İNGİLİZ DİLİ VE EDEBİYATI ARAŞTIRMALARI DERNEĞİ

ENGLISH LANGUAGE AND LITERATURE RESEARCH ASSOCIATION OF TURKEY

IDEAS:
Journal of English Literary Studies

October 2022

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Palmer, William J. *Dickens and New Historicism*. St. Martin's, 1997.

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Translations

Foucault, Michel. *Madness and Civilization: A History of Insanity in the Age of Reason*. Translated by Richard Howard, Vintage-Random House, 1988.

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Bronte, Charlotte. *Jane Eyre*, edited by Margaret Smith, Oxford University Press, 1998.

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Harris, Muriel. "Talk to Me: Engaging Reluctant Writers." *A Tutor's Guide: Helping Writers One to One*, edited by Ben Rafoth, Heinemann, 2000, pp. 24-34.

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Duvall, John N. "The (Super)Marketplace of Images: Television as Unmediated Mediation in DeLillo's White Noise." *Arizona Quarterly*, vol. 50, no. 3, 1994, pp. 127-53.

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Seitz, Matt Zoller. "Life in the Sprawling Suburbs, If You Can Really Call It Living." Review of *Radiant City*, directed by Gary Burns and Jim Brown. *New York Times*, 30 May 2007, p. E1.

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Volumes

Quintilian. *Institutio Oratoria*. Translated by H. E. Butler, vol. 2, Loeb-Harvard University Press, 1980.

Quintilian. *Institutio Oratoria*. Translated by H. E. Butler, Loeb-Harvard University Press, 1980. 4 vols.

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Bile, Jeffrey. *Ecology, Feminism, and a Revised Critical Rhetoric: Toward a Dialectical Partnership*. 2005. Ohio University, PhD dissertation.

Referees of Vol. 2 No. 2

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Editor's Preface

It is an immense pleasure for me to present the fourth issue of *IDEAS: Journal of English Literary Studies*. At the end of its second year, our Journal reaches a wider readership internationally, thanks to the insightful submissions. The present issue, the second one in Volume 2, covers articles stretching from the 19th-century novel to the 21st-century postcolonial novel, and from poetry to drama.

The first article by Okaycan Dürükoğlu studies in detail *Margaret of Anjou: A Poem* by Margaret Holford, one of the prominent 19th-century women poets. Dürükoğlu points out that Holford breaks the rules of epic and transforms the genre's male-centred characteristic by employing a female epic hero, by focusing, at the same time, on how Horford changes the traditional forms of epic.

In the second article of this issue, İsmail Avcu deals with the issues of individualism, otherness, silencing of others, and disintegration of the states in J. M. Coetzee's *Life and Times of Michael K* by referring to the prominent postcolonial theories. Avcu argues that the suppressed societies under oppression should keep persistence and resistance in traumatic conditions in order to reach independence by providing his analyses of quotations from Coetzee's text.

The third article is a revisit to the 19th-century novel by İpek Kotan Yiğit who analyses Elizabeth Gaskell's *North and South* in terms of its representation of marriage as a Unitarian integration in the establishment. Kotan Yiğit foregrounds the novel's intense arguments on gender relationships as well as class distinctions.

This issue's fourth article by Abdulkadir Ünal explores the diasporic trauma of the second-generation postcolonial migrants in Kamila Shamsie's *Home Fire*. Ünal questions how Shamsie justifies diasporic trauma as a characteristic of migrant tragedies. Ünal further studies the fragmented narrative voices in the novel.

The fifth article is a study on drama by Mesut Günenç who analyses Simon Stephens' play *The Curious Incident of the Dog in the Night-Time*. Günenç's argument centres on Alain Badiou's "theory of subjectivation" and argues that Stephens' play presents, in its representation of ordinary characters, Badiou's figures in connection with his subjectivation.

I believe that the articles in this issue will be useful, inspiring and illuminating for many. I would like to take this opportunity to thank all the researchers for their valuable submissions and offer my heartfelt thanks to the referees in this issue for conscientiously reading each article and providing invaluable feedback. I should, as always, extend my

gratitude to my colleagues on the editorial board of the journal for their meticulous work in proofreading, designing, and organizing the refereeing process of each article.

Mehmet Ali ÇELİKEL
Editor-in-Chief
Marmara University, Türkiye

"No female weakness harbour'd there": Epic Reframing of the Notorious Queen in Margaret Holford's *Margaret of Anjou: A Poem*

Okaycan DÜRÜKOĞLU

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Abstract: Margaret Holford was a Romantic woman poet who published all of her works in the early nineteenth century. At the end of her literary career, she wrote her final work *Margaret of Anjou: A Poem* (1816). The poem retells the story of Margaret of Anjou's fight for her son's legitimacy for the English crown. Margaret of Anjou was the wife of Henry VI of England and she has always been regarded as one of the most bloodthirsty queens of England as a result of her decisions and actions in the Wars of the Roses. Although the Queen had a notorious reputation for centuries, Holford did not contribute to this negative image of her and she attributed positive qualities to Queen Margaret's character by tailoring her as an epic hero. By writing in a heroic mode and attributing epic characteristics to her poem, Margaret Holford transgresses the boundaries of the epic genre in which masculine ideals and goals are celebrated in general. Holford reacts to the male-centred epic genre with her female epic hero. Accordingly, this study focuses on how Holford fashions Margaret of Anjou as an epic hero, and how she subverts the traditional epic tradition with her female heroine.[1]

"Hiçbir kadınsı zaaf barındırmazdı": Margaret Holford'un *Margaret of Anjou* Şiirinde Kötü Şöhretli Kraliçenin Destan Kahramanı Olarak Yeniden Yorumlanması

Öz: Margaret Holford, tüm eserlerini on dokuzuncu yüzyılın başlarında yayınlayan Romantik kadın şairdi. Edebi kariyerinin sonunda, *Margaret of Anjou: A Poem* (Anjoulu Margaret: Bir Şiir, 1816) başlıklı eserini yazdı. Holford'un şiiri, Anjou'lu Margaret'ın oğlunun İngiltere tahtı veliahtı olarak meşruiyeti için verdiği mücadelenin hikayesini anlatmaktadır. Anjou'lu Margaret İngiltere krallarından Altıncı Henry'nin eşiydi ve Güller Savaşı'ndaki kararları ve eylemleri sonucunda her zaman İngiltere'nin en kana susamış kraliçelerinden biri olarak kabul edilmiştir. Kraliçe, yüzyıllardır kötü bir üne sahip olmasına rağmen, Holford onun bu olumsuz imajına katkıda bulunmamış ve Kraliçe Margaret'i bir destan kahramanı olarak uyarlayarak karakterine olumlu nitelikler atfetmiştir. Margaret Holford, kahramansı bir tarzda yazarak ve şiirine destan özellikleri atfederek, genel olarak eril ideallerin ve hedeflerin kutlandığı destan türünün sınırlarını aşar. Holford'un, erkek merkezli destan türüne kadın destan kahramanıyla tepki verdiği gözlemlenmektedir. Buna göre, bu çalışma Holford'un Anjou'lu Margaret'ı bir destan kahramanı olarak nasıl

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[1] This article is extracted from the third chapter of the author's master thesis and it is the extended version of the paper entitled "Epic Reframing of the Notorious Queen in Margaret Holford's *Margaret of Anjou: A Poem*" which was presented at the "14th International IDEA Conference: 'Studies in English,'" Karadeniz Technical University, Trabzon/Türkiye, 06–08 October 2021.

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Introduction

Margaret Holford (1778–1852) was a Romantic woman poet whose works did not receive the widespread attention of the reading public of the early nineteenth century. It was known that Holford had connections with the romantic literary coterie. For instance, she was the close friend of Joanna Baillie (1762–1851) who introduced Holford's first poetic work *Wallace; or the Fight of Falkirk; a Metrical Romance* (1809) to Sir Walter Scott (1771–1832), and it was also known that Robert Southey (1774–1843), who was the Poet Laureate of the time, visited Holford in her house (Baillie 469). Although she achieved to form significant literary connections, Holford was neglected as a woman poet and she stayed in the shadows for centuries. In her approximately fifteen years of literary career, she published a novel in three volumes, two epic poems, and two other poetry collections. Among her works, *Margaret of Anjou: A Poem*, which will be the focus of this article, stands out as her final product as a poet and also as the most neglected work of Margaret Holford. Stuart Curran also acknowledges *Margaret of Anjou: A Poem* as "a minor masterpiece that has not been accorded the attention it deserves" (173). Albeit the poem's unpopularity, Holford's work has significant aspects which require an in-depth and closer analysis. Firstly, Holford wrote *Margaret of Anjou* by choosing her characters and subject matters from one of the most important political events of medieval England: The Wars of the Roses. In the poem, Holford shed light on the final phase of the war in which Margaret of Anjou, who was the wife of Henry VI of England (1421–1471), played a key role. Holford's protagonist, the historical Margaret of Anjou, is regarded as one of the most unfavourable characters of Medieval English history. In the absence of her mentally ill husband, Margaret of Anjou became a significant political figure in certain battles of the war including the Battle of Wakefield (1460) and the second battle of St Albans (1461) (Webster 23, 46). She has always been at the centre of severe criticism because of her role in the Wars of the Roses. For centuries, Anjou has been negatively stereotyped as a bloodthirsty queen. As opposed to this negative image of the queen, Holford chooses to portray her in a positive light by highlighting the Queen's bravery, her ability to command her followers with her rhetorical skills, her use of political tactics in times of turmoil, and her devotion to her cause when compared to her son and husband who are politically and

characterwise depicted as passive male figures. While doing so, Holford uses the epic convention as a medium and she depicts Margaret of Anjou as an epic hero in the poem. It should be underlined that Holford does not merely make use of the epic tradition but also subverts it by choosing a female epic hero. Taking into consideration her positive portrayal of the historical Margaret of Anjou, it can be asserted that Holford develops a pro-woman argument in her poem by excluding the patriarchal prejudices against the notorious queen. Hence, the primary focus of this article will be on Holford's fashioning of the historical Margaret of Anjou as an epic hero.

Contemporary critics analysed Holford's *Margaret of Anjou* from various aspects. While Elisa Beshero-Bondar analyses it as "a gothic epic" (13), Adeline Johns-Putra includes Holford's poem in the category of epics written by women in the Romantic era (79). Although Johns-Putra and Beshero-Bondar are the first critics that deal with Holford's *Margaret of Anjou*, they do not give a large place to Margaret Holford in their analyses. The analysis of Holford's poem in this article builds upon these scholars' readings of *Margaret of Anjou*, but this study aims to focus only on Margaret Holford's *Margaret of Anjou* with an in-depth analysis of Holford's characterisation of Margaret of Anjou as an epic hero. This article will argue that the positive characteristics attributed to Anjou not only serve to create an epic hero but also pave the way for the pro-woman argument in the poem. Although the historical Margaret of Anjou has had a notorious reputation for centuries, Holford does not follow this patriarchal tradition as she shows the Queen as a respectable leader who has a warrior soul. So, the final focal point of this essay will be directly on Queen Margaret's positive qualities which are attributed to her by Holford with the aim of showing that Holford not only challenges the epic tradition with a female epic hero but also the patriarchal tradition, which condemns women who take active roles in the public sphere as unnatural and unsexed, and in so doing, it will be concluded that Holford's *Margaret of Anjou: A Poem* can be accepted as the proto-feminist rendering of the story of a medieval queen.

Notorious Queen and the Reactions to Holford's *Margaret of Anjou*

After the publication of *Margaret of Anjou: A Poem* in 1816, the literary critics of the time attacked Holford in terms of the protagonist of the work. This harsh treatment of Holford's poem by the critics was the result of Margaret of Anjou's notorious image which was shaped by the patriarchal ideology. There were certain reasons behind the hatred for the Queen such as her inability to give birth to an heir in the first years of her marriage and her failure to act as a mediator to ease the tension between France and England, but the fundamental reason which paved the way for her notorious reputation was her active political identity. The Queen's husband, Henry VI, was unhealthy both physically and mentally. He was in a catatonic state most of the time and he was unable to communicate with his family and advisors (Maurer 44–45). In the absence of her husband, Queen Margaret was recognised as a leader of the Lancastrians and she achieved two victories in the Wars of the Roses. In this respect, Margaret of Anjou was accused of encouraging

bloodshed. Most importantly, she was not acting in accordance with the stereotypical example of a medieval queen with her active political involvement. As Diana Dunn states, "[medieval] queens were expected to provide leadership in a number of areas of life – spiritual, educational, charitable and cultural – but to remain outside politics" (143). It can be asserted that being a military and political leader as a female has always been regarded as unnatural activity, and as Megan Mclaughlin puts it, "[i]n the European middle ages, as in virtually all periods of human history, warfare was seen as a masculine activity. Indeed, it was generally viewed as the quintessential masculine activity, through which 'manhood' was demonstrated" (194). Since the patriarchal tradition attributed passive and subordinate roles to women, the ones who opposed these gender roles were regarded as an anomaly and unnatural. In this vein, as a woman who was an active participant in the politics of her time and as a military leader, Margaret of Anjou was seen as a marginalised historical figure for her activity in the public sphere. Because of this negative image of her, she was described "as a malicious, selfish, manipulative French queen" (Radulescu 118).

Having this negative image of Margaret of Anjou before them, the literary reviews of Holford's time severely criticised *Margaret of Anjou*. Possibly, the harshest criticism came from *The Literary Panorama* and the critic of the review claimed that Queen Margaret was not a suitable heroine for an epic poem: "Perhaps the chief error in this poem is the choice of the heroine. . . . [S]he is little known to fame, . . . [she is] incapable of governing herself or others discreetly, and exerting a superiority, which contrasts not to her advantage, over her meek and pious husband" (563). *The Eclectic Review* also suggested that Margaret of Anjou is "a woman who is prominently represented as forgetful alike of the ties of humanity and of nature; who shocks even her own son by the vehemence of her declarations of implacable hatred against her enemies, and who returns the services of her friends with insolence and ingratitude" (74). Both of the reviewers shared the idea that Queen Margaret did not represent the figure of a trustworthy leader who could guide her followers with reason and good sense. Also, according to them, she proved to be a selfish, ungrateful, and cruel woman who disappointed even her own son, Edward. It is observed that Margaret Holford became the target of the critics' harsh criticisms since she did not contribute to the traditionally accepted negative image of the Queen. Instead, Holford praised the Queen's deeds, achievements, and courage, and showed the Queen's actions as heroic in the poem by fashioning her as an epic hero. Subsequently, the positive depiction of the historical Margaret of Anjou signals Holford's formation of a pro-woman argument in her poem.

Apart from her epic portrayal of the Queen, Holford's preface to *Margaret of Anjou* becomes another indicator of her pro-woman agenda. She not only pays tribute to Margaret of Anjou in the work but also to her mother by declaring that she inherited her literary skills from her mother. In this regard, the prefatory remarks of Holford can be accepted as an acknowledgement of her inherited literary genius to the public. She states that "to my Mother, likewise, I consider this tribute as an appropriate acknowledgement,

that from her I have imbibed and inherited the taste which has devoted me to the service of the Muse." Furthermore, in the final part of the preface, Holford wrote that her mother "lent [her] courage to risk the trial, to which, with a mixture of hope and fear, [she is] looking forward." This final sentence prefigures Holford's anxiety about her subject matter and epic style. She was aware of the fact that her retelling of the notorious Margaret of Anjou's story in an epic convention, which was regarded as off-limit for woman writers, was a risky choice for a woman poet, but she did not refrain from depicting Margaret of Anjou heroically. Besides, Holford's tribute to her mother could be perceived as a homage to a female literary tradition or the lack thereof at the time. Holford's concern about the publication of her poem can be the result of the lack of female literary predecessors like the "grandmothers" that Elizabeth Barrett Browning (1806–1861) seeks everywhere but could not find (17). Yet, Holford aims to take courage and power from her mother, who is also a poet and a playwright, by assigning the role of a literary grandmother to her own mother. By taking into consideration Holford's tributes to both her mother in the preface and to Margaret of Anjou in her poem, it is possible to claim that Holford celebrates female solidarity as opposed to the discriminating and debasing bias towards women in patriarchal societies, and this aspect of her work becomes one of the components of her pro-woman agenda.

Margaret of Anjou as an Epic Poem

Although Holford called her work "a poem" on the title page, many literary reviews of her time accepted *Margaret of Anjou* as an epic poem. For instance, *The Augustan Review* classified Holford as one of "the most esteemed of [England's] living bards" (289). The reviewer claimed that writing an epic poem was not an easy task for every author; however, Holford proved her sufficiency in this genre with her masterly crafted poem. For the reviewer, "to sustain the interest of a continued narrative throughout ten cantos; to adhere to the facts; and yet embellish the details of history; to fill up the outline of the biographical portraits given by the severe chroniclers of the times; is no ordinary effort of the human mind" (289). Though Holford's efforts in producing an epic poem were acknowledged by some critics, she was also criticised because of her choice of the epic genre. The anonymous reviewer of *The Literary Panorama* claimed that "the bloody scenes of battle and murder, and military execution, destruction of families, burning of towns, with all the horrors of war, especially of civil war, should rather be banished from the minds of the sex than cherished" (561–562). The reviewer underlined that the politics of war and the bloody scenes were not suitable for the female sex. The root of this kind of discriminating bias against women writers can be seen as the result of the separate sphere ideology which supported the idea that "the qualities of masculinity were suited for the public world and the qualities of femininity for the domestic world" (Price 205). Throughout the ages, women were always excluded from the public sphere by the patriarchal ideology and they were expected to dedicate themselves to domestic happiness. One of the extensions of this patriarchal ideology is observed in the epic tradition. Traditionally, writing an epic poem is attributed to the male gender since "[e]pic

norms – public, objective, universal, heroic – coincide with western norms for the masculine. . . . [T]he epic hero is traditionally male, his heroic qualities are masculine, and the ordeal he faces is a masculine agon" (Friedman 205). So, the world in which an epic hero dwells is in contrast with the norms of the female world. Epic poems are directly related to the public sphere since they deal with heroic adventures, wars, and fighting on the battlefield. As a result, when woman poets write about the public sphere although they do not have any claim or experience, they find themselves at the centre of criticism just like Margaret Holford. As a result of the prejudices regarding women who attempt to write epic poems, women refrained from composing epic poems since they suffered from the "anxiety of poetic genre" (Friedman 203). In Johns-Putra's words, "[i]f the epic is about war, if war is the epitome of public activity, and if the public sphere is dominated by men, it follows that the epic is a masculine genre, rarely attempted by women" (40). Yet, Johns-Putra finds out that women poets, though they were limited in number, "wrote epics in the Romantic age and wrote them in greater numbers than has hitherto been suggested" and Margaret Holford is one of them (14).

Though Holford does not suggest or write anything about the epic status of *Margaret of Anjou*, her poem includes the essential hallmarks of epic. Most obviously, the poem's length and its division into ten cantos are some of the indicators of the formal structure of traditional epics. Next, Holford's poem opens with the epic invocation to the muse and the poem also begins *in medias res*. More importantly, Holford's characterisation of Queen Margaret as an epic hero grants her poem the status of an epic. However, as mentioned earlier, she does not follow the traditional representation of an epic hero who is generally male, and his adventures, conflicts, and struggles take place outdoors. With her female epic hero, Holford subverts the epic tradition in which a male epic hero is a dominant figure. As she states in the preface, she knows that she "risks her trial" with the unconventional portrayal of the protagonist of the poem but she also shows that she is not comfortable with the patriarchal prejudices which restrict women's roles in society. So, Holford chooses to praise one of the most controversial names of the Middle Ages by depicting her actions and life as heroic. In this vein, Anne K. Mellor argues that Margaret Holford "turned to history to challenge the view that women had no role to play in the crucial events of the past" (45). In other words, Holford tries to underline the importance and influence of Queen Margaret in one of the most crucial historical events of the Middle Ages with the aim of rejecting the medieval interpretation of Margaret of Anjou as a bloodthirsty and manipulative queen.

