviewing and amending the format and the content of the past. Within the range of this postmodern genre parody and intertextuality fall. On the one hand, it uses parody to renovate history and memory. In order to incorporate the past within the present. On the other hand, intertextuality is used to close the vacuum between past and present. Additionally, it should be noted that historiographic metafiction is distinct from any other genre with its amalgamation of historiography and metafiction.

The third entity is identity, which is concerned with who an individual is, the practices they desire, their preferable food, movies, sexual preferences and gender identity. Since identity is in a transfiguring process, individuals are entirely not assured about their identities. Identity can be branded in terms of personal and social categorization, personal identity gathers an individual traits and attributes in relation one's self in, whereas social identity is the set of traits and attributes in relation to one's society.

Chapter Two

***Alias Grace* as a Historiographic Metafiction Oeuvre**

Introduction

In an early interpretation of Margret Atwood's novel *Alias Grace* (1996), many critics sought to describe it as a historiographic metafiction novel. The novel *Alias Grace* is one achievement of Atwood's successful narratives that serve to maintain its status as a self-reflexive via the amalgamation of distinct data excerpted from historical accounts and inventive fiction.

The narrative proves to be historiographic metafiction through the use of literary devices such as intertextuality, parody and pastiche. In this concern, this can be read along with the implemented pieces of poetry, prose and epigraphs that describe the protagonist Grace Marks. Involving all these accounts as a patch, *Alias Grace* is made of a shred of information that unite to form an intelligible, if ever a conclusive frame.

This chapter delves into the overall scheme of the novel, *Alias Grace* demonstrates to the reader that the past can be produced again and again to cope with the present. Atwood brings the Victorian Age of the novel to the postmodern world. After all, the narrative maintains itself as a novel of the present regardless of its history.

I Atwood's Project: A Search for Consistent History

In reference to Andy Jones's work entitled "A Few Comments on the Epigraphs to Margret Atwood's *Alias Grace* and Their Relation to the Novel as a Whole", Atwood's offering in the conjecturing of Canada is not restricted to her non-fiction accounts and sets of poetry. In fact, many of her accounts counting *The Journals of Susanna Moodie*, *Surfacing*, *Bodily Harm*, *The Handmaid's Tale*, *Life Before Man*, *Alias Grace*, *The Blind Assassin*, *Oryx and Crake*, and *The Penelopiad* are illustrations of historiographic metafiction, as termed by Linda Hutcheon. In this vein, Atwood pointedly probes the link between history and story along with the procedure of formulating history through some tools such as juxtaposition, irony and many distinct literary devices, besides she investigates the connection amid humanity and nature; it reveals the darkened facet of the individual comportment and hegemony since it is related to gender and politics (253).

As mentioned in Abirami.V article, Rosario Doblaz asserts that the past three decades has witnessed the interest in editing fictions that take place in the Victorian Age. As a consequence, historic fiction prevails along the period. The fictitious writing of various women authors like A. S. Byatt, Sarah Waters and Margret Atwood articulate their will to re-edit history via reconnoitering inside the past, in specific the Victorian period. Furthermore, they probe the perspective of female personages who they were barely visible in the past (Abirami V 1).

The fiction written by Margret Atwood serves to mirror community, besides striving to alter it via revealing a self-defeating state of docility and destroying results of imperial powers. After all, this stand is depicted clearly in much of her narratives. The postmodern narratives constantly do not give a definite resolution to their plot as modernist novels would offer to its readers. In fact, its readers are given a twist of certain past narrative, persona,

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notion or occurrence. Irony, parody, intertextuality, pastiche, and the scheme of dimming the band amid history and fiction are employed by postmodern authors to formulate history and fiction, as such Atwood who does the like (Jones 253).

The women central characters of Atwood do not admittedly accomplish something decisively by the closing of her narratives, in the sense that the closing remarkably denotes the initiation of self-contemplation's procedure. Atwood's characters are meant not to be successful by the end of their stories, her core interest is to portray what conditions her characters live in, though not altering those conditions. She does not end her story with a lord enchanting since she does not have faith in them. Yet, she seeks the alteration within one's self. In a manner that is not wholistic or explicit (Jones 253-254).

Atwood in her novels has framed unvarying employment of dual voice demonstrating personalities at combat with themselves and their background. This case can be noticed in the use of intertextual implications, variation in accounting perspectives, and the implementation of insentient mind. Atwood demonstrates that the self is made of paradoxical urges considerable ones are socially acceptable more than others. The accentuation of every single Atwood's novel, as described by Linda Hutcheon, is either the "movement from product to process", or the recognition of her characters that they are not simply tools to be influenced, though as active bodies (M. Palumbo 21).

The female personas are revealed to infinite torment in Atwood's fiction. In fact, they bleed due to the imitation of other women in actuality. Besides, she shows their internal agitation towards the maltreatment of others, since they are incapable of withdrawing themselves from their status. Atwood implements lessons via dissenting instance in her narrative. A lot of her personas seem not to be courageous. In addition to that, her storytellers are often unreliable due to the manipulative stand while telling their stories. Besides, they are

psychologically unsteady due to the chaotic circumstances they live under. In fact, it is the case for Atwood's *Alias Grace*. They are constantly shattered and secluded from others and their conditions; they have amalgamated sentiments in connection to their past and their native country, Canada (Postmodern 233).

II Atwood's *Alias Grace* and its (reliably) Unreliable Narrator

As stated in Vladimíra Fonfárovà's article "Unheard Playful Voices: Margret Atwood's Grace Marks as an (Reliably) Unreliable Narrator" many scholars were possessed with the notion of unreliable narrator among them Phelan and Kubiček. Phelan has detected the unreliability of narrators in two distinct manners: in excluding specific actualities and in twisting the realities. When realities are twisted, the storyteller may be designated unreliable (Fonfárovà 2). Kubiček comes with the notion of the unreliable homodiegetic⁶ storyteller. This narrator does not identify as unreliable homodiegetic storyteller who overlook or conceal fragments of the tale or who do not announce actions that are secondary and not vital for the reader's comprehension of the tale. Only if, the storyteller is witnessed to unveil an important action that would block the reader's comprehension, such storyteller must be designated as unreliable (Fonfárovà 3).

According to Vladimíra Fonfárovà, Atwood's protagonist Grace Marks, has infamously been denoted as an unreliable homodiegetic storyteller (Fonfárovà 4). *Alias Grace* demonstrates a multifaceted set of recounting conditions. In fact, portion of the narrative is recounted by a homodiegetic narrator, Grace Marks, and a narrative by a heterodiegetic 'extradiegetic'⁷ storyteller, Grace Marks, exposed to Simon Jordan. Grace establishes two distinct addressees, one for the reader and the other one for Simon Jordan. Her manners of

⁶ According to Definitions dictionary homodiegetic means describing the narrator of dramatic work who is also the protagonist or other character in the work .

⁷ According to Word Reference Forums dictionary extradiegetic narrator is merely a narrator. Telling a story but indicating no personal involvement in or relationship to this story, which may even be presumed to take place on another level of reality from that in which he or she exists.

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expressions are distinguished in both cases regarding reliability (Fonfàrovà 4-5).

Along with her conversations with the doctor, Simon Jordan, she declares that she is not often telling the veracity. In their first meeting, Simon brought an apple and gave it to Grace though she refused to eat it. In this moment he asked her why she did not eat it, she replied: “Because then it would be gone” (Atwood 55) with that lie she thinks she would convince him. Since the truth is that she does not want him to see her eating, “If you have a need and they find it out they will use it against you. The best way is to stop from wanting anything” (Atwood 55) and this is the truth that she reveals to the reader albeit when it comes to informing Simon, she prefers to tell a lie to save herself from being controlled by her needs. The readers in this case may assume she is smart enough to act as she wishes to. The protagonist is a manipulative character “I have a good stupid look which I have practiced”, she acts as if she cannot understand anything, so that she could betray her doctor. By the end, all her lies are revealed to the reader; hence, it is Simon who receives the fabricated narrative.

Kubíček has developed the notion of ‘reliably unreliable’ or as it denominated ‘partial reliability’ that can be projected on Atwood’s *Alias Grace*. While conversing with Simon Jordan, Grace confesses that she might be uttering lies “Perhaps I will tell you lies...” as if she is justifying her intentional narrative that deploys the truth as well as Simon’s interpretation of her case. On the same line, she reveals to the readers what she deeply wants to say. All in all, Kubíček reliably unreliable can be applicable on Grace Marks’ narrative thus this is what is witnessed through her narrative.

Margret Atwood sounds careful to select a distinct postmodern fiction by women in every single succeeding work of her own. Nonetheless, the repetitive treat in her overall fiction is with the established essence of history and the manner cultural legends function as types of texts. By this manner, these texts utter the character’s comportment. In this vein,

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Atwood's writing follows an extra traditional type of feminist rewriting, depicted in her novels; *The Handmaid's Tale* and *Alias Grace* (Nicol 148).

