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ARTICLES

Woman's Maternal, Invincible Medusa Gaze in D. H. Lawrence's *Women in Love* and *The Rainbow*

Gillian Alban

Abstract: This article aims to re-vision the traditional feminist perspective presenting D.H. Lawrence as chauvinistically asserting phallic force in his writings. While this view may represent aspects of his later writings, this could even indicate Lawrence's strident efforts to insist on male creativity against the real life force of women, as himself a man subject to womb envy. The battle of the sexes in his earlier and greatest novels, *The Rainbow* and *Women in Love*, shows men attempting to usurp the authoritative, even violent force of matriarchal women. These two novels highlight lunar scenes symbolizing women's rampant power over men. *The Rainbow* articulates womb envy in the context of victorious matriarchs, while the frequently sadomasochistic relationships of *Women in Love* show men, despite their physical strength, ferociously yet helplessly struggling to survive against the self-assertive Medusa gaze of impassioned women, leading on occasion to their death, while women remain supreme.

Keywords: D.H. Lawrence, sexes, power, Medusa gaze, womb envy, violence, *The Rainbow*, *Women in Love*

> The kind of power mothers have is enormous. Take the skyline of Istanbul—enormous breasts, pathetic little willies, a final revenge on Islam. I was so scared I had to crouch in the bottom of the boat when I saw it.
>
> Angela Carter

> Can you not see, that because you have given him the beauty of woman, you have given him the beauty of the universe? He will worship the moon, because it is as pure as his love. He will worship the sun because it is aflame with the glory of her spirit…. He will let himself down into sleep with a fear, because, though it bring evil dreams, yet will it also bring dreams of her for whom he lives…. But the seas he will worship forever, for the waters are motherhood.
>
> Graham Greene, "The Creation of Beauty" in Norman Sherry

On the Penguin cover of *Women in Love*, Gerald Crick stares out at the reader, while Gudrun Brangwen the professional artist sits within his gaze, her head bowed over her sketching. Readers of this novel will appreciate how inadequately this reflects the relationship between these two embattled lovers, possibly even indicating the wishful thinking of the aspiring male gaze over the objectified woman. This stormy relationship starts with Gudrun's admiration of Gerald's sadism displayed against the mare gripped between his thighs, working

through incredible mutual savagery which leaves her the survivor, as Gerald finally succumbs to death. An early meeting occurs when he leaps into a lake, swimming and waving to the sisters. Gudrun exclaims: "God, what it is to be a man! […] The freedom, the liberty, the mobility!" (*Women* 52), expressing her penis envy. Yet far from being in any way daunted by such flaunted male freedom, Gudrun and her sister Ursula waste little time in themselves going boating at the Crick's water-party, enjoying skinny bathing in the lake, after which they run around in the nude to dry, without need of either swimsuits or towels. They swim blissfully and freely, declaring themselves to be "perfectly happy", and "quite complete in a perfect world of their own, [with] perfect moments of freedom and delight" (184); neither castrated nor envious. Their singing and dancing fascinate the surrounding cattle, until Gerald and Birkin arrive. Gerald reprimands Gudrun for dancing before his cattle, warning her that they gored a cow to death the other day. She questions whether they are his cattle, and denies having any fear of them. As they wrangle, she mockingly "catch[es] him a light blow on the face with the back of her hand", feeling "in her soul an unconquerable desire for deep violence against him" (190). Overcome with emotion at her defiance, Gerald falls speechless; then he retorts that she has struck the first blow, while her assertion: "'I shall strike the last' […] with confident assurance" (191) is fulfilled by the end of the novel. Asking him not to be angry, Gerald with a stammer confesses himself not angry, but rather in love with her. This conflict parallels an early meeting between Catherine Earnshaw and Edgar Linton, when she violently slaps him over the ear, after hitting Nellie and shaking Hareton, as she then proceeds to fascinate him and firmly secure his love (Brontë 111), exerting her supremacy over the two widely disparate heroes of *Wuthering Heights* through decades and even years beyond the grave. This article offers a re-evaluation, what Adrienne Rich would call a "re-vision" of Lawrence's insights into the relative strengths of the sexes played out in his fiction, particularly in *The Rainbow* and *Women in Love*, the two novels largely considered Lawrence's greatest achievements (Daleski in Ingersoll 268, 279). This profoundly intense writer, who expressed much of his personal sensibilities in his writings, emphasized interrelationships throughout his novels, with his highly developed anima and sense of nurture on his feminine side, as well as a strong animus or sense of aggression. Torn between these two different sides of his personality at different times of his life, his rich, provocative writings still address us with great significance today.

Matriarchal Violence and Womb Envy

Lawrence shows an extraordinary amount of violence in *Women in Love*, as Emily Brontë does in *Wuthering Heights*; Frieda Lawrence reports the "amazing brutality" at work in an early version of *Women in Love* (Perry n.p.). The force of personality and level of violence that Heathcliff and Cathy assert against themselves and others is also seen in Lawrence's work, only where Cathy subdues Heathcliff through love, the battle of the sexes between Gerald and Gudrun continues throughout *Women in Love*. Initially attracted to Gerald by his assertion

of superior strength, by the end of the novel, he is overwhelmed by Gudrun. Gerald is a Cain figure through his accidental fratricide when, with fatal results, he gets his brother to look down a gun as a boy. Ursula considers the frightening responsibility of such an act, indicating that as a woman: "One instinctively doesn't do it—one can't" (*Women* 54). Violence is assumed predominantly male, yet Lawrence's women are in no way limited to nurture and tenderness, frequently harbouring reserves of rage and fury to unleash against their unwary mates. The destructive passion of Gerald and Gudrun is exposed over the rabbit Bismarck, as Gerald witnesses Gudrun's "sullen passion of cruelty" as she struggles to control the demoniacal creature (270). When Gerald grasps the rabbit, it lashes out and injures him too, until he subdues it with a fierce blow to its neck, making it utter an unearthly scream in fear of death. As Gudrun feels her own cruelty exposed here, she "looked at Gerald with strange, darkened eyes, strained with underworld knowledge, almost supplicating, like those of a creature which is at his mercy, yet which is his ultimate victor" (272), exposed as she is through her savagery towards the devilish creature that slashes their arms, in a fight that she will ultimately win. Anthony Burgess suggests that "Gerald will want to kill Gudrun like a rabbit—'His blind consciousness was gone into his wrists, into his hands. He was one blind, incontinent desire to kill her'—before meeting an appropriate icy death of his own" (94). He certainly later desires to kill Gudrun, yet her fury and superior skill emerge as she manipulates him and remains the victor. In this first scene they smile in facing each other as self-confessed initiates, implicated in violence, as she relaxes into a smile of "obscene recognition", looking at him "in a slow, almost man-like way… with shocking nonchalance", which "felt again as if she had hit him across the face—or rather as if she had torn him across the breast" (*Women* 273-74). She skillfully manipulates to her advantage a play of helplessness or gentleness together with an inexorable will and cunning supremacy until the final chapters. Suppressed or expressed violence continues throughout their interactions, leaving the ultimate outcome chillingly uncertain.

Kate Millett hones in on Lawrence's attitude to the sexes in *Sexual Politics*, first through an insightful introduction, then going on to present Lawrence's women as utterly abject before male phallic superiority. Burgess perceptively calls this "[t]he wish-fulfilment of male fantasy, in which the man's satisfaction promotes the woman's" (156-57); a convenient male wishful thinking in line with Freudian theory which expresses merely the androcentric point of view. In *Lady Chatterley's Lover*, a "quasi-religious tract recounting the salvation of one modern woman" (Millett 238), Connie, or "cunt" bows before the lordly, cock-sure phallus of Mellors in "fear and excitement" (Millett 237, *Lady Chatterley's* 218-19). Yet Blanchard suggests that this novel is ultimately about tenderness, with its conflicts pitted against the industrial world rather than between the lovers (440). Kate Leslie of *The Plumed Serpent* appears subject to "the ancient phallic mystery, the ancient god-devil of the male Pan" (Millett 283); however, Kate finally remains sceptical as to whether she will stay with Cipriano or not. Millett diminishes her insightful introduction to *Sexual Politics* by subjugating all Lawrence's women to phallic

potency in her later discussion. Friedman suggests that Millett's attack on Lawrence "is polemical, selective in its quotations, and reductively Freudian" (214). At the same time, Millett does emphasize the maternal, female energy permeating *The Rainbow*, stating that "[s]o entirely does the womb dominate the book that it becomes a symbol, in the arch of Lincoln Cathedral, or in the moon, of the spiritual and the supernatural. The womb is so portentous and enviable an organ that the men in the book make some effort to participate in the marvel" (258-59). Schapiro relates how "[i]ntimacy with the woman threatens the same fusion and overwhelming dependency as the original infant-mother bond" (356), which terrified Lawrence, making him increasingly react against it in assertions of a counter male potency. Thus Millett's introductory insights regarding Lawrence's views on women become swamped in the later chapters as she recounts male writers' contentions regarding phallic supremacy.