Although she subverts the idea of an epic hero that is generally male, it is observed that Holford follows the classical epic tradition in terms of the characterisation of a hero. In the early examples of epics, heroes are members of the royal family or they are powerful persons in their environment since the poets aim to show that tragic situations or events can only be experienced by these noble or high-ranking personalities (Fischer 21). At this point, Holford's Queen Margaret is also one of the members of the English royal family and she is acknowledged as a powerful and authoritative figure. Especially in

the first two cantos of the poem, the Queen's power in influencing and commanding her soldiers and her son Edward is laid bare by Holford. In Canto I, Holford introduces Queen Margaret by using positive adjectives and this shows from the very beginning that the poet is going to praise the Queen without touching upon her notorious reputation. At the beginning of Canto I, Holford describes the Queen as follows:

> But she is calm:---a peace profound
> On the unruffled surface rests;
> Yet is that breast in iron bound,
> And fill'd with rude and sullen guests.
> No female weakness harbour'd there,
> Relentings soft, nor shrinking fear,
> Within its centre deep abide. (I. VIII. 1–7)

As can be understood from the quotation, Queen Margaret is depicted as a woman who is neither soft nor fearful. Holford displays such a character to demonstrate that female weakness does not become an obstacle for the Queen's warrior soul. The poet repetitively refers to Margaret's warrior side in the first canto to establish a figure of strong authority: "For she it is,--meek Henry's warrior Queen!" (I. IX. 4), "the warrior Queen's unquiet breast" (I. XXX. 7). Not only her warrior soul but her fearless attitude also becomes an important aspect of the Queen's character. Holford writes

> Where is the pang, the woe, the care,
> This dauntless spirit shall not dare?
> What path too rugged, wild and strange,
> For Margaret's fearless foot to range? (I. XX. 6–9)

All of these qualities of the Queen are carefully depicted by Holford since she shows that although the Queen is a female, there is no insufficiency in her soul as a warrior. Holford reminds the readers that the Queen is ready for all the future turmoil and conflicts as a female epic hero.

Moreover, Canto I sheds light on the Queen's skills in encouraging the soldiers and her son Edward. It can be put forward that she has pro-war rhetoric that complements her depiction as an epic hero. Before she sends her troop to Hexham, the Queen utters that

> Warriors, begone!--- the advancing day
> To glory summons ye away!
> Begone! A breathless nation waits—
> And Victory the lingerer hates!
> Begone, begone! (I. XXV. 7–11)

The Queen is aware of the fact that she cannot overcome her foes without her followers. More importantly, without her only heir Edward, her efforts are meaningless. As a result, before she urges her soldiers, she addresses her son as follows:

> Now hear me, Edward! In thy heart,
> Thy arm and sword, put I my trust!

> Margaret invokes not, on thy part,
> A grandshire from the dust!
> Go, win me back thy father's throne;
> And, even as the wrong, be the success thine own! (I. XVIII. 1–6)

When the Queen's encouraging speeches are taken into account, it can be claimed that she is respected by her circle since her troop follows her orders without any sign of doubt. In this respect, her position as a military leader whose ability is to affect her environment is in accordance with the traditional representation of an epic hero because heroes in epics "must be a model character in the world being interpreted in the epic" (Fischer 23). Burçin Erol brings forward a different insight for Holford's hero by drawing parallelism between Queen Margaret and Elizabeth I (1533–1603). According to Erol, Holford fashions Queen Margaret by taking Elizabeth I as a model for her protagonist (144–145). Especially, when Queen Margaret's speeches in the first canto are analysed in-depth, it can be observed that there are strong allusions to the famous Tilbury speech of Elizabeth I:

> I know I have the bodie, but of a weak and feeble woman, but I have the heart and Stomach of a King, and of a King of England too, and think foul scorn that Parma or Spain, or any Prince of Europe should dare to invade the borders of my Realm, to which rather than any dishonor should grow by me, I myself will take up arms, I my self will be your General, Judge, and Rewarder of everie one of your virtues in the field. (Frye 98)

The last Tudor Queen emphasises that although she has a female body, this does not prevent her from defending her country against the enemies. She refers to the fact that she does not have only a political identity but she also embodies a warrior soul. In line with these aspects of Elizabeth I's speech, it is possible to draw certain parallelism between her and Holford's Lancastrian Queen. Margaret of Anjou utters in the poem that she is seen as a calm person from the outside but she is the owner of the iron breast from which she takes her power as a warrior and female weakness is removed from her body (I. VIII. 1–14).

In Canto II, Holford still continues to show her heroine as a powerful monarch no matter what she encounters on her path to glory. For example, she does not mourn for her fatally wounded friend Clifford and she says:

> I seek those living friends, who still
> Can hear, and can perform my will!
> Of feeble sire the feeble child,
> Thou idly loitering, mayst remain. (II. XVIII. 7–10)

Apparently, the Queen hides her real emotions for the sake of her aim and she knows that she has to make certain sacrifices. Yet, this authoritative and strong position of the Queen is challenged by Edward who is wounded in the battle. When the Queen sees her child, she is devastated by his horrible condition and she exclaims that "Oh, save my gallant boy! Oh, Edward! Oh my son!" (II. XXXI. 10). It is seen that until Canto II, Queen Margaret stifles her maternal feelings so as not to be labelled as weak by the heavily patriarchal court. She

knows that she should not act emotionally but act with reason. However, seeing her child in a desperate situation forces her to remember her motherhood. In this regard, Johns-Putra underlines that Holford's heroine "resolves what is a veritable inner battle of the sexes, a psychomachia between warring and mothering, with an acceptance of the feminine role of the mother" (84). On the other hand, Beshero-Bondar claims that "her maternal and regal roles ultimately are one and the same, and both are fused in the body of the woman who falls to the ground in speechless torment in front of her enemies" (116). In line with Bondar's reading, it could be suggested that Queen Margaret embraces both the warrior and maternal sides of her soul, and she tries to balance her roles as a mother and a monarch. She also accepts that her maternal feelings become a sign of weakness for her: "Yet tho' maternal softness stole, / With force resistless, o'er her soul" (II. XXXII. 1–2). Clearly, the Queen cannot overlook her maternal feelings for Edward though she tries to be a warrior queen.

Although Margaret of Anjou is depicted as a woman who is ready to sacrifice everything for her son's claim to the English throne, her son Edward does not embody the same spirit as her mother. Edward's character is in contrast with the Queen's ideals and aims, and the conflict between mother and son is laid bare by Holford in almost every canto of the poem. The tension between the Queen and Edward reaches the highest point when Edward falls in love with Geraldine who is a lady disguised as a healer of the village where the Queen seeks refuge. Queen Margaret does not approve of this relationship since Geraldine might distract Edward from their path to glory. The Queen wants her son to act with reason rather than with passion. Her discontent with Geraldine is described by Holford as follows:

> Looks kill not, but they can destroy
> With fatal blight the buds of joy,--
> Had Margaret's glance the pow'r to kill,
> How had the wasted World deplor'd her deadly skill! (V. XIX. 13–16)

As is highlighted, even her glance disturbs Geraldine and the Queen threatens her with her looks. Accordingly, as Judith Bailey Slagle points out, Edward is "placed between a loving girl and a controlling mother" (69).

Edward is not the only character who experiences this kind of conflict in the poem. Queen Margaret is also stuck between two passive male figures, namely her son Edward and her husband King Henry. Traditionally, they should be the ones who fight for the throne but only the Queen acts wilfully as opposed to the male members of her royal family. The male passivity is foregrounded in Canto VII in detail by Holford. At the beginning of the canto, while Edward and Geraldine are walking along the mountain path, an unexpected storm strikes and they come across a hermit's cell. Holford adds a disguised character to the poem in this scene who is King Henry. It is reported that he lives in a cottage in the wilderness and he hides his real identity. It can be argued that this meeting of King Henry and Edward is one of the most significant scenes of the whole poem

because these two male characters show how they differ from the Queen in terms of their lack of determination and warlike attitude. When the King converses with his son, he suggests that he cannot bear to hear the Queen's name: "The Queen! The Queen!—her very name / With ague shakes my inmost frame!" (VII. LXIX. 7–8). Then, he addresses his son by stating that

> My Edward, on thy gallant course!
> I have not heart to fight, nor head
> To marshal others to the fray,--
> Thou little think'st what icy dread
> Comes o'er me on the battle-day!
> Oh! How I hate the field with human slaughter red! (VII. LXIX. 17–22)

As mentioned earlier, the historical Henry VI was a mentally ill person and he was in a catatonic state most of the time. In this part of the poem, Holford alludes to the King's mental illness. In the same canto, Edward also states the same thoughts as his father. He shows his unwillingness towards fighting as the future heir as follows:

> "Why," cried the Prince, "did adverse fate
> Oppress my lot with toys of state!
> Oh! I could curse the star that shone
> Upon the inauspicious morn,
> When to the cares of England's throne
> A hapless heir was born! (VII. XLVII. 1–6)

The words of King Henry and Edward prove that Queen Margaret is placed between an unhealthy king and a reluctant heir. Hence, the burden of the English throne rests on the shoulders of the Queen. She always urges her son and the ones around her with loyalty to her goals in regard to the English throne. Yet, her plans and determination are tested through many outside factors. Most importantly, in Classical epic poems, women characters are traditionally portrayed as passive figures whose presence in the epic world is underestimated. Yet, Holford not only challenges the traditional approaches towards her sex but also attributes passive roles to her male characters. By laying bare male passivity, which is in stark contrast with the masculine ideals of the epic, Holford aims to reframe one of the established masculine norms of the genre.

The Queen's determination and consistency, which are absent in her husband and her son, nourish her grandeur as an epic hero. Though she is surrounded by passive male figures, Queen Margaret never gives up her cause against her enemies. In the last canto, while preparing to clash with her enemies, a holy father approaches the Queen to convince her to leave the battlefield and to repent of her sins (X. XXI. 1–10). However, she rejects being remembered as a cowardly monarch and embraces the outcomes of the future by stating that

> Know, holy father, at my birth
> Fate chose me from the forms of earth,
> Chose me, to tread while wand'ring here
> A high, a wonderful career,

> And on I must, till envious time
> Shall quench me in my path sublime!
> No after-chronicle shall say,
> That peril turn'd me from my way!
> I will go on!---My spirit high,
> Thus, meets in bold response, the call of destiny! (X. XXIII. 1–10)

Beshero-Bondar points out that "Margaret's retort to the priest effectively defends her position on the poem's and the nation's centre stage boldly meeting a tragic destiny rather than praying for mercy" (108). Furthermore, her unyielding response to the priest also strengthens the Queen's portrayal as an epic hero since it is traditionally expected of epic narratives to have a consistent hero no matter what he/she encounters in his/her sublime path to glory.

After Holford points out the differences between the Queen and her son and husband, she touches upon the Queen's other characteristic which is her ability to make a political manoeuvre. To gain a victory against her enemy, the Queen comes up with a clever idea: she desires to marry her son to Nevil, the daughter of Warwick. This decision underlines the fact that the Queen is able to make a political decision just as any male authority. In this respect, Johns-Putra comments that

> she is, in fact, so masculinised that she is able to marry the role of the mother with that of the father. She enters into an agreement with the Yorkist Earl of Warwick to unite his daughter to Edward, although Edward is in love with another. In doing so, a gender reversal is effected, in which Edward assumes what is traditionally the daughter's part in gift exchange, and Margaret assumes the father's role of the exchanger. (83)

Queen Margaret can be described as a multi-dimensional character that embodies many essential characteristics to be defined as a true epic hero. More precisely, Holford fashions the Queen as a strong female character who is determined, courageous, fearless, and consistent. However, this image of her disappears at the end of the poem.

The last canto holds a significant place in Holford's poem since all the conflicts and struggles come to an end. It is highlighted at the end of the poem that the Queen's efforts to protect her son appear to be futile. In the previous cantos, Holford's Queen Margaret is attributed epic qualities and she is even "compared with Pallas Athena, the Greek goddess of war" (Johns-Putra 80). Yet, when her son is murdered by the York side, Queen Margaret's hopes and ideals perish irredeemably. What is remarkable in the canto is that though Edward, the only hope for the Lancastrian future, dies, the Queen does not show any sign of defeat. Instead, she expresses her anger and frustration with her words. Before "the heart-stricken Queen fell senseless on the floor" (X. LXXII. 9), she scolds her enemies and sends a mother's curse to them:

> Monsters! A mother's curse lie strong
> And heavy on you! May the tongue,
> The ceaseless tongue which well I ween
> Lives in the murd'rer's murky breast,

> With goading whispers, fell and keen,
> Make havoc of your rest!
> For ever in your midnight dream
> May the wan, wintry smile, which stays
> On yon cold lips, appal your gaze,
> And may a madden'd mother's scream
> Ring in your ears, till ye awake
> And ev'ry unstrung limb with horror's palsy shake! (X. LXXI. 1–12)

Her final words signify that the Queen's warrior soul dies with the death of her son but even then, she tries to threaten her enemies with her harsh language. Queen Margaret wants the murderers of her son to be haunted by a mother's scream in their midnight dreams. Her outrage can be accepted as a sign of her commitment to the epic idea of heroic kinship. As Frederick Turner puts it, "kinship is an essential and foundational element in the motivation of behaviour, as epic recognizes" (127). An epic hero is responsible for protecting his/her kin group and harming one of the members of an epic hero's kin group is unacceptable for the honour and integrity of the same community. As a result, the death of Edward, who is the future heir of England, at the hands of English soldiers is a serious breach of the idea of heroic kinship. So, Queen Margaret's response to the death of her son can be interpreted as the outcome of her loyalty to the ideals that are celebrated in the epic genre.

Conclusion

After taking into consideration Margaret Holford's portrayal of the medieval queen, it could be concluded that Holford pays tribute to the notorious queen by depicting Margaret of Anjou in a positive light. Despite her previous negative representations in historical documents, Holford chooses a new role to attribute to her heroine. What is striking in her presentation of Margaret of Anjou is that Holford highlights her bravery, determination, consistency in her acts, as well as her warrior soul. Furthermore, Holford's refusal of the notorious image of Margaret of Anjou can be taken as a token of the proto-feminist aspect of the poem. Holford's version of the historical Margaret of Anjou is in stark contrast with the negative image of her shaped by the patriarchal ideology which marginalised politically active women as unnatural. Holford assumes the role of a defender of a traditionally humiliated woman figure to acknowledge her decisions and acts. Throughout the poem, Holford excludes any reminders of the Queen's previous negative representations from her work and, in so doing, paves the way for a new interpretation of Margaret of Anjou free from any prejudice and accusation. Another important conclusion to be drawn is Holford's subversion of the epic tradition. With her epic poem, Holford challenges the male-dominated epic genre which limits women's participation in it. Though patriarchal ideology is dominant in the traditional epic tradition, she transgresses the boundaries of epic poems by centralising a female-warrior epic hero. She shows that women can also be successful in the public sphere with their determination and unfaltering loyalty to their causes. It should be noted that although

Margaret of Anjou fails in her mission at the end of the poem, it can be claimed that Holford tries to draw readers' attention to the efforts and courage of the Queen throughout the narration. Even after the Queen is defeated after her son's death, Holford does not choose to portray her as a weak woman but as a woman who sends a mother's curse to her enemies as the last resolution.

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Dissolved State and Identity in John Maxwell Coetzee's *Life and Times of Michael K* within the Scope of the Postcolonial Other

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Abstract: Regardless of the situation, human rights are expected to be maintained and safeguarded and it can be inferred from this that such rights are automatically terminated in times of war. Michael K's futile attempts to obtain travel documents to Cape Town lawfully serve as an example of how much people rely on the efficient operation of all governmental institutions, while his entire life demonstrates the significance of personal freedom and freedom of movement. Michael K keeps quiet, not only because he is alone for most of his life, but also because silence is a subliminal kind of resistance. It makes no difference if Michael K is conscious of his heroic resistance or not; what counts is that he says very little because he has nothing to say. He is reluctant to share his tale. He does not want to be recognised, perceived, or misinterpreted.

This paper dwells on issues of dissolution of the individual, silence, other, state, and the position of the traumatised and the otherised in the gruesome and cruel apartheid in South Africa in John Maxwell Coetzee's *Life and Times of Michael K*. For the discussion of the novel, the theoretical basis of the concepts such as the other, dissolution of state and silence are formed with reference to prominent postcolonial theorists' views.

Postkolonyal Öteki Kapsamında John Maxwell Coetzee'nin *Michael K* Eserinde Çözülen Devlet ve Kimlik

Öz: Durum ne olursa olsun, insan haklarının sürdürülmesi ve korunması beklenmektedir ve buradan, bu hakların savaş zamanlarında otomatik olarak sona erdiği sonucu çıkarılabilir. Michael K'nin Cape Town'a yasal olarak seyahat edebilmesi için belgeleri elde etme konusundaki beyhude girişimleri, insanların tüm devlet kurumlarının verimli çalışmasına ne kadar güvendiğine örnek olarak göstermeye hizmet ederken, tüm hayatı kişisel özgürlük ve hareket özgürlüğünün önemini gösterir. Michael K, yalnızca yaşamının büyük bir bölümünde yalnız olduğu için değil, aynı zamanda sessizlik bilinçaltı bir direniş olduğu için de sessiz kalır. K'nin kahramanca direnişinin bilincinde olup olmaması hiç fark etmez; önemli olan, söyleyecek bir şeyi olmadığı için çok az şey söylemesidir. Hikayesini paylaşmaktan çekinir. Tanınmak, algılanmak veya yanlış yorumlanmak istemez.

Bu makale, John Maxwell Coetzee'nin *Michael K* adlı eserindeki ana noktaları inceleyerek, Güney Afrika'daki korkunç ve acımasız ırkçılığın neden olduğu bireyin, sessizliğin, ötekinin ve devletin çözülmesine ve travmatize edilmiş ve ötekileştirilmiş olanın konumuna değinmektedir. Romanın bahsi geçen kavramlara ilişkin çözümlemelerinde, öteki, devletin çözülüşü ve sessizlik kavramlarına dair kuramsal arka plan önde gelen postkolonyal kuramcıların görüşlerine dayanarak oluşturulmuştur.

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Introduction

Due to the world wars and the traumas they brought about, humanity reached an unprecedented breaking point at the turn of the 20th century. These historical developments have given literature a new piece of knowledge—the awareness of its ethical deficiencies. As Hannah Arendt states, World War I "is almost impossible to describe" (267) since it created the effect of a catastrophe all over the world.

After the Second World War, western countries gave place to ethnic and minority groups in their countries, and thus received immigration, becoming multicultural and open societies. Many of these Western Countries, which have shaped the lives of millions of people, are the creators of western colonialism. Western colonialism, in addition to being a system that envisages the invasion of other countries and all kinds of exploitation and withdrawal from those countries, does not keep the citizens of those countries in their territories even after the exploited countries have achieved freedom; they do not let them use their languages and alienate them from their own cultures.

Historians argue that Western colonialism has evolved over time and that its definition should be made separately as pre-capitalist and post-capitalist periods. In this context, neo-colonialism and cultural imperialism are phenomena that have emerged with capitalism. In cultural imperialism, a country is not exploited by *de facto* occupation, but by keeping the market, economy, and therefore cultures of that country under control by the imperialist country. After the 1950s, the effects of imperialism entered literature, especially western literature, under the name of postcolonialism. This term is a classification covering a type of literature in which the colonial and post-colonial processes of Western countries are reflected from various perspectives. In this type of literature, the period of imperialism and its aftermath are reflected from the point of view of the colonised countries. The troubles experienced by the colonised people while living in imperialist countries, and their efforts to obtain their rights and to carry their own local cultures to that country can be listed as the prominent subjects of this literary genre.

