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THE SENSE OF GUILT AS THE FACTOR SHAPING THE FORM OF *WATERLAND* AND *OUT OF THIS WORLD*

The stories of both *Waterland* and *Out of This World* are presented from the point of view of their guilt-ridden narrators who spin their tales as an intricate combination of expiation and therapy. The form of the two books reflects the consciences of the characters-narrators and thus the sense of guilt constitutes a multifunctional device present not only at the level of the content of the books, but also having an impact on their construction.

Consequently, the underlying sense of culpability marks Graham Swift's style and thus becomes one of the factors making it particular, following the Romantic "notion of style as an expression of individual personality."[1] Hence, the books are written in the form of the stories reconstructed by the narrators' recollections. This reflection of the psychological processes is stressed by Lien, who claims that "this scattered, tangential, non-linear narrative style is a metaphor for the disarray of the memory process and the random chaos of real events that stories try to sort out" and, having in mind *Waterland*, adds that "this wordy, messy narrative is an intrinsic part of this book."[2]

One of the features characteristic of the two works is their combining different literary genres. This quality is observed by Malcolm who discusses in reference to *Out of This World*, "[t]he element of genre mixture,"[3] and to *Waterland* "its fragmentation over several genres,"[4] and "the generic kaleidoscope of *Waterland*,"[5] as well as the mixture which is "[o]ne of the

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[1] Chris Baldick, *The Concise Oxford Dictionary of Literary Terms* (Oxford and New York: Oxford University Press, 1996), p. 214–215.

[2] Henry Lien, "Narrative in *Waterland* and *Great Expectations*," 1992, *Postimperial and Postcolonial Literature in English*, online, Internet, 11 January 2000, p. 1. (http://landow.stg.brown.edu/post/uk/gswift/wl/story2.html).

[3] David Malcolm, *Graham Swift's "Waterland": History and Story-telling* (Gdańsk: Wydawnictwo Gdańskie, 1994), p. 36.

[4] *Ibid.*, p. 39.

[5] *Ibid.*, p. 35.

most marked features of *Waterland* (and something it has in common with
a large number of other British novels in 1980s)."[6] The underlying notion
of the characters' crime and culpability is again one of the factors determining
the choice of genre.

For example, the use of family saga[7] makes it possible to illustrate the
complex interrelations of mutual omissions and guilt between grandparents
and grandchildren (Robert and Sophie from *Out of This World*; Ernest and
Tom from *Waterland*); between parents and their children (Robert and
Harry, Harry and Sophie; Ernest and Dick, Helen and Tom) since, as Swift
admitted in one of his interviews, "I'm very interested in the way that
memory is passed on through generations, the way that any single person's
experience is, in curious ways, also involved with their parents'."[8] Moreover,
the choice of this genre enables the author to draw the answerability of
succeeding generations for the wrongdoings of their predecessors as, according
to what the author said in the same interview, "I write a lot about
relationships between generations. If you deal with parents and children
you are dealing with more than just two generations; you are putting
a close and intimate human relationship into a historical context."[9] Thus,
making use of the historical novel[10] places the problem of guilt in a broader
perspective, displaying the corporate responsibility for the crime committed
by humanity in the past.

Moreover, as "[c]hildhood forms the relationships and fundamental
personal characteristics that the future self rests upon, the self's history,
the story of how the adult evolved, progressed, regressed,"[11] the "psychological
novel of childhood development"[12] offers an opportunity to show how the
experience from the past shapes the present and the future of the traumatised
person. This trauma may be synonymous with the feeling of culpability as
"[g]uilt isn't rational. However, it still hurts, and can stay with a child for
years."[13] Thus the two novels show the formation of the characters (Tom,

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    [6] *Ibid.*, p. 21.

    [7] *Ibid.*, p. 37.

    [8] Graham Swift, Interview with Amanda Smith, qtd. in: Wayne Huang, "Problems of
Autobiography and Fictional Autobiography in *Waterland*," 1997, *Postimperial and Postcolonial
Literature in English*, online, Internet, 11 January 2000, p. 1. (http://landow.stg.brown.e-
du/post/uk/gswift/wl/huangwl.html).

    [9] *Ibid.*

    [10] D. Malcolm, *op. cit.*, p. 37.

    [11] Erica Dillon, "Childhood as the History of Self in *Waterland*," 1999, *Postimperial and
Postcolonial Literature in English*, online, Internet, 11 January 2000, p. 1. (http://lan-
dow.stg.brown.edu/post/uk/gswift/wl/ed1.html).

    [12] D. Malcolm, *op. cit.*, p. 22.

    [13] Richard Woolfson, *An A–Z of Child Development* (London: Souvenir Press, 1993),
p. 103–104.

Mary and Dick in *Waterland* and Harry and Sophie in *Out of This World*) influenced by guilt. As a consequence, both novels can be classified as Bildungsromans. In relation to *Waterland* critics outline the connection with the above-mentioned genre, but also certain differences, one of them being the fact that "[o]ther Bildungsroman characters have a safe life . . . but seek to replace it with something better. Tom Crick, on the other hand, is disintegrating: his story can be thought of as life reclamation."[14] Moreover, Hader comes to the conclusion that "*Waterland* reconsiders personal growth in a postmodern context, using narrative not for description, but rather as the vehicle for maturation."[15]

Furthermore, critics refer to *Waterland* as "fictional autobiography."[16] In this respect the problem of guilt seems to be equally vital and so Landow suggests that "Tom Crick's autobiographical project . . . centers on what went wrong. This whole novel, in fact, is an attempt to explain what went wrong – what went wrong with his own life and Mary's, with the lives of his parents, and with the lives of both their families."[17] However, apart from seeing the similarities between *Waterland* and other fictional autobiographies, the critic observes another departure from the traditional biographical writing: "As novel that questions the interrelated notions of self and story in Dickens's *Great Expectations* and Faulkner's *Absalom, Absalom!* at the same time that it draws upon them, *Waterland* appears a late-twentieth-century, postmodern rewriting of each."[18] Moreover, as, according to Cook, "all stories intersect and invariably rely on other stories which lead to other stories,"[19] Landow goes on to suggest that

> . . . [a]nother aspect of postmodernist fiction with particular significance for autobiography appears in Swift's creation of a textualized, intertextualized self. Presenting Tom Crick as intertwined with so many other tales and selves, Swift presents the self in the manner of many poststructuralist critics and postmodernist novelists as an entity both composed of many texts and dispersed into them.[20]

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[14] Suzanne Hader, "The Bildungsroman Genre: *Great Expectations, Aurora Leigh*, and *Waterland*," 1996, *Postimperial and Postcolonial Literature in English*, online, Internet, 1 March 1999, p. 2. (http://landow.stg.brown.edu/victorian/genre/hader1.html).

[15] *Ibid.*, p. 1.

[16] W. Huang, *op. cit.*, p. 2; Katherine Lesch, "Fictional Autobiography: Definitions and Descriptions," 1997, *Postimperial and Postcolonial Literature in English*, online, Internet, 1 March 1999, p. 1. (http://landow.stg.brown.edu/victorian/genre/lesch1.html).