Living at the beginning of the twentieth century, Lawrence wrote at a time of significant change for women, as they aspired to greater social, political, and sexual power and freedom. His women are certainly sexually liberated by the standards of their era, as well as professionally active—Lawrence delineates his own classroom struggles through Ursula's experiences in *The Rainbow*. Gudrun of *Women in Love* as an artist is another figure close to Lawrence, both as writer and also visual artist, with his "naïve" paintings. Millett suggests that Lawrence remains defensive to the advances of the feminist movement (260) and resentful at women's advances. Yet in comparison with his contemporary, George Orwell, Lawrence is intensely engaged with women's struggles in his writings, while Orwell scarcely seems aware of any female struggles or emerging consciousness. Julia in *Nineteen Eighty-Four* blithely accepts Winston's definition of her as "only a rebel from the waist downwards" (163), following his direction in their rebellion against Big Brother; Orwell clearly has little concept of the inner world of a woman like Julia. In contrast, Lawrence shows the struggles of Gertrude Morel in *Sons and Lovers*, like those of his mother, Lydia Lawrence, who was active educationally and in the Women's Guild, as Middleton reports "[i]n the 'Woman's Corner:' The World of Lydia Lawrence", this novel also shows Clara Dawes as an early feminist.

Womb envy is of more relevance to the early Lawrence than penis envy. Karen Horney declares that "men are evidently under a greater necessity to deprecate women then conversely" (62). Millett actually discusses Lawrence's womb envy in *The Rainbow* through the towering matriarchs, Lydia and Anna Brangwen. She ponders whether the concept of womb envy is "pure invention, Karen Horney's malicious answer to Freud's doctrine of penis envy" (Millett 258), while also emphasizing the strength of womb envy. She shows Lawrence absorbed in "the myth of the eternal feminine, the earth mother, [constituting] a veritable hymn to the feminine mystique" (258), as seen in the symbols of Lincoln Cathedral and the moon in *The Rainbow*. Yet Millett omits any reference to Anna and Will's fight over the Adam and Eve myth, which Will is lovingly recreating in a wood-carving, showing Eve emerging from Adam's side, according to the better-known,

second version of creation. There are actually two creation stories in Genesis, the first of which shows God creating both man and woman in his or her own image, hence also indicating the feminine nature of God. Anna reacts violently to the unnatural perspective which Will emulates in his carving of the other, rib story, deriding him: "It is impudence to say that Woman was made out of Man's body […] when every man is born of woman. What impudence men have, what arrogance!" (*Rainbow* 174), she declares, mocking this unnatural creation scene. Anna's denunciation of the rib fable leads Will, in frustrated rage, to destroy his wood-carving of Adam and Eve. This patriarchal view of humanity's creation has clearly demonstrated the existence of men's womb envy through the ages, as Adam appears to appropriate women's power to procreate, while men occlude their unconscious longing for the birth-giving capacity of women by "devaluing […] childbirth and nurturing, [the] unique strengths of the female gender", representing it as inferior (Semmelhack et al. 168).

Anna grew up secure and balanced, "between the pillar of fire and the pillar of cloud" (*Rainbow* 97) of her parents, straining for "the rainbow like an archway" (195). This uplifting, transcendent creative energy of the rainbow or archway reverberates through the novel, as a vaginal gateway through which she and Will pass in Lincoln cathedral. Will is largely crushed by Anna, his mature, matriarchal wife; she remains cool in self-assertion, dancing pregnant before her husband. He gradually becomes an increasingly irascible husband and father, keeping his brood under control with sharp words and even blows, while Anna remains a queenly, assured mother of her large family. Millett sums up these relationships of *The Rainbow*: "Lydia conquers Tom Brangwen with her inscrutable inattention, Anna spoils Will Brangwen's life and her own by becoming a breeder extraordinaire" (258). Tom certainly believes his marital relationship with Lydia to be the significant aspect of his life. Creative female power is rampant in this novel, seen in images of thresholds, wombs and vaginas (Hayles 107). Lawrence's reverence for maternal vitality remains with him through his later assertions of phallic energy. After the paired novels, *The Rainbow* and *Women in Love*, Lawrence may well have determined to struggle against what he saw as an indefatigable female potency, which he also experienced throughout his marriage with Frieda, needing to claim a counter male supremacy. Millett suggests that it is the very vigour of early symbols like the moon and the cathedral in Lawrence's writing that leads him to react so intensely against them later, elevating the supreme male as a counter life force against irrepressible female procreative majesty.

It is striking that feminist writers remain largely unaware of "womb envy", with literary criticism in thrall to Freudian penis envy, which Horney derided a hundred years ago. Millett also critiques penis envy as both misguided and irrelevant. In her chapter, "The Counterrevolution" in *Sexual Politics*, she suggests that far from noting the absence of the penis, as Freud believes, children are more likely to observe that their mother has breasts and bears children, and a girl would know of her own vagina and clitoris. Even as women are socially denigrated as the "second sex", biologically they remain the original sex, and in no way physically

lacking (Millett 30). Biology classifies the higher evolved animals as "mammals"; thus every reference to mammals highlights the lactating capacity of our species and hence the significance of maternal nurture. Women's bodies are complete; their ability to enjoy multiple orgasms is well known, despite Freud's attempts to prevent clitoral orgasm, insisting on vaginal orgasm, and even excising the powerful clitoris, an outrage more frequently performed in primitive societies, against this unique organ specific to sexual pleasure (Millett 117). The male of the species remains an afterthought, whether biologically or anthropologically. Millett denounces Freud for his conversion of the impressive feat of childbirth into "nothing more than a hunt for a male organ" (185), stating "[t]he theory of penis envy has so effectively obfuscated understanding that all psychology has done since has not yet unraveled this matter of social causation" (185). She adds: "Freud's doctrine of penis envy is in fact a superbly timed accusation" against women, throwing the weight of guilt and force on her to "stay in her place", while the patriarchal status quo is maintained (185).

Hélène Cixous suggests that any self-respecting woman rejects abject craving of their "single idol with clay balls", their "Tom Thumb out of the Penisneid", as Freudian misconceptions (884-90). Barbara Creed's fascinating work on the "monstrous feminine" in cinema investigates how Freud's theories regarding women reveal his own repressed sexual insecurities before the terrifying might of women such as the monstrous castrating mother and the vagina dentata (7), leading him to occlude such images when they clearly emerged in his case studies. The work of Semmelhack et al. on "Womb Envy and Western Society: On the Devaluation of Nurturing in Psychotherapy and Society" explains how womb envy, defined by these writers as "male envy of the female reproductive capacity" (167), has resulted in the denigration and devaluation of nurturing, together with the concomitant glorification of the male and the God in whose image man believes his sole self to be made, a situation enabled and perpetuated through monotheistic, patriarchal societies. Thus returning to Millett's insightful, but limited study on Lawrence, it is a shame that her work, despite its penetrating introduction to sexual politics, denigrates women through the lens of misogynist male writers in its literary chapters, with her scholarship presenting women abjectly worshipping the male phallus, in line with Freudian misogynous reasoning.

Lawrence's reflections on the growing child in *Fantasia of the Unconscious* and *Psychoanalysis and the Unconscious* show him distancing himself from Freud's sexual motive as attributable "to all human activity"; he declares that sex, however important, is far from being everything (17). He insists that neither the Oedipus Complex that he demonstrates in the early *Sons and Lovers*, nor the repression of this incestuous urge arising from the unconscious, are the major preoccupations of humanity. Instead he focuses on the significance of the solar plexus "[i]n all mammals the centre of primal, constructive consciousness and activity [which] lies in the middle front of the abdomen" (*Fantasia* 219). This he calls the site of the life source, the scar at the navel where "the first rupture has

taken place" (219), which he says a mother knows better than a philosopher. Darroch claims that Lawrence gained his inspiration from the solar plexus as a centre of consciousness; a daemon through which he could create, especially in empathy with trees in nature, using the insights of the solar plexus as "bodily, (or non-mental) 'thought'", Atkinson calls the solar plexis the "abdominal brain".