The relations between the East and the West throughout history seem important in terms of understanding today. The distinctions made between East and West constitute the focus of orientalism to some extent. To understand orientalism, which has a wide spectrum, first of all, the distinction between East and West should be emphasised. As Edward Said argues, "the Orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and

languages, its cultural contestant, and one of its deepest and most recurring images of the Other" (*Orientalism* 1). As can be seen, Edward Said brings forward an East-West dichotomy here. However, East and West are not just geographical definitions. Although both have a symbolised geography, there is a border that defines East and West. Therefore, both sides are shaped by a constant struggle around changing borders. The existence of a border means that culture has criteria that determine itself. According to Said, the concepts of East and West are phenomena designed by Western culture and planned to marginalise non-Europeans to show them as different from the West. In this context, he argues that the process of marginalisation is necessary for Europeans to enact their European interests and to show themselves superior.

Postcolonial theories make the colonised visible and rethink the colonial process in contrast to the colonisers' way of thinking which has been imposed on the world for centuries. It is another burden of postcolonialism that aims to reconstruct a new discourse via counter-discourse to get rid of Eurocentric points of view in the social sciences. In literature, postcolonial professionals and laypeople gather pieces of information from the works produced by European colonialist writing. Both for detailed analysis of the colonisers' views and to explore new perspectives from the colonised groups, postcolonialism has involved numerous studies of sociological subjects in terms of their language, education, religion, culture, identity, and society.

Postcolonialism particularises the colonised and their challenges across the colonial and imperial activities, and it would not be wrong to name the concept of postcolonialism as a kind of umbrella term since one can have the chance to learn many things not only about postcolonialism itself but also about colonialism, decolonisation, neo-colonialism, and imperialism within its framework. What is more, it invokes the existence of another point of view: that of the coloniser. By doing so, it uncovers the human being as a subject and object of colonial and imperial power in his/her surroundings. It should be stated that "the literatures of African countries, Australia, Bangladesh, Canada, Caribbean countries, India, Malaysia, Malta, New Zealand, Pakistan, Singapore, South Pacific Island countries, and Sri Lanka are all post-colonial literatures" (Ashcroft, Griffith and Tiffin, *Empire* 2).

The true scope and meaning of the concept of postcolonialism are not fixed issues but are still highly arguable points among scholars and theorists. Ania Loomba explains the contentious issue with her argument that "the prefix 'post' complicates matters because it implies an 'aftermath' in two senses – temporal, as in coming after, and ideological, as in supplanting" (7). To illustrate, one of the burdens of postcolonial theory is to deconstruct the colonial discourse that defines the world according to the perspective of the coloniser and draws a picture full of prejudices towards the colonised. While doing so, postcolonial theorists construct the counter-discourse to accentuate the hazy narratives of the coloniser. Furthermore, in literature, colonial and postcolonial issues can be explored in the European colonialist writings of the nineteenth century.

In the novels by John Maxwell Coetzee (1940–...), the colonial past experienced in South Africa continues to make its existence felt in the background of the works. Although the author uses indirect spaces by adopting an allegorical writing style instead of using direct spaces in his works, it is clear that these indirect spaces are created to represent South Africa and its colonial history, evident from the references to the history experienced by the South Africans. Coetzee's writing in an allegorical style without mentioning South Africa directly is seen by some critics as his never actually having strayed from the realities of South Africa but placing these facts at the centre of his novel writing.

As a white South African, Coetzee takes a critical view of the colonial past and the colonial powers that served its emergence; he appears as a person who feels uncomfortable and almost embarrassed by what the colonial powers have done in the country. In this context, it can be stated that Coetzee is a kind of 'rejecting colonist' or 'dissident colonist'; These concepts, which have become part of our vocabulary with Albert Memmi's famous work *The Colonizer and the Colonized* (2003), refer to intellectuals who are uncomfortable with and question the colonial past although they originally belonged to colonial nations, such as Coetzee and many of the protagonists of his novels. Many of the main characters of his novels try to escape from the difficult problems caused by the colonial past and especially the burdens placed on the colonised peoples.

Moreover, Coetzee, who wants to show that "there can't be a single way of telling any story, whether it's about the history of colonialism or apartheid and democracy in South Africa" (Memmi 35), draws universal attention to oppression and human rights violations. Although he wrote his novels with an allegorical writing style for this purpose, it should not be thought that these fictional works are spatially far from South Africa and its historical realities. After all, Coetzee was born in South Africa, and this reality is inevitably reflected in his novels. South Africa continues to exist as a source from which the author feeds and produces.

However, the point to be noted here is that Coetzee opposes the fact that there is a compelling understanding that a novel written in South Africa must be written about the history of South Africa. Especially during and after the apartheid, a binding perception was created by the readers and even literary writers and critics in South Africa: a novelist or any other writer should tell the reality of South Africa, and the primary goal of literature is to convey the pains of the apartheid period and the problems caused by racism.

Many South African critics judged Coetzee's books, especially his earlier ones, as failures because they had an ambiguous tone and were unrelated to the current historical situation when examined through the social realist critical perspective that was prevalent in South Africa in the 1970s. Early criticisms of Coetzee's novels, specifically those using a Marxist perspective, accused him of having a style and an approach that was seen as irresponsible in terms of the country's politics given the ongoing debate in the country

over the relationship between aesthetics and politics. Even though the apartheid regime's ideological grip over South African writers made censorship a major worry, Coetzee's books were never prohibited by the censorship board during that time because they were seen to be too allegorical to pose a threat to the state.

Dissolution of the State and the Individual in *Michael K*

Coetzee touches upon the concepts of state and identity in *Life and Times of Michael K* (1983) which is an example of psychological bildungsroman that integrates postcolonial phenomena reflecting the current situation of colonised otherness with an exploration of identity as resistance against exploitation. Although Coetzee defies the social realism that permeates the writings of the majority of his regional contemporaries, he deploys unique strategies to address concerns of inequality and power dynamics. Rather than making direct references to the issues in the current social and political environment, he opted to develop a unique style that raises concerns about the interplay between politics and ethics. Instead of adhering to the criteria set forth by Marxist critics, he asked self-reflexive questions about the authority that comes with writing and the place of the writer in society.

Similar to this, maybe to underline their lack of agency, the characters who have been depicted with silence in Coetzee's novels have physical flaws that prevent them from speaking, which also prevent the reader from having access to their inner lives. Interlocutors describe Michael K as being slow-witted and speaking with a harelip, so the dilemma of giving voice to 'the Other' is problematised in *Life and Times of Michael K*. As the title suggests, the book tells the tale of Michael K, a character with a unique and innocent consciousness who represents the silenced other at a new turning point by emphasising his individual mind that is untainted by modernity's conventions. By presenting the Other's consciousness more directly, the novel places the 'other' in the subject position, and by mirroring Michael K's thoughts and feelings, the story in some ways exposes who he is.

"Although Michael K is physically disabled, he is still able to negotiate his life through a war-ridden environment a society" (Kehinde 64), and Coetzee concentrates on a character who is on the other side of the oppressive/oppressed relationship. Coetzee does not base his depiction of power dynamics in the novel on the postcolonial discursive strategy of fighting back against authority. Instead of engaging in the traditional power struggle, the silenced other engages in politics of elusion analogous to the elusive identity of Michael K. Coetzee, nevertheless, makes use of some ideas developed by poststructuralist theory in this process, especially by leaving gaps in the story and the protagonist's thoughts. Despite the unstable political climate all around him, Michael K can indulge his escapist inclinations and enjoys his isolation. His consciousness chooses silence and seclusion as a form of expression in response to the institutions' oppression. After physically fleeing from institutions and bureaucracy, he begins to give silence a material aspect and creates his concept of time that is distinct from historical time.

Michael K thinks he is finally living during his first visit to the Visagie farm "in a pocket outside time. Cape Town and the war slipped further and further into forgetfulness" (Coetzee 60).

Michael K "is the eponymous hero of the story, a noticeable deviation from some precursor African texts" (Kehinde 64), and he makes silence into an absolute, substantial being when he is alone. He buries himself in a state of absence while alone in the wilderness. To exemplify that, on his way to Prince Albert, "he climbed a hill and lay on his back listening to the silence, feeling the warmth of the sun soak into his bones" (Coetzee 46). Michael K's reserve in the novel is caused by more than just his embarrassment or fear of other people. His eerie demeanour is indicated by his quietness and his actions are compared to animal behaviour numerous times. As "the text centres on a period when dissenting voices were silenced" (Kehinde 67), Michael K functions as one of the instances of that dissenting voice and he "is a man intent on eluding colonization, whether of body (through the camp) or of mind (through charity)" (Kehinde 67). By the book's conclusion, even Michael K compares himself to a mole: "I am more like an earthworm, he thought. Which is also a kind of gardener. Or a mole, also a gardener, that does not tell stories because it lives in silence" (182).

The connection between this theory and Susan V. Gallagher's claim that Coetzee depicts violence which can be found at an institutional level in *Life and Times of Michael K* is evident. Gallagher claims that Michael K's story in the novel shows "the war of the bureaucracy against the individual" (146) and touches upon the structural injustice. The authoritarian institutions are vividly depicted throughout the book, especially in Michael K's attempt to leave Cape Town lawfully, which reveals the sulky face of bureaucracy. "The axis of camps describes the establishment of boundaries and delimitations and their control as the main concern of power, which cannot tolerate Michael's in-betweenness, his ability to live in the interstices between opposite spaces, identities or groups" (Monticelli 620), and Michael K and his mother race through a Kafkaesque bureaucratic maze to apply for a permit to leave the town, but they do not hear anything for what seems like eternity. After waiting in line for a while, Michael K tries to ask the policewoman behind the counter about his permit, but she just will not talk to him.

Coetzee, who brings forward the idea that "the tradition of realism and the postmodern tradition is a kind of illusionism and a struggle against it, believes that what the novel can do next should be looked at" (Geçikli 34). Although allusion to structural inequalities in the novel seems prevalent and realistic in terms of depicting what people experience in South Africa, many of the early reviews of *Life and Times of Michael K* emphasised that the book does not honour the oppressed's fight and does not provide a comprehensive understanding of colonialism or apartheid. The majority of these interpretations are symbolic and make comparisons between the book and the political climate in South Africa at the time it was published.

"The setting for *Life and Times of Michael K* is a protracted civil war, a projection based on political developments or a lack thereof in the Emergency years in South Africa" (Van Vuuren 96), and the novel firstly and mostly reflects the embodiment of resistance to having power and control over others, questioning the foundation and functions of organised systems like the state. In a modern world, Michael K appears against the colonial system and struggles for an autonomous life describing a part of darkness as a result of designed will. *Oxford Learner's Dictionary* defines the state as "a country considered as an organized political community controlled by one government," and in the novel, the organised political community is of great concern since it behaves as the opposite of any order or organisation which mainly requires discipline or certain rules.

Michael K's life and attitudes aim to manifest the unnecessity and uselessness of this system. Furthermore, his passive attitudes toward the creation of a new social and political system support his purposes. In fact, the apolitical existence of Michael K stands for political realities that imply Simone Weil's comment quoted by Edward Said; "To be rooted . . . is perhaps the most important and least recognized need of the human soul," proposing "that most remedies for uprootedness in this era of world wars, deportations, and mass exterminations are almost as dangerous as what they purportedly remedy. Of these, the state – or, more accurately, statism – is one of the most insidious, since the worship of the state tends to supplant all other human bonds" (Said, *Culture* 188–189). Enforcing curfews and setting up camps which present the main practices of the state shape the lives of citizens. One of the camp refugees asks "why should people with nowhere to go run away from the nice life we've got here? From soft beds like this and free wood and a man at the gate with a gun to stop the thieves from coming in the night to steal your money?" (Coetzee 78). However, it is obvious that the circumstances paved the way for labour exploitation, and accordingly, Michel Foucault clarifies the policy regarding its ethical implications as "the unemployed person was . . . taken in charge, at the expense of the nation but the cost of his liberty. Between him and society, an implicit system of obligation was established: he had the right to be fed, but he must accept the physical and moral constraint of confinement" (qtd. in Teimouri 33). The association of citizens and the state is inferred from this statement: "the state rides on the back of earth-grubbers like Michaels, and it devours the products of their toil and shits on them in return" (Coetzee 221). As a prominent concern of political discourse, Michael K highlights both the existentialist motto "man is born free" and the colonial interest in independency that rejects inequality and hierarchy among individuals. Michael K escapes from the Visagie grandson and refuses to live with him thinking that he "had tried to turn him into a body-servant" (Coetzee 65). His fear of being governed is a result of his consciousness about the reality of modern/postcolonial worlds' conditions. Far from its basic and traditional meaning, the new organisation of Western slavery practice in the modern sense induces a lower degree of social and psychological freedom and is used to intensify racial oppression which ends in a system of forced and oppressive labour (Ashcroft, Griffith and Tiffin, *Key Concepts* 195–196). From a wider perspective, Michael K is

identified as "Rousseau's ideal savage – free of desire for recognition or foundation – living in a fallen civil world" ruled by an oppressive government" (Wright 66). Schmitt's description of the difference between constituted and constitutive power, however, shows that the dominant "creates and guarantees the law" (Mills 182). Michael K escapes from the camp which exemplifies the very places to carry out this policy and takes shelter on the farm which represents his self-directing world.

The novel and Michael K's comments on his mother's situation, who scrubs others' floors, demonstrate his criticism of the utilitarianism of both the state and society. He reports to the Medical Officer about the people his mother worked for as a cry against the exploitative system. When she got old and sick they did not see the harm in putting her away out of sight, and after her death, they threw the mother into the fire, gave him an old box of ash, and told him "here is your mother, take her away, she is no good to us" (136). Both the state and the society are criticised here as the individual has no real opportunity to make use of them; instead, these systems concentrate on utilising the individual for their own benefit permanently. The militarisation and corruption of state power are illustrated obviously to demonstrate to what extent the conditions influence ordinary life. Michael K does not care for the state or its dissolution; rather, he is more prone to rejecting its existence as a whole. As in the novel, the state is used to promote a new type of racism that was born to force "the immigrants to live in terror and to rob them of the desire to protest against the living conditions" (Slater 1000) that were imposed upon them. The helplessness of the state is viewed and problematised regarding its inefficiency in providing a comfortable life to its people, far from violence, oppression, and corruption. Moreover, the farmers benefiting from the cheap labour of the refugee camp reflect the new system's practices.

As is known, the systems in which the individual grows up shape his/her identity. Loomba states that "colonialism, wherever and whenever it occurs, makes the natives and newcomers fall into complex and traumatic relationships" (19). Individual's emotional or mental integrity is under threat during shocking events like terrorism and war that create helplessness, incompetency, exhaustion, anxiety, unresponsiveness, isolation, uneasiness, loss of control, the feeling of shame, hypersensitivity to sounds, slow mental functions, loss of appetite and insomnia, all of which can be observed in Michael K's life story.

Coetzee stresses how in a deeply militarised and bureaucratised state individual identity "is far less important than one's social role and place in the power structure" (Susan V. Gallagher qtd. in Canepari-Labib, *Old Myths* 202–203). Michael K's reluctance in being a part of the system mentioned above drives him to reject the state and its functions trivialising individuality and to appreciate humanistic philosophy that centres on the exclusiveness of the individual.

While Michael K and his story do not correspond to any type of certain identification revealing his racial, political and social identities, his situation is consistent with the principles of Liberal Theory. As Will Kymlicka states, "individuals should be free

to decide for themselves what sort of life they will lead. In particular, they should be free to question their participation in existing social practices, and opt out of them, should those practices seem no longer worth pursuing" (qtd. in Dragunoiu 75). Although Michael K does not support a side in the police-guerrilla conflict and never develops a political consciousness, which is one of the novel's main criticisms, his elusiveness is still politically charged within the larger context of modernity and inspires hope as he looks for a chance to survive in a space between the natural and the political.

It can be argued that Michael K is a figure who affirms life as an 'escape artist' offering us the possibility to live in chaotic times by finding a space between the natural and the political, even though he is depicted with negative images like silence and absence, especially in light of this final reflection that has a hopeful tone. He defies all classifications that have been applied to him, and he represents radical freedom that is neither constrained by the sovereign nor by the restrictions of textuality. Coetzee reveals the immorality of causing agony to people who cannot speak in a highly politicised environment through Michael K's eloquent silence and the medical officer's depiction of him.

Postcolonial 'Other' and Silence in *Life and Times of Michael K*

It is not surprising that as an individual of the postmodern and postcolonial era, Michael K has a mosaic and fragmented identity resulting from the complexity of his times. The idea of identity as a fixed meaning is deconstructed piece by piece in the novel. Anxieties of the unknown, corruption, depression, grief, othering, sense of alienation, and dehumanisation are some well-known reasons and results of the colonial situation. Anxious and uncomfortable experiences of the colonised people simply bring about their alienation. As "the novel keeps alive the possibility that it does follow a consciousness unconditioned by modernity" (Adelman 617), Michael K is indifferent and ignorant not only to his society but also to his identity. Since he is regarded as a representation of his society and the South African nation, the novel describes his wide range of identities, not only individual but also national and racial identities.

Furthermore, having a typical postcolonial identity crisis due to being entrapped between practising colonial policies and resisting for the sake of national purposes, Michael K has a personal struggle mirroring dilemma; his escaping from camp shows national desires while his farm life has reflections of colonialism. Gallagher adds that at least three distinct Afrikaner Myths are re-expressed here; "the Afrikaner's heroic independence and alienation from modernity, the tragic suffering endured in the concentration camps of the Anglo-Boer War, and the personal return to the land" (qtd. in Canepari-Labib, *Old Myths* 125).

Within the scope of postcolonial discourses, Michael K's psychological situation proves Said's claim that "no one seemed to be free from the opposition between *us* and *them*, resulting in a sense of reinforced, deepened, hardened identity that has not been

particularly edifying" (*Orientalism* 335). Franz Fanon, on the other hand, as a remarkable figure struggling to show how the East is despised by the West and how they are seen as inferior and backward, states in his well-known book *The Wretched of the Earth* (1961) that "the colonized person is even dehumanized coming down to the state of an animal" (48). In that sense, the novel starts with and concentrates on Michael K's deformity and disability which catch the eyes of everyone he meets and the case supplies a definite identity for him leading to categorisation. A real example of a natural man, who turns to nature and lives as a primitive person, he reveals the identity problem of the colonised using depersonalisation which is a deliberate plan of the coloniser.

One of the prominent features of Michael K's identity is doubtlessly his resistance which is indispensable in a postcolonial context for freedom, autonomy, and self-determination. The medical officer summarises his firm and extraordinary attitude as:

> As time passed, however, I slowly began to see the originality of the resistance you offered. . . . In fact you did not resist at all. When we told you to jump, you jumped. When we told you to jump again, you jumped again. When we told you to jump a third time, however, you did not respond but collapsed in a heap; and we could all see, even the most unwilling of us, that you had failed because you had exhausted your resources in obeying us. So we picked you up, finding that you weighed no more than a sack of feathers, and set you down before food, and said: Eat, build up your strength so that you can exhaust it again obeying us. And you did not refuse. You tried sincerely, I believe, to do as you were told. You acquiesced in your will, . . . your will acquiesced but your body baulked. . . . Your body rejected the food we fed you and you grew even thinner. *Why?* I asked myself: why will this man not eat when he is plainly starving? Then as I watched you day after day I slowly began to understand the truth: that you were crying secretly, unknown to your conscious self (forgive the term), for a different kind of food, food that no camp could supply. Your will remained pliant but your body was crying to be fed its own food, and only that. Now I had been taught that the body contains no ambivalence. (Coetzee 163–164; italics in the original)

Additionally, he promotes a different kind of defence and silence, in his way of resistance as a result of the conditions he faced that caused psychological conflict and identity problems.

As a mysticised and secret aspect of the colonised, Michael K does not reveal his mystery despite the doctor's interest and questioning. The novel has an ambiguous ending which mirrors the colonised nations' situation. While both cases can be improved, the indifference of the society and dominant power creates a feeling of despair which is highlighted by the doctor who told Michael K that he "could get [his harelip] corrected . . . but did not offer to correct it" (Coetzee 72). Due to the same reasons, Michael K loses his

faith and confesses his sorrow of becoming an object of charity, because he is very well aware that they "expect something in return" (Coetzee 182).