[17] George P. Landow, "History, His Story and Stories in Graham Swift's *Waterland*," 1990, *Postimperial and Postcolonial Literature in English*, online, Internet, 1 March 1999, p. 4. (http://landow.stg.brown.edu/post/uk/gswift/wl/history3.html).

[18] *Ibid.*, p. 1.

[19] Kate Cook, "Hysteri(a)", 1997, *Postimperial and Postcolonial Literature in English*, online, Internet, 1 March 1999, p. 1. (http://landow.stg.brown.edu/post/achebe/histeria.html).

[20] G. P. Landow, *op. cit.*, p. 9.

As a result, the self in both novels is implicated in other people's stories with the emotions derived from them transferred on it, just as in *Out of This World* the responsibility for taking part in the munition industry becomes Harry's heritage obtained from a guiltless father. In *Waterland* the remorse over incest is bestowed by Helen and her father on their progeny.

Another genre to be recognised in *Waterland* is a detective story[21] as, according to Malcolm

> Tom's establishment of his brother's guilt, his pursuit of his brother's secrets clearly and explicitly echo the detective or mystery story conventions. Chapter 29 is entitled "Detective Work," and later as he observes himself watching his brother Dick, Tom asks rhetorically: "Now what's turned this little brother into such an apprentice spy, into such a budding detective?" Indeed, the narrator's approach to history and its study is reminiscent of the detective and his investigation of a crime.[22]

However, the difference lies in the fact that the narrator does not conceal the person who committed the crime only to lead the readers to the discovery of the facts, but he "creates a mystery for the reader by revealing parts of the story at a time."[23]

The mystery is enhanced by the introduction of Gothic elements such as, for example, the appearance of a witch, Martha Clay, and the description of her surroundings. Another allusion to the Gothic tale is the direct reference to "a distressed damsel,"[24] the term applied to the heroines of Gothic stories and here to Helen trapped in incest.

Thus the term "murder mystery"[25] might be considered as more suitable with the assumption that "there is no mystery for . . . [the narrator] in terms of events, just in the significance of these events."[26] Moreover, Cook puts the application of this genre into postmodern frames pointing to "detective story, demanding an active reader to gather clues in order to piece the mosaic of stories together."[27]

Another genre employed in *Waterland* is "love story or modern 'romance.'"[28] Love and sexuality provide the characters with the motives for their wrongdoings. Incest, immature love-making leading to abortion and murder are committed out of love, which becomes another element of the causality of the plot. Since love, instead of being a pure and exhilarating experience,

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[21] *Ibid.*, p. 1.
[22] D. Malcolm, *op. cit.*, p. 24.
[23] W. Huang, *op. cit.*, p. 2.
[24] Graham Swift, *Waterland* (London: Picador, 1992), p. 228.
[25] D. Malcolm, *op. cit.*, p. 22.
[26] W. Huang, *op. cit.*, p. 2.
[27] K. Cook, *op. cit.*, p. 1.
[28] D. Malcolm, *op. cit.*, p. 24.

as it was seen in the romantic tradition, becomes the motivation for crime, Malcolm's vision of a "deviant 'romance' "[29] seems to be not out of place.

Additionally, *Waterland* uses the fairy-tale elements which are meant to provide a contrasting background for the gloomy atmosphere of guilt accompanying the events presented. Such a purpose of the fairy-tale component is suggested by Malcolm who claims that "reality is something that can be contrasted with legend, fairy tale, illusion. Imperial myths and yarns, ghost-stories, narratives of progress, and delusions can all be contrasted with material facts and alternative narratives of failure."[30]

Thus, throughout the book there are numerous references to the convention of a fairy tale. There is an allusion to Scheherazade[31] and the phrase familiar to all the children " '[o]nce upon a time . . .' " (7; ellipsis in the original). The place in which the incestuous couple live is called "gingerbread house," which brings to mind the tale about Hansel and Gretel.

There are also situational analogies, one of which seems to be another reference to the Grimms' pair, Hansel and Gretel, with Tom being referred to as "little Hansel" when Tom and Mary come to Martha Clay, the witch, for help. Nevertheless, the paraphernalia accompanying fairy tales are not present as there are "[n]o spells, no incantations" (305), and so the tale is deformed.

Moreover, Tom and Mary's reunion after his army service is commented on in the following way: "Crick . . . makes his journey home in the guise of the returning Prince ready to pluck aside briars and cobwebs and kiss his Princess out of whatever trance has possessed her for the last three years" (120). However, the traditional fairy tale is again distorted, no worse than it is done by contemporary women writers, such as Angela Carter. Malcolm comments on such rendering of traditional tales as follows:

> When Tom and Mary are reunited, they kiss, and the echo of a fairy tale is unmistakable: "It is not a kiss which revives drowned curiosity, which restores the girl who once lay in a ruined windmill" (ch. 12). But of course, the echoes are negative ones. This is not "Sleeping Beauty" or "Snow White," and the two lovers . . . will not live happily ever after. In fact, the force that destroys their marriage, Mary's conviction that God will send her a child, her terrifying delusion is seen in the context of "fairy land," an awful world of madness (ch. 16). The fairy-tale elements almost always involve failure and destruction.[32]

Nevertheless, some fairy tales do possess, apart from the fantastic and charming ambience, the grave subject matter. This is what the author of

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[29] *Ibid.*, p. 24.
[30] *Ibid.*, p. 26.
[31] G. Swift, *Waterland*, p. 298.
[32] D. Malcolm, *op. cit.*, p. 22.

Waterland notices and makes his readers take into account. After all, he says, "fairy-tales aren't all sweet and cosy (just dip into your Brothers Grimm),"[33] and (as the terms "fairy tale" and "myth" function interchangeably) "[y]et in every myth there is a grain of truth" (original ellipsis) (215).

Thus, Swift creates "a malign fairy tale,"[34] not very different from reality to the point when the two blend as "the story soon reveals the realism cannot ignore fairytales, cannot 'lay aside dreams.' Such a history is as incomplete as one without facts."[35] Therefore, "finally Crick, the narrator and history teacher, seems unsure of which and what reality is. He describes himself as 'no longer sure what's real and what isn't' (ch. 6)."[36] After all, "[n]othing is more cathartic than the conversion of fact into fable."[37]

Furthermore, not only is the subordination of the constructional devices to the theme of guilt visible at the more general level of genre selection, but also in the specific elements constituting the form of the books. An adequate example of this is the incorporation of various literary techniques. The introduction of the retrospective mode results in the focus on the individual experience and emotions. Landow places *Waterland* among those postcolonial and postimperial works which use this type of writing to "emphasize questions of personal achievement and responsibility in a political context,"[38] which may be extended to both books. Moreover, the problem of responsibility concerns not only the aspect of global history, but also the other one presented by both works, namely the burden of guilt for the misdeeds committed on the level of personal history. This conception is supported by Hader's comment:

> *Waterland* is an entirely retrospective narrative. . . . For Tom Crick . . . the process of telling his story enlightens him. History (his story) is an attempt at reclamation, to "discover how you've become what you are. If you're lucky you might find out why. If you're lucky – but it's impossible – you might get back to where you can begin again" (*Waterland*, 235)[39] (the critic's pagination).