Nicol Bran sees that this kind of recounting count history from a conspicuous feminine ogled. In fact, it challenges 'the masculinist' accounts that are composed of a considerable accurate history. It is a known matter for postmodern writers, precisely postmodern historians, that the account of history necessarily quits the vulnerable wordless. This embraces ethnic minorities, the colonized, the marginalized, and women. In this regard, Atwood's account epitomizes Linda Hutcheon's classification of historiographic metafiction. She delivers a feminist historiographic metafiction, an approach that has denominated her narrative (Nicol 149).

II.1 Construing Margret Atwood's *Alias Grace*

According to Kym Brindle, Margret Atwood undertakes a 'fictional' tour inside the factual 'Canadian past' in her novel *Alias Grace*. For the reason of projecting the paradoxes in the account of a disgraceful 19th century murderess, Grace Marks, represents that the past is forged by notepapers. Since these notepapers were gathered along Grace's story by different people who were interested in the story. In the novel, Atwood tells the story of a disgraceful double crime that happened in Toronto in 1843; Grace Marks was a 16-year-old maid who gained extensive disrepute for her infamy role in the murder. As a matter of fact, both Grace Marks and James McDermott were alleged of the crime of their patron, Thomas Kinnear, and alleged of murdering his housemaid, Nancy Montgomery, the two accused servants were judged, condemned, and sentenced to death. Although, Grace was destined to spend her whole life in the prison, she was excused due to her young age. In her case, she sufficed almost thirty years in Kingston Penitentiary, Toronto, and was excused in 1872. Afterwards, she was transferred to New York State; consequently, no documentation of her appears (Brindle 60).

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Eminent to regard, in Kym Brindle words Susanna Moodie⁸ is considered among the 19th century pioneering commentators on Grace's case. She was a pivotal author in documenting her inkling towards Grace in her account, *Life in the Clearings* (1853). At first, she has seen her in the Kingston Penitentiary and afterwards attested to her brief imprisonment in the Psychiatric hospital in Toronto. In this vein, the records of Moodie *Life in the Clearings Versus the Bush* 1853, depicting agitating events announced from memory. Worth mentioning, these accounts were assumed as slippery consequently she is presumed of kindling incredible intrigue in Grace (Brindle 61).

To illustrate from the text of Moodie, when she has her ultimate meeting with Grace, she states that she became mad:

... Grace Marks no longer sad and despairing, but lighted up with the fire of insanity, and glowing with a hideous and fiend-like merriment. On perceiving that strangers were observing her, she fled shrieking away like a phantom into one of the side rooms. It appears that even the wildest bursts of her terrible malady, she is continually haunted by memory of the past. (Atwood 59)

To clarify more, Moodie has described Grace as a mad woman with a way that caught the attention of the reader. In fact, Grace is not mad due to her mistreatment in the asylum. She reacts aggressively when people came to see her. Moodie used Grace's story to gain influence over her readers. In her text she declared that Grace is the one who pushed

⁸ According to Kym Brindle Susanna Moodie is a writer who encountered Grace Marks in prison and asylum and have recorded her story with her own way, in this sense she is suspected of adding attractive touch to her narrative. According to Kym Brindle Atwood and Moodie had a considerable relationship, in which Atwood has written Moodie a collection of poems, by the title of "The Journals of Susanna Moodie" in 1970, and afterwards, a play in television premised on Moodie's records of the crime. Reviewing Moodie conflicts triggers Atwood to write *Alias Grace* in 1996, for this investigation, she reviewed the document trail that recorded Grace's case since at the beginning she depended on Moodie's accounts. Nevertheless, she noticed that the accessible data was incomplete and veraciously antithesis document trail recognizes that her way to communicate *Alias Grace* was facilitated by last encounters with Moodie's accounts.

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McDermott to kill Nancy, the housekeeper, because simply she envies her and feels jealous of her, in this sense she helped him in killing Nancy. From the other side of the story written by Margret Atwood, Grace denies that she feels jealous of Nancy, and every time along Atwood's *Alias Grace*, she denies committing the crime.

II .2 Recounting the Past in *Alias Grace*

A prominent illustration can be depicted in conversation between Simon Jordan and Reverend Verringer about searching veracity in Moodie's account about Grace: "For instance, Mrs. Moodie is unclear about the location of Richmond Hill, she is inaccurate on the subject of names and dates, she calls several of the actors in this tragedy by names that are not their own, and has conferred a military rank on Mr. Kinnear that he appears not to have merited"(Atwood 212). In Moodie's account the master of the house is named Captain Kinnaird who is a retired British officer living with his housekeeper at the same time his mistress, Hannah. In the story, Grace Marks is hired by him though the location of Richmond Hill is blurred and inexact. Susanna Moodie changed many if not most of Grace's story with dramatic way of writing.

Atwood in *Alias Grace* employs fiction to undertake a matter than assays to decode a historical legend, nonetheless, Atwood takes its time as a historian desire to the sense she involves a comprehensive list of her sources in the acknowledgements and author's afterword. In fact, Atwood has not only restated the registered veracities of the Kinnear murders but also, she has explicitly fictionalized historical actions like many critics who pretended to be scripting history. In addition to that, the novel is the production of Atwood's choice to design substance in which bare indications and downright voids occur in the accounts (Nicol 154). Following this line of thoughts, Atwood manages to order the occurrences she is encountered with, some of the events cannot be reformulated as when McDermott's was hanged and the fact that Grace was imprisoned. Albeit when it finds voids,

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she gives to herself a space to invent whatever her imagination affords her with. Especially, when it comes to Moodie's account about Grace innocence or guilt.

As mentioned in Brindle book, Marie-Luise Kohlke maintains that one should question his/her recognition of the Victorian Age as the novel *Alias Grace* was put in a Victorian setting. In such a case, Atwood has explicitly applied this by revising Moodie as the source of her perusal and comprehension of Grace's case. Consequently, Atwood reviews former manifestations of Grace to retaliate to Moodie. By this manner, her visionary imprecisions have swayed not only the whole coming criticism, but also herself and the progress of her aesthetic tone. Atwood's reproduction of Grace Marks's case holds what Ingeborg Hoesterey might denominate as 'negative homage' to Moodie. Moodie's position as dubious onlooker and historian becomes an element of the material of *Alias Grace*, as Atwood knitted a novice narrative toward the antique (Brindle 61-62).

Bran Nicol considers *Alias Grace* as a beholder of Atwood's view that since history might embark to sustain imposing conceptualization and comprehensive plans, it would collapse devoid of its small constituents, since history is established by them. Important to mention, history is about persons, not solely tendencies and grand schemes. In this context, Grace Marks's account is considered as one little entity in history, thus it is one part of history. Her history is a problematical one, due to the impervious enigmatic occurrences at its essence. In a clear sense, her story has been established on the affidavit of multiple eyewitnesses, and the validation of the solely alive witness of the four individuals implicated, who are Grace Marks, James McDermott, Thomas Kinnear and Nancy Montgomery (154).

Grace Marks is a paradoxical figure as declared by her doctor Simon Jordan. In this regard, her paradoxical status is due to the multiplicity of confessions. At first, she gave an account in the investigation, another one at the court and a third one after her sentence; and

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each one of them serve to depict her as innocence. In a more complex manner, Susanna Moodie who has encountered Grace Marks several times and has written her story as a recorded confession reveals her guilt though after all she denies all this. Consequently, Grace never gives an exact account to her listeners as she always manipulates the narrative leading to anonymity.

In conclusion, among the indicators of postmodern fiction, it is the obscuring of the bounds amid the historical and the fictional in Hutcheon's denomination historiographic metafiction. Margret Atwood's *Alias Grace* embodies this categorization and recounts the case of a real 'historical figure', Grace Marks. She is a character Atwood portrayed as cryptic to the analysis of many qualified male doctors, lawyers, historians. Regardless of the multiplicity of accounts to comprehend Grace, Atwood proposes that it is not attainable to learn about the actual Grace Marks (Geyh 101).

The account of *Alias Grace* maintains itself as a historiographic metafiction by demonstrating its concern via reasonable confecting of details extracted from a historical testimonial, thus describing its systems of erection and portrayal that it is the amalgamation of history and fiction. As a matter of fact, it is used to emphasize the fictional revisit to the past, the matter of the standing of the apprehension of that past is eminent. The desire to revisit the past, to its charge and knowledge is undeniably an entangle procedure (Begum n.p).

III Postmodern Intertextuality in *Alias Grace*

It is obvious that Margret Atwood had used Susanna Moodie's account to give her own artistic touch through the use of intertextuality. The following passage is excerpted from *Life in the Clearings*, 1853: "Grace Marks glances at you with a sidelong, stealthy look; her eye never meets yours, and after a furtive regard, it invariably bends its gaze upon the ground. She

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looks like a person rather above her humble station..." (Atwood 33). In this passage Moodie describes how Grace appears to her in a different image. As a consequence, Atwood was inspired by these words yet in a different manner she describes

her figure; a woman who is self-contained and smart enough to manipulate people surrounding her. On the other hand, the newspaper men describe her as a beast: "... the newspaper said... when they come with my dinner, I will put the slop bucket over my head and hide behind the door, and that will give them a fright. If they want a monster so badly, they ought to be provided with one" (Atwood 47). Thus, Grace knows exactly how to act and even she is aware that she is portrayed differently by others.