The identity of Michael K, who was marginalised at the time of his birth due to his physical defect, is shaped within the frame of negativities by the influence of the period and conditions he was exposed to. Apartheid caused racial tension in South Africa as a result of the redesignation of society under the institutionalised laws of racial discrimination that constructed the racial hierarchy of western nations over the natives. Michael K, who reacts extraordinarily to this unfair order and suffers from existential pains, actually desires to act and establishes an order in which rules do not work and destroy his individuality. He traces Fanon's thought which offers the idea proposing that "we should make efforts to pursue humanity based on the humanist discourses and that we should find a feasible link between the concepts of human rights and universal human subjectivity, and the realization of being real men who were able to create their history, knowledge and social system" (Yeh 200). In addition to that, the label of being 'other' has been the very legacy of colonial times that the postcolonial subject is unlikely to escape. The label, predicated on the hypothetical distinction which separates the super coloniser from the weak colonised reveals the reality of alterity. The otherising process of native people is committed to the idea that Europeans are logical, virtuous, complete human beings; simply "normal" while Easterners are insensible, amoral (even fallen), infantile; namely "different" (Said, *Culture* 40). Said highlights this distinction in which the images of privileged white men and those of "their others" have hardly ever changed since they were conceived nearly five hundred years ago. It seems to Said that the concept of alterity is about an undebatable and certain separation of "us" and "them" (Said, *Culture* 195).

What has made this sort of distinction a persistent wound on the soul of the oppressed is the repetition of the other's misrepresentation via literary discourses throughout history. The pragmatic Europeans have utilised these false images to define and privilege themselves for their social and economic goals. A prominent figure of African writing, Chinua Achebe clarifies the coloniser's need for definition as: "the west seems to suffer deep anxieties about the precariousness of its civilization and to have a need for constant reassurance by comparison with Africa" (19). Even though European exploitation influenced nearly everywhere on Earth, "the worst victim of European subjugation has been Africa" (Menon 17). Being the most affected victims of the colonisation plan, it has been nearly impossible for African postcolonial subjects to get over the trauma of being colonised for centuries.

The complexity of feeling him/herself as 'other' is one of the common remnants of the terrifying plan of the colonising countries. Set in apartheid South Africa, *Life and Times of Michael K* perfectly embodies the isolated, alienated and so traumatised other. First and foremost, it must be noted that the alterity of Michael K does not only stem from the evil plans of the oppressor, but it is also related to the disfigurement of his body, because to be born with a hare lip is the starting point of Michael K's otherness. In addition to

restricting his speaking, the disfigurement even hinders the main mother-infant relationship, preventing Michael K from sucking his mother's breast, thus, even his mother despises him for being surprised by "what had been growing in her all these months" (Coetzee 1). John Bolin states that the harelip "is the mark by which K is recognized as a person who cannot partake in the social, ideological, and political world" (355). What is more, his mind is also "not quick" and this causes him not to be accepted by standard schools and to be sent to Huis Norenius where "he spent the rest of his childhood in the company of other variously afflicted and unfortunate children" (Coetzee 2). The years spent in Huis Norenius have an important role in Michael K's inferiority complex and deepen his otherness causing his loneliness and alienation. At the end of the novel, Michael K questions his alterity and complains about being pitied by everyone around him, and states that "everywhere I go there are people waiting to exercise their forms of charity on me. All these years, and still I carry the look of an orphan" (Coetzee 102).

It is crystal clear that the individual identity brought up with numerous disadvantages in a society where racial discrimination is prevalent deepens Michael K's otherness, yet it is impossible to evaluate them apart from the outer reasons. In addition to his appearance, the oppressor's false perceptions about him display the complex otherness he absorbs. The first occasion that might provide us with this complicated and constant otherness is when Michael K tries to pass the checkpoint to arrive at his mother's hometown, Prince Albert. En route, a soldier wants him to give all his money, left by his mother after her death. The only reaction that Michael K could give is to question the war softly asking: "'What do you think the war is for?' . . . 'For taking other people's money?'" (21). The soldier gives a tip to Michael K from the money, "parodying the movements of K's mouth" and addressing him as a "thief" (21). To emphasise his otherness, he belittles him by clarifying what the money is for: "'Tip' . . . 'Buy yourself an ice cream'" (21).

Another instance of the outer causes that create Michael K's alterity might be seen in the white man's reactions. After Michael K has achieved to handle the farm, the grandson of the Visagies – owners of the farm – returns to the farm to flee from the civil war. This incident becomes a turning point both for Michael K and the readers since while enabling his awakening, it provides us with his resistance, and when the grandson tries to "turn him into a body-servant" (38), he runs away and takes refuge in the mountains as he does want to be a servant to anybody. His resistance is quite clear throughout the novel and it is simply the resistance to being the other; so he rejects all kinds of blind obedience. In fact, he does not desire to be a side of any philosophy or system since he has suffered from the politics of the states so much. Instead, he prefers a pretty distinctive alternative: being far away from all the thoughts that would reflect on him the thought of being the other. It must be noted that positioning himself as an outsider in his apartheid country may be a way of solving his alterity problem. In essence, there seems no alternative for him, apart from being either other or an outsider. When the guerrillas have come to the farm, he hides in his burrow, thinking: "Would it not be better to hide-day and night,

would it not be better to bury myself in the bowels of the earth than become a creature of theirs?" (Coetzee 6). He chooses neither the slavery of the state nor that of the guerrillas but prefers being an outsider.

The novel prioritises the sense of ambiguity and ambivalence in the sense that it has an open ending and its message is not clear. It seems to me that the instances in which the concept of otherness is reflected are not clear, either. One example of that is the registration of Michael K as "CM" (41) in the prison. The abbreviation "CM" stands for 'Coloured Man' and this is the first open humiliation of Michael K by the white man in the novel. The description of the camp which pictures the bad living conditions of the oppressed is also a good instance for understanding the concept of otherness. When Michael K is sent to the camp in Jakkalsdrif, he compares the conditions in the camp with the ones in the farm, mountains, and Cape Town and concludes that: "It was better in the mountains, K thought. It was better on the farm, it was better on the road. It was better in Cape Town. He thought of the hot dark hut, of strangers lying packed about him on their bunks, of air thick with derision. It is like going back to childhood, he thought: it is like a nightmare" (Coetzee 45). Michael K associates his childhood experiences with those in Jakkalsdrif, and he thinks being in the camp is similar to having a 'nightmare'. The relocation camp in Jakkalsdrif is separated by "the wire" (47) from the city in which the privileged oppressor lives. Here the wire must be emphasised as a reference to the former Apartheid system of South Africa. Robert – a member of the camp – enlightens Michael K about the exploitation of the white man and warns him stating that "And when you go into a shop in Prince Albert, all of a sudden prices go up. Why? Because you are from the camp" (48).

To comprehend the function of the camp and the otherness of the oppressed, our very attention should be driven to the metaphor of parasite which is used by the police captain first: "the camp at Jakkalsdrif, a nest of parasites hanging from the neat sunlit town, eating its substance, giving no nourishment back" (Coetze 67). Here the parasites stand for people in the camp. Michael K questions this metaphor and wonders "what if the hosts were far outnumbered by the parasites" (67) and finally concludes that whether the camp or the city is a parasite is just predicated on "who made his voice heard loudest" (68). In that sense, Coetzee endeavours to indicate that the oppressor is the real parasite on the oppressed, and "the conflictual nature of these relations is signified by means of images of burdens and eating in terms of which one partner in a relationship is described as being weighed down by and/or devouring the other" (Marais 21). At this point, it must be stated that Coetzee also criticises the political system of the state with these words, and provides us with the idea that the oppressor tries to dominate masses of people and form their very label as *others* by humiliating them. Speaking loudly and violently, the white man becomes the real man who deserves all privileges in the world while his black other should not deserve any rights.

Within the postcolonial context, the notion of language having two-dimensional functions also needed to be critiqued attentively, and understanding these functions would help us comprehend both the oppressed and oppressor's relation to language. To begin with, the insulting language of the white man to impose his superiority is so endemic in all colonial and post-colonial texts. Frantz Fanon observes that "European discourses use *zoological* words while mentioning native people" (33). Being a victim of the otherising process, it seems to Coetzee that the alterity of the oppressed people could be emphasised best by representing the oppressor's common belittling language which pictures natives as savages and beasts.

Life and Times of Michael K has many instances of this language, and it takes place at a time of permits, the curfew, and terrible welfare service, when "hundreds of thousands of people were daily following their cockroach pilgrimages in flight from the war" (Coetzee 61). Here, thousands of oppressed people are defined as cockroaches, and another striking example is seen in a farmer's address to Michael K: "'Where were you brought up, monkey?" (51). Yet another instance of the tendency to use zoological words explicitly: "Outside the gate, the men were herded left, the women and children right" (53). Using those terms to address people like Michael K creates a sense of superiority and inferiority as well as positioning people in the unique caste system of South Africa so that people should know where they belong in their social structure.

For oppressed people, language is most unlikely to display the very reality of their lives since they have been exposed to the imposition of the oppressor's language throughout their history. Due to "the distance between lived experiences and individuals, they become alienated from their 'real selves' and the surrounding reality" (Canepari-Labib, *Language* 125). In Michael K's case, his language disability stems from not only being exploited by the white man via his so-called superior language but also from his physical insufficiencies. As it is stated before, he is represented as a slow-witted man, and his physical otherness is mixed with the otherness attached to him by the oppressor. Being otherised, he develops an inferiority complex and whenever he tries to explain his story, "there remained a gap, a hole, darkness before which his understanding baulked, into which it was useless to pour words. The words were eaten up, and the gap remained. His was always a story with a hole in it: a wrong story, always wrong" (Coetzee 64). Throughout the novel, it is observed that Michael K could not express himself efficiently, but Coetzee represents his protagonist's story as an incomplete one, which might be evaluated as a signifier of his complicated otherness.

In relation to this problem of expression, the medical officer's impressions about and reactions to Michael K should be noted. Like everybody, the medical officer marginalises Michael K due to his physical appearance. Yet, he becomes curious about his life story day by day. Although the officer compels him to tell his story on every occasion, he cannot express himself thoroughly; thus, he becomes an instrument to understand the meaning of life for both the officer and the reader. In his hypothetical letter, the officer

writes that "I alone see you as neither a soft case for a soft camp nor a hard case for a hard camp but a human soul above and beneath classification, a soul blessedly untouched by doctrine, untouched by history . . . murmuring behind that clownish mask" (Coetzee 87). Michael K with his clownish mask becomes "a kind of fetish for the officer, an object that holds the other's secret inside itself" (Babcock 898).

The solution that Michael K finds for his alterity is to set his special world, growing pumpkins and melons on the farm in Prince Albert. The gardener of Cape Town becomes the gardener of his garden in which he is no longer the other. What is more, the motivation to grow his food in his free world is so powerful that it strengthens him despite his lack of appetite and malnutrition. He takes refuge in nature and becomes isolated and alienated from his apartheid society. Anthony Vital argues that the novel presents the idea that "life might (somewhere) be lived outside the reach of that colonial past" (91). Due to Michael K's systematic silence, which is imposed on him by the institutions starting in his early years, his story, which marks a new point in Coetzee's fiction's representation of the other, is difficult to follow throughout the book. Despite this, he sees stillness and seclusion as having a tangible quality as he works to get away from the camps he is placed in. Michael K's silence can be interpreted as an effort to challenge colonial discourse. The second part of the book, where the medical officer, a member of the colonial class, becomes the narrative voice, makes this opposition particularly clear. Michael K declines to respond to the medical officer's inquiries, and the medical officer's simplified description of him mocks the authorial voice's vain attempts to represent the other. The medical officer is fascinated with the idea that Michael K's existence is an allegory, but he is unable to discern what this existence represents using his logic.

Life and Times of Michael K fights appropriation and refuses to speak on behalf of the marginalised other in an effort to undermine colonial rhetoric and draw attention to their neglected experiences. Coetzee, however, suggests that this goal is impossible because his stories show the effects of the colonial past.

Conclusion

As a system of dominance and power, colonialism is typically seen as the direct result of an outpost of imperialism. Although opponents emphasise the differences between colonialism and imperialism, both terms allude to the exercise of military, economic, and political domination by dominant groups over oppressed populations. Imperialism is a sort of conquest that tries to expand a country's territory via the use of strength and force. Territorial development of one state from a relatively small territory toward a larger one was the general policy of all Empires in the world. Because the rulers constantly expand their frontiers by invading and colonising other countries, empires have no set bounds.

As a result, many anti-colonial intellectuals, critics, theorists, and authors from all over the world wrote numerous works and histories that denounce, challenge, and charge European aggression and domination in opposition to the rules and regulations of

Western colonialism and imperialism. A body of discourse known as postcolonial theory and criticism, which promotes a critical and analytical point of view to define or formulate a reversed history of colonialism, was thus formed with the advent of the post-colonial period from the works and ideas of numerous anti-colonial theorists, critics, and intellectuals.

Michael K dreams of a life that would provide him with unlimited freedom and dignity. In reality, his dream of gardening signifies "a strange transcendence of the animality of the human through the realization of the human dignity in an unmediated relation to natural subsistence—a relation which is not poisoned by the biopolitical nutritive maintenance of life to build the nation" (Mills 188). He rejects any kind of politics that would transform him into a servant, and his utopia is revealed when he tastes the grilled pumpkins he has grown on the Visagies' farm. He thinks with sensual delight that "such pumpkin, he thought, such pumpkin I could eat every day of my life and never want anything else" (Coetzee 66). Thus, he finds out that the dream of gardening is the very reality of his life. "It excited him, he found, to say, recklessly, the truth… 'I am a gardener…'" (102). It is clear that Michael K tries to get rid of the anxieties of being other by this dream, and his silent resistance via his truth might be evaluated as Coetzee's message to his readers. The other hope is gardening on Mother Earth as the first man did at the beginning of creation.

From the beginning of colonisation and apartheid history, up to the period when the Afrikaners took complete political control, South Africa has been a fertile ground for different literary and non-literary narratives that both exemplify oppression and describe a way out of oppression. Apart from the *plaasromans* written by the Afrikaners under British oppression and the South African landscape poems, protest poems, songs of praise, town theatre plays and prison diaries form "the literary reflections of the oppression carried out by different political powers in South Africa at different times" (Gallagher 96).

The racial discrimination and violence caused by apartheid in South Africa led to the emergence of some confessional churches, and these churches presented religious-based objections to the oppressive administration of political power. In South Africa, where not much has changed after the official end of apartheid, post-apartheid literature has moved away from its public and rigid politicism to a more personal and private, introspective and confessional style. The tension between political commitment and aesthetic formalism, which left its mark in previous periods, has now disappeared. Literature now mainly deals with the search for communities that need to define themselves in an identity context.

Although the transition to democracy in South Africa has been experienced recently, it is not so easy to erase the traces of the past, as mentioned earlier. Therefore, it can be said that the recent literature on South Africa is a kind of trauma literature. Again, this literature seems to be taking shape in the hands of detectives who trace the recent period. Shame seems to be the only possible way to prevent other crimes against

humanity, besides being an expression of being unable to do anything. However, the first step is to confess or admit the crime, which will enable confrontation. While Coetzee invites the reader to empathise with the characters he has created in his works, he also invites them to understand themselves.

Coetzee explores what it means to be an other through Michael K in this novel. There are several reasons why the protagonist represents the 'other'; firstly, he was born with a hare lip that makes him physically different from people. He is exposed to the separative gaze of people. Whenever he tries to describe himself, he thinks that the description of himself is deficit, indefinite, and dark. Additionally, when he is in the hospital, the doctor mentions Michael K as 'opgaarder' which means a squirrel, ant, and bee – another category of classification for him. Furthermore, people pass judgment on him, because he is distant from sexuality and he is not attracted to women. That is why he is again considered abnormal among women/men. Finally, he is different in his silence and mute attitude towards his surroundings which is mistaken for acceptance.

On the other hand, Michael K is an embodied individual with an extreme degree of independence and resistance. It might be used in the novel to emphasise that Michael K feels like both an insider and mostly an outsider in his society and milieu. Sometimes he is forcefully integrated into society, but he does not feel belonging to such kind of integrity and flees to the outside of the mainstream.

To illustrate with final words, Michael K cannot live in the settlement camps and hospital although he has a chance to eat and find shelter. He prefers to be an outsider through the medium of the farm which offers him inner peace. He is taken to the settlement camps or the hospital but he leaves and tries to set up his life far from the rest and the effects of the war. Even though he lives in difficult conditions and a kind of imprisonment underground, being on a farm away from the camp and people makes him calm and peaceful. From the very beginning of the novel to the end, he is a man of freedom rather than imprisonment. His consistent resistance in the camps and hospitals against the system, people, and the presence of the war shows his devotion to independence that might be a reminder for the suppressed nations who should keep their emancipation persistent in almost every traumatic condition.

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Unitarianism and Social Reconciliation in *North and South*

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Abstract: Elizabeth Gaskell's *North and South* (1855) is traditionally categorized as an industrial novel. The protagonist Margaret Hale is the daughter of an Anglican clergyman living in the South of England who relocates to the industrial North with her family after her father resigns from the Church due to religious differences. There in the northern town of Milton, Margaret witnesses the new reality of an industrializing England: she sees the mill-owners and the millworkers locked in a struggle. Although class-oriented criticism of the novel often highlights its depiction of class relations between the masters and the workers, the novel is in fact equally, if not more, invested in the integration of the two contending ruling classes – the old gentry and the new bourgeoisie, and this integration is developed through Margaret's encounter with the town of Milton and her eventual marriage to Mr. Thornton, the industrialist. Although this point has been overlooked relative to the critical focus placed on relations between the ruling class and the workers, it is nonetheless an important element of the narrative and, moreover, a distinctly Unitarian one. This integration is a Unitarian interest, less related to points of principle or doctrine but closely connected to social reality. The new ruling class emerging from the industrial towns of the North and the Midlands, among whose ranks Unitarians were over-represented, demanded access to the social capital and prestige of the old order. As such, the marriage plot in the novel is also an argument for Unitarian integration in the establishment.

Kuzey ve Güney Romanında Üniteryenizm ve Toplumsal Uzlaşma

Öz: Elizabeth Gaskell'in *Kuzey ve Güney* (1855) romanı geleneksel olarak "endüstriyel roman" kategorisinde değerlendirilegelmiştir. Başkarakter Margaret Hale İngiltere'nin güneyinde yaşayan bir Anglikan papazının kızı olup babasının kiliseden istifasının ardından ülkenin kuzeyindeki bir sanayi şehrine taşınır. Milton kasabasında Margaret, sanayileşen İngiltere'nin gerçekliğiyle yüzleşir, patronlar ve işçiler arasındaki çatışmaya şahit olur. Romanın sınıf temelli okumaları ağırlıklı olarak bu iki sınıf arasındaki çatışmalara odaklansa da esasen anlatı, iki rakip "egemen sınıf," yani eski seçkinler ve yeni sanayici zenginler arasındaki çatışmaya ve bu sınıfların entegrasyonuna daha büyük bir yer vermektedir. Entegrasyon romanda Margaret ve sanayici Mr. Thornton arasındaki ilişki üzerinden işlenir. Bu entegrasyon, Üniteryenizm ilkelerinde çok sosyal gerçeklikle ilgili olarak resmedilir. Kuzey ve Orta bölge endüstriyel kasabalarından çıkan ve ağırlıklı olarak Üniteryen zenginler oluşan bu yeni egemen sınıf, eski seçkinlerin toplumsal sermayesine ve itibarına erişmek istemektedir. Dolayısıyla romandaki evlilik anlatısı, Üniteryenlerin müesses nizama katılması yönünde bir argüman niteliği de taşımaktadır.