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[33] G. Swift, *Waterland*, p. 298.

[34] D. Malcolm, *op. cit.*, p. 24.

[35] Michael McCarrin, "On Partial Narration," 1988, *Postimperial and Postcolonial Literature in English*, online, Internet, 1 March 1999, p. 1. (http://landow.stg.brown.edu/post/uk/gswift/wl/ /mccarrin3.html).

[36] D. Malcolm, *op. cit.*, p. 27.

[37] Graham Swift, *Out of This World* (London: Penguin Books, 1998), p. 103.

[38] George P. Landow, "Fragile Books, Fragile Selves: Past and Present in Abraham's Promise," 1998–1999, *Postimperial and Postcolonial Literature in English*, online, Internet, 11 January 2000, p. 1. (http://landow.stg.brown.edu/post/singapore/literature/jeyaretnam/memory1.html).

[39] Suzanne Hader, "The Bildungsroman Genre: *Waterland*," 1996, *Postimperial and Postcolonial Literature in English* online, Internet, 11 January 2000, p. 1. (http://landow.stg.brown.edu/post/uk/gswift/wl/br.wl.html).

Here the concept of "reclamation" suggests the redemption from guilt.

Another technique employed in Swift's novels is the stream of consciousness, which enables the author and the reader to concentrate on the internal experience. This idea is strengthened by the opinion that "[t]he entire novel reveals a stream of consciousness whereby Tom makes sense of his present through reflection on his past,"[40] where the past is associated with the sin and the present with the blame, the realisation of it and the atonement for it.

Furthermore, in order to draw the reader's attention to certain problems underlying the text the author uses the technique of foreshadowing. Thus, according to Hsu, "[t]he emphasis placed upon the question 'why?' [appearing on pages 106; 107; 111; 114, 130; 131; 133] foreshadows the importance the question has for keeping Tom Crick sane."[41] In other words, the repetition of certain elements, already mentioned in the case of the word "fairy tale," stresses the importance of what lies behind them, just like asking questions about the origins of the present situation, about causality, highlights the therapeutic effect of story-telling as the combination of the answers to the reiterated word. The idea of foreshadowing is further developed by means of focusing on causality while repeating the words "cause" and "effect",[42] where the sin may be interpreted as the cause, like incest, and the effect becomes the aftermath of it, for example, the mentally disabled child (323). Causality is also underlined by the frequent use of "if" and "then" – "[i]f death was accidental then it couldn't have been murder, could it and if it couldn't have been murder then my brother couldn't have been – and if my brother wasn't, then Mary and I weren't –" (131); "[b]ecause if this baby had never . . . [ellipsis in the original]. Then Dick would never . . . [ellipsis in the original]. And Freddie . . . [ellipsis in the original]. Because cause, effect . . . [ellipsis in the original]" (295).

As for the above-mentioned repetition, it functions well for the whole passages, as well as particular words. For example, the passage " 'I told him it was Freddie. Dick killed Freddie Parr because he thought it was him. Which means we're to blame too' " (35; 57) appears in the book twice. Once as the description of the scene when Mary informs Tom about their part in the murder and for the second time when Tom recollects his feelings. The effect of the double usage of the passage stipulating the

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[40] Carla Guttman, "Mary in Waterland and Omar in Shame: History, Humanity, and History," 1991, *Postimperial and Postcolonial Literature in English*, online, Internet, 11 January 2000, p. 1. (http://landow.stg.brown.edu/post/rushdie/srhist.html).

[41] Kathy Hsu, "*Great Expectations* and *Waterland* as Autobiography," 1991, *Postimperial and Postcolonial Literature in English*, online, Internet, 11 January 2000, p. 1. (http://landow.stg.brown.edu/post/uk/gswift/wl/wlautobio.html).

[42] G. Swift, *Waterland*, p. 107, 295.

characters' guilt is highlighting both the characters' culpability and their sense of it.

A further feature characteristic of both texts is the language of the narration, which in the use of specific words reflects both the guilt-tainted reality discussed in the content of the book and the burden of culpability on the part of the narrator-culprit.

For example, the word "fairy tale" in *Waterland* acquires several functions, which will be presented in the analysis of how it is used in the book. For a start, *Waterland* opens with Henry Crick's words "whatever you learn about people, however bad they turn out, each one of them has a heart, and each one of them was once a tiny baby sucking his mother's milk . . ." (ellipsis in the original). This parental suggestion is commented on by the narrator in the following way: "[f]airy-tale words; *fairy-tale* advice. But we lived in a *fairy-tale* place"[43] (emphasis added). Here the repetition of the words, on the one hand, introduces the convention selected in the book and discussed above. On the other, the words are the authorial play with the readers as, surprisingly enough, they suggest that the similarity ends here, as in fairy tales there is a border line between good and evil, which is, obviously, absent in Swift's book. Moreover, such an introduction, enhanced by the reiteration of the words "a *fairy tale* land" (3, emphasis added) two pages later, gives the background and contrast to the marginal mentioning of the discovery of the body, making the presentation of one of the main and gravest events in the book even more menacing, and bestowing on it the sinister qualities of fairy tales. Landow supports this idea claiming that "a discovery [of Freddie Parr's body] . . . comes all the more shockingly, unexpectedly, because Swift presents it within a fairy-tale landscape."[44]

Moreover, the language is stylised in order to appease the gravity of the mistakes from the past. Furthermore, the intention of the person using the language is to "quell restless thoughts" (7). Thus, apart from providing the contrast, another repetition of the cluster "fairy-land" (148) is a softening of the situation described: the onset of the narrator's wife's mental illness and her vision of God giving her a child.

Both effects, contrast and softening, are achieved by the repetition of the word "*fairy-tale(s)*" in reference to History (154; 179, emphasis added), seen as "a catalogue of failures"[45] of the civilisation. However, some time later in the book History is denied the fairy-tale qualities as war "loses its *fairy-tale* flavour . . . and becomes something appalling, something quite

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[43] *Ibid.*, p. 1.

[44] G. P. Landow, *op. cit.*, p. 4.

[45] Andrzej Gąsiorek, *Post-War British Fiction: Realism and After* (Bristol: J. W. Arrowsmith, 1995), p. 147.

unlike *fairy-tale*"[46] (emphasis added). Juxtaposition is also utilised with respect to the present or "the Here and Now" (60), as well as to human lives in general (7), both connected in the book with mistake and guilt. This is visible especially in the juxtaposition of the word with the character, whose life was marked by the guilt about incest. Thus, Helen lived with her father in a "lodge [which] was like a house in a *fairy-tale*" (226, emphasis added) and the story of her being imprisoned by her father is spoken of in terms of a "myth," invented by the gossips of the town (215). Moreover, the grown-up Helen "had cause of her own to be no stranger to *fairy-tales*" (62, emphasis added).