Lawrence's thinking thus connects with that of Irigaray, who in "Body against Body: In Relation to the Mother" in *Sexes and Genealogies* claims that the primal crime is that committed against Clytemnestra, the matricide of *Oresteia*, rather than that against the fathers, as Freud states in *Totem and Taboo*. "The murder of the mother is rewarded by letting the son go scot free, by burying the madness of woman—and burying women in madness—and by introducing the image of the virgin goddess, born of the Father, obedient to his laws at the expense of the mother" (Irigaray 13). Connecting the phallic erection to the place where the umbilical cord once joined the child to the mother, the navel, she explains this non-symmetrical relationship between mother and child, from the "womb, the first nourishing earth, first waters" (14), which psychoanalysis refuses to acknowledge, although Lawrence was aware of it. This scar or wound is the navel (*nombril*), the site where the child was severed from connection and security with their mother in the womb. Lawrence similarly explains that "beneath the burning influx of the navel" (*Fantasia* 219) is the active psychic site of the child's connection with and later rupture from the mother, which binds the child to their mother in intimacy, till they are cleaved away from her, wrenched from the origin of their existence.

Irigaray goes on to relate how this wound often leaves the mother a devouring monster gaping open from this "gestation, the birthing, the life which have issued from them, without reciprocity" (15). When the man attempts to establish himself as sole creator, refusing to allow the mother her birth-giving force, and sacrificing this to the father, he drives a stake through both human identity and maternity at a stroke. "The fertility of the earth is sacrificed in order to establish the cultural domain of the father's language ([…] the mother tongue)" (16). The genital drive of the "phallic penis captures the mother's power to give birth, nourish, inhabit, center" (14). Irigaray continues, "[w]oman has no cause to envy the penis or the phallus" (17), yet as each sex struggles to establish their own identity, the male organ has been made "into an instrument of power with which to master maternal power (*puissance*)". Lawrence relates how in a polarity of dynamic consciousness "the child fights, the mother fights. Sometimes she fights to keep her refractory child, and sometimes she fights to kick him off, as a mare kicks off her too-babyish foal. It is the great *voluntary* centre of the unconscious flashing into action" (*Fantasia* 224), this site of the mother's profound and traumatic connection with the new life she has brought forth.

Magna Mater, the Moon and the Vagina Dentata

Near the end of *The Rainbow*, Ursula undergoes a struggle for supremacy against her lover Skrebinsky; they make love under the stars, as if she is lying with the stars and it is they that enter "the unfathomable darkness of her womb […] not

him" (465). Later, "the moon was incandescent as a round furnace door, out of which came the high blast of moonlight, over the seaward half of the world, a dazzling, terrifying glare of white light [as] she gave her breast to the moon, her belly to the flashing, heaving water" (479). With her voice of a harpy, as if possessed, she grasped him in her "fierce, beaked, harpy's kiss", as she lead him into full moonshine where they engage in a struggle for consummation: "[T]ill it was agony to his soul, till he succumbed, till he gave way as if dead, and lay with his face buried" (480). To him it "felt as if the knife were being pushed into his already dead body", as he watched her rigid, unseeing face with its moonlight tears. Ursula here becomes a destructive "vagina dentata" which tears his innards (Cowan 130). As Kadota notes, "[s]he takes her consummation from the moon, and the more she takes on the moon's qualities, the more she leaves Skrebensky behind" (20). He struggles to bury himself away from the moon's overwhelming light, while she remains rampant. Undergoing trauma through stampeding horses, sickness and the loss of her child, Ursula emerges to experience the rainbow at the novel's end. Kadota suggests that Ursula completes her heroic quest through these two novels, while Skrebenky is defeated, withdrawing from Ursula and fleeing abroad.

In *Women in Love*, Birkin is physically defeated by his lover, Hermione Roddice, after a furious argument on democracy and equality, which leaves him feeling compunctuous towards her. She becomes a daemonic Maenad possessed with a chaotic, electric passion of physical fury towards him, wishing to destroy him. In an ecstatic thrill of desire, she picks up a lapis lazuli paper-weight from her desk, and crashes his head with it: "In a flame that drenched down her body like fluid lightning and gave her a perfect, unutterable consummation, unutterable satisfaction, she brought down the ball of jewel stone with all her force, crash on his head" (*Women* 117). Feeling herself in the right to bash him on the head because he had tortured her, she smashes him twice, almost breaking his neck, as he scarcely manages to protect his head with a book: "[H]e was shattered, but he was not afraid" (118). He insists that he will not die, as he manages to stagger out barely conscious to sit amongst the hyacinths and wet grass, "more beautiful than the touch of any woman" (119); it takes him months to regain either physical or psychic recovery.

Distancing himself from this exhausted relationship with Hermione, Birkin moves towards a relationship with Ursula. After being crushed so heavily, he feels a need to assert himself against the female energy surrounding him, and he stones the moon's reflection in resentment that "everything must be referred back to her, to Woman, the Great Mother of everything, out of whom proceeded everything and to whom everything must finally be rendered up" (*Women* 224). Such maternal assurance and arrogance infuriates him: "[T]his calm assumption of the Magna Mater, that all was hers, because she had borne it. Man was hers because she had borne him. A Mater Dolorosa, she had borne him, a Magna Mater, she now claimed him again, soul and body, sex, meaning, and all. He had a horror of the Magna Mater, she was detestable" (224), he insists. Hermione appears on her high

horse as the Great Mother; Ursula "too was the awful, arrogant queen of life, as if she were a queen bee on whom all the rest depended" (224.) After expending considerable thought on the "woman problem", in passionate fury he appears throwing husks of flowers onto the moon's reflection, declaiming: "Cybele—curse her! The accursed *Syria Dea!* Does one begrudge it her! What else is there—?" (278). Observing him, Ursula is hard put to suppress her amusement. The bright moon leaps and sways in the pond, making a "battlefield of broken lights and shadows [as] he saw the moon regathering itself insidiously, saw the heart of the rose intertwining vigorously and blindly, calling back the scattered fragments, winning home the fragments, in a pulse and in effort of return" (279). Burgess declares that for Lawrence the moon "had to be a living body of fire if it could drive men lunatic. Here, in this remarkable scene, the moon is the goddess one can resist only ritually. She always wins" (95). Morris suggests, "the stoning of the moon, the reflection on the African sculpture, and the insight that he has gained are part of a death-rebirth process" which Birkin needs to undergo (275). Ursula is the voyeur of Birkin in this extraordinary scene, intervening before he starts to stone the moon yet again to ask why he hates the moon. This brings him to make an appeal to her: "That golden light which is you—which you don't know—give it me" (*Women* 281) he pleads, as she avouches that she cannot surrender her spirit to him, and he realizes that words alone will not convince her. Seeing her as "a paradisal bird that could never be netted, it must fly by itself to the heart" (282), he determines to cajole her to him.

Birkin had long wished "a strange conjunction with [Ursula]; an equilibrium, a pure balance of two single beings:—as the stars balance each other" (*Women* 164). He and Ursula together observe his cat, Mino, who cuffs and bullies a wild she-cat, with obvious male supremacy insisted on, which infuriates Ursula; this scene is one discussed by Millett. Birkin is working out his feelings while still physical sick; loving Ursula, he yet hates the limitations of sex. The African sculptures he had seen in Halliday's flat occupy his thoughts. These fetishes appear to offer a complete truth, "pure culture in sensation;" the "savage woman, dark and tense, abstracted in utter physical stress", offering him an artistic statement of the "savage woman in labour" (87). This and the other female statue he sees, with small, beetle-like head and protuberant buttocks, offer intuitive mysteries of "purely sensual, purely unspiritual knowledge behind her" (285), the accumulation of thousands of years of African insight "far beyond the phallic cult" with its "principle of knowledge in dissolution and corruption", which the white races would fulfil in a "mystery of ice-destructive knowledge, snow-abstract annihilation" (286). In the loins and buttocks of these African carvings appear to rest the instinctual, solar plexus "gut" force that Lawrence used as a source of inspiration in his own life and writing; sensual insights of maternal African art shrink phallic pretensions to a diminutive nothing. Beyond abstract intellect, the image of the woman in labour offers the high art of "a complete truth [of] pure culture in sensation, culture in the physical consciousness, really ultimate physical consciousness, mindless, utterly sensual. It is so sensual as to be final, supreme"

(*Women* 87). Hayles suggests that "[w]hen Lawrence recreates the quintessential moment of becoming the mother in his art-speech, he is simultaneously appropriating for himself the mother's power of creation and freeing himself from her dominance over him; his art defines him as an artist with the power of creation, rather than as a son who is the creation of his mother" (107). He relates creativity to the maternal goddess of birth who is at the same time the goddess of "death, disintegration, and destruction" (Morris 267); the mother earth who bears us also brings us to death and the grave.