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Introduction

This article explores the influence of Unitarianism, a dissenting Christian faith popular among the industrial middle classes of England in the nineteenth century, on *North and South*'s central theme of social reconciliation by tracing how the novel's portrayal of the union of competing ruling classes corresponds to central concerns of Unitarianism as it was practised in England during the 1840s and 1850s. The novel is very invested in the integration of the two contending ruling classes, the old gentry and the new industrial middle class, and this integration is developed through the protagonist Margaret Hale's encounter with the town of Milton and her eventual marriage to Mr. Thornton, the industrialist. Although this point has been overlooked relative to the critical focus placed on relations between the ruling class and the workers, it is nonetheless an important element in the narrative and, moreover, a distinctly Unitarian one. This integration is a Unitarian interest, less related to points of principle or doctrine but closely connected to social reality. The new ruling class emerging from the industrial towns of the North and the Midlands, among whose ranks Unitarians were over-represented, demanded access to the social capital and prestige of the old order. As such, the marriage plot in the novel is also an argument for Unitarian integration in the establishment.

Marriage as a way of becoming part of the establishment in the Unitarian context is discussed by John Seed in "Gentlemen Dissenters: The Social and Political Meanings of Rational Dissent in the 1770s and 1780s." Seed argues that as rational Dissent – his designation for Unitarianism and affiliated sects – distinguished itself from older and more ascetic forms of Dissent in the late eighteenth and nineteenth centuries, it became more and more part of the established order:

> the boundaries between dissent and the anglican church [*sic*] were weakened as wealthier rational dissenters sent their sons to Cambridge university, mixed socially with anglicans [*sic*] and even, sometimes, married into establishment families. . . . Throughout the eighteenth and nineteenth centuries there was always a steady leakage of unitarian families as wealth loosened their insertion within the social circles of urban dissent. ("Gentlemen" 315)

This historical account of how Unitarianism was reconciled, if only partially, with the established order, is not a straightforward parallel of how a union is negotiated between Margaret and Mr. Thornton in *North and South*. Rather, it is the idea of social integration and reconciliation itself, so important in distinguishing Unitarianism from the historically more removed and distinct sects in Dissent, that gives a Unitarian bent to Gaskell's

treatment of social reconciliation. At the same time, it is important to note that although Unitarian values permeated and underpinned Gaskell's fiction, almost no character in her novels, including *North and South*, is clearly identified as a Unitarian; neither is Unitarianism mentioned by name. As John Chapple notes, Gaskell was "Unitarian in a deeper sense[. S]he laid bare social and moral evils and yet showed that reconciliation and redemption could spring out of human suffering" (175). Instead of being identified with specific characters, Unitarianism informs the interactions and exchanges between Gaskell's characters as well as the construction of her plots and themes in a broader sense. This flexibility will become clearer as we look at relevant sections from the novel.

A considerable amount of scholarship on *North and South* focuses on the topics of social reform, philanthropy, gender and their intersections. A relatively unexplored aspect of the novel, by comparison, is the extent to which Unitarianism underpins and informs the narrative's treatment of these issues. A dissenting faith that rose to prominence especially among the bourgeois families of the industrial and commercial North beginning in the late eighteenth century, Unitarianism resembled Presbyterianism in its compatibility with the values of the capitalist middle class. A liberal, worldly, and secularizing faith from the beginning, its values and principles are at times indistinguishable from what we would recognize today as liberal or humanist concepts. However, the important role of Unitarianism not just in Elizabeth Gaskell's life, but also in the political life and the social fabric of Manchester, the real-life counterpart of the novel's Milton, necessitates a renewed look at a novel such as *North and South*. Unitarians were a "leading middle-class grouping" in Manchester during the first half of the nineteenth century, claims John Seed, in his study of the Unitarian influence in Manchester, "Unitarianism, Political Economy and the Antinomies of Liberal Culture in Manchester, 1830-50" (2). Seed draws attention to how the congregation of Cross Street Chapel, the Unitarian Chapel where Elizabeth Gaskell's husband William ministered, was "made up of the politically strategic strata of small capitalists, commercial servants and craftsmen," as well as "the managing elite of the chapel," who "were more exalted" ("Unitarianism" 4). Seed observes the influence of Unitarianism everywhere in Manchester, but especially in its cultural institutions.

Unitarianism in the Victorian Context

Unitarianism, a branch of Dissent, first established itself as a distinctly organized group in England in 1774, when clergyman Theophilus Lindsey left the Anglican Church and established the Essex Street Chapel alongside Joseph Priestley. In the broad sense of anti-Trinitarianism, Unitarian ideas were adopted in various places in Europe at various points in history, especially following the Protestant Reformation. Similarly, the ideas of dissenting figures from across the continent such as Michael Servetus and Fausto Sozzini were influential in the formation of a variety of Unitarian movements, the common denominator of which was their rejection of the doctrine of Trinity. In fact, in this broadest meaning of the term, even the early Christian heresy of Arianism, which rejected the

identity of Jesus Christ with God the Father, is a kind of Unitarianism, although in this case the more commonly used term is non-trinitarianism. The term "Unitarian" itself was in English usage as far back as the second half of the seventeenth century, with reference to various groups, such as the Polish Brethren or Socinians.

The English Unitarianism within which Elizabeth Gaskell is situated is a decidedly more well-defined group than this loose association of anti-Trinitarian doctrines. Although it owes a great deal to such precedents in terms of theology and doctrine, English Unitarianism is wholly understandable only within the context of English Dissent, and more broadly, the religious and ecclesiastical divisions of England. As Emma Knight and Mark Mason note in *Nineteenth-Century Religion and Literature: An Introduction*, Unitarianism distinguished itself from Methodism on the one hand, and old Dissent, most remarkably Presbyterianism on the other hand, as it emerged in the English context (52). Compared to Methodism, with its emphasis on religious enthusiasm and its orientation during its early period toward the poor, Unitarianism underlined a more rational and intellectual approach to Christianity, and accordingly, spread among the urban and/or commercial middle classes rather than the rural poor. It shared the same class identification with Presbyterianism. Indeed, Knight and Mason claim that it "was founded on a liberal capitalist politics that encouraged a faith compatible with genteel professionalism rather than unworldly devotion," which is very similar to their formulation of Presbyterianism at the end of the eighteenth century as "a 'tasteful' faith sanitized . . . for a chic, urban and bourgeois middle class" (52). The break, or rather shift, that definitively distinguished Unitarianism from Presbyterianism was its rejection of Calvinism. Despite its generally tolerant and latitudinarian acceptance of other faiths, the Calvinist doctrines of original sin and predestination were unacceptable to Unitarianism. These, then, are some of the ways in which Unitarianism in England gradually came to distinguish itself from adjacent faith groups.

Three years after Elizabeth Gaskell was born, The Doctrine of the Trinity Act, informally known as the Unitarian Relief Act, was passed in 1813, granting toleration for anti-Trinitarianism and Unitarian worship. Gaskell herself was born into a Unitarian family; her father was a Unitarian minister who later resigned, and her mother's side was also Unitarian. She married a Unitarian minister, William Gaskell, in 1832, and lived in Manchester where her husband was the minister at a Unitarian chapel. All her life, then, she was surrounded by Unitarians and Unitarianism; Unitarianism played an important role not just in her life as the daughter and wife of a minister, but also in her intellectual and creative output.

The Changing Definitions of Class

As discussed above, social reconciliation in the form of class integration, a central theme of *North and South*, was also a Unitarian concern. In order to fully appreciate how the two ruling classes in question, the old gentry and the new industrial bourgeoisie, came to

occupy such a position, let us consider the historical context. In discussing the transformation of the language used to talk about social groups in the late eighteenth and early nineteenth centuries in "The Language of 'Class' in Early Nineteenth-Century England," Asa Briggs notes how the term "class" replaces other, pre-modern designations such as "rank," "order" or "degree" during this period ("Language" 43). The change in language "reflected a basic change not only in men's ways of viewing society, but in society itself," Briggs writes, referring to the Industrial Revolution and its totally transformative effect on society and social relations as a whole ("Language" 44). And although the new terminology was readily accepted by most people, conservatives resisted it because of the new social order it implied; while both "middle classes" and "working classes" were claimed willingly by their owners, out of class consciousness and even pride, the phrase "higher classes" was taken up by the upper classes only as a last resort following the French Revolution, when their class position and power was no longer uncontested (Briggs, "Language" 51–52). Well into the nineteenth century, conservatives and defenders of the old order resorted to the outdated formulations of 'rank' and 'station', despite the ubiquity of class discourse, as a statement of their political position.

This clash between the old and the new terminologies is also evident in *North and South*, mostly in the confrontation between Margaret Hale and the culture of the industrial North where she is transplanted. Indeed, this is one of the threads in the narrative through which the overarching theme of social reconciliation in the novel is developed. Initially disdainful of the new bourgeois culture and dismissive of the gradations and distinctions it contains, Margaret eventually comes to appreciate this new breed; in turn, something of her well-bred gentility is imparted to the Milton millocracy. The reconciliation of the old gentry and the new ruling class, signified by the marriage of Margaret to the manufacturer and industrialist John Thornton, is not quite the unification of "the two nations" as first envisioned by Benjamin Disraeli (1804–1881) in *Sybil, or The Two Nations* (1845). In fact, although in *North and South* Gaskell spends considerable energy and space on working out the relationship between the working classes and their middle-class employers, the novel culminates in the reconciliation of the two distinctly non-working classes, as represented by the union of Margaret and Mr. Thornton, rather than ending with the amelioration of relations between the working classes and the industrial middle classes, as represented by the friendship of Higgins and Mr. Thornton.

A small market town prior to the Industrial Revolution, Manchester began its expansion in the last decades of the eighteenth century and rose to prominence in the first half of the nineteenth century as an industrial centre. It became the centre of the cotton industry, which completely transformed Manchester. "Cotton made modern Manchester," Briggs notes in *Victorian Cities*; "[i]t created a small class of wealthy men – they were perhaps the first to think of themselves as a 'class' – and a large class of 'working men' who were often doomed to severe suffering" (88). This new way in which social groups (now referred to as "classes" for the first time) related to each other shaped even the physical reality of Manchester: in *The Condition of the Working Class in England*, Friedrich

Engels describes how, "by unconscious tacit agreement, as well as with outspoken conscious determination, the working-people's quarters are sharply separated from the sections of the city reserved for the middle class" (57). This segregation of the classes, and the abject conditions in which the working class lived, was the other side of the story in which Manchester was a leading, exemplary city of the nineteenth century in all its modern, industrial glory. Indeed, in *The Rule of Freedom: Liberalism and the Modern City*, Patrick Joyce argues that even though Paris is often considered to be the capital of nineteenth-century modernity, Manchester also has a claim to "a peculiar sort of centrality," one that is based on "production and distribution" (154). Manchester's centrality is peculiar because as the blueprint for all urban industrialism to come, it set the terms by which it would later be evaluated. Since its industry was both unprecedented and so integral to its identity, labour relations and related disputes also played a large part in the discourse over Manchester. In "Labour Disputes and the City: Manchester and Milton-Northern," Tomoko Kanda traces how in her Manchester novels, *Mary Barton* (1848) and *North and South*, Gaskell utilized not only incidents from real life in industrial towns, as covered by "articles and reports in print," but also material from contemporary social problem novels, and elements of the "factory paternalism" discourse prevalent during the period (47). Apart from occasional critical interventions asking to reconsider the novel's contextual framework, *North and South* is still read and interpreted in very much the same terms, as an account and critique of class and labour relations in an industrial city.

Earlier Critical Reception

While this is an accurate general framework, it is also important to acknowledge the centrality of Unitarianism and its various tenets in the construction and resolution of *North and South*'s narrative and themes both in its own right, and also as a response to certain criticisms of the novel's perceived weaknesses with regard to its literary form, politics and ending. *North and South* has been criticized for its sustained emphasis on social reconciliation over more radical resolutions, especially by Marxist critics such as Raymond Williams and Arnold Kettle who, as discussed above, were influential in the recognition of industrial, or social problem novels as a genre. Raymond Williams found fault with how in industrial novels, including *North and South*, "[s]ympathy was transformed, not into action, but into withdrawal" (118). Arnold Kettle writes that "in her political and social ideas, . . . Mrs Gaskell was a fence-sitter," and that "intellectually, she is far less adventurous, far less radical than Disraeli" (178–179). In *Criticism and Ideology*, Terry Eagleton draws attention to how, during the prosperity of the eighteen-fifties the working classes became "politically incorporated" to the established order, and remarks in a footnote on the same page that *North and South* marks this "historical mutation" in ideology whereas *Mary Barton* represents an earlier moment in time (111). The comparison to *Mary Barton* is significant, and not an isolated instance since the more immediate focus of that earlier novel on the plight of the working classes is often

contrasted – sometimes favourably – to the middle-class point of view found in *North and South*, despite both novels' broader engagement with problems caused by industrialism. Although working-class characters such as the trade unionist Nicholas Higgins, his daughter Bessy or neighbour John Boucher are also provided space and perspective in the narrative, the focal character of Margaret is middle class herself and ultimately, it is this middle-class perspective which dominates *North and South*. Raymond Williams also identifies a genuine "structure of feeling" in *Mary Barton* where the everyday experience of the working classes is concerned, although he finds that Gaskell is not able to sustain it until the end of the narrative.

The Hales: Representatives of the Old Order

Initially in the novel, Margaret represents a particular albeit outdated understanding of class. Daughter of a clergyman of the Church of England and descending from the gentry on her mother's side, Margaret is first introduced to the readers while living in the London townhouse of her Aunt Shaw at the outset of the novel in quite a lavish lifestyle, as a companion to her cousin Edith. As soon as Edith gets married, Margaret returns to live with her parents in the bucolic southern village of Helstone, and although in these initial chapters of the novel her characteristic sensibility and reasonableness are contrasted to Edith's frivolity, her father's timidity and her mother's querulousness, a new dimension is introduced to her character once she and her family relocate to the Northern mill town of Milton. Unfamiliar with the social fabric of this manufacturing town, Margaret tries and fails to interpret the people around her. In fact, her misinterpretation begins even before she leaves Helstone; in answer to her mother's suggestion that they visit a family living on the other side of the parish, Margaret says: "Are those the Gormans who made their fortunes in trade at Southampton? Oh! I am glad we don't visit them. I don't like shoppy people. I think we are far better off, knowing only cottagers and labourers, and people without pretence" (19). In this instance, her disdain for the arriviste "shoppy people" who made their fortunes in trade rather than having inherited it is modified by her sympathy for the cottagers and labourers, a distinction which at the same time ensures that she is not indiscriminately supercilious toward the lower classes. It is rather the social mobility to which Margaret objects. Overall, Margaret's understanding of social divisions is distinctly pre-modern; in answer to her mother's criticism that she "must not be so fastidious," she answers that she isn't: "I like all people whose occupations have to do with land; I like soldiers and sailors, and the three learned professions, as they call them" (19). It is evident that she doesn't think of society in terms of class relations as regulated by labour or economy; rather, there is something reminiscent of the three orders of the medieval society – the nobles, the clergy and the peasants – about her outlook. There are those who do manual labour – the people working the land; those who fight – the soldiers and the sailors; and the three learned professions, divinity, law and medicine, who constitute a sort of clergy among themselves. Her insufficient knowledge of social divisions and groups extends to her inability to distinguish tradespeople, such as butchers

and bakers, from manufacturers. When she is corrected on this point, told that coach-builders are quite different from butchers and bakers, she replies that it does not really matter, especially since she prefers walking to riding in coaches (19). She is similarly dismissive toward the manufacturers of Milton whom she has not yet met and believes that "classics, or literature, or the accomplishments of a gentleman" would be wasted on such people (39).

Margaret's realization of the new social reality occurs gradually once she is in Milton. At first, she is overwhelmed by the different, free and familiar manner in which factory workers conduct themselves in their daily lives and around her, but she adapts relatively easily to this new situation. It might be that from her standpoint, labourers are labourers, whether they work the land or the machines. Her adjustment to the ruling class of this town, the industrial middle class, however, is fraught with difficulty and resistance on her part. Culturally conservative, she clings to her pre-modern markers of social distinctions and refuses to recognize Mr. Thornton as her equal, relegating him to some in-between category between herself and the working class by insisting on designating him as a "tradesman." Her ambivalence is evident, for instance, from her claim that "he is not quite a gentleman, but that was hardly to be expected," in describing her first impression of him to her mother (64). However, Margaret also agrees with her father when he says that Mr. Thornton is "neither vulgar, or common," and she argues that he could hardly afford to be so, seeing as he is such a "great tradesman" (64–65). She shrugs off her father's warning that Milton manufacturers are different from tradesmen, and she persists in this attitude in the first half of the novel.

The interesting thing about Margaret's claim to the upper class, as she clearly perceives herself to be, is that it is not very straightforward or self-evident. Having lived with the rich and urbane family of her Aunt Shaw since she was ten years old, Margaret has received the education and the cultural taste/refinement of an urban upper-class woman. However, she does not have the family wealth that would make her eligible for an upper-class marriage. In fact, after his resignation from his position in the Church her father has become a paid worker of Mr. Thornton, making Margaret's already tenuous identification with the upper-class even more complicated and unstable. Instead of placing her protagonist in a governess plot, Gaskell presents her as the educated upper-middle-class observer of her society and the moral compass for an emerging ruling class. At the same time, Margaret's complicated social status in the novel, and her similarly complicated response to the social status of others, is a reflection of the unstable ways in which social class and status were formulated in English society in the first half of the nineteenth century, and perhaps also in a broader context, too. In *Class in Britain*, historian David Cannadine offers an alternative understanding of social class during this period—alternative, that is, to the model of class gradually replacing rank throughout the century, as proposed by Asa Briggs and others. Instead of a progression from an understanding of society as composed of hierarchical ranks or orders to society as

composed of two (upper-lower) or three (upper, middle and lower) classes, Cannadine argues,

> it now seems clear that throughout the years from the 1780s to the 1870s, British society was envisaged by contemporaries in essentially the same ways that it had been during the century before. All three models remained in being, with hierarchy still the preferred version. They retained their own specific vocabularies, but the languages of ranks and (especially) of class became increasingly common to all three. (79)

Essentially, Cannadine describes a time period when competing ways of thinking about social distinctions proliferated rather than cancelling one another out and borrowing the vocabulary of each other. This model of competitive cross-fertilization adds a further dimension to the struggle for the control of meaning that takes place between Margaret and Mr. Thornton as regards social status.

In the course of this struggle, Margaret first begins to doubt her rigid conceptions of rank and class when Mr. Thornton compels her to see that from his perspective, any worthwhile social status for a man would depend on action and performance rather than on an inherent and inviolable essence or quiddity. While attending a dinner at Mr. Thornton's house with his industrialist colleagues as guests, Margaret realizes that she admires "their anticipated triumphs over all inanimate matter at some future time which none of them should live to see" (164). Her appreciative feeling for these men, directed towards them for what they do in spite of who they are, confuses Margaret. Although their "sense of power" is "rather rampant in its display, and savour[s] of boasting," their "def[iance of] the old limits of possibility" somehow counterbalances their gaucheness and faux-pas in Margaret's itemization of these attributes side by side (163). The company of Mr. Thornton's colleagues thus makes Margaret question what is admirable and even desirable in a man.

Mr. Thornton, or a New Kind of Middle-Class Man

In *Masculine Identities: The History and Meanings of Manliness*, Herbert Sussman notes that valued attributes of masculinity and manliness changed during the late eighteenth and nineteenth centuries. Ancient or medieval conceptions of masculine worth, based on "duties of public service" or "martial valor," were replaced with the concept of "economic man":

> Manliness as service to the common good in war and in peace was replaced by an ethos grounded not in community but in individual self-interest motivated by rational calculation of economic gain. For both the owners of the factories and its workers, manliness was performed through working hard, making money, and accumulating the commodities so easily produced by the machine. (81)

In some ways, this is a description of manliness as embodied by the colleagues of Mr. Thornton and distinct from Margaret's nebulously idealized 'gentleman'. However, in line with the novel's aim of promoting social integration and also with Cannadine's claim that

the categories of social status themselves are never uncontested and stable, the narrative immediately complicates this straightforward formulation of the industrialist or the 'economic man'. This complication is present both in Margaret's ambiguous response to the dinner guests and in Mr. Thornton's distinction between what it means to be a man, as opposed to a gentleman.