Susanna Moodie has a remarkable contribution in building the image of Grace, and since Moodie is influenced by the writings of Dicken's *Oliver Twist*; she declares that she is admired with Charles Dickens writing typically *Oliver Twist*: "I seem to recall a similar pair of eyes in that work, also belonging to a dead female called Nancy..." (Atwood 213). In the perspective of Moodie Grace is haunted by Nancy's bloodshot eyes. In this context, Verringer considers this fact as falsified and just inspired by Dickens's *Oliver Twist*. Albeit he does not state it clearly, Simon could understand the intertextual use of the pair of eyes in Moodie's account. As a result, Simon suspects he is hiding the truth.

III.1 Wallace Stevens's Poem

The ultimate chapter of *Alias Grace* initiates with a passage excerpted from Wallace Stevens's poem "The Poems of Our Climate" (1938) "The imperfect of our paradise" (Atwood 476). It apprehends surprisingly one of the critical matters of Atwood's *Alias Grace*: the manner which one can revert to the occurrences of one of two; one's past or other person's past, and the way to construct a systematic account from spasmodic and frequently incongruous fractions of that past (Bruun 192). This passage was put by the end of the story,

in which Grace's story is established on the basis of fragments from the past that formulate the present.

III.2 Red Peonies Interpretation

In Begum Fahamida's consideration, Moodie's capriciousness is interlaced within Atwood's account via the contrived 'red peonies' that undertakes a figurative and 'intertextual' task along with the novel. Accordingly, the peonies mark Atwood's inferred 'intertext' with Moodie's startling record, which entails recalling that history is articulated, misread, personalized. As such Atwood's account that is manifestly reviewed in the form of fiction (61-62). In fact, Grace said to her lawyer, Mr. McKenzie, that she sees red spots though he changed that to red peonies as he prefers to listen to his voice instead of hers. Also, when it comes to the pair of eyes chasing Grace in her dreams. The lawyer misheard her and thinks that "And I suppose it's more usual thing, to have eyes following you around" as he wants to manage things in a proper manner (Atwood 440). In fact, this what Moodie has written and was common to all people at that time.

III.3 The Depiction of Foreshadowing in Red Peonies

Grace Marks in the initial passages sees some flowers rising from the grey pebbles "... their buds testing the air like snails' eyes, then swelling and opening" (Atwood 18). As a consequence, a huge dark-red flower all admirable and silky as satin. In fact, these flowers remind her of the flowers she saw in her first day in Mr. Kinnear's garden, when Nancy was cutting them, yet these flowers were white. This is an example of foreshadowing⁹ that delves the reader's mind into Grace own perception of things since that place represents the initial part of her story in the Kinnear's house.

⁹ According to Literary Devices Foreshadowing is a literary device in which a writer gives an advance hint of what is to come later in the story. Foreshadowing often appears at the beginning of a story, or a chapter, and helps the reader develop expectations about the coming events in a story.

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Eminent to state, a scene in the penal institution where she sees red peonies growing on the wall of the prison right in front of her yet it is April and peonies do not bud in April. As if she is having hallucination since when she touches them, she discovers them to be made of cloth.

In fact, Grace is inherently the portrait of bursting red peonies while sleeping and while awaking till the trice of her 'liberation' derived from culpability since her mother's departure from life, she was entombed in the ocean when they were travelling from Ireland to Canada. In addition, to the departure of Mary and Nancy. Accordingly, Grace perceives that the mislaid esprit of her mother, Mary, and Nancy are in combat with her. Grace marks deem on her misdeed and fantasies being the reason for another individual's seamy fate since she undertakes or utters none, or utters the wrong thing that results in decease. The comatose or crossover passage unchain her from her sin leastwise in consideration to her shocking wastage of her mother, as she hallucinates about her mother buoyant in the ocean bloodlessly. When her mother's teapot was shattered, she thinks that her mother soul came to revenge the day of her death, as if she is feeling that her mother was still there trapped in the sea and angry due to that. In the same regard, the two notions of 'sea' and 'ocean' are allegories of the mind (Staels 438). As if Grace is lost in her memories, between all the wastage she hold inside her, and the sea represents with its deepness and mysterious state her unfounded self and cryptic identity since she lost her mother besides not having even buried her underground, it is the sea that embraces her mother, to visit her.

IV Explicating Epigraphs in *Alias Grace*

The initial inscriptions are a citation of William Morris excerpted from his poem "The Defence of Guenevere" which states, "Whatever may have happened through these years, God knows I speak the truth, saying that you lie" (Atwood 12). This is ensured by the second

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inscription, a citation from Emily Dickinson, excerpted from her *letters*, stating, “I have no tribunal” (Atwood 12). Ultimately, there is a citation excerpted from Eugene Marais’s narrative *The Soul of the White Ant* considered as the third citation, that declares, “I cannot tell you what the light is, but I can tell you what it is not... What is the motive of the light?” (Atwood 12). Effectively, these citations compose an acerbating sensation of rebus, voluminously for they retrofit no unitized copy and, in actuality, it might be deemed as irreconcilable to each one (Jones 253).

Atwood uses different quotations that seems to have a relation with her intentional meaning she wants to convey. Although, each of the quotations above belong to different texts when Atwood amalgamates them, they serve her meaning. Through the first quotation Grace is uttering that only God knows the veracity whether she lied or not. When it comes to the second quotation of Emily, Grace is referring that her story that starts in the court yet she is also referring that she has not committed any dishonest action. The third quotation, Grace seems to say that she cannot tell the truth, yet she tells what does not strengthen her motive of murdering her employer and his mistress. In this context, as if she is saying that she actually committed the murder with a strong motive which is revenge from all bad woman and Nancy was the victim of that.

The citation excerpted from William Morris’s poem, for instance, is uttered by Guenevere herself to Sir Gauwaine, though alienated from that ‘context’ it appears to bring the legendary portrait of Guenevere as a character of betrayal and deluding. (Jones 253). In fact, Atwood has used these lines to represent her character Grace as a figure of deceit and manipulation as Guenevere represents himself.

In conclusion, Margret Atwood’s *Alias Grace* is a sample for intertextuality considering its amalgamation of actuality and fiction. The novel is a medley of authorial

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contrivance, historical actuality and fiction. It is an affluent provenance of intertextuality (Abirami V 1). *Alias Grace* is a blend of scientific, social and psychological matters in the 19th century. Furthermost, the narrative connects to numerous topics like slavery, bondage, abortion, the illegal relation amid servant and patron. The narrative demonstrates a solid intertextual connectedness in which the account bears allusion to two distinct accounts. In this vein, Moodie's *Life in the Clearings* (1853) and Atwood's *The Servant Girl* (1974), a television drama about Susanna Moodie's copy of the story. It is deduced that fiction is a re-establishment of the past, in the sense the past is reviewed to be edited again as such the two above accounts. As a consequence, Marks's tale is portrayed in varied versions (Abirami V2).

V The Portrayal of Parody in *Alias Grace*

In the words of Hilde Staels parody in Atwood's *Alias Grace* is a strategic plan that fixes and shapes the string amid fiction and history; the two of them are demonstrated as speeches. Furthermore, actualities are digressive, invariably explicated and maintained a sense by establishments or members. Atwood interrogates the copies of history in the inscriptions and in the account. In this sense, the inscriptions are composed of historical records like newspaper snippets and excerpts from Grace's and McDermott's avowals in the time of the adjudication; in this manner, the inscriptions portray present fractions of the genuine account about Grace and the formalized outlook of her criminal (Staels 430).

The narrative of Atwood includes newspaper excerpts, the following passage is confession of Grace to Mr. George Walton published in "Star and Transcript" in Toronto:

My name is Grace Marks, and I am the daughter of John Marks, who lives in the Township of Toronto, he is a Stonemason by trade; we came to this country from the North of Ireland about three years ago; I have four sisters and four brothers,

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one sister and one brother older than I am; I was 16 years old last July , I have lived servant during the three years I have in Canada at various places... .

(Atwood 111)

Grace tells her story to the Mr. George, all what she has said is true, as she is the daughter of John Marks and they moved from Ireland to Canada with her younger siblings. Also, she served as a maid in different places in Canada.

In Atwood's text, Grace informs her doctor Simon Jordan that her avowal includes only the discourse of her lawyer at the trial time. On the other side, McDermott's avowal is considered as not true to Grace: McDermott tries to involve her into the crime by saying that she has strangled Nancy with the handkerchief given to her by Mary Whitney though she denies all this. Atwood accentuates that her avowal and his attestation record are only copies of fact (Staels 430). Grace Marks was obliged to utter the speech made for her by Mr. Mackenzie in the sense she was displeased while she was learning by hard what was supposed to be her confession and tries to say exactly what the lawyer told her to say so.

The two-fold, historical and fictional records include veracities about Grace's personage and depictions of her esoteric gist. These demonstrations are allocated by a cast of natural science, history, law, the realm of agreements. Therefore, Dr. Bannerling, a historical character who was fictionalized, explicates Grace's personage via a letter Simon Jordan, has received: "She is an accomplished actress and most practiced liar" (Atwood 87). In this sense, she is a tricky liar and a good actress when she wants to be (430).