The Invincible Medusa Gaze

By the end of *Women in Love*, Ursula and Birkin have worked their way towards achieving their desired "star equilibrium", while Gudrun and Gerald remain caught up in a "mystery of ice-destructive knowledge, snow-abstract annihilation" (286), supremely represented through the industrial magnate Gerald. The novel starts with a light-hearted view of a wedding as a race or pursuit; the bride calls to the groom, who pursues her like a hound after his quarry (21); such sexual struggles continue even to death. The water party where the sisters swim culminates in the tragic death of Gerald's sister, Diana, by drowning, despite Gerald's attempts to save her. Diana draws the young Doctor Brindell down to his death in her fatal embrace, as they discover when the bodies are recovered. Lawrence's "The Horse-dealer's Daughter" offers a variation on this scene; in this story, the doctor is drawn not to his death, but into a proposal of marriage, after saving Mabel from drowning; one wonders what sort of marriage this will enable.

Earl Ingersoll discusses a "Staging of the Gaze", connecting the gaze interactions of *Women in Love* with two instincts of Freud; the sadomasochistic instinct, and scopophilic gaze interactions, seen in the relations between Ursula and Birkin, as well as Gudrun and Gerald. An early scene shows Gerald beating his fine Arab mare in the face of a dreadfully close locomotive, as he cruelly asserts his own will over her, which harrows the mare to the depths of her being. Ursula deeply resents this torture of such a sensitive beast, and "frantic with opposition and hatred of Gerald" (*Women* 124), she cries out at the terrible oppression of the bleeding mare, stating her objections to Gerald both there and later. However, this behaviour inspires in Gudrun an extraordinary fascination with Gerald, and she vindicates him by stating "I should think you're proud" (125), opening the gate for him. Yet Gudrun's original fascination does not survive, while his fascination with her deepens. She and Gerald engage in what Ingersoll calls a "sadomasochistic relationship that reverses conventional gender identities. From this annunciation scene on, she comes to enjoy the power of controlling/humiliating the increasingly masochistic Gerald" (275). Ingersoll describes Gudrun as "a variety of Medusa, that dread image of the powerful female, fascinating, bewitching, and petrifying Gerald and those of us gazing on her along with him" (278); Lawrence names her "a vivid Medusa" (*Women* 505). This perception of Gudrun as exerting a mesmerizing, petrifying Medusa gaze over her lover is precisely the force of the gaze which I demonstrate in my recent book, *The Medusa Gaze in Contemporary*

Women's Fiction: Petrifying, Maternal and Redemptive, illustrating "the empowering force of the Medusa gaze for women, in a world that still places women under an alienating, patriarchal gaze" (1). In *Women in Love*, Gudrun presents the capacity of the woman's gaze to return against her other, as she asserts her own invincible strength against those who attempt to stare her down. Ingersoll's insightful psychoanalytical critique of the look and visual exchanges in Lawrence goes as far as the water-party scene where the Brangwen girls go skinny bathing at the beginning of the novel, considered above, ending in Gudrun's gaze returning on Gerald, as she cuffs him with a blow to his face. Ingersoll perceptively highlights Gudrun's dread Medusa gaze, yet his discussion remains incomplete, as it only deals with a few early scenes from the novel. It may be that the reverse gender situation at the end of *Women in Love* culminating in Gerald's death is too painful for him; these gruesome scenes have undergone limited critical analysis. Ingersoll's partial analysis prompts me to continue both his and also Millett's discussion of the wars of the sexes in *Women in Love*, where woman's power is vindicated beyond any putative male victory.

The relationship of Gudrun and Gerald develops through interchanged gazes; when she fixes her strange, flaming eyes on him: "Gerald shrank in spirit, as if it would be more than he could bear, as her hot, exposed eyes rested on him" (*Women* 315). She stridently avers that marriage is neither here nor there for her, nor is love a consideration. While Gerald's father is dying, she reaches for him in embrace like the colliers and their lovers on the bridge, as Eve reached for apples from the tree of knowledge, assuming her knowledge of him. "Her fingers had him under their power", in a desire and knowledge deeper than death for them both (374-75). After his father's death, he comes to her bedroom in desperate extremity, exposing his utter helplessness to her, as her eyes ask him: Why? He can only state that he was compelled. In their embrace, plunging into her creative heat, it is she who gives him life and heals him, while he becomes a child, receiving life from her;

> And she, she was the great bath of life, he worshipped her. Mother and substance of all life she was. And he, child and man, received of her and was made whole. His pure body was almost killed. But the miraculous, soft effluence of her breast suffused over him, over his seared, damaged brain, like a healing lymph, like a soft, soothing flow of life itself, perfect as if he were bathed in the womb again. (*Women* 389)

Thus he is healed through her maternal touch, while she is left conscious and exhausted, in her very tenderness for him left feeling a jealous hatred, isolated at a distance from him which leads her to believe "[t]hey would never be together" (390). Simone de Beauvoir suggests that any sense of communion comes too late, as she remains separate from him and unfulfilled, while he has raised the barriers of ego or the Other between them, hence his happiness is vitiated; their relationship declines from this point into one of mutual savagery and predation (248).

Their final ghastly struggle takes place amongst the snow and ice of the "navel of the earth" in the Tyrol (*Women* 450). This combat to the death brings out all the ruthless, raw violence previously exposed over the rabbit Bismarck. Gudrun briefly considers whether to use Gerald as an instrument, by sharing a life of ambition with him; but she determines against it. All the while fully cognisant of his superior muscular strength, she manages to control him through her cunning will and her sharp gaze. Sensing that he is asserting himself over her, she goes to the mirror in order to keep her eyes on him without enabling him to be aware of her gaze on him, determining never to "turn her back to him any more" (467). She keeps him within her Medusa gaze, while he stares in confusion at his own reflection in the mirror. Struggling to retain her power over him, she evades his eyes as she keeps his reflection under her scopophilic eye. All the while he remains unaware of her gaze on him, thus missing any potential sense of his own will. She thereby gains a whip hand over him, again reminding us of Catherine Earnshaw, while keeping him obtuse and blind, which allows her to finally sleep "a victorious sleep"; evading his strength, she does make him an instrument (468). She bewilders him with her passion in kissing him, as she "looked at him with her dazzling, overweening laughter, like one possessed" (473). Gerald confesses to Birkin that Gudrun seems final, like the end to him, apparently soft and silky, yet "it withers [his] consciousness, somehow, it burns the pith of [his] mind (494), as he surrenders to this ultimate experience: "[Y]ou *want* to be sightless, you *want* to be blasted, you don't want it any different. […] you're shrivelled as if struck by electricity" (495) (emphasis original).

She denies that what they share is love, which infuriates him to the point of being ready to kill her. Extracting a confession of love from him, she then mocks him, making him feel once again that he has been physically beaten. Deriding him by unshackling herself from him, in a passion capable of destroying them both, she opens his heart and tortures him, while he is the wanton "boy who pulls off a fly's wings" (502) – as in *King Lear* – inflamed in a passion to kill her. Gudrun taunts Gerald before Loerke when he calls her lady, or Mrs Crick; she goads Gerald by rejecting any such title, blazing: "*Bitte sagen Sie nicht immer, gnädige Frau,* cried Gudrun, her eyes flashing, her cheeks burning. She looked like a vivid Medusa. Her voice was loud and clamorous, the other people in the room were startled" (505) (emphasis original). This denunciation brings both her and Gerald to a hunt to the death, in an endless sadomasochistic battle of wills as they fantasize killing the other. He determines "what a perfect voluptuous consummation it would be to strangle her" and thereby to have finally had her (518). Afraid of Gerald killing her, and feeling herself physically within his power, she determines "[i]t should not be *her* death which broke" the thread between them, as she keeps her eyes fixed on him (508-9) (emphasis original). Murderous towards him as to a crying child, like George Eliot's Hetty Sorrell to her child, she cannot endure him; manly by day, reduced to crying infant at night (524).