More generally, the juxtaposition of the word "fairy tale" with reality enables the author to present certain ideas relevant to the problem of guilt. For example, the term "fairy-tale" is used to suggest that justice is present there exclusively, and only then does the author proceed to negate this belief (72). The same strategy is repeated with respect to the reconciliation between Sarah and Thomas Atkinson after the wrong committed by the husband (96).

As for the appeasing function of the language, to achieve this effect the author resorts to circumlocutions, which, apart from abating the language of the book enrich and beautify it. Hence, the word "murder" is replaced by "something worse" and "something more" (35). Sexual relations, a potent source of culpability in *Waterland*, are also a potent source of periphrasis. The intimacy between lovers is referred to as "loosening inhibitions," and the sexual act itself as "a merging of destinies," "the unattainable [which] was attained," "an undeniable intimacy" (48), "exercising . . . curiosity." The interest in "matters sexual" and the changing of partners are called "investigations . . . [which] did not stop with the future history teacher" (117). The sexual organs are named " 'holes' and 'things' " (50) and sexual curiosity is rendered in the expression "fingers got the itch," where "the itch" becomes "the itch of curiosity"(51) or "itching curiosity" (58). As for incest, "Helen and her father were settling, just like man and wife" (221) and "they fell into each other's arms, the way a father and daughter shouldn't" (227). The pregnancy is euphemistically called "a little problem, a not even visible problem," "that little thing in Mary's tummy" (131), "another little being" (264), and "precipitate fruit-fall" (294). The neglect of duty, putting at risk human life turns into "shameless laxity" and "dreadful omission" (113). Guilt, accusations and bad reputations are labelled as "a cloud of personal disgrace" (21).

Furthermore, the above-mentioned use of specific words reflecting the characters' guilt is further illustrated by the conscious application of words

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[46] G. Swift, *Waterland*, p. 220.

referring to the notion of guilt. Therefore "[t]he stress and agitation
. . . might have betokened *guilt*" (105, emphasis added) and the "Whys"
are "guilt- inflicting" (115). Dick, having heard about the relation between
his mother and grandfather, behaves "as if it's all his *fault*, as if he, being
the effect, is to *blame* for the cause" (323, emphasis added). Moreover,
"that neat phrase ['Accidental Death'] . . . meant that no one was *guilty*"
(131, emphasis added) and the existence of accidents suggests "[n]o *guilt*,
no *blame*" (264, emphasis added). Likewise, forgetting means "not to be
made *guilty*" (221, emphasis added). However, Mary and Tom are "to
blame" (35; 57) and "posterity points its *accusing* finger," while "Marshal
Petain *blamed* the collapse on nothing else than the poisonous spirit of La
Révolution" (180, emphasis added). Tom, pondering over his grandfather's
guilt, poses the question "could he be *blamed*" and repeats it, listing several
accusations (156, emphasis added), and the hospital for war victims is
"built on *shame*" (221, emphasis added). Additionally, "chasms of *blame*
yawn inside" Freddie's father (111, emphasis added), while Mary's father
is "*shamed*" (117, emphasis added). The silence surrounding Dick is
"tell-tale", "incriminating", "guilty" and his brother wonders whether Dick
is "immune to *guilt* . . . [and to] *remorse*" (210, emphasis added); whether
"he possesses those amnesiac, those time-erasing qualities so craved for by
all *guilty* parties" (134, emphasis added). Similarly, in *Out of This World*,
"[t]here's still the feeling that Ray was to *blame*"[47] (emphasis added) for
the explosion of the car, and Sophie "used to *blame* him [Harry] . . . because
he never found her [Anna]" (27, emphasis added). Moreover, Robert "chose
. . . to *blame* me [Harry], to see me as an instrument of his wife's death"
(29, emphasis added) and Harry "never worked off the *blame*" (emphasis
added), accepting birthday gifts "like an emblem of *guilt*" (30, emphasis
added). Likewise, he interprets Joe's look with the words" "[a]s if *I* [original
emphasis] were to *blame* [emphasis added]" (58). Sophie suspects that her
father was disappearing "out of *guilt*" (emphasis added) and expects that
he would not if she told him "you don't have to be *guilty* about Mum"
(61, emphasis added). She considers Harry's abandoning photography to
be "[l]ike some confession of *guilt*" (118, emphasis added).

Guilt equals burden and therefore Tom is "guilt-*laden*"[48] (emphasis
added); History becomes "loads" (137), "this mountain of *baggage* called
History, which we are obliged to *lug* with us;" moreover, "[l]et's *throw
down* our *baggage*, let us *cast aside* all this *cumbersome* paraphernalia.
. . . there are these attempts to *jettison* the *impedimenta* of history, to do
without that *ever-frustrating weight*" (136, emphasis added). Furthermore,

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[47] G. Swift, *Out of This World*, p. 19.
[48] G. Swift, *Waterland*, p. 319.

the characters "*unload* those most unbelievable yet haunting of fairy tales, their own lives" (7, emphasis added).

Crime and punishment are also present in the linguistic frame of the book. Hence, murder is registered by means of words connected with the detection of crime: the facts collected by Tom become "the *evidence* he [Tom] has gathered" (264, emphasis added) and Tom himself the "*junior investigator*" (263; emphasis added); the tool with which the crime was committed is called "*Exhibit* Number One" (320, emphasis added). Mary, referred to as "the picked-up *suspect* in the back of the squad car, *interrogation* already beginning," "says all this as if only pretending . . . to be a woman *confessing to a crime*" (311, emphasis added), while she engages in "reconstructing the *crime*" (312, emphasis added). Tom, likewise, says: "I *confess* that my wife, with the intention so to do, took a baby from an unminded pram. . . . I *confess* my responsibility, jointly with my wife, for the death of three people" (314, emphasis added). Mary is spoken of as someone who "is not wearing the looks of a *villainous child-thief*, . . . not wearing the looks of a *vicious criminal*" (265, emphasis added). Moreover, Ernest, who brewed beer "*committed* the indignity of trial mashings and fermentations" (159, emphasis added). To supplement the vocabulary connected with crime, Swift adds some expressions connected with the court. Thus, Dick, observing the other children playing with their sexuality, behaves like "some mute *adjudicator*" (183, emphasis added), while Headmaster Lewis, announcing Tom's leaving the school, is "suggestive of a *righteous judge*" (332, emphasis added).

As for punishment, in *Out of This World* people "look in need of *punishment* and *penance*"[49] (emphasis added). In *Waterland* Tom "has undergone his own *penance*"[50] (emphasis added) and there are speculations that Mary's "withdrawal . . . was not so much a voluntary act of *penance* as a *punishment*" (117, emphasis added), with the punishment being administered by her father who was "*punitive*" (118). Henry Crick regards the death of Freddie and the abortion as "a *punishment* . . . A *punishment* for non-vigilance. For neglect of duty" (317, emphasis added). While confessing his son's crime of murdering, he is described as "[a]ll but dropping to his knees on the *penitential cinders*, beneath the *gallows-like sign*" (351, emphasis added). Furthermore, Thomas "was only receiving the *punishment* he merited" (80, emphasis added), and Ernest's letter to his son is called "a father's *penitence*" (233, emphasis added), while God "brings about by way of *punishment* inexplicable cruelties" (116, emphasis added).