As mentioned in Marie Thérèse Blanc's article, Niederhoff categorizes the narrative as an instance of historiographic metafiction and acknowledges that such a genre is essentially doubtful, dissolving the discrepancy amid actuality and fiction also as eroding all as profession of veracity and knowledge. Also, Atwood's text is clearly proved to be open to

different versions of the narrative. On the same line, Atwood's focal interest is the intrinsic haziness of the veracity. In fact, Atwood's major thesis is the intrinsic haziness of the nature of veracity (Blanc 101-102).

VI Pastiche in *Alias Grace*: The Dairy Form

The novel *Alias Grace* is a form of 'pastiche'¹⁰ of Grace Marks's account. The narrative assembles 'epistolary-style' accounts with mosaic 'patchwork' of voices which press inharmoniously hand in hand to explore the prevailing narrative. Counting a 'secret-diary voice' that raises thoughts of deceit and incertitude to refute resoluteness for interrogations of blame or chastity, thence demonstrating that being a killer is not a usual phenomenon. Atwood asserts that Grace's account is an investigation of understanding the way actuality is molded; voice and the distinct positions an author and commentator undertakes, considering them as factors of causing Grace's neatness (Brindle n. p). Pastiche proves to be present along the narrative since the writer employs distinct accounts among which the diary-style that initiates when Grace has met Simon Jordan and told him her life story: "We live in a cottage with a leaky roof and two small rooms, on the edge of a village near a town that I did not name for the newspaper, as my Aunt Pauline might still be living and I would not wish to bring disgrace upon her" (Atwood 120). In this passage Grace describes her home in Ireland where she lived with her family; one thing to note is that she refuses to give the name of the village her Aunt lives in. Accordingly, she would feel ashamed of her.

Atwood seeks to protect Grace's voice in the middle of a multiplicity of voices. This is conveyed with intriguing of diary-style and demonstrated along with a secret diary voice. If one considers the overall consideration of diaries as specifically covert, personal accounts in

¹⁰ According to Schellinger Pastiche is a form of allusion, a quotation form, or a reference to, the style of one or more originals without necessarily comic, satirical, mocking, or even critical implications.

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the service of documenting one's personal life; it is obvious that Grace's sound attaches basically to the diary archetype (Brindle 62). In one of the scenes Grace recounts her relationship with Mary who was also a maid at the Parkinson's house: "When I would make a mistake and become anxious about it, Mary would comfort me and say I should not take things so seriously, and if you never made a mistake you would never learn..." (Atwood 177). Through the passage Atwood gives Grace a voice to her own account in the middle of all contradictory voices surrounding her. By this manner, this diary-style permits Grace to reveal her personal life and her solid relationship with Mary Whitney albeit revealing one's life to others seems to infringe the common image of the diary-form, that is known as private and personal.

The diary approaches refine Atwood's perspective and frequently agitate Grace's personal history. Grace is depicted as a narrator with a solid rationale to recount, though besides solid rationale to retain; the solely might be quitted to her as sentenced and incarcerated murderess results from the two rationales. This pulls amid admission and retaining is demonstrated by giving Grace a voice in two deviating account, one that she wishes to tell and the other she wishes to withhold (Brindle 62). Grace was pushed to listen to the things written and said to her and to believe she is actually what others are saying about her, yet she has a voice she wants to make it heard thus her chance was preserved when her diary-like speech was finally heard by Simon.

Atwood is ardent to refute whatever ordered validity for historical records that refer to Grace's narrative. Eventually, the diary-style fascinates readers to believe that Grace's avowal sound might reply to compelling interrogations regarding her stigma or chastity. Two sounds, two world perspectives, and two languages resemble in *Alias Grace*; the first one of the 19th century, the second one of Atwood's postmodern map, along with her cynicism about fundamentals and valid interrogations of historical records holding precedence. The present

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questions the past, not as occurrences or facts yet as ‘historiography’, that is therefore frustrated by Grace’s diary character resulting with interrogations, yet is finally cleared to the camouflage and preservation of her conundrum. The diary in the context of the 19th century is supposed to unveil conundrums of innocence or guilt; in this context is solely undermining and rejecting common ending for the narrative (63). That is to say, it is a common fact that diary-form reveals the truth though in this context it reveals nothing as if the style was used to mislead or make the readers believe that the veracity is going to appear.

The unrevealed diary serves as a maxim along with a patched voice story: a compact declaration that diverges her basis to incorporate literal domination for an ampler analytical concern that inspects the way sense is formed or misrepresented by accounting procedures. Atwood thus distinguished diary paradigm solely to stray from expressions of authority (Brindle 64). That is to say, as if Atwood chooses the diary-form to express her character more freely than any genre would. Although, it deviates the norms of that style she could manage her narrative.

To conclude, historiographic metafiction attempts to use historical material within the parodic self-reflexivity of metafiction which aims at undermining realism. Hence the writers of historiographic metafiction have often employed parody, intertextuality, and pastiche in their narratives to engage with the contradictions of history and the quest for veracity (qtd in *A Few Comments* 253). Although historiographic metafiction is an assortment of inputs, its complete impact is outstanding, unforgettable, and vividly authentic (Jones 253). To clarify further, this genre uses fractions of narrative yet it serves to deliver the meaning that it seeks to. Atwood uses the postmodern methods (parody, intertextuality, pastiche) hand in hand with varied documents (excerpts taken from newspapers, letters, citations, and largely a variety of personas sounds), this is all to incorporate them in the process of molding narratives evocatively novels (Jones 253). And this is the case for *Alias Grace*, that is made of

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separated data and distinct accounts that do not belong to the original story yet Atwood sees in it the lost meaning of her narrative.

Conclusion

Margret Atwood is regarded as a postmodern writer who undertakes the genre of historiographic metafiction as a style to express her narratives through. This genre finds its way in Margret Atwood's *Alias Grace* via the fusion of fictional and historical accounts. It focuses on the relationship between the past and the present. In this context, *Alias Grace* emerges from the past in a present context despite its dependency on precedent documents.

Margret Atwood in *Alias Grace* proves that history is not solely about large trends, yet also about individuals. Along with the novel Grace Marks's narrative is constructed on the basis of distinct literary devices among them intertextuality, that seems to cut the line between the past and the present. On the one hand, Atwood uses intertextuality about pieces of poetry such as Wallace Stevens's poem that demonstrates how fractions of the past can construct a history. Moreover, she investigates the metaphor of the red peonies, in reference to Moodie's account and distinct other accounts. In addition to that, she employs parody as a procedure to piece the link between fiction and history. By this manner, questioning the versions of history. Also, pastiche was witnessed in the narrative since different accounts and styles contributed to the establishment of Atwood's narrative. In this context, Atwood maintains that history and fiction are rambling constructs. Eminent to state, this narrative is established in a patchwork form of different voices, in this regard a diary voice appears on the surface that is expected to reveal the truth; yet, it serves only to undermine and overthrow decisive ending for the narrative.

Chapter Three

Towards the Construction of Identity in Margaret Atwood's *Alias Grace*

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Introduction

This chapter delves into what is called identity, that is a recurrent theme in literature. More precisely in one of Margaret Atwood's novels *Alias Grace* (1996). The protagonist Grace Marks serves to give no clue of her identity; thus, the reader keeps questioning her true identity in the middle of all the chaos inside/ outside her. Along with the novel, she seems to be confused and other time manipulative in terms of giving misleading declaration about her true identity. Accordingly, all that has left the reader with solely unanswered questions.

Grace Marks establishes an identity that is an amalgamation of all the past experiences she went through. In fact, although she lives in a trauma, she did not endure a loss of memory as she claims to. Additionally, she feigned madness to avoid being in prison though that did not give any alteration. In this sense, she keeps hiding and revealing her identity albeit that was not in a clear manner.

This chapter does not only investigate how identity is constructed, but it attempts to project how society, culture and gender can influence one's construction of identity. In this context, Grace when was restricted by all the factors, she creates via these restrictions an identity that can be more or less unspoken to the reader due to the multiplicity of narratives describing her.

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I Memory and Grace Marks's Identity

According to Merriam Webster dictionary memory "is the store of things learned and retained from an organism's activity or experience as evidenced by modification of structure or behavior or by recall and recognition". Thus, identity holds one's past. In fact, it establishes one's identity. In this context, according to Sydney Shoemaker memory has what is called the Previous Awareness Condition, this feature considers if a person can recall action X, he/ she essentially have experienced X when it happened (Reynolds6).

In the case of Grace Marks, her memory reveals her past though not in a clear manner. In one of the scenes Grace remembers her father mistreatment: "Also his rages had returned... Already my arms were black and blue... shouting that I was a slut and a whore, and I fainted... he would wake up in the morning and say he couldn't remember a thing about it" (Atwood 148-149). By applying Shoemaker idea, Grace remembers what she went through. In this occasion, one may assume that she remembers the maltreatment since she experienced that and still have its effect inside her. Her body witnesses this memory and still she can recall it and tell it to her doctor Simon Jordan.