Gerald joins Gudrun while she is out tobogganing with Loerke, looking ghostly. Loerke's taunting provokes Gerald to punch him into the snow; when

Gudrun responds with a blow to his face and breast, Gerald responds with supreme satisfaction, anticipating the chance to finally achieve the apple of his desire. Grasping Gudrun's throat between his savage hands in a frenzy of delight and satisfaction, he exerts his long-threatened violence against her. Loerke intervenes in bringing him back to his senses with the retort: "*Monsieur!…Quand vous aurez fini—*" (531) (emphasis original), causing Gerald contemptuously to discard any such murderous attempt that would leave her "life on his hands!" (531). He walks off fearful of death, desiring only to finish; he has had enough of this experience, and longs for sleep. Under a crucifix, he falls, as something breaks in his soul. Simone de Beauvoir states that "at the end Gerald dies, killed by Gudrun and by himself" (248). This ghastly denouement occurs immediately after his attempt to strangle Gudrun; it appears to balance his own cruel bullying of the delicate mare at the novel's start. The fatal war of these two lovers follows an inexorable power struggle through Eros, ultimately reaching Thanatos, in a will to death which only one of them can possibly survive. Cox names Gerald as the aggressor in this contest (182), yet physical supremacy is ultimately irrelevant, as he also concedes that it is Gudrun who gains the upper hand (180). Rather than Gerald's sadism winning against Gudrun, it is she who maintains her supremacy against him with her iron, unrelaxing cruel will, through the vibrancy of her inexorable Medusa gaze exerted against him.

Lawrence acknowledges the powerful, maternal force of women, regardless of tenderness, in both these extraordinary novels as well as in other writings. Woman is the magnificent Mother Nature, Gaia, neither compassionate nor necessarily tender; she grants and enables the perpetuation of our life, while also ultimately restoring us to the earth in death; womb to tomb. Lawrence's superlatively powerful women in these two novels include the masterful or mistressly Lydia and Anna, with Lydia ruling Tom as a vigorous matriarch, while Anna Victrix holds forceful sway over Will. Ursula powerfully asserts herself physically and psychically over Skrebensky, forcing him to abjectly withdraw and flee from her. Hermione's physical violence only affords her a temporary victory over Birkin, which so determines him not to be overwhelmed by female coercion that he is driven to stoning the moon's reflection; Ursula and he subsequently achieve a loving intimacy in an intricately balanced relationship. Ursula and her sister Gudrun touch us as modern women, as we follow their struggles in work, society, and relationships. Gudrun is drawn into coercive, even bullying action, keeping Gerald under her strong gaze, fighting to the end of the novel to maintain her supremacy over him, while he, equally determined, is finally cowed and destroyed by her, surrendering to death. Each of these women exerts her compulsive Medusa gaze over her mate, while the gaze of Gudrun tantalizes and pursues Gerald through sadistic cruelty, finally achieving a ghastly, destructive victory over him that reverberates resoundingly at the end of this compellingly dark novel. Lawrence's novels present women in love with a powerfully devastating strength all their own which may well be irresistible.

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The Grieving Goddess: Pagan Elegy in *The Wife's Lament*

Ahmad Banisalamah &
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Abstract: The Old English poem *The Wife's Lament* has proven enigmatic to scholars since study of it began. Although there is some agreement on a few basic elements of interpretation, Stanley Greenfield's contention that "no satisfactory explication of the meaning of the poem has been made" still applies. Any reading of this elegy must take into account the culture of the British Isles at the time of its recording, when the Christian church was attempting to convert the population from its native religion and culture. Insistence by the early Church on the primacy and divinity of Christ left little room for an Anglo-Saxon paganism that treated the female divine as equal to its masculine counterpart. In this article I entertain the notion that the mysterious speaker of *The Wife's Lament* can be understood as the grieving, pagan mother goddess, who has lost her place in a changing Anglo-Saxon world that is embracing Christianity.

Keywords: *The Wife's Lament*, elegy, pagan, goddess, Anglo-Saxon, women, Christian hegemony

All that scholars have of recorded the Anglo-Saxon lore comes from texts written by Catholic monks after the influx of Christianity into the British Isles. *The Exeter Book*, given to the Exeter Cathedral in the eleventh century by Leofric, its first bishop, is a collection of miscellaneous poetry, generally religious in nature, which includes a few secular verses. The collection largely lacks for feminine voices, and scholars have commonly interpreted this dearth as indicating a marginalization of women in the heroic-warrior culture of the Anglo-Saxons. However, this interpretation may not be borne out by historical knowledge. Anglo-Saxon law codes reveal that women were hardly marginal. Helen Bennet cautions us against assuming literary representation to be an accurate reflection of lived reality. By "celebrating the warrior society", she writes, "poetry excludes women from the social picture more thoroughly than did actual history" (Bennet 43). Bruce Mitchell offers a similar caveat concerning Anglo-Saxon literature, calling it "dangerous and unfruitful to seek for any expression of Anglo-Saxon genius unmodified by Christianity" (194-5). Following Mitchell, I assert that deciphering both the absence of women's voices as well as their representation of women in Anglo-Saxon literature must be understood in terms of Christian hegemony. It is the Church itself that may have had a vested interest in marginalizing and silencing Anglo-Saxon women in the literature its medieval scholars recorded.

Prior to the arrival of Christianity in Anglo-Saxon England, paganism prevailed among the Germanic tribes living there. While not much archeological evidence remains, scholars presume these religious practices bore some

resemblance to the religions of the Scandinavian cultures from which the Angles and the Saxons descend. For the early Scandinavian pagans, one royal male-female pair likely ruled over the lesser deities, and the union of the male, spiritualized, heavenly-father principle with the female, corporeal, earthly, mother principle reflected the fertile cycles of Nature. Each half of this dyad is inherently valuable, and the differences between them are celebrated. If we assume the pantheon of pagan deities and their corresponding rites reflects in some way the social structure of the cultures which worshipped them, if will be helpful to this discussion to examine the unity between these feminine and masculine aspects of the Anglo-Saxon deities, and their woodland symbols.

The problem for modern scholarship is that it is difficult to rid ourselves of the bias that informs our own worldview. The fact that scholars have viewed the living quarters of Anglo-Saxon men and women as necessarily marginalizing to women, or assumed these mean women were considered too inferior to be included in the heroic-warrior aspects of the mead hall, may be an artifact of our bias, not theirs. Perhaps there is another reason for the separation our age sees as segregation. In considering the importance of distinguishing and perpetuating the masculine and feminine aspects in pagan cultures, we might instead understand this partition of the genders as a manifestation of deep respect for those differences. Anglo-Saxon pagan cultures may have appreciated gender difference in a way that is entirely distinct from the Christianity that came to supersede it.

Of course, we can do little more than speculate on the matter of Anglo-Saxon paganism, so I beg patience as I put forth my own suggestion about reading *The Wife's Lament*. Certainly, Christianity privileges the masculine aspect of the trinity: (Heavenly) Father, (male) Son, and (spiritual) Holy Ghost. Hence, while the early Church encouraged reproduction, it also understood the female body to be a site in need of violent repression. We can see this impulse as early as Augustine. "The subjugation of woman is in the order of things"; he writes, "she must be dominated and governed by man just as the soul should regulate the body [...] If a woman dominates a man, the animal part dominates reason, and the house is turned upside-down" (in Horner 383). I contend this "order of things" demanded a kind of subjection of the feminine aspect that the pagan religion did not. Christianity also encouraged Anglo-Saxon pagans to substitute worship of the Christ for the worship of their pagan gods. Here, I submit a new reading of *The Wife's Lament* that takes these distinctions into account; perhaps the elegy's speaker is a deposed pagan goddess, mourning the loss of the other half of her gendered dyad, the loss of her deified station, and the loss of Anglo-Saxon, pagan beliefs.

The Wife's Lament has proven enigmatic to scholars since study of it first began. However, there is general agreement about some of the key elements. The speaker seems to be the wife of a lord who used to enjoy some high rank among his people. The husband was exiled, followed by the speaker, because her husband's kinsmen plot – or have plotted – against her. Some third party "young man" (l. 42) seems to be involved – or responsible for – their separate exiles. In the poem's present, the speaker resides in an earthen abode of some sort, located under an oak tree, where she mourns her lost husband and her own exile. Beyond this, there is

little scholarly consensus. Stanley Greenfield's contention that "no satisfactory explication of the meaning of the poem has been made", still stands (907). While some critics have attempted to read *The Wife's Lament* as a Christian allegory or to tie it to the Norse sagas, none have yet attempted to read it as a metaphor with a more localized explanation. Ashby Kinch comes close when she suggests that the poem is "deliberately enigmatic" with its "mysterious references to pagan burial mounds", and "hints at unexplained relationships between folk belief and Germanic cultural norms" (Kinch 122), but I believe there is an explanation that takes these possibilities even further. I regard the wife as the forgotten earth goddess, forbidden by Christianity, whose consort was exiled by Christ before she was literally and figuratively driven underground by the rejection of her husband's Anglo-Saxon kinsmen. In the pages that follow, I will explore this reading more fully in a line-by-line explication of the poem.