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49 G. Swift, *Out of This World*, p. 26.
50 G. Swift, *Waterland*, p. 119.

The preceding quotation is not the only reflection in the language of *Waterland* of the book's connections with Christian faith and its attitude towards guilt. Thus, Tom, still a youth, reveals the truth about his relation with Mary in a "weeping *confession*" (317, emphasis added), as in their adulthood she "*confesses* she has been to *confession*" (128, emphasis added) and "offers a running confession" (310, emphasis added). Dick also contributes to this list in the simplest and most touching way possible as "I [the narrator] know this is Dick's *confession*: Yes . . . I. Freddie" (318, emphasis added), while Ernest's letter to his son is referred to as "a father's *confession*" (233, emphasis added). Likewise, in *Out of This World*, Robert "never *confessed* it [his influence on his son's military career] (so many *unconfessed confessions*!)"[51] (emphasis added).

Moreover, "the stars . . . hang in perpetual suspension because of our *sins*"[52] (emphasis added) and "all *sins* come home to roost" (320, emphasis added). In addition, "the women of the town . . . succumb themselves to the *temptation*" (172, emphasis added). In addition, Harry speaks about his "filial *conscience*"[53] (emphasis added) and wonders whether Joe "wants to sting my *conscience*" (56, emphasis added). Then he refers to war trials as "*conscience*-cleansing exhibition of culprits" (103, emphasis added).

The value of innocence is also a Catholic theme reflected in the language: while the "immaculate conception" of eels[54] is a hypothesis under research, Mary will "have to pretend there's such a thing as *immaculate conception*" (262, emphasis added). In addition, "Tom's . . . still *innocent* passion for Mary" (246, emphasis added) turns into "young love" which "can't remain simple and *innocent*" (247, emphasis added). Mary after the child-theft is described as "all *innocence* and *maidenhood*" (265, emphasis added). In *Out of This World* Sophie speaks about "sweetness and *innocence*" (emphasis added) left over in "some English meadow."[55] Harry admits the fact that he "was never the *innocent* victim" (22, emphasis added) and Joe behaves "[a]s if . . . *innocence* would perversely win" (76, emphasis added). Finally, taking care of war victims in *Waterland* is "public *virtue*," compared with "private *vice*"[56] (emphasis added), which is incest. In both books there are references to Paradise[57] which is associated with virtue and innocence.

Another feature of the language worth noticing is the use of sayings and proverbs referring to the theme of guilt and its derivatives. Thus, the

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[51] G. Swift, *Out of This World*, p. 45.
[52] G. Swift, *Waterland*, p. 115.
[53] G. Swift, *Out of This World*, p. 46.
[54] G. Swift, *Waterland*, p. 198.
[55] G. Swift, *Out of This World*, p. 16.
[56] G. Swift, *Waterland*, p. 221.
[57] G. Swift, *Out of This World*, p. 51; *Waterland*, p. 219, 220, 231.

above-mentioned expression "all sins come home to roost" (320) is a play on the saying "sb's chickens come home to roost," which means that "someone's past mistakes are causing problems for them now."[58] The influence of one's own past actions upon one's present is also pointed out by the saying "cook sb's goose," which means "to get someone into serious trouble."[59] In the passage "[t]his is your doing, it wouldn't have happened if – This ain't no accident, you've cooked your goose,"[60] it constitutes an accusation of being responsible for the present events through the guilt of participating in the past ones. The passage from *Out of This World* "[i]f you deal in that trade, if you live by the sword – Ah yes, but he *did* live by the sword and he was prepared to die"[61] (original emphasis) refers to the Bible and signifies that Robert Beech's death was the punishment for his occupation with warfare and, therefore, he died in the explosion of the bomb, which, ironically, was part of his trade. Sophie's "[o] ut of sight, out of –" (140) is an unfinished "out of sight, out of mind," which is "used to say that you will soon forget someone if you do not see them for a while."[62] It might be interpreted as the suggestion that Sophie reminds Harry of his guilt for the omissions within their family and not seeing her equals not being reminded about it. Finally, the informal expression "face the music,"[63] meaning exactly "to accept criticism or punishment for something you have done,"[64] implies that the narrator has to bear responsibility for his sexual relations with Mary.

Apart from the vocabulary and expressions explicitly referring to the theme of guilt and its derivatives, Swift uses symbols. One of the dominant symbols in *Waterland* is water. It stands for destruction[65] and, therefore, the dead body, the evidence of the characters' involvement in the crime, comes among the debris carried with water.[66] Nevertheless, this is not the only symbolism of water as it also stands for purification. According to Tahbildar,

> . . . as the product of the incestuous relationship, Dick is the embodiment of sinful human sexuality. Dick's infatuation with swimming functions as a figurative escape to the waters

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[58] "Roost", *Longman Dictionary of Contemporary English*, 3rd ed. (Harlow: Longman Group, 1995), p. 1237.

[59] "Cook", *ibid*, p. 303.

[60] G. Swift, *Waterland*, p. 300.

[61] G. Swift, *Out of This World*, p. 90.

[62] "Sight", *Longman Dictionary...*, p. 1329.

[63] G. Swift, *Waterland*, p. 263.

[64] "Face," *Longman Dictionary...*, p. 486.

[65] Kate Cook, "So-Called natural History in *Waterland* and *Anthills of the Savannah*," 1997, *Postimperial and Posotcolonial Literature in English*, online, Internet, 11 January 2000, p. 1. (http://landow.stg.brown.edu/post/achebe/histeria3.html).

[66] G. Swift, *Waterland*, p. 4.

of the womb, returning to the origin of birth and innocence. As the manifestation of his parents' sin, Dick escapes to the waters as a means of figurative self-cleansing and purification.[67]

Therefore, several floods described in the book[68] may denote not only cleansing, but also punishment. Especially so as they follow certain degrading events, such as World War I (19) and World War II (122; 338; 340). Fishman observes that "World War II is over and the flood is baptismal in nature, purifying and cleansing the Fens and the Fenlanders."[69] The same symbolism of water can be found in the description of the rain which accompanies Sarah's funeral: the termination of her husband's shame.[70]

An opposite concept is represented by silt, or "human siltation" (10), the metaphor for human sin. Thus, silt "obstructs as it builds; unmakes as it makes" (11) and "demolishes as it builds" and it is "neither progress nor decay" (9). Thus, "the wide world is drowning in mud" (19) during the war. Moreover, Dick's clothes are "silt-smelling" (211) and Dick's washing is also symbolic:

> He attacks his body with soapy water and a scrubbing brush. With steamy and splish-splashing determination he attempts to expunge from his person, like some *incriminating* stain, all vestige of that stubborn and *degrading* smell of silt. . . . But to no avail. Because, scrub and rub though he might, there is still – others can detect it – that residual whiff of the river-bed; and step though he does into clean clothes, he only wraps himself once more in the old contamination. For Mrs Forbes, a Hockwell matron, who . . . takes in the Crick laundry, can never quite, though no niggard with her suds and rinsings, expel from Dick's garments that *tell-tale* odour (emphasis added).