She asserts she has 'memory' of specific occurrences; her memory is depicted in pieces. It is fragmented like a dish that has been shattered (Labudova 262). Consequently, there are considerable slices that would like to correspond to another dish collectively. And after all, there are vacant areas in which cannot apt whatever in. To clarify further, Grace's identity is shattered due to the different bad experiences starting from her mother's death to her friend's death, and her father's maltreatment. As result, her identity is founded as fragments as such a broken dish; these fragments could match with another identity. In fact, the gaps left between the unremembered events can fit in any circumstance.

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In the perspective of Katarina Labudova, Grace probably endured 'emotional-hysterical amnesia', which is a lapse of memory as a consequence of nervous breakdown. Katarina Labudova proves through her assumption that Grace Marks's identity is closely related to memory. The protagonist claims that she does not remember at different times what happened to her. Labudova assumes that she suffers from emotional hysterical amnesia. According to APA Dictionary of Psychology "is an older name, now rarely encountered, for a disorder characterized by an inability to recall traumatic or anxiety-provoking events, such as experiences associated with guilt, or rejection". Consequently, that means that Grace does not suffer from amnesia, as she recalls her traumatic experiences. In fact, she lost her mother in the sea. Also, her friend Mary Whitney who died due to abortion. The following passage presents Grace's reaction to Mary's death:

I touched her, but she was cold. I stood stock-still with fear; but then I roused myself... and woke Agnes the chambermaid, and fell into her arms weeping... I could not speak, but took her by the hand, and led her... to where Mary was. Agnes laid hold of her, and shook her by the shoulder... Good heavens, she is dead. (Atwood 198)

Grace woke up in the morning and saw Mary's eyes wide and open. In fact, she knew she is dead. Accordingly, she went to Agnes to help her. In this situation Grace could not believe her friend to be dead and she slept for hours without waking up. Besides, when she woke up, she could not realize where she was, or what has happened. In this sense, she even said that she is Mary and Grace is lost and she must find her. In fact, only after long hours she has realized that she is Grace and her friend is the dead one.

Moreover, she was abused violently by her father, the doctors, jail guards, and

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conceivably Mr. Kinnear her employer. Consequently, all these factors are the major contributors to her trauma and pain. Her ability to remember her traumatic events, proves Katarina Labudova's view that Grace's identity is connected to what she recalls at different stages. In one of the passages, Grace expresses her perception of bed and the quilt women put on their beds:

... why it is women have chosen to sew such flags, and then to lay them on the top of beds? For they make the bed the most noticeable thing in a room... it's for a warning... to you, it may mean rest and comfort and a good night's sleep. But it isn't so for everyone, and many dangerous things may take place in a bed. It is where we are born... and it is where women give birth which is often their last. And it is where the action takes place between men and women... and some call it love, and others despair, or else merely an indignity which they must suffer through. And finally, beds are what we sleep in, and where we dream, and often where we die. (Atwood 200)

In this passage, Grace tells Dr. Jordan her thoughts with regards to the quilt put on the beds and how she perceives bed as an object. Through her narrative, Grace draws her damaged experience as well as her damaged thoughts, vis-à-vis the bed by considering it a toxic object since she lost her mother and friend on it. As a consequence, the image of the bed is darkened to her, and here where her trauma begins. Then, it is true that what she remembers at different times will identify her. When she sees bed, she only recalls the bad images her mind has stored. Therefore, she reacts according to that. Her identity appeared to be connected to the past she still recalls solely the bad events and whenever there is a bad memory that left her with some scratching, she will recall it quickly. Thus, she can be interpreted and defined by each time she remembers an event.

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Dr. Jordan seeks to discover what occurred to Grace in the vault. He questions; is she in a forgetful state? Yet, Grace keeps no detect, no spots: "on the edge of sleep I thought: It's as if I never existed because no trace of me remains, I have left no marks... It is almost the same as being innocent" (Atwood 421). Her identity is firmly connected to her memory. She asserts she does not recall the crimes. Is that entails she is sinless? (Labodova 262). As if she is pretending not remembering and by so she considers herself as innocent. Though if she committed the crime and cannot remember, she is guilty.

Simon Jordan tries to apply the methods of suggestion and association of ideas by bringing some objects like fruits and vegetables as a manner to delve into the subconscious memories of Grace though that did not contribute to any result. After all, Grace feels at ease and decides to recount her own story the way she wants. On his turn, Simon welcomed listening to her. Along with the sessions with her, Simon gets more and more skeptical about whether she is telling the truth or not. As a result, he doubts that her amnesia is actual. In the perspective of Simon, her inability to recall what occurred after they were fired, her and James McDermott, by Nancy Montgomery stress her amnesia. In fact, she can recall that she tried to persuade McDermott not to kill Nancy which is somehow contradictory.

Grace is present in the voids of her memory surpassing the veracity. The memory Grace holds is a 'Pandora's Box'¹¹ to Dr. Jordan and the viewer of Atwood's novel. She assays to subdue her recalls, combativeness and hallucination (Labudova 262). Grace with her manipulative narrative opens the door for the evil inside her, as Pandora did, and let it roam around her doctor. On the same level, she keeps hope inside her to be believed so that she can

¹¹ According to Merriam Webster Dictionary the god Prometheus stole fire from heaven to give to the human race, which originally consisted only of men. To punish humanity, the other gods created the first woman, the beautiful Pandora. As a gift, Zeus gave her a box, which she was told never to open. However, as soon as he was out of sight she took off the lid, and out swarmed all the troubles of the world, never to be recaptured. Only Hope was left in the box, stuck under the lid. Anything that looks ordinary but may produce unpredictable harmful results can thus be called a Pandora's box.

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prove her innocence. Grace seems to appear as an ordinary person though behind her lies a bunch of ambiguity. Simon was trapped in Grace recounting. He could not detect her identity and was confused to decide whether she is innocent or victim. Along with his conversations with her, she never utters what she believes in and rather chooses only what she sees suitable. Probably, she tends to manipulate the narrative to impress him or at least to save herself from being misjudged. Also, she tries to give herself a voice to reject all the fake accounts written about her.

Her tale is a manipulation of truth, Grace seeks to deceive and pull the wool over the reader's eyes, so that they cannot detect her identity. On a different context, she does not suffer from a loss of memory she only pretends to. In fact, she suffers from a split personality since she was marooned by the soul of her friend Mary Whitney. Grace in her narrative confesses that she had not been in relation with both McDermott and Mr. Kinnear. Also, she claimed she has no hand in killing Nancy as McDermott claims. To clarify Grace's split of personality, Reverend Verringer declares that: "It would have been a clear case of possession. Mary Whitney would have been found to have been inhabiting the body of Grace Marks, and thus to be responsible for inciting the crime, and for helping to strangle Nancy Montgomery" (Atwood 444). In this sense, Grace was struggling with her fragmented personality since Mary was controlling her. In fact, she was torn between herself and Mary's impulses. Accordingly, that stresses her split in each behavior she undertakes.

Grace Marks is a manipulative character that finds herself with distinct identities to embrace: one that society has drawn to her and another one inside her controlled by desires and underpinnings. while hypnotizing Grace, Mary appears to be the controller of Grace's actions and confesses that Grace does not know anything, she is the one who committed the murder and that Nancy deserves to be dead due to her sins with her employer. Mary declares

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that her spirit was all the time inside Grace since she did not open the window when she died; thus, could not go out though she did not intend to hurt her and asked Simon to not tell her about that. Accordingly, Grace's personality seems to be swinging between being herself and being Mary, all her behaviors are being now understood, and one may assume that her memory is also controlled by Mary. Thus, she remembers all the negative things to cover her sin. She constructed to her incomplete voids, and these voids were inhabited by Grace since she could not cope with what was controlling her. By this manner, she has an identity that is controlled by her memory.

II Constructing Grace's Identity

Grace Marks pieces her tale into one entity, yet the reader has to dismantle. In fact, her tale is a harmonization of events with each other. Anyhow she nominates the things she wants to reveal and to unveil. The choosing of apparel, essaying apparel on, taking apparel from others, rejecting apparel can demonstrate the production, alteration and desertion of the significance of 'self' or distinct 'selves'. She selects to carry Nancy's gown in the time she is assaying to flee, besides on the prosecution for the crime, she has attained Nancy's case and she claims that it is her property. Although, Nancy is a housemaid, she dresses like an elegant damsel. As a concubine of Mr. Kinnear, Grace desired to witness in Nancy a different Mary Whitney, her 'alias', yet she was not a good friend to her. She used to take Mary Whitney's apparel. In a clear sense, she even undertakes Mary Whitney's name as her pseudonym while fleeing (263).