***The Wife's Lament* Lines 1-5**
I sing this song about myself, full sad,
My own distress, and tell what hardships I
Have had to suffer since I first grew up,
Present and past, but never more than now;
I ever suffered grief through banishment.[1]

These lines primarily serve as an introduction to the speaker. We know from her language and the themes she outlines here that this poem is an elegy. The speaker is identified as female ("geomorre"—feminine adjective, 'full sad') who offers personal testimony about the hardships of her situation and her present state of exile. Hamer, as others have commonly done, translates "up weox" as "grew up". However, I would argue that a better contextual translation of line 3b might read "since I first went further inland". The Old English "up", while being a cognate for the same word in Modern English, also holds connotations of "upstream" or "inland". This places the speaker "inland waxed", or more colloquially, the poems tells us she "moved upstream/inland" away from her husband's movement downstream and out over the sea. This retreat into the heart of her homeland might signify an attempt to flee not just the invading religion that exiled her husband, but also the baptismal waters of encroaching Christianity. When the speaker frets about the fact that her husband has been sent overseas, we might also read this as a symbolic representation of his death. With the wife suffering banishment inland and the husband having departed "over the sea", we are to understand the two of them as being as far apart from each other as possible – they are separated both literally in this world, and symbolically in the next. In fact, this antipodal separation will emerge as one of the poem's central themes. We may even read the sorrow behind the separation of husband and wife as in indictment of Christianity's attempts to suppress the once-united genders of the Saxon pagans; here, exile and banishment become metaphors for the systematic destruction of Anglo-Saxon pagan deities.

[1] All translations are from Richard Hamer, unless otherwise noted.

The Wife's Lament **Lines 6-14**
For since my lord departed from this people
Over the sea, each dawn have I had care
Wondering where my lord may be on land.
When I set off to join and serve my lord,
A friendless exile in my sorry plight,
My husband's kinsmen plotted secretly
How they might separate us from each other
That we might live in wretchedness apart
Most widely in the world: and my heart longed.

If indeed the early Anglo-Saxon imagination allowed for the metaphor of "life as a sea-voyage" (Harbus 31), her lord's departure over the sea could very well symbolize his death – just as the setting sun dies each night as it slips into the sea, before being reborn again at dawn. Certainly, these cycles of nature were important to Anglo-Saxon pagan religion as both literal and figurative representations of death and rebirth. We might even read lines 6-8 as the earth goddess explaining that her consort was rejected by his people, resulting in a symbolic death from which she wishes he would be reborn in some other place. This could reflect her desire that the pagan religion to which she adheres – one that respects the natural unity of the genders – might one day re-appear in some other part of the world (i.e., some unknown "land"). The earth goddess, finding herself without worshippers in "friendless exile", goes in search of her beloved masculine half, suffering "in wretchedness" from the separation caused by uncoupling the natural dynamic of their union.

Additional language links the poem with spirituality and mysticism. Old English used various terms for 'kinsmen' to refer to the community to which one belonged. In line 11, "my husband's kinsmen" may be understood as the community which once worshiped the formerly deified consort of the earth goddess. Hamer renders "dyrne gepoht" as "secretly plotted", but it might also be translated as "mysteriously imagined", giving the phrase a more mystical or religious connotation. Bede writes of Augustine's instructions from Pope Gregory that the converting priests should not destroy pagan shrines, but they ought to "[t]ake holy water and sprinkle it in these shrines, build altars, and place relics in them"(Mitchell 224). Such rites of conversion might be seen as the 'mysteriously imagined' means to separate the old deities from the new, and to destroy the pagan religion. Once again, in the last line of the above translation, the speaker's reference to an antipodal separation from her husband could be understood as rending the once-unified genders of the pagan pantheon by Christian converts and proselytizers ("kinsmen") in order to annihilate it.

The Wife's Lament **Lines 15-18**
In the first place my lord ordered me
To take up my abode here, though I had
Among these people few dear loyal friends;
Therefore my heart is sad.

I take line 15 to mark a shift back in time, where the speaker recalls what her lord bade her to do prior to both their departures, as well as describing the conditions surrounding that time. In keeping with an understanding of the wife-as-pagan-goddess, her consort instructs her to dwell "here" – later revealed to be the "eorðscræfe" – which Baker insists means "to dwell in a pagan shrine" when properly translated (Baker 247). It seems the wife's lord instructed her to wait for him, but that she was simultaneously (and paradoxically) both seeking him and dwelling "here". Perhaps this is the poet noting the continued presence of earth goddess cults in places where her former pantheon no longer predominated. Perhaps too, the goddess was anxiously hoping for the return not just of her missing consort, but of the paganism which unified the genders. Her "few dear loyal friends" may represent the dwindling number of her worshippers. Thus, we might understand the situation as follows: when Christian missionaries arrived in Anglo-Saxon England, they managed to eliminate the dominant, male, pagan deity altogether (sent him into exile "over the sea"), but a few loyal worshippers of the female pagan deity remained outside the converted village. Perhaps those who adhered to the old ways represented the collective unconscious of the community as they lamented the loss of deified, gendered unity. In much the same way, perhaps the wife of the poem is elegizing not just her missing consort, but her own displacement by the new Christian belief system.

The Wife's Lament **Lines 18-21a**
Then had I found a fitting man,
but one ill-starred, distressed,
Whose hiding heart was contemplating crime,
Though cheerful his demeanor

After the earth goddess loses her consort to exile, she finds a "fitting man". Here, we might understand "man" to be the newly introduced Christ who, because he is male, appears to "fit" into the missing half of the dyad to which the speaker is accustomed. The pagan female aspect feels incomplete without her male counterpart, and she seeks to maintain the unity of the gendered pair. Christ is "ill-starred" and "distressed", since he alone atones for the sins of Christian humanity, but as he gave of himself willingly, his "demeanor" is still "cheerful" (which is how Hamer translates "bliþe gebæro"). What then, is Christ's heart "hiding" in this situation and how is it "contemplating crime"? Here, I would amend Hamer's rendition of "morþor" from "crime" to "murder" and suggest that as Christianity supplanted the old pagan rites in the Anglo-Saxon imagination, it deposed the female goddess and destroyed the pantheistic structure to which she adhered.

The Wife's Lament **Lines 21b-26**
We had vowed
Full many a time that nought should come between us
But death alone, and nothing else at all.
All that has changed, and it is now as though

Our marriage and our love had never been,
And far or near forever I must suffer
The feud of my beloved husband dear.

If the Christ figure has displaced the goddess/wife's husband, the poignancy of her lament is revealing. We might read Christ (and Christianity) as having driven off her "beloved husband" (the old god), even though at first appears, he appears to step into the now-vacant role of consort. There may be good reason why the earth goddess and the Christ figure first appear as a couple. As Mitchell points out "[t]here is evidence for fertility rites, worship of natural objects, and witchcraft" in which "the Christian and the pagan are often strangely mingled. Thus, in the charm for unfruitful land, an invocation to a goddess […] 'Erce, mother of earth' appears in an otherwise Christian context replete with references to Christ" (194). Mitchell suggests that what the Christian converters could not suppress, they adopted. Thus, my reading of *The Wife's Lament* returns us to a time when the earth goddess and the Christ figure were united in a manner her pagan adherents would have found comfortingly familiar. However, the Christian Church, in the figure of Christ, is "hiding" within its "heart" the intention to betray their union. That the wife will suffer "forever" highlights both her immortal nature and her absolute defeat. She pines for her "beloved husband dear" – her pagan male consort who loved and served her as part of a unified whole – and laments the "feud" that has cost her followers among the Anglo-Saxons. As Christianity supplants the old pagan rites, the wife/goddess mourns the loss of her husband and the estrangement from her people.

The Wife's Lament **Lines 27-32a**
So in this forest grove they made me dwell
Under the oak-tree, in this earthly barrow.
Old is this earth-cave, all I do is yearn.
The dales are dark with high hills up above,
Sharp hedge surrounds it, overgrown with briars,
And joyless is the place.