As a result, Dick is described at the end of this passage as "cleansed and purified" only "to his mind" (255).

Accordingly, one can draw a parallel between the recurring "land reclamation" (69) from silt and "[a] redemption; a restoration. A reaffirmation of what is pure and fundamental against what is decadent and false. A return to a new beginning . . ." (original ellipsis) (137). Thus, "reclamation" becomes Hader's above-mentioned "life reclamation," not only from the grip of death (32), but also implicitly from the burden of the past associated with guilt. The connection becomes even more evident if one takes into account the parallel between the facts that "[y]ou do not reclaim

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[67] Barnali Tahbildar, "Glass and Water: Love and Sexuality in *Oscar and Lucinda* and *Waterland*," 1997, *Postimperial and Postcolonial Literature in English*, online, Internet, 11 January 2000, p. 1. (http://landow.stg.brown.edu/post/australia/carey/btlove.html).

[68] G. Swift, *Waterland*, p. 12, 13, 144.

[69] Barry, J. Fishman, "Water Imagery and Water People in *Waterland*," 1989, *Postimperial and Postcolonial Literature in English*, online, Internet, 11 January 2000, p. 1. (http://landow.stg.brown.edu/post/uk/gswift/wl/water1.html).

[70] G. Swift, *Waterland*, p. 97–98.

a land without difficulty and ceaseless effort and *vigilance*" (10, emphasis added) and that blame starts with "want of vigilance" (36) or "non-vigilance" (317). Hence, although the word "irreclaimable" (37) concerns Dick's intellectual incapability, it may be extended to his eternal blame for murder, and so there is an analogy between this character and "land which cannot be redeemed, cannot be reclaimed, once it is lost" (80), like the Fens which are "never reclaimed only being reclaimed" (10). A similar concept is the "golden retriever" (129; 130), a substitute for the unborn child and, as such, like "the reclamation of land . . . repeatedly, neverendingly retrieving what is lost" (336).

Eels constitute another symbol in the book – like silt, they stand for sinfulness as, according to the Fenland tradition they are "the multiplied mutations of one-time sinful monks and priests, whom St Dunstan, in a holy and miraculous rage, consigned to eternal, slithery penance" (197). According to Kidd,

> . . . [w]hen Mary Metcalf's knickers are visited by the eel, it is the first time her innocence is physically violated, and that violation is committed by a creature who [sic!] comes from the depth of the fens. Although she doesn't know it at the time, it is the beginning of Mary's voyage into madness – an obsession with sex and reproduction that leads her to kidnap a child.[71]

Thus this "phallically suggestive creature"[72] symbolises sinful sexuality.

Another technical aspect connected with the themes discussed is the setting of the story, which is also symbolic. The story from the past takes place in the Fenland. And Lesch supposes that this setting stands for freedom from guilt as "the state of innocence presupposes a total void like the fenland itself."[73] However, the passage about the Fens suggests something quite opposite: "Melancholia and self-murder are not unknown in the Fens. Heavy drinking, madness and sudden acts of violence are not uncommon."[74] So does the quotation "sexuality reveals itself more readily in a flat land, in a land of watery prostration" (182). On the other hand, the reference to Fenland as to "the innocent fields and dykes" (132) seems to suggest another authorial play with critics and readers as one symbol denotes two antonymous notions: sin and innocence.

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[71] Andrew Kidd, "Eels in *Waterland* and *Great Expectations*," 1991, *Postimperial and Postcolonial Literature in English*, online, Internet, 11 January 2000, p. 1. (http://landow.stg.brown.edu/post/uk/gswift/wl/eels.html).

[72] G. Swift, *Waterland*, p. 196.

[73] Katherine Lesch, "The Void in *Waterland*," 1997, *Postimperial and Postcolonial Literature in English*, online, Internet, 11 January 2000, p. 1. (http://landow.stg.brown.edu/post/ /uk/gswift/wl/klvoid.html).

[74] G. Swift, *Wateraland*, p. 17.

As for the language of Swift's work, one can discern two opposing features. On the one hand, it is extremely elaborate with the syntax which Malcolm referred to in relation to *Waterland* as "appropriately complex and sophisticated."[75] Consequently, one sentence of a substantial length, with convolutions equal to those of the story narrated, can constitute one paragraph:

> Thus I see us, grouped silently on the concrete tow-path, while Dad labours to refute reality, labours against the law of nature, that a dead thing does not live again; and larks twitter in the buttery haze of the morning sky, and the sun, shining along the Leem, catches the yellow-brick frontage of our cottage, on which can be observed, above the porch, a stone inset bearing the date 1875, and, above the date, in relief, the motif of two crossed ears of corn, which, on close inspection, can be seen to be not any old ears of corn but the whiskered ears of barley.[76]

Furthermore, Malcolm points out to the fact that "Crick's speech reveals his fondness . . . for the parenthetical insertion which add[s] to the complexity of the style."[77] This is visible in the passage:

> By the outwardly functional nature of my visit (to deposit my wife, along with certain personal articles, pending psychiatric treatment). It's belied by the cheery prognosis offered by the ward sister (oh yes, visiting is informal – any time between two and seven, within reason . . . [original ellipsis] and don't worry, Mr Crick, your wife will be out soon . . . [original ellipsis]). By the reflections of pale sunlight (blue holes in a scudding March sky) gleaming off wet, slightly steaming asphalt.[78]

Throughout the book there are numerous examples of this device.

On the other hand, Malcolm highlights "[t]he Swiftian device of the incomplete utterance."[79] Examples of this strategy are numerous: "Because, last night for want of vigilance . . . ;"[80] " [a]nd Dad walks. And in walking, as he passes the cottage. He steps perceptibly to one side, round the spot on the concrete where . . . " (39); "[b]ecause she must have heard by now – Because by now the whole of Hockwell had heard –" (56) (after the discovery of the dead body). Malcolm suggests that "these [incomplete utterances] seem to indicate points at which language fails Crick."[81] What could be added is that frequently these "recurrent failures of language,"[82]

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[75] D. Malcolm, *op. cit.*, p. 39.
[76] G. Swift, *Waterland*, p. 32.
[77] D. Malcolm, *op. cit.*, p. 40.
[78] G. Swift, *Wateraland*, p. 328.
[79] D. Malcolm, *op. cit.*, p. 40.
[80] G. Swift, *Waterland*, p. 36.
[81] D. Malcolm, *op. cit.*, p. 40.
[82] *Ibid.*, p. 40.

this "collapse of language **in extremis**"[83] (original emphasis) appear simultaneously with the narrators' sense of guilt, as in the situation described above. They become even more conspicuous when juxtaposed with the mastery of the complex language, used when the narrator is not faced with difficult memories connected with guilt.