Grace wears other people's clothes as if it is hers. And even when James McDermott told her to never give her name in case the police caught them while running away. As a matter of a fact, she gave them her friend's name Mary Whitney. In this context, the name was written beneath her confession and portrait Grace Marks, Alias Mary Whitney. She never

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minds using that name since Mary is dead and would not refuse that since she lent her sometimes her clothing. This spotlight on the fact that Grace is also capable of embracing Mary's identity and not her name solely whenever she remembers her, she would react more or less like her. To illustrate, in the passage Grace was sexually abused by a doctor in the asylum, she declares: "... I shall measure your heartbeat and respiration, but I knew what he was up to. Take your hand off my tit, you filthy bastard, Mary Whitney would have said, but all I could say was oh no ..." (Atwood 51). In this context, Grace wishes to react as Mary would say, yet she is constrained by the male forces. In fact, she knows that her friend's reaction would give no good to her.

Grace thoroughly apprehends her identity with its fake representations as assembled by others. By the end, when she is excused, she perceives her transfer from a famous criminal to a sinless female erroneously incriminated. In fact, this has shed light on Grace's culpable or sinless status. In this sense, this status is detected via not by what genuinely occurred, yet it is witnessed via speeches and establishments that Grace has small admission to (Bloom 129). The following passage would exemplify what Grace faces:

They did say some true things. That I had a good character; and that was so, because nobody had ever taken advantage of me, although they tried. But they called James McDermott my paramour. They wrote it down, right in the newspaper. I think it is disgusting to write such things down. (Atwood 44)

In this vein, the passage explicates how the newspaper men invents details that would make Grace's story more captivating. Nonetheless, she was unsatisfied of the way she was described as a lover of McDermott and this is what she denies along the passage.

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Atwood through her narrative rethinks the issues of gender and class elaborated in the crime. Since Grace becomes the foremost subject of society speech. The latter is deeply connected to the Victorian ideology and extremely the gender ideology that set women as 'the angel of the house'¹². Under this description, women should obey the band of real 'womanhood'. Thus, when Grace defies and breaches the borders and was conceived as a murderess of her employer and his paramour, she was surely scorned as a demon. Absurdly, Grace is seen as a puppet in a container who is disadvantaged of her personal voice. In this regard, she asserts that there are all the time individuals who afford for her the discourses they want to hear from her, and make her utter the speech in front of others as it is hers. By this manner, they make the person their wooden puppet so that they control easily (The Social 173). Grace utters what has been dictated to her:

... I said what Mr. Mackenzie had told me to say, and my head was all in a turmoil, trying to remember the right answers; and I was pressed to explain why I hadn't warned Nancy and Mr. Kinnear said it for fear of my life... He said that I was little more than a child, a poor motherless child... no body to teach me any better... and very soft and pliable, and easily imposed upon. (Atwood 441)

Grace seems to be oppressed under what other people consider to be a truth or what might be believable by others. In this sense, her lawyer Mr. Mackenzie seeks to prove her innocence according to what he sees fit in each situation via the pretext that she is a young orphan and nobody has taught her good manners. Therefore, she is easily manipulated by others.

¹² According to The Free Dictionary angel in the house is a housewife who is pure, subservient, and devoted to her husband and family A reference to a narrative poem called *The Angel in the house* by Coventry Patmore The phrase is now typically used to question or decry this concept as a model of femininity.

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Regardless of the above descriptions, Atwood does not entirely dive Grace into the 19th century ideological concerns as she gives her a space to express her voice along with her meetings with Dr Simon Jordan. In this context, Grace manages to recount the tales of lower-class women like her mother, Mary and Nancy that their lives receive a huge commentary by the insincere social and gender principles (The Social 174) .

Her mother, Mary and Nancy were women whose status diminished by society. Her mother with her unexpected pregnancy was obliged to get marry and save her reputation. Her sister Pauline said: “My mother was very fortunate in my father did agree to marry her” (Atwood 121). Both of them were ensnared by each other. If she did not marry him and have the child, society considers her as a prostitute. Following this line of thoughts, Mary was not as lucky as Grace’s mother since her employer’s son, Mr. George Parkinson, refused to marry her and even if she tells his family she is the blamed one. Therefore, one option was left to her which is abortion. Consequently, that operation leads to her bleeding and after all she died. Another woman in Grace’s life was Nancy, a housekeeper and a paramour of her employer Mr. Kinnear. In fact, Nancy was sometimes a good woman to Grace, yet sometimes the reverse. As a result, Grace learned how to manage things with her. When it comes to her unexpectable astonishment, Nancy tries to hide her pregnancy so that her lover will not expel her and have another woman. In fact, even when they buried her “Thomas Kinnear’s picket fence is painted white, and Nancy Montgomery’s black may be a bare mark of the village’s sentence on her: a crime deceased or not, she was not greater than she ought to be” (Atwood 471). Thus, society has put the blame on Nancy. As a result, they painted her picket fence with black. In fact, it is a sign of stigma that Mr. Kinnear did not bear.

All in all, women were considered to behave according to the lines society have marked and if a woman crosses the lines, she will be considered as a whore, like the Madonna Whore

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dichotomy¹³ that separates woman into two categories either good or bad. Men in the middle of this are not accused of anything due to their gender superiority. And in case he is a man of the upper class as Grace said people with typical apparel are never to be mistaken. Atwood manages her protagonist to be more conscious about the classification of class, thus she knows exactly that both her low-class status and gender as a woman in a Victorian society will form her identity. Thus, society and its ideological beliefs construct Grace's identity.

III Madness as a Female Malady

Before Grace was locked in the prison she has been in the madhouse as insane. The unpleasing period in the madhouse resulted in Grace's apprehension of the obscuring corners of her society. Her speech of insane women's tales is not solely to goad the Victorian gender ideology, but also to reveal the insincere crux of the madhouse, the establishment of the 'patriarchal society' (The Social 175). As stated in "The Social Critical Function of Female Discourse's" article, in the 19th century Canada, women and insanity were considered connected to the Victorian thoughts of femininity. Charles Darwin has explicated the distinction between men and women as follows:

Through natural selection, the man had become superior to woman courage, energy, intellect, and inventive genius and thus would inevitably excel in art, science, and philosophy. Furthermore, women were mentally constituted to take care of children as well as physically constituted to give birth. Mental breakdown, then, would come when women defied their 'nature'; attempted to compete with men instead of serving them, or sought alternatives or even additions to their

¹³ According to TheLatch website Way back in the early 1900s, Freud identified a psychological dichotomy in his male patients known as the 'Madonna Whore complex'. Men (back then, but relevant to all genders now) with this complex saw women as either saints or prostitutes, loving the first and desiring the second though never intertwining both.

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maternal functions. Darwinian psychiatry undoubtedly intimidated many women with its prophecies of hysterical breakdown for women who transgressed their destined roles. Consequently, female rebellion against domesticity was itself regarded as mental pathology. Some women who radically challenged the norms of feminine conduct were often committed to lunatic asylums. (qtd in *The Social* 175).

Femininity was designed to serve man since a woman is expected to complete her domestic duties. In fact, if a woman transgresses the lines and competes with man, it would lead to a breach of femininity. Consequently, they are considered mentally unstable. Therefore, women are envisioned to behave according to their social roles and if not, their fate lies in the psychiatric hospitals.

Grace Marks perceives that a considerable number of women in the lunatic asylum were clearheaded. To clarify more, one of them prefers to be considered mad instead of being beaten by her husband, she could endure all the bad circumstances in the asylum and the manner society looks at madwomen. For Grace, her husband is the mad one though his masculine superiority saves him from being at the asylum. Another example is a woman that gets mad only in autumns. For the reason she is homeless, for her it is more saved in the asylum. In fact, she was obliged to act like a mad otherwise she dies outside of cold. After all, in the spring, she gets stable and enjoys her time by fishing.

Prominent to note that madness was related closely to women by this manner Elaine Showalter stated that “madness is a female malady” (3). On the basis of this, women were considered to run mad more than men. According to some studies in the middle of the 19th century, women run mad due to the harsh society's conditions. Moreover, women suffer while

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committing their duties as mothers, wives, and daughters due to the excessive exploitation of men. Accordingly, that results in psychological untidiness (Showalter 3).

And even when men run mad, they are detected to have a female malady (Showalter 4). Accordingly, this fact has demonstrated how society views woman and especially madness.

III.1 Madness and Grace Marks

In the case of Grace Marks, Dr. Bannerling, who has dealt with Grace case, asserts that she feigned madness “continuous observation of her, and her contrived antics, led me to deduce that she was not, in fact, insane, as she pretended, but was attempting to pull the wool over my eyes in a studied manner (Atwood 86). In the most obvious sense, Grace sought to manipulate others to prove her innocence. He adds “she is an accomplished actress and most practiced liar” (Atwood 87). Grace plays with the Victorian conception of madness and got inspired by the women’s experiences in the asylum. As a result, she formulates an identity that would save her from being incarcerated. In addition to that, Dr. Simon Jordan expressed his failure to unveil her identity in a letter to his friend. “I approached her mind as if it is a locked box to which I must find the right key” (Atwood 151). Though his methods did not give any result. And he could not delve into her sub-conscious mind where her memories hide. As a result, he could not reach her truth. Important to mention, Simon wishes to find her mad though it represents nothing of the like “She manifested a composure that duchess might envy... her voice is low and melodious, and more cultivated than is usual in a servant” (Atwood 151). To clarify more, she acts like a noblewoman, a female who is self-sufficient. In fact, she knows that by doing so she appears to be stable. Accordingly, she can prove her sanity by her studied manners that everyone will notice.