Following the dinner, during a private conversation Margaret questions Mr. Thornton regarding one of his fellow industrialists – "He cannot be a gentleman – can he?" (164). In answer to her, Mr. Thornton offers a comparison between the concepts of "man" and "gentleman" from his perspective to Margaret:

> I take it that "gentleman" is a term that only describes a person in his relation to others; but when we speak of him as "a man," we consider him not merely with regard to his fellow-men, but in relation to himself, – to life – to time – to eternity. A cast-away lonely as Robinson Crusoe – a prisoner immured in a dungeon for life – nay, even a saint in Patmos, has his endurance, his strength, his faith, best described by being spoken of as "a man." (164)

This is an interesting response on Mr. Thornton's part for a variety of reasons. To begin with, it is far from being a straightforward valorisation of the industrial middle classes over an outdated, declining or similarly negatively attributed gentry. Rather than contrast a gentleman and an industrialist – an upper-class man and a middle-class man – Mr. Thornton instead recognizes Margaret's preoccupation with the concept of gentlemanliness and offers a deconstruction of this idea. First, he claims that a gentleman is only ever so with relation to society, whereas a man is always resolutely himself. This is an argumentative sleight of hand because as indicated by the context in which this conversation takes place, the natural and constant 'man' he offers in contrast to the socially determined 'gentleman' is in fact an idealization of himself and his fellows, or middle-class men. By displacing the identity of a middle-class industrialist onto an ahistorical 'man', Thornton is able to subtly discredit the gentleman as unmanly. In doing so, he notably does not utilize the discourse of the 'economic man' as discussed by Sussman above; that is to say, he does not tell Margaret that his theoretical (middle-class) man is superior to an idle, upper-class gentleman because he is productive, and so on. Instead, he offers an inverted, or specifically manufactured portrait of the 'non-gentlemanly' man in order to win over Margaret: much like how aristocratic identity is designated as a birthright based on the inherent and inherited quality of honour – "an idea of status derived from the personal possession . . . of honor" – Mr. Thornton's concept of "man," as an alternative to "gentleman," is based on virtues such as endurance, faith or strength (McKeon 131). Elsewhere, for instance, in talking to Mr. Bell, he describes himself in decidedly different terms; identifying with his 'Teutonic' forebears, he says, "we do not look upon life as a time for enjoyment, but as a time for action and exertion" (334). Although, at first, his position appears to be more fixed in comparison to Margaret's complicated and unstable social status, then, in fact, Mr. Thornton's status, too, is located

in the same social context where the meaning of such concepts is constantly contested and redefined.

These constant shifts and re-positionings are very central in the construction and resolution of the novel's overarching theme, social reconciliation. In "Working-Class Masculinity and the Victorian Novel," Chris Louttit argues that from a certain standpoint, "the novel is about the discussion and social interaction between the working people and the manufacturing class. This structure and spirit of 'dialogue' and discussion is certainly pertinent in understanding constructions of masculinity in the text," and adds: "in dialogic spirit, the novel introduces manliness as a topic that is debated in more abstract terms by several of its characters" (40). As noted above, critical attention on *North and South* preponderantly focuses on the aspect of the relationships between the middle class and the working class; however, Louttit's argument is in fact also an apt description of the way class is negotiated between Margaret and Mr. Thornton. It is formulated and recalibrated in response to the position of the other, until at the end of the novel, the two characters find themselves sharing common ground enough to marry.

The symbolic or social value of the 'gentleman', or of the aristocracy, would eventually take much more than the arguments of fictional industrialists to exorcise. Briggs writes, "[t]he role of deference even in an industrial society was stressed, and the idea of a 'gentleman', one of the most powerful of mid-Victorian ideas but an extremely complicated one both to define and to disentangle, was scrutinized by novelists as much as by pamphleteers" ("Language" 69). *North and South*'s extensive engagement with the concept, then, is not out of the ordinary; in establishing social reconciliation, the novel would also have to find a place for the gentry. Through a series of displacements and inversions, bringing the ideas of innate versus acquired or performed status in conflict with each other, Gaskell establishes the grounds on which the old gentry and the new industrialists might be reconciled.

Critical responses to the marriage of Margaret and Mr. Thornton indicate that in the reader's encounter with it, the symbolic importance of the union almost instantly supersedes the event in itself. In "Romancing Manchester: Class, Gender, and the Conflicting Genres of Elizabeth Gaskell's *North and South*," Nils Clausson even discusses this overdetermination and says that in spite of other, symbolically-charged readings, a reader would "find that the conventions of the domestic romance more than adequate to account for the romance plot of the novel. The social and political conflicts that Gaskell raises and tries to resolve are presented almost entirely through the plot and character conventions of the romance" (3). Clausson is correct in noting that it is impossible to come to the ending of *North and South* without the mediating presence of critical overdetermination. To note just a few examples, Dorice Williams Elliott argues that "[b]y contrast to . . . rejected models of marriage, all grounded in the separation of men's and women's spheres, the relationship of Margaret and Thornton follows the formula that *North and South* gives for class harmony: familiarity with the other's language leads to

understanding, which leads to affection and cooperation" (48). While she interprets the marriage as a reformulation of the Victorian concepts of the domestic and private spheres, to be joined in the new concept of the social sphere, in "Fictional Philanthropy in Elizabeth Gaskell's *Mary Barton* and *North and South*," Pamela Corpron Parker similarly argues that Gaskell strove to demonstrate that "the concerns of the industry and the home are interconnected and of vital interest to both men and masters, rich and poor, men and women" (330). For David Thiele, it is the middle class itself that is being consolidated through this union: "*North and South* eroticizes a particular vision of elite-led middle-class consolidation and knowledge diffusion. 'Mr. Thornton was in habits of authority himself,' but as he becomes a good member of the Hale Athenaeum, the well-rounded Margaret 'seem[s] to assume some kind of rule over him'" (281). Again, in sorting through all these interpretations, it is not that one among them is specifically more "accurate" than the others or less; it is rather that taken as a whole, they indicate how the ending is almost universally read as representative of social reconciliation. As such, in the framework of the sociohistorical context elaborated above – the Manchester of the eighteen-forties and the fifties, Gaskell's middle-class Unitarian milieu and so on– the recognition of overlap between the ending, and the desired as well as actual integration of Unitarians to the established order, would constitute a meaningful contribution to this body of criticism.

Finally, the two other minor marriage plots in the narrative, those of Margaret's brother Frederick and her cousin Edith, complement and foreground this particular function of the union between Margaret and Mr. Thornton. Margaret's brother Frederick rebels against the authority of his cruel captain out of his personal conviction that loyalty to truth and justice trumps loyalty to authority. On the one hand, he suffers immensely as a result of this act – his name is not cleared in England, and as he runs the risk of being hanged if he returns, he is condemned to a life on the Continent, away from his family. On the other hand, however, in addition to the clear conscience he enjoys as a result of not having blindly obeyed authority, he is financially rewarded – by Providence, or circumstance – in the course of his life in Spain. Married to Dolores, a girl from a rich family, "Frederick's worldly position was raised by this marriage on to as high a level as they could desire. Barbour and Co. was one of the most extensive Spanish houses, and into it he was received as a junior partner" (344). As such, his marriage plot mirrors that of Margaret's in how it presents union between members of different social (and even religious) groups as acceptable and even agreeable as long as it provides the parties involved with either capital or social mobility. Next to the complementary subplot of Frederick's marriage is the counterpoint of Edith, whose marriage, although not unhappy at all, is presented as a different and more old-fashioned affair. Edith's marriage is a more traditional kind of union, negotiated between members of the same social class, and by her mother rather than Edith herself. Edith herself is portrayed as a complacent woman, slightly frivolous before her marriage, and domestic and maternal as a married woman. Although the novel begins with Edith and her upcoming marriage, the focus shifts immediately to Margaret from the next chapter onward, relegating Edith to the status of

a secondary character. This displacement, too, demonstrates how the narrative privileges and advocates for a specific kind of marriage over others. The marriage of Margaret and Mr. Thornton, representative of the union between the old order and the new, is privileged precisely because of its symbolic function.

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The Question of Diasporic Trauma in Kamila Shamsie's *Home Fire*

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Abstract: The exploration of second-generation diasporic trauma in Kamila Shamsie's seventh novel, *Home Fire* (2017), depicts a struggle to reconcile with the past of the characters with both Pakistani and British nationality. Shamsie consolidates her fiction about the dilemma and struggle of the diasporic society members, Isma, Aneeka and Parvaiz, throughout the novel. The recurring motif of the novel is the diasporic identity which signals the dilemma of the characters in terms of adopting British or Pakistani moral norms and identities. Shamsie justifies the diasporic trauma as a revelation of the present and past diasporic belongings of Knickers Pasha and Pervy Pasha in the novel as a characteristic of vile and modern migrant tragedies. In this study, the notion of diasporic trauma will be studied in the novel, *Home Fire*, with the fragmented narrative voices of the Pasha family members as one of the means of representation of trauma in literature.

Kamila Shamsie'nin *Yuvamıza Düşen Ateş* Romanında Diasporik Travma Sorunsalı

Öz: Kamila Shamsie'nin yedinci romanı *Yuvamıza Düşen Ateş*'te (2017) ikinci nesil diasporik travmanın incelenmesi hem Pakistan hem de İngiliz vatandaşlığına sahip karakterlerin geçmişiyle yüzleşme mücadelesini tasvir ediyor. Roman boyunca diasporik topluluk üyeleri Isma, Aneeka ve Parvaiz'in ikilemi ve mücadelesi romanın kurgusunu pekiştiriyor. Romanın tekrar eden motifi, karakterlerin İngiliz veya Pakistan ahlaki normlarını ve kimliklerini benimseme konusundaki ikilemine işaret eden diasporik kimliktir. Shamsie, romanda diasporik travmayı, Knickers Pasha ve Pervy Pasha'nın şimdiki ve geçmişteki diasporik aitliklerini sefil ve modern göçmen trajedilerinin bir özelliği olarak açığa çıkması olarak meşrulaştırır. Bu çalışmada diasporik travma kavramı, travmanın edebiyatta temsil araçlarından biri olarak Pasha ailesi fertlerinin parçalanmış anlatı sesleriyle *Yuvamıza Düşen Ateş* romanında incelenecektir.

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Introduction

Literary trauma theory, which first appeared in the late twentieth century with the pioneering works of Cathy Caruth, Shoshana Felman, Dori Laub, and Kai Erikson, is comparable to the traditional trauma theory of Sigmund Freud. The overall mission of literary trauma theory is to explore literary devices and narrative strategies such as fragmented narrative voice, the motifs of haunting and ghosts, repetition, and allusions to convey the trauma itself or its repercussions to the reader. It is currently accepted that written texts are extremely valuable in restoring the voices of marginalised or silenced nations, particularly in the non-western world, even though there are ongoing discussions about the definition, and effects of trauma across various disciplines, and whether they can be accurately conveyed to the reader or not. An umbrella term under which diasporic trauma can be considered, 'national trauma' is "shared collectively and frequently has a cohesive effect as individuals gather in small and intimate groups to reflect on the tragedy and its consequences. Personal feelings of sadness, fear, and anger are confirmed when others express similar emotions" (Neal 4). It differs from 'personal trauma' in terms of sharing traumatic experiences, and wounds with other community members. Trauma becomes a social experience that results in permanent changes which are verified with personal responses like sadness, fear, anger, and grief. From this perspective, personal and national traumas are intertwined as much as other types of traumas. Responses to national trauma in collective consciousness include elements of fear, like a sense of danger, feelings of personal insecurity, and a sense of vulnerability. It is a fact that an event could be considered a cultural, collective trauma when it is experienced by many people that keep the memory of it and transmit it to the next generations as a stereotypical characteristic feature of trauma, which is also known as transgenerational trauma. Arthur G. Neal adds that "under conditions of national trauma, the boundaries between order and chaos, between the sacred and the profane, between good and evil, between life and death become fragile" (4). People either individually or collectively consider themselves in unusual conditions. Bearing similar qualities in terms of neurotic effects, it can be claimed that national, collective, or cultural traumas and individual, and psychological traumas are interrelated. Furthermore, Neal puts forth that "it becomes a national trauma only when it shakes the basic structure of society and the orderly progression of social life as it is generally known and understood" (10).

Like the notion of trauma itself, the term 'diaspora' proves to be particularly difficult to define in a precise manner. Even the etymological origins of the word seem to be difficult to establish. The notion of diaspora is a crucial idea in recent neo-colonial academic studies and is usually identified as "the voluntary or forcible movement of peoples from their homelands into new regions, is a central historical fact of colonization" (Ashcroft, Griffiths and Tiffin 81–82). This sort of movement could be two-sided, one from colonised land to new lands; the other is the settlement of the imperialists in the colonised lands. What is usually meant by 'diaspora' is the former one. These sorts of oppressive movements have vile tragic influences on people. In her discussion of Jhumpa Lahiri's

Unaccustomed Earth, Yung Ling writes, "the characters suffer from the loss of a traditional culture, death of a family member, the sense of rootlessness, double consciousness and generation conflicts" (141) to indicate the underlying causes of the trauma of diaspora, which are also relevant to the postcolonial collective, cultural or national trauma.

In order to make an association between diasporic trauma and cultural trauma, Bülent Cercis Tanrıtanır notes that "life in the diaspora is considered to be one of the main reasons for cultural trauma or vice versa. Cultural trauma is a kind of diasporic result and a natural resource of diaspora, so it is believed that there is a mutual cause-and-effect between the two" (103). It can be asserted that these two notions cannot be evaluated discretely in literary criticism. Besides, founded within life in the diaspora, predisposition, elimination, bigotry, and estrangement have been considered the current and incessantly prolonged communal sufferings in our contemporary, postcolonial societies.

Immigrations develop out of movements of social gatherings, in which people participate individually, as a family, or in various other amalgamations. It is a fact that migrations culminate in extended-term residences, if not perpetual, communal establishments, even if some families or migrants proceed elsewhere. It can be claimed that the term diaspora often appeals to the symbols of traumas of parting and displacement, and this is unquestionably a very significant characteristic of migrant involvement. However, diasporas are locations of optimism and fresh commencements as well. They are challenged by "cultural and political terrains where individual and collective memories collide, reassemble, and reconfigure" (Brah 193). Brah's vision indicates what the readers notice initially in Shamsie's novel, though the inevitable destination is unfortunately again one's motherland in a remote and dark corner of the world. Brah and other modern diasporic theoreticians such as James Clifford, Paul Gilroy, and Stuart Hall associate a diasporic identity with "the idea of roots and notions of ethnic and national belonging" (Toninato 3) which indicates the relation between diaspora and nation.

Kamila Shamsie, a British novelist of Pakistani origin (born in 1973), focuses on issues of family, home, identity, and diasporic mobility in her 2017 novel *Home Fire*. An immigrant story, it follows the characters as they move from Wembley to İstanbul and Karachi as well as Raqqa in Syria and Massachusetts in the US. The novel advances concepts of household, family, and affinity to offer an account of round characters and personalities by using family history as the primary way of narrativising diaspora. It tells the story of the Pasha family and their shifting lives in this manner. The novel narrates the stories of the Pasha siblings as well as the once-famous jihadi father figure constructing images of their modern children badgered by the actions of the Islamic State of Iraq and Syria and especially in Raqqa. It similarly builds post-colonial histories of race, policies, and fluctuating margins of identity, and depicts their influence on the lives of Pasha family members, Parvaiz, Aneeka, and their elder sister Isma who returns to

Amherst, Massachusetts after bringing up her brother and sister upon their father Adil's mysterious death as well as their mother's.

The story of the Pasha family's members seems to be an important illustration of a specific type of modern migration, one that involves family members being dispersed, studying abroad and going through traumatic experiences in different diasporas that at the very least reveal the values of identity, if not challenge them. Although the novel initially seems to be a straightforward account of a jihadi father, Adil Pasha, and his descendant son, it actually reworks post-colonial and diasporic identity by using a variety of narrative strategies, including memory, story-telling, and broken verses, to discuss the prevalent sense of trauma by inserting questions of history and trauma into the narrative. All the members of the Pasha family are traumatised due to the jihadist deeds of their father and their brother Parvaiz who is haunted by the memories of his father. Thus, this study discusses Shamsie's representation of suffering with reference to concepts such as household and diaspora, double consciousness, and identity through textual analysis of the novel while offering an interpretation of the overall plot and characters as well as the literary devices to explore the notion of trauma. It aims to draw attention to the autochthonous reality that diasporas could cause an acute, chronic, or complex trauma of belonging to nowhere or elsewhere in the western world, in England in this study, in one of the modern versions of post-colonial English novels. This study hopes to make a contribution to creating an awareness of the vile immigrant tragedies of the people in the modern world who are obliged to migrate to other territories across the world that mostly stem from political instability and artificial wars by the Asian subcontinent as well as the Middle East. It further aspires to raise sensitivity to the catastrophic experiences of immigrants and their depiction in literature.

Diasporic Trauma in *Home Fire*

Home Fire depicts clearly the diasporic trauma among the members of the *Pasha* family and The Home Secretary of the UK in terms of their Pakistani origins and diasporic public spheres in Britain. One of the earlier instances could be found at the very beginning of the novel. Isma irrevocably feels intimidated after hours of cross-examination in a room with no windows in Heathrow Airport, during which she is asked about "The Great British Bake Off, the invasion of Iraq, Israel, suicide bombs, dating websites" (Shamsie 7), tension of which communicates symptoms of diasporic trauma: "Isma stood up, unsteady because of the pins and needles in her feet, which she'd been afraid to shake off in case she accidentally kicked the man across the desk from her. As she wheeled out her luggage she thanked the woman whose thumbprints were on her underwear, not allowing even a shade of sarcasm to enter her voice" (Shamsie 7). It can be inferred that she struggles to avoid any nuisance to proceeding with the investigation of her documents and belongings which raises a sense of threat, one of the neurotic effects of traumatic incidents. Besides, the reaction of the officers reminds us of the typical British officer stereotypes in Abdulrazak Gurnah's fiction like the doctor figure in the *Last Gift* (2011), who mocks

Africans for having no hearts in both literal and figural meanings. Fatim Boutros' argument that "the diaspora's traumatic past is the key to a more profound understanding of [the] process of self-articulation" (viii) justifies Isma's reticence at the airport. It can be asserted here that the underlying and triggering motive of her anxiety and withdrawal is diasporic concerns rather than simply political impositions.

These statements make it evident that Shamsie's story is infused with a variety of personal and political traumas that make even simple readings challenging, despite its light tone, humour, and verbal fireworks. Her portrayal of England through a narrative reveals a number of painful events that have disrupted the family and its history. Isma experiences an embarrassing circumstance while she was being kept at London Heathrow airport for interrogation. She is questioned for several hours due to her personal possessions from the Pakistani culture. Isma, being a citizen of the United Kingdom, is in a relentless struggle to be a part of the culture that belongs to people who are from the same common ancestry, called "imaginary reunification with the past" by Stuart Hall (111–112). The second-generation diasporic trauma is depicted in Shamsie's story to be integrated so seamlessly into British society that even the siblings speak English to one another both within and outside of their home. Isma, however, made a concerted effort to conceal her Muslim Pakistani heritage as she departed for Heathrow. She did not pack the Holy Book, the Quran, any academic literature relevant to her field of study, or even the family photos. She tries to give short answers in her traumatising interrogation though the officer keeps pauses longer than usual:

> "This isn't yours," she said, and Isma was sure she didn't mean because it's at least a size too large but rather it's too nice for someone like you. . . . She stopped herself. The official was doing that thing that she'd encountered before in security personnel—staying quiet when you answered their question in a straightforward manner, which made you think you had to say more. And the more you said, the more guilty you sounded. (Shamsie 7)

From this perspective, silence, in the form of broken narrativisation, is a functional literary device when it is considered in terms of literary trauma theory as well as post-colonial literature as Kalpana R. Seshadri claims: "colonial trauma, like literature, concerns the structure of a certain hole in signification, a secret silence that is constitutive to language in its representational ambition" (69). It has to be read as a reaction or protest, a silent revolt, against the oppressor which is one of the healers of trauma. Boutros supports this claim: "the fictional texts demonstrate that self-representation is an important means of transcending the silencing that occurred in the colonial past" (xiv). From this perspective, *Home Fire* could be considered as being rather functional in the promulgation of diasporic trauma for the immigrants in England.