Both complexity and failure of language are prominent in *Out of This World*. Here, according to Malcolm, "[t]he main narrators (Harry Beech and his daughter Sophie) are articulate, eloquent, contemporary, and educated. They also possess the verbal playfulness and showmanship of the narrator of *Waterland*."[84] The sentences in *Out of This World* also have a complex syntax, although their length is not as impressive as in *Waterland*. As in *Waterland*, they tend to be elliptical in the passages alluding to guilt: "And I never wished – So help me, I never, not for one moment, wished –"[85] (about Anna's death). The lexis is equally sophisticated as "assignment", "fledgling", and "enormity" (101) are applied for the other book's "arduous", "longitude and latitude."[86] However, out of the two main narrators, Harry is the one whose eloquence could be compared with that of Crick. As for Sophie, although "she too [sic!] is capable of a quite sophisticated style. . . ., like Joe and Anna, Sophie speaks in a less formal, less complex style than Harry."[87]

As for the complexity of Swift's style, Malcolm suggests that its "effect is clearly to indicate erudition, knowledge, sophistication, a way with words and an eloquence which help to construct the central character and narrator . . . [who] is constructed in the novel as a talker, a prolific spender of words, a man constantly advertising his own skill with language."[88] Such a creation of the narrators in both works may be an attempt at creating their reliability, which is undermined not only by the ellipses signalling language failures.

The attempt, however, deliberately or not, is not realised, as narration reflects the emotions of the speakers, guilt being one of the most dominant. Thus Malcolm wrote about *Out of This World* that "[t]he two principal narrators are themselves deeply damaged and unreliable."[89] In addition, the unreliability of narration is also applicable to *Waterland*. Huang argues that

> Crick's present state of confusion and the collapse of the world around him cloud his memory. His recollection of the atmospheric conditions of the Atkinson funeral changes between rain and sunshine. He has three accounts to explain why Mary could not have a child. The first explanation involves biology, that Mary's abortion sterilized her; the

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[83] *Ibid.*, p. 42.
[84] *Ibid.*, p. 43.
[85] G. Swift, *Out of This World*, p. 32.
[86] G. Swift, *Waterland*, p. 203.
[87] D. Malcolm, p. 45–46.
[88] *Ibid.*, p. 40.
[89] *Ibid.*, p. 8.

second involves superstition, that an eel in a woman's lap makes her barren; and the third involves witchcraft, that Martha Clay's ritual sterilized Mary. Tom Crick does not even have a clear memory of the ritual because he cannot be certain of what happened.[90]

The same problem is commented on by Lee who quotes instances where Crick's memory fails him:

> This is clear in *Waterland* from two "mistakes" that the narrator makes which show us the very process of recreating the past. When Thomas Atkinson, Crick's great, great-grandfather dies, his funeral takes place on a day about which Crick says:
> History does not record whether the day of Thomas's funeral was one of those dazzling mid-winter Fenland days in which the sky seems to cleanse every outline and make light of distances. . . .
> (Swift 1983: 70–1)
> Several pages later, the weather is no longer a matter for speculation: "compare the unbefitting sunshine of old Tom's funeral day" (ibid.: 84). When Freddie Parr's body is found floating in his father's lock, Crick, as a young boy, is shocked because "I realised I was looking at a dead body. Something I had never seen before. (For I had seen mother dying but not dead)" (Swift 1983: 25). Later, when he describes his mother's death, however, he says: "For when, after making that fateful if ill-judged announcement, [that their mother is dead] Dad led us both across the upstairs passage – because he wouldn't spare us this final privilege – to take our last look at Mother" (Swift 1983: 245 – the critic's pagination).

Hence, such a wavering, if not ill-informed, narrator does not evoke confidence and cannot pretend reliability.

Moreover, the narration appears to be "highly subjective, imbued with the speaker's emotions"[91] and "partial to the view of . . . characters."[92] Weissman argues that in *Waterland* the fact that the narrator speaks directly to the readers make them conscious that "the stories are being told subjectively by narrators and, more importantly, by the authors of the books."[93] Spector looks more deeply into the matter, saying that the author of *Waterland* uses

> . . . a first-person self-conscious narrative, perhaps to more directly affect the emotions of the reader. One feels closer to a main character when one is allowed to experience all their thoughts – even when he is lying to us, for we feel we are engaging with another person and not an omnipresent, godlike, storyteller.[94]

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[90] W. Huang, *op. cit.*, p. 2.

[91] H. Lien, *op. cit.*, p. 1.

[92] Michael McCarrin, "On Partial Narration," 1988, *Postimperial and Postcolonial Literature in English*, online, Internet, 11 January 2000, p. 2. (http://landow.stg.brown.edu/post/uk/gswift/wl//mccarrin3.html).

[93] Gary Weissman, "Story-Telling in Swift and Dickens," 1990, *Postimperial and Postcolonial Literature in English*, online, Internet, 11 January 2000, p. 1. (http://landow.stg.brown.edu//post/uk/gswift/wl/story1.html).

[94] Gregory Spector, "History and Expectation in *Waterland* and *Great Expectations*," 1992, *Postimperial and Postcolonial Literature in English*, online, Internet, 11 January 2000, p. 1. (http://landow.stg.brown.edu/post/uk/gswift/wl/setting1.html).

This self-consciousness is illustrated by Tom's own acknowledgement that "memory can't keep fixed and clear those final moments. Memory can't even be sure whether what I saw, I saw first in anticipation."[95]

Another problem related to the reliability of narration is its truthfulness, raised by Rao:

... [n]arrating his past to his students, Crick attempts to find explanation for Mary's actions. The text suggests that whether this explanation does or does not provide the true reasons for Mary's actions is insignificant as long as the explanation helps Crick cope with reality. Waterland shows the irrelevance of truth in narrative by suggesting that "both history writing and the telling of stories are performative forces. What matters is not the truth, truthfulness, plausibility or mimetic success, but their effect" (Alphen, 206).[96]

Moreover, Malcolm suggests that "Crick is not, and cannot be omniscient. His own narrative's claims to truthfulness are themselves undercut, subjectified by the fact that he is the first-person narrator and by his own emphasis on the untrustworthiness of narratives."[97] Chisolm summarises the discussion about the reliability and truthfulness of the narration, stating that "[t]ruth is nothing more than a cultural definition or acceptance"[98] and that "there is no such thing as complete accuracy."[99] Thus for Lee the narrator's memory "magnifies and effaces 'real' events, . . . [and] it creates its own truth"[100] (original emphasis).

Nevertheless, Higdon refers to the narrator of Waterland as reliable, but offers another description of the strategies he uses: "the reluctant narrator [original emphasis], who is reliable [emphasis added] in strict terms, indeed often quite learned and perceptive, but who has seen, experienced or caused something so traumatic that he must approach the telling of it through indirections, masks and substitutions."[101] The linguistic devices discussed above are the instances of such techniques, with the circumlocution being the most distinctive example.

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[95] G. Swift, Waterland, p. 356.