The description of location in these lines is highly significant. I agree with Baker that the text here indicates a pagan shrine. Karl Wentersdorf asserts that upon hearing these lines, an Anglo-Saxon audience "would have envisioned the narrator […] dwelling secretly in an ancient pagan sanctuary" (372). The feminine aspect – or earth goddess – who lives in exile in what is clearly a severely neglected earthen shrine under an oak tree, is divorced from her husband and deserted by her people. Wentersdorf notes the importance of trees to the Germanic pagan religions, pointing out that "[w]ith the coming of Christianity to the Germanic world, all superstitious beliefs and practices, especially those involving trees, were rigorously forbidden" (370). Christianity in Anglo-Saxon England would have sought to banish the pagan religious rites so as to supplant them. It is especially significant to this reading that the "earth cave" in which the wife dwells

is both "old" and hidden beneath an "oak tree", because as Della Hooke reminds us, it was "Christianity [that] substituted a wooden cross for the living tree" (3). That the wife now dwells alone and apart in this ancient place of worship suggests her followers may have deserted her for the new religion. As the earth goddess of the poem suffers from the neglect of her shrine, her effacement is nearly complete.

The Wife's Lament **Lines 32b-41**
Full often here
The absence of my lord comes sharply to me.
Dear lovers in this world lie in their beds
While I alone at crack of dawn must walk
Under the oak-tree round this earthly cave,
Where I must stay the length of summer days,
Where I may weep my banishment and all
My many hardships, for I never can
Contrive to set at rest my careworn heart,
Nor all the longing that this life has brought me.

In these lines, the pagan feminine aspect again mourns the devastation stemming from the loss of her masculine counterpart. The wife's pining reference to "dear lovers" lying "in their beds" recounts not just the lost marital union no longer available to her, but the loss of the embrace of the natural unity of the masculine and feminine. The wife's divorced state ("I alone") is both literal and figurative, and it serves to explain "all the longing" she feels. She "walks" alone, "at dawn" – bathed in a light that is symbolic of rejuvenation and rebirth at time when the old ways of her people are dying. That she must endure the fecundity of summer by herself, under a lonely "oak-tree", which would normally have served as a gathering place for the pagan faithful to worship, makes her solitude and forgotten state all the more stirring (Hooke 96).

The Wife's Lament **Lines 42-53**
A young man always must be serious,
And tough his character; likewise he should
Seem cheerful, even though his heart is sad
With multitude of cares. All earthly joy
Must come from his own self. Since my dear lord
Is outcast, far off in a distant land,
Frozen by storms beneath a stormy cliff
And dwelling in some desolate abode
Beside the sea, my weary-hearted lord
Must suffer pitiless anxiety
And all too often he will call to mind
A happier dwelling. Grief must always be
For him who yearning longs for his beloved.

Line 42 is most often translated with the indefinite article "a" to provide a modern reading; however, a translation with the definite article "the" is possible as

well. Here a rendering of "the young man" changes the passage from what has generally been understood as a gnomic expression into a direct statement about a specific entity. If we imagine "the young man" to be Christ, the passage can then be seen as a declaration about his ethos; Christ, the "fitting man" who betrays paganism with his promise of Christian salvation, must take his responsibility seriously, he is disciplined in thought ("heard heortan geþoht"), yet approachable ("bliþe gebæro"), even while he carries the weight of the world upon his heart. All "earthly joy" ("his worulde wyn") depends upon himself – for it is in union with Christ that the Christian faithful will find their joy and salvation, not in their union with the pagan feminine.

The wife then contrasts "the young man" with her exiled "dear lord", who has been banished to "a distant land" she cannot reach. Once again, she associates him with the sea. The violence and sterility of the "stormy" and "frozen" sea suggests that she recognizes the absolute impossibility of his return to her, and of their mutual return to the natural cycles the two of them once shared. Rather than reading this as her cursing him to a lifetime of grief and longing as others have suggested, the last line implies to me the unity of mind the speaker feels toward her "weary-hearted lord" – she understands that he is suffering just as much as she is at their separation.

The Exeter Book was likely transcribed by a Christian monk, who could not have helped but be influenced by the Christian *milieu* in which he lived and prayed and worked. If *The Wife's Lament* was a scop-ic poem made intentionally vague to obscure the cultural grieving over the loss of the pagan religion and the advent of Christianity, its covert message may have gone unnoticed by the unknown monk who transcribed it. It is also possible that the monk responsible for *Exeter* included the poem while understanding full well that it was an elegy for the old, pagan ways. Helen Bennett has suggested that while the female narrator in *The Wife's Lament* expresses an absolute dearth of hope, the male narrators of *The Wanderer* and *The Seafarer* find consolation in the acceptance of Christianity (44). If this is so, we might understand these three poems as distinct reflections of the same historical moment, and read the wife as a grieving, pagan mother goddess, who has lost her place in a changing Anglo-Saxon world that is embracing Christianity.

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Writing Young Refugees in Contemporary English Fiction: Chris Cleave's *The Other Hand*

Giovanna Buonanno

Abstract: Contemporary English fiction offers manifold examples of characters who mirror the lives and plight of refugees and asylum seekers. When forging narratives that depict the fragile condition of refugees confronting "Fortress Europe", writers have frequently chosen to portray young refugees, often as "unaccompanied minors", as the law defines them. This article seeks to explore the representation of a young refugee as a fictional character in *The Other Hand* by Chris Cleave, a novel that elaborates on the fragile condition of its main character, a girl displaced by war and terror who seeks to get permission to stay in England. The novel tries on the one hand, to give voice to Little Bee's anguish during her internment in a detention centre first and throughout her subsequent struggle with the authorities, while on the other it also seeks to detail her process of gradual adaptation, and celebrate the character's resilience and desire to reinvent herself in her new context. By discussing the inhospitable space of the detention centre and contrasting it with the tentative creation of spaces of hospitality in the novel, the article suggests that *The Other Hand* offers a composite portrayal of a young character that manages to restore her individuality and humanity.

Keywords: Chris Cleave, The *Other Hand*, young refugees, displacement, detention, adaptation, hospitality

Contemporary English literature has increasingly engaged with global mobility and forced migration offering numerous, delicate portrayals of characters who mirror the lives and plight of refugees. Britain features as either the setting of stories of arrivals or as a desirable final destination in several works cutting across multiple genres that have contributed, over the last decades, to chronicling the experiences of those seeking refuge in Europe. As scholars have pointed out, it is now possible to "think about refugee writing as a genre" (Nyman 12), an expanding field constantly enriched by new works that play an important role in "challenging prevailing representations of forced migrants in the public domain" (Woolley 23). These works are often the literary outcome of activist writers who, along with visual and theatre artists and filmmakers have responded to the public debate on refugees and have sought to counter the predominant view circulating in the media of the hordes of refugees ready to invade Britain and Europe as a whole. Literature, along with other art forms wish to give form to the anguish, pain and loss experienced by people on the move, but also to explore the "new possibilities caused by experiences of migration, exile and flight" (Schlote 78).

In narratives that depict the fragile condition of refugees confronting "Fortress Europe", writers have increasingly directed their attention at the figure of the child or adolescent refugee, whose predicament is unquestionably problematic, especially when children undertake their journey and arrive in the country as "unaccompanied minors", with no relatives or family connections to rely on[1]. In this respect, fictional works provide a vision of Europe from a unique, albeit distressing perspective and encourage a reflection on the lives of young people whose relationship with Europe is undoubtedly critical, as they struggle for acceptance and often face overt contempt, along with legal and existential instability.

This article seeks to explore ways in which the figure of the young refugee is constructed in the novel *The Other Hand* (2008) by bringing into focus the strategies the main character, a girl named Little Bee, enacts in order to adapt to her new status and surroundings. Emphasis will be put on the ways she responds to the fear and alienation associated with the places of detention she occupies, as she nurtures her dreams of freedom and of finding a new home. Her pitiful life in detention will be contrasted with the glimpses of hope and hospitality she gradually comes to experience following her release and her encounter with Sarah, an English woman who is, in turn, also deeply affected by her friendship with the young refugee. Little Bee, a young girl who arrives in England from Nigeria, details her two-year period spent in a detention centre that turns into a harrowing coming of age tale. Her story serves as both an indictment of the rigid laws and the regime of detention young refugees and asylum seekers are subject to, but also as an attempt to emphasize her resilience, thus providing a foil to the prevailing images associated with refugees as powerless and destitute. The narrative space allows for a complex investigation of the identity and needs of young refugees by bringing into focus Little Bee's cultural and linguistic diversity and piecing together her life suspended between past and present, Nigeria and England, thereby, the novel encourages readers to think of refugees as individuals, offering a more nuanced portrayal of refugees, in contrast with predominantly negative and stereotyped media representations.