Isma's covert yearning to reunite with her roots is symbolised by her wearing British attire and a turban to conceal her head. 'Turban' serves as a subliminal nod to her Pakistani heritage and identifies her as a Muslim. She still recalls the songs her Pakistani ancestors used to sing. She says that such songs have been ingrained in her memory for a

long time and that she makes an effort to keep them in mind at all times. Once Eamon plays the melody "she recognized the song by the tune more than the words which came out as gibberish tinged with Urdu" (Shamsie 28). Isma, a resident of English-speaking culture and a British national, frequently thinks back on her earlier life. Even though she does not frequently use Urdu, she finds it intolerable when someone of her own race is unable to understand them. "Do you know any Urdu? So don't you know bey takalufi" (Shamsie 29). She finds it repulsive that Home Secretary Kamarat Lone failed to teach his son Eamon even the most fundamental Urdu language. It is ironic that "European languages . . . involuntarily lend cultural agency to the colonized subject" (Boutros xv) that the second-generation prefers host languages over their ancestral mother tongue. Thus, it might be argued that these various incidents produce traumatising effects that cast a shadow over the story of the family.

Shelly A. Wiechelt, Jan Gryczynski and Kerry Hawk Lessard claim that "[i]f individuals internalize the cultural traumas experienced by their ancestors, it is possible that both historical and contemporary traumas might exert a cumulative adverse impact on human health" (206). Shamsie does not provide us with a detailed story of Adil Pasha but only of his death on the way to Guantanamo after fighting in Afghanistan for the Taliban and being tortured in Bagram. "It was both a reminder of what his father had suffered and an acknowledgement that this new Parvaiz was born out of vengeance and justice" (Shamsie 172). It is discernible that this statement foreshadows the fate of Parvaiz, as in the well-known Turkish proverb, a goat climbing a tree has a yeanling staring at the branch: Parvaiz idolises his father Adil Pasha who "fought with jihadi groups in Bosnia and Chechnya in the '90s and travelled to Afghanistan in 2001 to fight with the Taliban to fight with Britain's enemies" (Shamsie 210). It might be suggested that Parvaiz follows his father's path in order to take his revenge.

In *Home Fire*, Parvaiz is deceived by Farooq to find out about his lost father in Syria and makes his way back to London upon failure and violence but is assassinated in İstanbul on the way to the British Embassy. Another instance of traumatising experience is the execution scene in Raqqa which reminds the notion of 'shellshock' in Freudian terms that traumatises the normal functioning of the psyche: "The executioner lifted his blade, brought it down onto the kneeling man's neck. Parvaiz bent over, stomach emptying" (Shamsie 171). Even though there are contrasts between the younger sister Aneeka and Isma throughout the story, there is a thread of parallelism between their diasporic identities and their struggles to be in harmony with their ancestral home. It can be argued that the traumatic nature of the shared past becomes obvious in Shamsie's novel when Isma, Parvaiz and Aneeka's relationship is taken into consideration. Initially, engaging in a sexual connection with Eamon, the home secretary's son, was only a ruse to get her brother Pervaiz back home; however, as time goes on, she starts to show genuine affection for him. Her hijab is wrapped around her head while she engages in intense physical intercourse, "shedding her clothes only the Hijab remained" (Shamsie 88). This indicates the dilemma of the character as opposed to Boutros's claim that the "ideological core of

colonial societies was compromised by sexual desire for the exploited Other, with its serious challenge of miscegenation" (53). Isma is distraught by the idea of such an experience: "Isma, shattered and horrified, playing the good citizen even now, dragging her sister's name into that shameful act. Isma, traitor, betrayer" (Shamsie 207). These adjectives are employed consciously to reveal the traumatic effects of sexual commitment on the diasporic image in their community. Hence, Aneeka could be regarded as the victim of the diasporic identity created through the prevention of the past which still haunts the family.

"Cultural trauma," according to Jeffrey C. Alexander et al., "occurs when members of a collectivity feel they have been subjected to a horrendous event that leaves indelible marks upon their group consciousness, marking their memories forever and changing their future identity in fundamental and irrevocable ways" (1). Community members do not need to be involved in an incident that results in a catastrophic loss of identity and meaning. Trauma does not necessarily occur at once. It may gradually accumulate as it seeps into the community's spirit. Aneeka criticises Eamonn: "Why didn't you mention that among the things this country will let you achieve if you're Muslim is torture, rendition, detention without trial, airport interrogations, spies in your mosques, teachers reporting your children to the authorities for wanting a world without British injustice?" (Shamsie 104). These lines are rather suggestive of the traumatising effects of oppression in her diasporic experiences. Torture, rendition, detention without trial, airport investigations, and spies all lead to trauma-inflicted neurotic effects, dissolving the psyche of human beings. To draw attention to the association between trauma and postcolonial studies, Anne Whitehead claims that trauma fiction and postcolonial fiction are closely related as "[t]rauma fiction overlaps with postcolonial fiction in its concern with the recovery of memory and the acknowledgement of the denied, the repressed and the forgotten" (82). It is important to remember that the trauma theory is also useful in analysing and classifying specific types of trauma, such as obligatory exodus, erotic, ethnic, and radical vehemence, discrimination, extermination, dispossession, and failure in transgenerational trauma transferring. It is meaningful when it is considered that diasporic trauma in Shamsie's novel focuses on the second-generation community of immigrants in which the characters experience the trauma of naturalisation to some degree. Neal stresses that "the cumulative effects of traumas are of central importance in forging the collective identity of any given group of people" (21). It can be claimed that a diasporic identity crisis along with political oppression result in traumatic effects for the Pasha siblings. One of the healers of trauma is forgetting and avoiding allusions and nightmares, if possible, "[Aneeka] fell asleep and at some point, there were arms around her in that childhood familial way. It wasn't a surprise, but that made it no less a pleasure to curl into the warmth of a twin and slip deeper into that level of sleep where nightmares can't reach, held fast by love, a foretaste of heaven" (188).

When the sisters are questioned by the British Deputy High Commission about their brother who had joined Daish after Parvaiz was killed in İstanbul, the commission

disregards their British nationalities and makes a decision based on how they look. Both of the sisters have turbans and hijabs on during the interrogation: "[T]he hijabs are still proof that Pakistani British are still caught in the Past" (Shamsie 202). Natasha Rogers claims that "[w]hen it is considered from public, cultural, or collective level, it is an essential healing facilitator for the community by a version of events that is written on purpose. However, this newly produced version would also be falsifying as political or ideological factors influence the authors" (5–6). It can be inferred that the way authors represent collective or individual experiences, in accordance with the expectations of the ruling or hegemonic powers or not, could function either as healing or traumatising. One other instance of diasporic trauma in the novel is when the British media uses the slang "Knickers" for the Pasha Family and distributed the news depicting Aneeka as a collaborator for the extremist brother. On the newscast, as a replacement for Parvaiz Pasha, they use colloquial and impertinent words like "Pervy Pasha" (Shamsie 204). Pervy is a colloquial used for a sexually corrupted person. The top news release "daughter and sister of Muslim terrorist, with history of secret sex life—The Exclusive Story of Knickers' Pasha" (Shamsie 204). This reprehensible, ethnophobic, and Islamophobic insolence of the British media, along with their racism, reinforces the idea of rejecting ties to diasporic society as part of their own group, illustrating the neurotic implications of diasporic trauma. Trauma then bears intergenerational qualities and is augmented by external political traumas of the host land.

Aneeka, who inadvertently adopts a more combative demeanour while maintaining her identity as a diaspora agent, continues to be in a premarital relationship while being a devout adherent of religious obligations and customs. Her brother Parvaiz Pasha converted into a fervent fundamentalist like his father in retort to the Islamophobia and bigotry that the British state demonstrated as well as the attitude of America towards Muslims: "Even when the word 'British' was used, it was always 'British of Pakistani descent' or 'British Muslim' or, my [Isma's] favorite, 'British passport holders,' always something interposed between their Britishness and terrorism" (Shamsie 40). Sercan Hamza Bağlama discusses this point as "*Home Fire* wittily literalises the fact that anything positive concerning Muslims in the UK is associated with Britishness by the media while anything negative is rhetorically made 'unBritish' and associated with the roots of the victimiser in order to interpose a symbolic distance between terrorism and Britishness" (1649). No matter how hard the immigrants try to participate in society, they are constantly rejected, ignored, and ostracised in Shamsie's novel; even Parvaiz Pasha's dead body was sent back to Pakistan from İstanbul rather than buried in England. Hashtags on social media such as "#GOBACKWHEREYOUCAMEFROM" (Shamsie 190) began flooding and Aneeka's arrival in Pakistan justifies ideas of the diasporic reunion with their origin. Neal justifies the prevalence of national trauma as "national trauma tends to be communicated very rapidly, not only by the news media but also by the exchange of information at the personal level" (13). The refusal of Parvaiz's burial in England is also another indicator of diasporic trauma which has neurotic effects on Aneeka who "wants

for her brother what she never had for her father: a grave beside which she can sit and weep for the awful, pitiable mess of her family life" (Shamsie 267). Shamsie highlights the need for a ritual of grief and mourning in the Pasha family here, trauma in other terms, especially through Aneeka. Arjun Appadurai, inspired by Benedict Anderson's notion of the imagined community[1] according to Boutros, considers imagination an essential constituent of cultural identification: "Benedict Anderson did us a service in identifying the way in which certain forms of mass mediation, notably those involving newspapers, novels, and other print media, played a key role in imagining the nation and in facilitating the spread of this form to the colonial world in Asia and elsewhere" (21–22). It is of great significance that mass media also functions in the formation of diasporic identities as well as mass migration. Boutros reconsiders Appadurai's conceptualisation of imagination as follows: "Particularly in the case of diasporic communities – in his interpretation of modern societies, these are quintessentially diasporic – the rise of mass-distributed media and mass migration led to a paradigmatic change in the way cultural identities were constituted" (Boutros 42). If trauma has an explosive quality as it brings about "a radical change that occurs within a short period of time" (Neal 3), the shocking motive for Pasha family is the refusal of their brother's burial in England which creates neurotic effects.

One of the obvious themes Shamsie uses to depict diasporic trauma in her novel is 'grief'. Aneeka first defines what it means for her ancestry: "Some as abstraction: their father, never a living presence in their life, dead for years before they knew to attach that word to him. Everyone died, everyone but the twins, who looked at each other to understand their own grief" (198). Then Aneeka describes how it feels for them:

> Grief manifested itself in ways that felt like anything but grief; grief obliterated all feelings but grief; grief made a twin wear the same shirt for days on end to preserve the morning on which the dead were still living; grief made a twin peel stars off the ceiling and lie in bed with glowing points adhered to fingertips; grief was bad-tempered, grief was kind; grief saw nothing but itself, grief saw every speck of pain in the world; grief spread its wings large like an eagle, grief huddled small like a porcupine; grief needed company, grief craved solitude; grief wanted to remember, wanted to forget; grief raged, grief whimpered; grief made time compress and contract; grief tasted like hunger, felt like numbness, sounded like silence; grief tasted like bile, felt like blades, sounded like all the noise of the world. (198)

This short and broken narrativisation is one of the devices used to represent trauma. Here the notion of grief seems to involve many qualities of traumatic effects on individuals like allusions and haunting. The suffering of grief cannot be avoided or treated as the memory of their brother keeps haunting them. Repetition of the acute and/or chronic traumatic incident is another indicator of the experience: "Grief was a shape-shifter, and invisible too; grief could be captured as reflection in a twin's eye. Grief heard its death sentence the morning you both woke up and one was singing and the other caught the song" (Shamsie

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[1] For the concept, please see Benedict Anderson's *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (Verso, 2006).

198). These lines suggest the collective and shared quality of the traumatic experience. Aneeka tries to reveal her feeling of trauma but makes her mind again and grief haunts her again. The perpetrator and the victim are in an inexorable pursuit. Here grief appears to be a leitmotif and a literary device for grief is the inevitable consequence of the shared family tragedy caused by cultural differences. She starts by asking the question and replying herself:

> What was this? Not grief. Grief she knew. Grief was the stepsibling they'd grown up with, unwanted and inevitable. Grief the amniotic fluid of their lives. Grief she could look in the eyes while her twin stared over its shoulder and told her of the world that lay beyond. Grief changed its shape to fit your contours—enveloping you as a second skin you eventually learned to slip into and resume your life. Grief was the deal God struck with the angel of death, who wanted an unpassable river to separate the living from the dead; grief the bridge that would allow the dead to flit among the living, their footsteps overhead, their laughter around the corner, their posture recognizable in the bodies of strangers you would follow down the street, willing them never to turn around. Grief was what you owed the dead for the necessary crime of living on without them. (207)

It indicates that it is grief as compensation of the death for the beloved ones which the siblings are bound to suffer. Several meanings are attributed to grief that is derived from the traumatic experience of the diasporic community which resonate with remembering, forgetting, dissociation and belatedness, all characteristics of classical perception of trauma. It can be asserted that the image is Parvaiz and diasporic trauma is expressed through grief here. Shamsie employs broken narrativisation again and calls it "rage" conclusively:

> But this was not grief. It did not cleave to her, it flayed her. It did not envelop her, it leaked into her pores and bloated her beyond recognition. She did not hear his footsteps or his laughter, she no longer knew how to hunch down and inhabit his posture, she couldn't look into a mirror and see his eyes looking back at her. This was not grief. It was rage. It was his rage, the boy who allowed himself every emotion but rage, so it was the unfamiliar part of him, that was all he was allowing her now, it was all she had left of him. She held it to her breast, she fed it, she stroked its mane, she whispered love to it under the starless sky, and sharpened her teeth on its gleaming claws. (207)

The assertion of rage could be considered as one of the indicators of resisting, protesting, and responding to trauma, facilitating healing temporarily. Neurotic effects like helplessness and vulnerability are employed on purpose to indicate diasporic trauma. From my point of view, Shamsie keeps the notion of 'grief' by the end of the novel to emphasise the significance of diasporic trauma. Her depiction of second-generation diasporic trauma in her novel stresses the intergenerational transmission of traumatic effects throughout history. Thus, it is not merely a story of a migrant family in England but the voice of all asylum seekers in foreign lands away from their motherlands if they survived the journey through dark waters and territories along the way. It is of great

interest that Aneeka is hindered in every attempt to settle the matters by Home Secretary Karamat Lone, who believes that those who "set [them]selves apart" from British society deserve to be "treated differently" (Shamsie 87, 88) and denied a homeland. This must be read as the counter motive of the diasporic trauma in *Home Fire*.

Conclusion

It might finally be deduced that Shamsie's work bears the qualities of diasporic trauma as well as postcolonial literature motifs. *Home Fire* deal with the theme of trauma conveyed through "torture, rendition, detention without trial, airport interrogations" of Muslim civilians and scenes of "a nineteen-year-old, rotting in the sun while his sister watches, out of her mind with grief" (Shamsie 93, 266). The author constructs the characters' background and current situation with substantial evidence effectively. Thus, the novel is not a sheer story of current diasporic groups, but it develops such themes by exploring features of unintentional expatriation, exodus, separation, and partition. In doing so, it presents their neurotic wounding effects like grief, threat, anger, protest, and silence for the diaspora members and people. In describing the history and the society through the family and ordinary people, the dual load of the tragic incidents is accentuated and conceptualised in Shamsie's novel. Shamsie's novel proves that despite all seemingly humanistic efforts in theoretical writings about refugees, asylum seekers, and migrants from particularly Africa, the Middle East and the Asian subcontinent, there still exists a race and geographical location-based discrimination and biases against all these people, if it is not a quixotic claim, which are justified by the double standards even today. Shamsie's novel accomplishes proving the reality of trauma in similar contexts throughout history drawing attention to the autochthonous tragedies of immigrants in today's world. The novel offers the most precise vision of diasporic identity, and its essential allegories work well and are an efficient illocutionary device for conveying the effects of diasporic trauma on people. She grapples with a traumatising identity shock, diasporic trauma that climaxes in the haunting of that experience by the final chapters of the novel.

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Re-Creation of the Character and Subjectivation in
The Curious Incident of the Dog in the Night-Time

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Abstract: This paper examines the creation of subject (the protagonist Christopher) and identity in Simon Stephens' play *The Curious Incident of the Dog in the Night-Time. The Curious Incident* features vulnerability, dishonesty, different personalities, trust, experiences that go beyond the character's bounds and relationships between subjects and identities. Christopher is incapable of understanding and knowing himself; as a result, Christopher must learn to rewrite his existence and life in order to reveal his individuality and uncover himself. In opposition to the idea of living inside the confines of universally accepted rules, the play offers a different and autonomous definition of subjectivity which deconstructs accepted rules. The subject tries to exist in a form of power that classifies the individual in society and stigmatises him/her with his/her own individuality. This study, focusing on Alain Badiou's theory of subjectivation and within this context, his four terms (event, truth, body and present) in general and adding a fifth section as the event of daily life, argues that *The Curious Incident of the Dog in the Night-Time* depicts a collective subject similar to Badiou's figure: a subject who rejects ordinary forms of communication for alternatives to authority and its structural inequalities.

The Curious Incident of the Dog in the Night-Time Oyununda
Karakteri Yeniden Yaratma ve Özneleştirme

Öz: Bu makale, Simon Stephens'ın *The Curious Incident of the Dog in the Night-Time* (Gece Vaktinde Tuhaf Bir Köpek Vakası) oyununda öznenin (kahraman Christopher) ve kimliğin yaratılmasını incelemektedir. *The Curious Incident*, kırılganlık, sahtekârlık, farklı kişilikler, güven, karakterin sınırlarını aşan deneyimleri ve özneler ile kimlikler arasındaki ilişkileri ele almaktadır. Christopher kendini anlamaktan ve tanımaktan acizdir; sonuç olarak, Christopher bireyselliğini ve kendini ortaya çıkarmak için varlığını ve hayatını yeniden yazmayı öğrenmelidir. Evrensel olarak kabul edilmiş kuralların sınırları içinde yaşama fikrine karşı, oyun, kabul edilmiş kuralları yapı bozumuna uğratan farklı ve özerk bir öznellik tanımı sunduğunu savlamaktadır. Özne, bireyi toplum içinde sınıflandıran, kendi bireyselliği ile damgalayan bir iktidar biçiminde var olmaya çalışır. Alain Badiou'nun öznelleştirme teorisine ve bu bağlamda genel olarak dört terime (olay, hakikat, beden ve varoluş) odaklanan ve günlük hayatın akıbeti olarak beşinci bir bölümü ekleyen bu çalışma, *The Curious Incident* oyununda Badiou'nun figürüne benzer, sıradan iletişim biçimlerini reddeden otoriteye ve onun yapısal eşitsizliklerine alternatif kolektif bir özneyi betimlediğini tartışmaktadır.