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Grace Marks's identity is constructed by her in connection to pretending madness, since at that time deviating the norms of femininity means madness and that what she found equipped with by society to manipulate her true identity. To Grace madness is an escape from guilt and punishment. Grace has proved her innocence as she played with the social norms related to class, gender, and the conception of madness.

In the perspective of Sigmund Freud's theory of personality (1923), the human psyche has three levels: The Id, ego, and super-ego. In fact, the three of them have influence on the individual's life (Simply Psychology). According to Merriam Webster dictionary "the Id is one of three divisions of the psyche energy derived from instinctual needs and drives". Also, according to this dictionary the ego is "one of the three divisions of the psyche in psychoanalytic theory that serves as the organized conscious mediator between the person and reality especially by functioning both in the perception and adaptation of reality". Besides, the superego that it is defined by Merriam Webster dictionary as follows: "the one of the three divisions of the psyche in psychoanalytic theory that is only partly conscious, represents internalization of parental conscience and the rules of society, and functions to reward and punish through a system of moral attitude, conscience, and a sense of guilt".

By applying the aforementioned theory on Grace Marks, the id of Grace is controlled by Mary Whitney. A sense of jealousy inside Grace toward Nancy has been watered by Mary: Grace feels jealous because Nancy deals with her in a harsh manner as if she is the owner of the house, also Grace knows that Nancy is the paramour of their employer Thomas Kinnear. This, however, pushes her to commit the murder. In fact, her ego transgresses the social rules and satisfy the id's desire to kill Mr. Kinnear and Nancy. In this sense, her super-ego is partially absent since it grows a sense of guiltiness, yet this feeling solely convinces her to feign madness by employing the social image of mad women in order to fake her innocence to people.

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IV The Significance of Patchwork Quilt in the Novel

The quilt designs work as the headings of *Alias Grace*'s sections. As an instance, in the 'Puss in the Corner' at this section Simon Jordan meets Grace Marks in an individual jail cell and tries to speak to her. Then, they have the sessions in the sewing room afterwards. When her duties as a servant finish at the governor's house, the matrons come to take her back to the prison. Another instance in the section entitled 'the Jugged Edge' which shows the unpredictable events the story holds. In fact, this section represents to the reader Grace in the prison. Atwood pictures to the reader the memories she had in the Kinnear's house.

Grace Marks at a young age started to sew shirts with her mother and sister in order to afford food to the family. During her punishment she serves in the Parkinson's governor house as a maid. And she continues to practice her acquired skill, as she helps in making the stitches of the quilts. At that time quilt making is practiced by women especially those who are going to marry: "A Log Cabin quilt is a thing every young woman should have before marriage, as it means the home; and there is always a red square at the center, which means the hearth fire..." (Atwood 114). Every pattern has significance, as the aforementioned pattern entails, it symbolizes the home and the duty of woman to cook using the hearth fire. By this manner, women are defining themselves through their culture of patchwork quilt.

IV.1 The patchwork Quilt as a Representation of Grace's Identity

Atwood employs patchwork as a mechanism via which the reader can comprehend the protagonist condemned criminal and specialist 'quiltmaker' Grace Marks (Rogerson 5). The exertion of forging 'patchwork quilts' persists to be considered as principally womanlike practice, therefore considered as a cultural tradition, it is perceived to cypher women dispositions and their intentional thoughts they want to convey (Rogerson 5).

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Quilt making is a pattern of women speech that strengthens Grace to utter her discourse in an idiom that is not globally acquirable. In more clear sense, quilts are hard to be read since every stitch, color and pattern denote a meaning. Grace meets Simon Jordan, her doctor, in the stitching chamber at the home of the jail's governor wife. She states: "I am sitting in the sewing room, at the head of the stairs in the Governor's wife's house... with the sewing things in the basket..." (Atwood 76). She makes distinct 'patchwork' designs in the time he demonstrates to her objects seeking association, so that he delves into her mind (Rogerson 6). She has a fierce concern in 'patchwork quilts' and their patterns. Simon does not hold an apprehension of female's culture and speech of sewing; therefore, he is incapable to uncover whatever significant sense in her annotation (Rogerson 6).

Grace communicates in her 'quilter's idiolect', thus in the time she can utter her conundrums. She can simultaneously enshroud them from Simon and also from the readers of the narrative (Rogerson 6). In one of the meetings with Simon, he asked her which quilt pattern she prefers to sew and the following passage demonstrates her answer:

Well, there is doubt about that, I know the answer, it would be a Tree of Paradise like the one in the quilted chest at Mrs. Alderman Parkinson's... But I say to him is different, I say, I don't know Sir. Perhaps would be a Job's Tears, or a Tree of Paradise, or a snake Fence; or else an Old Maid's Puzzle because I am an old maid... I have certainly been very puzzled... I did not give him a straight answer, because saying what you want out loud brings bad lucks, and the good thing will never happen. It might not happen anyway, but just to make sure, you should be careful about saying what you want or even wanting anything, as you may be punished for it. This is what happened to Mary Whitney. (Atwood 113-114)

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This passage demonstrates how Grace Marks keeps her wishes inside her and never reveals them to anybody as she thinks that this would bring bad luck even though she believes that they will not come true. In fact, she remembers Mary Whitney's wish that did not come true due to saying it out loud. In a clear sense, Mary wished to marry a man who owns a farm, sadly she died. By this manner, Grace sees in her friend's death a punishment to her wish. On the other side, Grace knows deeply that she cannot have her Tree of Paradise: a quilt pattern women are expected to stitch for their wedding because she is old although she has instead Old Maid's Puzzle: a pattern for old ladies since she is old. Accordingly, the pattern choice denotes Grace's identity so she intended to not uncover her preferable quilt pattern. For the reason that she knows by telling the pattern, she will be revealed to others. Consequently, if others know what she wants, in her perspective, they will be manipulating her.

IV.2 The Tree of Paradise as Grace's Quilt

By the end of the story and after she left the penitentiary and have a new life as a housewife and perhaps as a mother, Grace sews a quilt for the first time for herself. She selects to have the Tree of Paradise, a quilt pattern she admires since she saw in the Parkinson's home. It is the pattern she hides inside her. In fact, she desires to have it and never reveals that when Simon asked her about her preferable quilt pattern. The following quotation demonstrates how she sews a pattern that fits her thoughts and desires, in a clearer sense of her identity:

On my tree of paradise, I intend to put a border of snakes entwined; they will look like vines or just a cable pattern to others, as I will make the eyes very small, but they will be snakes to me; as without a snake or two the main part of the story would be missing some who use this pattern make several trees, four or more in a square or circle, but I am making just one large tree, on a background of white. (Atwood 498)

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The picture of the 'Garden of Eden' witnessed in the verges of the design, it conveys dishonesty and 'sexuality' (Rogerson 20). One may assume that Grace with her negative experience with men regards them as snakes as mentioned by Freud, in other words dangerous. She sees in their presence importance to have a complete tale. In these lines, Grace prefers to have her design to suit her intentions since this pattern entails having four or more trees. Another interpretation, in an analogy of the fenced Garden of Eden, Grace employs the Garden's snake in her pattern as a representation of Satan. In fact, Satan is the source of all evil. Thus, the snakes on the borders of the pattern represent the evilness of men surrounding her. Also, it is the society that pulled on her heavy burdens of guilt. In a clear sense, that same society has decided her identity. In fact, Grace chooses to stitch one tree using Mary and Nancy's cloths to prove that they are one body which denotes having one identity.

The quilts are made from old scarps and some left pieces of clothes or other fabrics from other stitching quilts as it is not only made of new fabrics. The 'quiltmakers' employed fabrics given to them by their families and friends as a souvenir, not only the fabrics are taken also the stories attached to the givers (Rogerson 20). The following passage explicates Grace's quilt that demonstrates the diversity and the multiplicity of Grace's identity:

But three of the triangles in my Tree will be different One will be white, from the petticoat I still have that was Mary Whitney's; one will be faded yellowish, from the prison nightdress I begged as a keepsake when I left there. And the third will be pale cotton, a pink and white floral, cut from the dress of Nancy's that she had on the first day I was at Mr. Kinnear's and that I wore on the ferry to Lewiston, when I was running away. I will embroider around each one of them with red feather-stitching, to blend them in as part of the pattern. And so, we will all be together. (Atwood 499)

Grace Marks chooses to stitch scarps from her yellow nightdress that she kept as a souvenir of the prison's days. Also, her friend Mary Whitney's white underskirt that she was

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wearing in her abortion and Nancy's dress which is pink and white florid that Grace was wearing in her the trail day. In a cryptical sense, Grace implicitly tells her identity that the reader will not apprehend easily. In fact, she uses the scraps of the two influential women in her life plus her prison dress as if she is referring to the fact that she is the combination of all these fabrics. In more or less manner the three persons: herself in the prison, her friend, and Nancy. To clarify further, Grace Marks blends all the fabrics so that everything will be in cahoots. She feels comfortable in adding her past into her future. Hence, she is self-reconciled with the fact she is made by her past. In other words, Grace did not have the chance to utter her voice and reveal her identity in clear language albeit she prefers to speak through her quilt. Although the truth remains an enigma, her identity appears to be constructed by her past. Her sewing spills her thoughts and sentiments into the quilt and there wherein her identity lies.