[96] Maya Rao, "The Human Necessity for Stories in Waterland," 1997, Postimperial and Postcolonial Literature in English, online, Internet, 11 January 2000, p. 1. (http://landow.stg.brown.edu/post/uk/gswift/wl/swift4.html).

[97] D. Malcolm, op. cit., p. 26.

[98] Adrienne T. Chisolm, "Magic Realism and Self-Conscious Writing in Waterland and Shame," 1993, Postimperial and Postcolonial Literature in English, online, Internet, 11 March 1999, p. 1. (http://landow.stg.brown.edu/post/uk/rushdie/magicreal1.html).

[99] Ibid., p.2.

[100] Alison Lee, Realism and Power: Postmodern British Fiction (Routledge: London and New York, 1990), p. 44.

[101] David Higdon, "'Unconfessed Confessions': the Narrators of Julian Barnes and Graham Swift," in: The British and Irish Novel since 1960, ed. James Acheson (New York: St. Martin's Press, 1991), p. 174.

Moreover, the mainly first-person narrative switches to the third-person, which reflects the mood of the speaking voice. This is visible in the scene in which Mary and Tom discuss the problem of "Accidental Death." The narrator uses the first – person pronoun as long as Mary does not contradict his denial of their share in the responsibility for Freddie's death. But when Mary says "It's not all right. Because it wasn't an accident"[102] Tom starts to speak about himself using the third-person pronoun: "He looked around" (132). This reflects his struggle not to accept the blame and an endeavour not to identify with his own self. Cooper remarks that by means of such a strategy Tom turns his reality into a story and thus "[s]torytelling . . . fractures his understanding of himself,"[103] which makes yet another argument for the unreliability of narration in *Waterland*.

Another technique used in the narration of both works is the presentation of different points of view. In *Out of This World* Swift uses "the dual first-person narrative"[104] supplemented by the two chapters narrated by Anna and Joe. This intersection of views provides a broader perspective on the problem of guilt that remains in the family. In *Waterland* the technique is also present, although not as explicitly as in the other book. Here Swift offers "the conflicting perceptions of youth and adulthood by having an adult protagonist tell the events of his childhood. This method of juxtaposing points of view allows . . . to present perceptions of child and adult simultaneously."[105] This critical statement should be supplemented by the comment that, while talking about his childhood experience, the adult narrator uses the language of the child, as in the example of "holes and things" quoted above, and thus the double-voicedness becomes more obvious.

Jordan also points to the fact that the "narrative becomes fragmented."[106] This postmodern feature is accounted for by Winnberg who claims that the "whole of Crick's narrative is structured as if it belonged to a psycho-analytic therapy session,"[107] which provides another link to the psychological

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[102] G. Swift, *Waterland*, p. 131.

[103] Amanda Cooper, "A Fairy Tale Story, A Fairy Tale Life: Narrative in Graham Swift's *Waterland*," 1997, *Postimperial and Postcolonial Literature in English*, online, Internet, 11 January 2000, p. 1. (http://landow.stg.brown.edu/post/uk/gswift/wl/cooper4.html).

[104] Barry J. Fishman, *"Out of This World*: An Introduction," 1989, 1991, *Postimperial and Postcolonial Literature in English*, online, Internet, 1 March 1999, p. 1. (http://landow.stg.brown.edu/post/uk/gswift/otw/outintro.html).

[105] Bill Jordan, *"Waterland* and *Great Expectations*: Confronting Failed Expectations," 1991, *Postimperial and Postcolonial Literature in English*, online, Internet, 11 January 2000, p. 1. (http://landow.stg.brown.edu/post/uk/gswift/wl/failed2.html).

[106] *Ibid.*, p. 1.

[107] Jacob Winnberg, "'What won't go away': *Waterland* and Traditional Psychotherapy," *Postimperial and Postcolonial Literature in English*, online, Internet, 1 March 1999, p. 1. (http://landow.stg.brown.edu/post/uk/gswift/wl/winnberg.html).

problem discussed in the course of this paper. Winnberg supports his view quoting Connerton who explains that "the psychoanalytic dialogue seeks to uncover the analysand's efforts to maintain in existence a particular kind of narrative discontinuity. The point of this narrative discontinuity is to block out parts of personal past."[108] Finally, to prove his hypothesis, Winnberg quotes Tom's own acknowledgement of the fact that he is "[a]voiding in this memory-jogging journeys so many no-go areas and emergency zones (you see, when it comes to it, your history teacher is afraid to tread the minefield of the past)."[109]

Another aspect connected with psychotherapy is the unchronological plot. Winnberg suggests that "Crick's discontinuous plot gradually forms a comprehensible story by returning to and giving explicit accounts of events that are originally related in a more or less vague and summary fashion"[110] and again sustains his view by a quote from Connerton:

> In order to discard this radical discontinuity, psycho-analysis works in a temporal circle: analyst and analysand work backwards from what is told about the autobiographical present in order to reconstruct a coherent account of the past; while, at the same time, they work forwards from various tellings about the autobiographical past in order to reconstitute that account of the present which it is sought to understand and explain . . . [T]he analyst [directs] attention to the past when the analysand insists upon the present, and [looks] for present material when the analysand dwells on the past. One set of narratives is deployed to generate questions about another set of narratives.[111]

In consequence, the "circular plot device"[112] reflects the way the human mind remembers the events as "the aleatory movement of the novel parallels the erratic pattern of memory."[113]

Waterland is referred to as a "meronymic novel,"[114] an " 'image of parts,' one which can encompass. . . [ellipsis in Lesch] seeming contradictions in style and content."[115] Accordingly, it joins realistic genres and techniques with fantasy, "[s]ymbolism as well as explicit description,"[116] postmodernism

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[108] Connerton, qtd. *ibid*, p. 2.

[109] G. Swift, *Waterland*, p. 330.

[110] J. Winnberg, *op. cit.*, p. 2.

[111] Connerton, qtd., *ibid.*, p. 2.

[112] Rana Cho, "The Ebb and Flow of Setting and Plot in *Waterland*," 1995, *Postimperial and Postcolonial Literature in English*, online, Internet, 11 January 2000, p. 1. (http://landow.stg.brown.edu/post/uk/gswift/wl/ebb.html).

[113] A. Lee, *op. cit.*, p. 43.

[114] K. Lesch, *op. cit.*, p. 2.

[115] Thelma J. Shinn, qtd., *ibid*.

[116] Julie Cohen, "Sexuality and Symbolism in *Waterland* and *Great Expectations*," 1992, *Postimperial and Postcolonial Literature in English*, online, Internet, 11 January 2000, p. 1. (http://landow.stg.brown.edu/post/uk/gswift/wl/fun.html).

versus "conventional romantic pattern,"[117] "extraordinary skill with words and . . . the utter failure of words."[118] The mastery of this book, as well as of *Out of This World*, lies in their structural features which reflect and are subordinated to one of their main themes, namely the sense of guilt, with *Waterland* giving a much wider range of examples and thus being its better representation.

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[117] G. P. Landow, "History, His Story, and Stories...," p. 4.
[118] D. Malcolm, *op. cit.*, p. 39.