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Introduction

To express his notion of subjectivity, Alain Badiou relies on mathematics, dialectical materialism, and Platonism in his works. Badiou attempts to construct the subject within the universalising concept. The subject, according to Badiou, carries a commodity and is devoured by an infinite power. The subject's own permanence, self-identity, is only feasible if the subject is dependent on his own power (*Saint Paul* 54). Subjectivisation "is a potential force for change rather than the preservation of the status quo" (Delgado-Garcia 64). Badiou's four terms "event," "truth," "body" and "present" are deployed to analyse the subject. To him, event/incident – the first of these terms – is divided into four sections: the arts, science, love and politics (Delgado-Garcia 17). The second of Badiou's term is "truth," which is "a concrete, time specific sequence in which a new thought and a new practice . . . arise, exist, and eventually disappear" (*Communist Hypothesis* 231). Through new attitudes and truth, a new identity is formed: "Subject is part of a truth-procedure" (McLaverty-Robinson). According to Badiou, truth is simply a theoretical phrase for a hypothetical uniformity (*Fifteen Theses* 106). The third term "body" for Badiou refers to the set of everything that propels the subject together with corporeality (*Logics of Worlds* 467). The mental and physical traits of the subject may cause him or her to behave differently, but it is these characteristics that move the subject. The subject becomes self-actualised and is a part of the "present" as a result of these concepts.

The subject attempts to exist in a form of power that categorises the individual in society, marks him/her with his/her own individuality, forces him/her to adhere to his/her own character, enforces the principle of truth that the subject should recognise and apply in daily life, but this is a form of power, and others should recognise it. Because of the power we are subject to, we can have an identity, and this identity can be moulded by the same force. In this way, we embrace the identity of society, family, or surroundings as our own, or we must accept it according to predetermined standards.

Simon Stephens' play *The Curious Incident of the Dog in the Night-Time* (2012) is an adaptation of Mark Haddon's successful 2003 novel of the same title. Stephens, in addition to portraying all these four concepts by Badiou, adds a fifth section to the event explored in his 2012 stage adaptation. This fifth section is the event of "daily life." Just as a revolution is a political event, the protagonist Christopher's creation of his own character and finding his identity is also a revolution in the event of daily life.

Taking my cue from this theoretical conceptualisation by Badiou, I claim that the play offers an alternative and autonomous interpretation of subjectivity, and discuss how Simon Stephens' adaptation portrays a collective subject like the one by Badiou. Contrary to his plays which ignore physical descriptions of characters, Stephens especially focuses on the protagonist Christopher and identifies him with his physical form in the adaptation. *The Curious Incident of the Dog in the Night-Time* involves vulnerability, dishonesty, heterogeneous personalities, trust as well as experiences which exceed the boundaries of the character and involve interactions between subjects and identities. In this frame, this study argues that Christopher does not understand or know himself and, for that reason, he must learn to reinterpret his existence, live and embrace life in order to disclose his identity, and discover himself. Hence, this paper zooms in on the character Christopher, shifting attention from his boundaries as ruled by others toward a journey of exploration and self-discovery. The initial aim is to describe the way the subject/character in the play is influenced by the beliefs and rules of others. Contrary to the concept of living inside the boundaries of norms acknowledged by everyone, I propose that Stephens' play presents a distinctive and alternate understanding of subjectivity; that is, *The Curious Incident of the Dog in the Night-Time* portrays a collective subject as defined by Badiou: a person who keeps saying 'no' to ordinary means of communication as a response to power and its systematic inequities (Delgado-Garcia 146). To common belief, the habit of saying 'no' is hazardous to the direct and indirect maintenance of relationships, and should be kept under control; however, this article explores how, unlike Haddon's novel, Stephens' adaptation moves from the subjective to the objective form, as well as how the theatrical character is portrayed in a three-dimensional fashion in the Badiouan trajectory.

Here, I find it noteworthy to indicate a point for a better analysis of the play: character is not always the fictitious representation of a liberal-humanist subject. The term "person" does not have to refer to a distinct mental and ethical presence imbued with self-identical individuality. In the first part of the play, it is witnessed that Christopher does not understand himself because he has always been managed and directed by others around him. Accordingly, Stephens, instead of joining the debate about the disappearance or 'death of character,' reconstructs a logical and clever identity in his creation of character. Christopher, embodying a different identity, pretends to be in a different place. For this reason, this study not only aims to investigate subjectivity as represented in *The Curious Incident of the Dog in the Night-Time*, but also explains how the dramatist accomplishes this through his character(isation) choice.

The Curious Incident of the Dog in the Night-Time and Subjectivation of Character

The play premiered at the London National Theatre on August 2, 2012, and ten years later, I had a chance to watch the play which was staged at Sheffield Theatre Lyceum from February 15 to February 19, 2022. Stephens' adaptation is a successful one and a significant addition to contemporary experimental performances in terms of the play's in-depth questionings. What marks this play as special is how Stephens pays close attention

to ontological questions concerning 'who we are and have been' and how these questions reverberate in the stories and for spectators. The main character of the play is Christopher Boone, a 15-year-old boy with behavioural difficulties who undertakes a journey to uncover the truth about who killed his neighbour's dog, uncovering some nasty secrets concerning his family in the process. Christopher finds people and his environment dangerous, and for that reason, he cannot leave his street. The protagonist, represented as an individualised subject in his restricted surroundings, is a human being who has no option but to act in accordance with the regulations that govern him.

At the beginning of the play, Mrs Shears' dog, Wellington, is killed, and Christopher is accused of being the murderer of the dog. Christopher's teacher Siobhan, as the narrator of the play and as the reflection of Christopher's rebirth as a character/subject, explains the situation:

> There was a garden fork sticking out of the dog. The dog was called Wellington. It belonged to Mrs. Shears who was our friend.
>
> . . .
>
> After 12 and a half minutes a policeman arrived. He had a big orange leaf stuck to the bottom of his shoe which was poking out from one side" This is good Christopher. It's quite exciting. I like the details. They make it more realistic. (Stephens 5–6)

However, the teenager does not accept the accusation because he does not tell lies. Reminding the authority and the audience of what his mother used to say, he says he is truthful specifically "because I was a good person. But it is not because I am a good person. It is because I can't tell lies" (Stephens 6). He chooses the truth to reveal his existence. Because he imagines his truthful self to be identical with Siobhan, the protagonist prefers to talk to Siobhan and, in the meantime, Siobhan transforms into Christopher and begins to be viewed as Christopher's own spirit and mind:

> Siobhan. "I find people confusing." . . . Siobhan says that if you raise one eyebrow it can mean lots of different things. It can mean 'I want to do sex with you." I never said that.
>
> Christopher. Yes you did.
>
> Siobhan. I didn't use those words Christopher.
>
> Christopher. You did on September 12th last year. At first break. (Stephens 7)

As seen from this inner dialogue, Christopher has no idea how to sympathise with other people, or even that he should empathise with them. He lives in a world of virtually pure phenomenology, with the resultant sensory overload. "I see everything," (7) he claims. Although he can see, observe, and feel everything, he finds people confusing. Instead of giving any proper statement related to the murder during the police interrogation, Christopher chooses to talk about the Milky Way. The Milky Way is a barred spiral galaxy, which means the core part looks like a 'bar' and is composed of stars, dust, and gas. People

tend to believe that the Milky Way is a lengthy line of stars; however, this is not the case. The galaxy is a massive sphere of stars that stretches for millions of light years: "For a long time scientists were puzzled by the fact that the sky is dark at night even though there are billions of stars in the universe" (Stephens 9). Disturbed by emotions, intimacy, and people, Christopher tries to distance himself from those very emotions and people by keeping his eyes firmly on the sky and thinking of the stars.

Christopher is lured into a realm of pure logic after being disconnected from regular human connections, unable to link events learned from other people's exchanges, and helpless to understand the depth and significance of such encounters. Aside from Siobhan, Stephens inserts voices (voices one, two, three, and four) into the play to represent Christopher's confusion:

> Siobhan. The second main reason I find people confusing is that people often talk using metaphors.
>
> Voice Three. I am going to seriously lose my shit.
>
> Voice Four. He was the apple of her eye.
>
> Voice Three. They had a skeleton in the cupboard
>
> Voice One. The dog was stone dead. (Stephens 10)

For Christopher, metaphors expressed in common speech can become quite complicated. The fact that people use metaphors limits Christopher's comprehension of those people and he has difficulty communicating with them. In actuality, Christopher, who wishes to speak in a straightforward manner, displays more heterogeneous personalities than the usual dramatis personae and attempts to avoid communication. Furthermore, his identity is too vast and diversified to be relevant on its own. Instead of Christopher, four voices speak and try to shape his identity.

Aside from expressing the truth, Christopher is also known for his scepticism. Christopher, accused of killing Wellington the dog, decides to investigate the case of the murder just like a detective:

> Christopher. I've decided I am going to try and find out who killed Wellington because a Good Day is a day for projects and planning things.
>
> Siobhan. Who's Wellington?
>
> Christopher. Wellington is a dog that used to belong to my neighbour Mrs. Shears who is our friend, but he is dead now because somebody killed him by putting a garden fork through him. . . . a policeman thought I'd killed him but I hadn't and then he tried to touch me so I hit him.
>
> Siobhan. Gosh.
>
> Christopher. And I am going to find out who really killed Wellington and make it a project. (Stephens 13)

Christopher commences his attempt to figure out who killed Wellington. However, his father Ed constantly criticises Christopher and warns him to get his nose out of other people's business. Resonating with the Foucauldian definition of the subject as "subject to someone else by control and dependence, and tied to his own identity by conscious or self-knowledge" (Foucault 331), Christopher is controlled by his father, who believes that his son is completely reliant on him. Nonetheless, Christopher attempts to forge his own identity through truth and self-awareness. As in the indications of Badiou's subjectivation, Christopher creates his own truth by his own enforcement, difference, and decision.

As in the dramatist's clarification of the dialectical relations between lies and truths, "as soon as you lie to somebody, you become vulnerable because you have to live in hope that the lie is never uncovered" (Stephens 41). To avoid such a condition of vulnerability, Christopher cleverly chooses an in-between position: the guarded truth. While he investigates the case of the murder, "Christopher doesn't completely tell the truth of what he's actually doing. He says that, 'I'm reading a letter'" (Stephens 41). In appearance, this might absolutely seem like the truth. Yet, he guards his real intention to demystify the murder so as to protect himself to a certain extent (Ue 116). This way, the protagonist is able to create his novel way of deconstructing the system. With the same aim of deconstructing the system, Christopher chooses the companionship of his pet mouse Toby and constantly communicates with it because he finds humans unintelligible and overly complex. Then, he chooses to read Sherlock Holmes stories to track down the person responsible for the death of Wellington and admires the detective's ability to separate his head from his emotions. In this guarded truth to try to solve the mystery, he learns that actually his father killed Wellington. Admitting his crime, Ed confesses: "So... I killed Wellington Christopher. Just... let me explain. When your mum left... Well... Christopher, I'm trying to keep this simple... I thought we were friends. Chris, you know what I'm talking about... Look Christopher. I'm sorry. Let's leave it for tonight" (Stephens 36). Tracing the person responsible for Wellington's death and finding out who killed it is essential for the protagonist because the truth is the only fundamental term for his existence and identity.

In the following part of the play, Christopher comes across a letter with his mother's name on it, sent from London, one and a half years after his mother's death, while trying to find the book he was writing at home:

> Siobhan. I was really confused. Mother had never written me a letter before. And mother had never lived in London. I looked at the front of the envelope and I saw there was a postmark, the 16th of October 2013, which meant that the letter was posted 18 months after Mother had died. (Stephens 31)

Now Christopher has a second secret to solve. In order not to reveal his anxiety, he starts to repeat prime numbers (2, 3, 5, 7, 11, etc.). Relying on his new-found power of indivisibility – as symbolised by these prime numbers – in his newly flourishing subjectivity, Christopher decides to act without any forethought or planning since, as

Andy McLaverty-Robinson asserts, a "subject can only exist after a decision, as its effect." He chooses to embark on a journey that would serve as a turning point in his life, allowing him to escape a situation he could not previously escape. This part of the play begins with Christopher finding the courage to leave the dead end in Swindon "when it emerges that Christopher's school has turned his book into a play" (Bolton 152) for "everybody to join in (with) and play a part in" (Stephens 53). Christopher's journey is risky, taking him from his home in Swindon, England, to the heart of London, on a journey of exploration and self-discovery.

On his journey to London, Christopher learns that sometimes (mathematical or real-life) approximations are all he can have and that he should try his best. He chooses to go to the capital in order to mature and develop his own identity and to eliminate the subject's commitment to the subject. The subject's body, his/her wants, inter-subjective relationships that define it and the subject's bodily exposure to others are the most significant factors of one's corporeality. Christopher's physical and mental attachment to other subjects is deconstructed when he decides to go to London. Christopher, regardless of the material conditions of life, tries to disperse himself from his place/hometown and physical body.

Badiou's subject description, as Cristina Delgado-Garcia also points out, is not one-of-a-kind and autonomous. The figure is placed in a certain shared structure as a result of this subjectivation, highlighting a character's materiality, the holder of a truth's subjective appearance: "The body thus can be a musical piece, or paintings such as those Picasso; it can be algebra" (67). One other aspect which Christopher demonstrates and realises himself in is algebra, which is the language that underpins how numbers function. It is a system that describes the principles that govern numerical behaviour. Christopher uses algebra to explain the patterns that underlie his behaviour and thereby reveals the mystery underlying his behaviour and expresses himself. Like mathematical formulae in Badiou's theory, Christopher's mathematical intelligence accompanies the event in his life. While contrary to Christopher's previous life (based on living within restricted borders), his decision to be independent represents another event as a second coming to life. Algebra represents the power that classifies Christopher in society, marks him with his own individuality, forces him to detect his own character, puts into effect the principle of truth that he himself should recognise and apply in his daily life. In line with the depiction of Badiou's term "body," Christopher's body creates his own 'subjectivisation' through an algebraic lens. When Christopher arrives in London, he finds his mother, who, as his father claims, is supposed to have died years ago, near Willesden Junction:

> Christopher. I came on the train.
>
> Judy. Oh my God Christopher. I didn't... I didn't think I'd ever... Why are you here on your own?
>
> . . .

> Christopher. I'm going to live with you because Father killed Wellington with a garden fork.
>
> . . .
>
> Judy. Why didn't you write to me, Christopher? I wrote you all those letters. I kept thinking something dreadful had happened or you'd moved away and I'd never find out where you were.
>
> Christopher. Father said you were dead.
>
> Judy. What? (Stephens 56–57)

The fact that Christopher goes to London, finds his mother, and bravely tells her everything shows that he has matured as a character. Just as Judy escapes from her husband, Christopher chooses to escape from his father to where Judy and Mr Shears, her lover, reside in London. Christopher and his mother then return to Swindon one night. This change of locations also represents a revolutionary event for Christopher because the protagonist has managed to find his mother by himself and has reached the truth, and returned home. Upon coming back to Swindon, Christopher goes to school to take his math exam to get an A-star. His mathematical ability represents Christopher's capacity to find the magical in his borders. Through this capacity, he achieves A-star and goes beyond his borders. Christopher's mental and physical characteristics may cause him to behave differently, but it is these characteristics that move him. Through these terms, the subject is now self-actualised and has become a part of the present, as clarified in his resolutions below:

> Christopher. I'm going to pass it and get an A-star. And then in two years I'll take A-level physics and get an A-star. And then I'm going to go to university in another town. I can take Sandy and my books and my computer. I can live in a flat with a garden and a proper toilet. Then I will get a First Class Honours Degree. Then I will be scientist. I can do these things.
>
> Siobhan. I hope so.
>
> Christopher. I can because I went to London on my own. She looks at him. I solved the mystery of Who Killed Wellington.
>
> She looks at him.
>
> > I found my mother. I was brave. (Stephens 72–73)

Christopher is more courageous than ever before since he has done everything, what he thought he could not do, and is now gaining self-confidence. He is now someone who recognises himself as a subject, completes his own form, and makes his own truth accepted by others. It seems that Stephens especially values *The Curious Incident* because he does not support tentative behaviour with no purpose. Niamh Cusack clarifies the dramatist's intention and praises his adaptation:

> It's an anarchic play, ultimately, . . . and I think Simon is probably a bit of an anarchist too. There's an element of saying: "Here's the play: play." And that's a glorious gift to give to anyone who's interested in making theatre. . .

> . Simon's plays are quite robust and bold, and so they can be treated with the same sort of boldness and robustness. And I think that's a marvellous gift. . . . [Simon] is a very courageous playwright. He's not tentative. And he dares you not to be tentative. (Cusack)

Stephens stresses Christopher's own book as a means of ensuring the lasting identity acquisition and life as a subject. Christopher, who has become the narrator of his own life, defines his thoughts and feelings as well as his likes and dislikes. He has acknowledged the truth of his existence because Christopher's art communicates both his sentiments and his own thinking as an autonomous subject.

Because Christopher actually writes *The Curious Incident*, the narrative proceeds with the rhythm of a completely concentrated, yet easily distracted, mind. It swings between detailing the events leading up to and following Wellington's death and Christopher's broad and lively inner world. As a consequence, the reader discovers that the term "metaphor" is a metaphor in and of itself, that the constellation Orion may resemble a dinosaur, and that Christopher's beloved arithmetic can be utilised to answer practically any conundrum (Schultheis 193). In the novel, Christopher's singular voice is represented as tentative. Referring to Badiou's four terms, however, the play has enabled Christopher to discover the truth, carry out his own revolutionary deed, exist intellectually and physically, and have his voice heard. Actually, without repeating/referring to Badiou and his terms too much in the introduction part and the body of the essay, this article has tried to analyse the play by focusing on the first term "event" as science with mathematical figures, indivisible numbers and as love with his pet, Wellington and his books. The second term, "truth," is examined concerning Christopher's new ideas and experiences with the Wellington case and his relations with his family; the third term, "body," is explored with subjectivisation, the subject's body, and Christopher's physical body. The fourth term, "subject," is analysed in terms of how Christopher's "present" is created. Finally, the fifth term, "daily life," is illustrated through how events of his daily life and relationships transform Christopher's identity.

Conclusion

According to Stephens, the main purpose of the play is to teach and learn how to become a free-willed individual. Christopher's connection with his teacher, Siobhan, is important to the play because Siobhan is one of the characters who read Christopher's imaginary book. For that reason, Stephens' adaptation casts Siobhan as the narrator of the play and as the reflection of Christopher's rebirth as a character/subject. It is a well-known fact that, in this journey of becoming an individual, no one walks alone and everyone has a teacher. The teacher of this autistic individual, Christopher, is Siobhan. Many of the protagonist's characteristics are consistent with Autism Spectrum Disorder. However, Christopher is never formally diagnosed in the story; his exact mental condition is less relevant than his distinctive view of the world around him. Christopher's numerical optimisation follows the event in his life, much like mathematical formulae in Badiou's

theory. The play offers maths, which organises the universe, indivisible numbers (2, 3, 5, 11, 13, 17, and 19), which symbolise power, and animals in space (Christopher's rat in space), which like Christopher himself symbolise crossing borders.

Christopher is obviously incredibly clever, with a marvellously logical intellect that excels at mathematics, but ordinary interactions have little or no meaning for him, and despite knowing all of the countries in the world and their capitals, he has no comprehension of human emotions (Moss). In the first part of the play, it can be observed that Christopher is a poor choice as a character since he is incapable of defining or appreciating individuality. Stephens bridges the gap between being a subject and not being a subject by showing that Christopher is not indeed a poor choice, emphasising his intelligence and courage with the things he has done, and by making the hero realise the things he has done.

Stephens, in his interview with Tom Ue, clarifies the gap: "I think that puts us in that position where we recognize in ourselves the gap between what we do and what we imagine ourselves doing. I think that's where we recognize ourselves in Christopher's humanity in our own humanity" (Ue 116). Delgado-Garcia asserts that we as scholars also have a role in the perpetuation of several frameworks of fear of people's lives that we admire are confronted inside an artistic or fictitious structure (62–63). Supporting Delgado-Garcia's point of view, Stephens as a playwright adopts the character Christopher and presents him to us as a self-actualising protagonist. Through its conceptualisation of body, subject, truth and event, Badiou's theory seeks to uphold the objectivity of truths. Likewise, Christopher portrays or seems to be in a new place while embodying a different persona. In consonance with Badiou's idea, Christopher becomes a subject because he can make his truth appear and Stephens sees the protagonist and his intelligence as a potential force that can break through his own constraints, challenge the status quo, and give this potential subject a voice and an identity in his daily life.

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