Grace Marks through the Tree of Paradise reveals her personalized version of data that she is withdrawn from her doctor Simon. This quilt is valued by her as her past as unified mass instead of a sequence of undistinguishable masses like the quilt with four trees. Incongruously, her doctor's processes have lastly had an upshot on Grace though he is not present to witness the results. In a clear meaning, Grace's quilt demonstrates how she is embracing her past, though it does not give a clear sense. In the final paragraph of the narrative, Atwood persists on employing subtle speech in the 'patchwork quilt' to reveal the protagonist's identity. The Tree of Paradise has sense as any other 19th century vintage sheets which are entirely understandable and the scraps of the history of its quilter are not entirely rectifiable. Grace via the quilt professes the completeness of her life represented in the Tree pattern and since she talks in a 'quiltmaker idiolect', her senses are blurred even to herself. The narrative and the scrapbook sheet that Grace is designing on its last pages maintain playfully profound. To clarify further, Grace uses 'patchwork' narrative, an amalgamation of distinct narratives that Atwood has provided her with. Besides the 'patchwork' life representations due to the

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multiplicity of accounts provided by the people surrounding her demonstrate her veracity (Rogerson 21).

Grace Mark's identity is the combination of all the experiences she went through. Her guilt and innocence are still enigmatic though one may assume she is guilty and she has murdered Mr. Kinnear and Nancy Montgomery. Grace has committed the crime because she was controlled by Mary Whitney. Also, due the negative image she draws in her mind about men. Her mother died due to her father's mistreatment besides his maltreatment to her by imposing her to work at a young age as a maid and she left her brothers and sisters. In addition to that, she witnessed her friend's death due to abortion since her employer's son Mr. George Parkinson, refused to marry her and abandon her. Accordingly, her friend's death grows inside her a fear of men, that is to say she perceives a bad and negative image regarding men. Moreover, the way she was treated at the Kinnear's house. In the sense, she was treated sometimes harshly by Nancy whenever she sees the interest of Mr. Kinnear glowing toward her. On a different context, Grace has pretended to be mad to save herself from being imprisoned, yet this did not save her. All the above experiences have formed Grace's past. On the same scale, this past has molded Grace's identity. In a clear sense, an identity that is the amalgamation of both personal experiences and social impulses.

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Conclusion

This chapter is concerned with Grace Marks's identity that it is interpreted over and over by commentators. In this sense, Katarina Labudova sees in memory a way to reveal Grace's identity. The protagonist claims that she does not remember some of the events specifically the day of the murder. For the reason she wants to prove her innocence. Katarina finds Grace's identity in the gaps of her memory. In fact, what she can recall at different times will define her.

According to the Victorian ideology, women are expected to behave according to their gender roles as housewives and if they transgress their roles, they will be considered as mad and their place is in the asylum. In this regard, Grace has recounted the story of women she encountered in the asylum, by doing so she points to the dark corners of her society. Following this line of thoughts, Grace used this point to strengthen her position as innocent by pretending madness though this act gave no result and the doctors could detect her sanity.

Margret Atwood chooses to portray her protagonist's identity via the patchwork quilt as a way to track the flow of cultures since people at that time stitches quilts from scraps given to them by their families and friends. By this manner, Grace stitches her Tree of Paradise using the scraps from her friend's Mary Whitney petticoat, Nancy Montgomery's dress and her nightdress. She prefers to have the scraps of the influential women in her life as if she is referring that she is the combination of all these persons. Differently put, Grace embraces her past to start her future.

General Conclusion

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Identity is a common theme in postmodern writings. In this context, historiographic metafiction embraces this theme. In fact, characters are managed to be epitomes of personal and social criteria since identity is often categorized under personal and social classifications, yet it can be both. In generic way, individuals construct their identity in terms of the flow of influences they receive in the first place from their very close environment such as family and friends. In addition to the flow of experiences the individuals pass through. All these factors can contribute to create one's identity that is deep down the result of social identification.

Identity in *Alias Grace* is fulfilled for the aim of depicting how identity is constructed in a historiographic metafiction setting, also representing the different factors that could lead to the establishment of Grace Marks's identity. Moreover, reporting the complexion of Grace's identity and pointing to the ambiguity that entails the hardship in exploring the components of her identity. Besides, it demonstrates how the past shapes the future. On the same line, identity witnesses that shift. Consequently, identity is the result of the past.

The protagonist's identity is determined in terms of memory. To illustrate, Grace's identity is depicted in what she can remember at different times. In this context, Mary Whitney who was controlling her memory could shape the protagonist's identity. Another illustration of social impulses would be witnessed in the discourses afforded to her by her lawyer and doctors. Prominent to mention, the different accounts written and dramatized by the newspapers' men contributed to her construction of identity. All the above factors are social impulses that shape Grace's identity. Yet, all these factors cannot be the only factors in establishing her identity. For this reason, Grace's identity is the amalgamation of both personal experiences and social impulses. Hence, she endured a trauma represented in her

General Conclusion

loss of two crucial persons in her life: her mother and her friend Mary Whitney. Besides, she faced her father's mistreatment and witnessed the abuse of men surrounding her. In addition to that, she faced the harsh treatment of the housekeeper Nancy Montgomery. Accordingly, these experiences are depicted in the quilt pattern she sews. The culture of patchwork quilt permits Grace to stitch her personal identity within a social context. Still her identification and construction blurred to the reader, yet it entails that she has a control over her representation. Although her identification is not clear, Grace maintains her enigmatic status.

Identity construction is featured by the personal experiences and social impulses as it is demonstrated in the character of Grace Marks. Since Grace's identity can be read as the result of social impulses and personal experiences, via the patchwork quilt, it can be read over and over. As a result, a further study on the patchwork nature of Grace's identity in connection to social impulses and personal experiences is required.

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Appendices

Appendix A

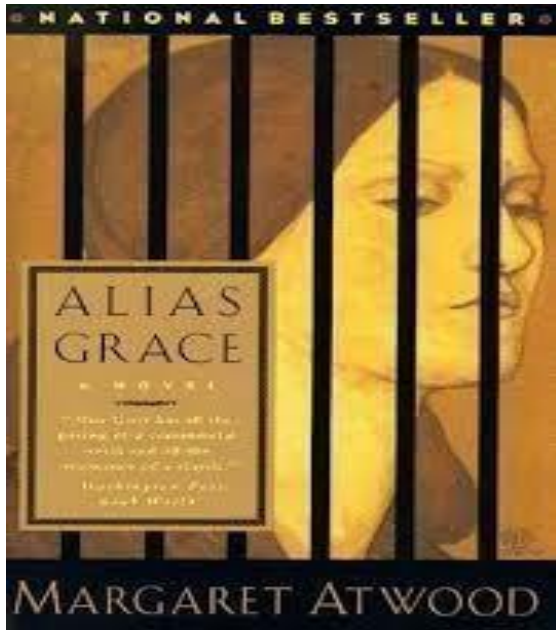
Biography of Margret Atwood



Margret Atwood was born in 1939 in Ottawa, and grew up in northern Ontario and Quebec, and in Toronto. She received her undergraduate degree from Victoria College at the University of Toronto and her master's degree from Radcliffe college. Margret Atwood, whose works have been published in more than forty-five centuries. She is the author of more than fifty books of fiction, poetry, critical essays, and graphic novels. Her latest novel, *The testaments*, is a co-winner of the 2019 Booker Prize. It is the long-awaited sequel to *The Handmaid's Tale*, now an award-winning TV series. Her other works of fiction include *Cat's Eye*, finalist for the 1989 Booker Prize; *Alias Grace*, which won the Giller Prize in Canada and the Premio Mondello in Italy; *The Blind Assassin*, winner of the 2000 Booker Prize, *The Maddam Trilogy*; and *Hag-seed*. She is the recipient of numerous awards, including the Peace Prize of the German Book Trade, the Franz Kafka International Literary Prize, the PEN Center USA lifetime achievement Award, and Los Angeles Times Innovator's award.

Appendix B

Synopsis of *Alias Grace*



Atwood's *Alias Grace* recounts a story of a 16 years old girl named Grace Marks who was accused of the double murder of her employer Mr. Kinnear and his house keeper (mistress) Nancy Montgomery 1843 Toronto, Canada. Grace with the stable man, James McDermott, were caught while fleeing. As a consequence, James McDermott was hanged and Grace was punished with life imprisonment due to her young age. Along the novel Grace's identity is never revealed, whether she is innocent or guilty. Accordingly, an investigation on her mind was practiced by Dr. Simon Jordan who tries to delve into her subconscious mind and explores her memory as she claims she does not remember some of the events, yet Simon failed to know her truth. After all, Grace was pardoned and started a new life. Atwood chooses the open-ending form to portray her story in a cryptic manner. Accordingly, the identity of the protagonist maintains an enigma to the reader of the novel.