Literary Representations of Refugees

Stories centred around refugee characters allow to draw images of Europe from the margins, and to explore the current European crisis around questions of migration and hospitality, while restoring humanity to refugees and simultaneously "re-energize their position" (Woolley 9). Thus, literature can function as testimony and can encourage readers to confront issues of exclusion and marginalization, by documenting the humiliation, invasion of privacy and the process of abjection that refugees are constantly subjected to. Therefore, fictional works intend to expose

[1]Young refugee characters in post-millennium English fiction feature as protagonists in several works. See, among others, Benjamin Zephaniah, *Refugee Boy* (2001), Deborah Ellis, *No Safe Place* (2010) and *The Unaccompanied Minor's Tale*, by Inua Ellams, a story included in the collection *Refugee Tales*, edited by David Herd and published in 2016.

the rigidity of the UK's legal system and the inherent contradictions of immigration and asylum laws.

As critics have argued, works produced at the start of the millennium suggested ways in which the fear of refugees invading Britain welded with the panic and mounting intolerance triggered by the 9/11 events (Gibson 2006, Ponzanesi 2012). In literary texts, refugees and asylum seekers are portrayed as figures that are posited beyond the law of the nation, confined to temporary and undefined internment in a "camp" situated beyond or in the proximity of the national borders, in those no man's lands that reflect the residents' insecure and fragile condition. These narratives provide a counternarrative of the widespread depiction of "the tide threatening to breach national borders" (Tyler 192) and reveal the ways in which the existence of refugees mostly unfolds in appalling places and dwellings, thus they contribute to mapping new geographies of Europe, by making visible the living conditions in the refugee camps and in transit zones and in unhomely temporary accommodation scattered all over Europe's outposts. Representations of places such as Lampedusa, Lesbo, Kos, or the Calais "Jungle" have increasingly appeared in literary texts where stories take place in settings such as makeshift camps, detention centres or refugees' shelters, all places that are normally absent from fictional works.

Despite an increasing concern for young refugees testified by the publication of official reports and studies on their welfare, educational and psychological needs that aim to improve their lives in the host country while also clearly stating that detention for the purpose of immigration control is "no place for a child", the crisis of young refugees has been particularly acute in Britain since the beginning of the twentyfirst century (Hek 47). More recently, the controversy sparked by the Dubs amendment to the Immigration Act (2016) has again drawn attention to the inhuman handling of young refugee lives in the UK. The amendment was hailed as a humanitarian success that would allow to relocate over three thousand adolescents from the camps in Europe to England over a period of time. It was promoted by Lord Alf Dubs, himself a former child refugee, who strongly advocated that Britain should not abandon its proud tradition of giving sanctuary to those fleeing persecution (Creasy 2018). The Dubs Amendment was directed at some of the most vulnerable refugee children in Europe, in February 2017, however, the Home Office unexpectedly announced that the scheme would end and the final numbers of relocated children in the UK turned out to be very low. Many of these refugees were forced to remain in a limbo, in the unsafe and unhealthy camps in Calais or in other European outposts. So, fictional works of which in many ways *The Other Hand* represents an early example, have tried to offer glimpses of the lives of young refugees caught in a quagmire, by resorting to the traditional genres of the coming of age tale, or the adventure novel that trace the trajectories of young refugees against the backdrop of the progressive loss of safe reference points, while offering detailed accounts of their constant negotiations and interactions with the police, the institutions and the social services, as they struggle to retain their humanity and integrity.

Inhospitable Places and Spaces of Hospitality in *The Other Hand* (2008)

Chris Cleave's refugee novel *The Other Hand* (published also with the title *Little Bee)* was released in 2008. The story moves across different times and locations and is told as a first-person narrative by both Little Bee, a Nigerian refugee in England, and Sarah, the English woman who eventually takes her in her home and tries to help her in being granted a refugee status in the UK. Cleave, a British author who spent several years in Cameroon, temporarily worked as a volunteer at Campsfield House, an Immigration Removal centre in Oxfordshire, from which he drew inspiration for the novel. Cleave was also deeply affected by the real story of Manuel Bravo, an Angolan refugee who committed suicide after his request for asylum was rejected.[2]

The author seems, then, to be particularly sensitive to the experiences of those who are kept in detention centres, while they wait for their claim to be heard. Little Bee's first appearance in the novel takes place at Campsfield detention centre from where she is about to be released, after having spent there two long years of her young life. Through her fragmented and distressing recollections, we discover that she had to flee Nigeria in order to survive, and that she decided to go to the UK to look for an English couple, Andrew O'Rourke and his wife, Sarah whom she had met under deeply traumatic circumstances in Nigeria: Andrew and Sarah were on holiday on a Nigerian beach resort, while Little Bee and her sister Nkiruka happened to be on the same beach as they were trying to escape from armed men who wanted to kill them. After a very tense confrontation with the militia men, Sarah offered to cut her middle finger to save Little Bee's life, but Andrew refused to act accordingly and have one of his fingers chopped off so that also Nkiruka's life could be saved. On being reunited to Sarah in England, Little Bee gradually overcomes the trauma of war first and detention later, as Sarah gradually welcomes her as part of her family, suggesting that their lives are interconnected, as they both are haunted by their past and strive to build a new life for themselves.

The novel explores a variety of interconnected themes, such as the legacy of colonialism, epitomized in the intertwined history of Nigeria and England, the responsibility, guilt and need for atonement felt by the British characters in the story, while it also addresses the less-researched question of elite tourism in global times, since the luxury resort where Sarah and Andrew spend their holiday is an enclave for Westerns bordering with war zones. The novel also attempts to redefine any clear-cut division between arrivant and host, in that it refracts Little Bee's search for a new self and a new home with Sarah's own identity reinvention. The narrative, then, strives to project a fluid sense of the identity of both female characters, pointing to the construction of spaces of coexistence and acceptance of a society that nurtures difference and fights exclusion.

[2] Ample reference material and background information on the conception of the novel can be found on the author's website: https://chriscleave.com/little-bee/ Accessed 20 September 2019.

The opening section of the novel told in the first person by Little Bee, painstakingly documents her period of internment in the camp and offers a somewhat reversed, bleak version of an initiation tale. She arrived at the immigration centre at the age of fourteen, but being undocumented and unable to prove her age, she was sent to an adult centre "with men and women locked up together" (*Other Hand* 9). The two years spent in detention roughly corresponds to her transition from childhood to early womanhood. Little Bee states "[m]y big sister, Nkiruka, she became a woman in the growing season, under the African sun […] Me, I was a woman under white fluorescent strip lights in an underground room in an immigration detention centre" (10-11).

A leitmotiv in this early part of the novel emerges from her imaginary conversation with friends and relatives from her past Nigerian life, as well as with a personified version of the British pound coin which, unlike Little Bee who lives as a detainee, can travel wherever it wants and faces no obstacles, "leap[ing] the turnstiles and dodg[ing] the tackles of those big men with their uniform caps" (*Other Hand* 2).

The reference to the pound coin symbolizes a critique of the contemporary globalized world, where money counts more than people. Furthermore, in Little Bee's mind, the coin has a voice, "[i]t speaks with the voice of Queen Elisabeth the Second of England" (*Other Hand* 2). She imagines hearing the voice of the Queen of England, engraved on the British pound coin, talking to her. For a young female refugee, such as Little Bee, English, the language of the Queen, is the language of power, it is the language that could save her, especially if she does not want to gain her right to stay in the country by "looking good", as other girls in her situation might be tempted to do, "to survive, you must look good or talk even better. The plain ones and the silent ones, it seems their paperwork is never in order. […] But the pretty ones and the talkative ones, we are allowed to stay" (4). While in the detention centre Little Bee manages to express her desire for agency and freedom that prompts her to teach herself the Queen's English, since "it is not the Queen's crown and scepter that rule in your land. It is her grammar and her voice" (3). She acknowledges the authority and status proper English bestows on the speaker and how language can become a passport to safety, "[i]f you talk like a savage who learned her English on the boat, the men are going to find you out and send you straight back home" (5). Language assists her in her rite of passage from adolescence into young womanhood, while she simultaneously tries to make her body invisible, by erasing any trace of her femininity, "I made myself undesirable. I declined to wash, and I let my skin grow oily. Under my clothes I wound a wide strip of cotton around my chest, to make my breast small and flat" (9). Her denial of her female body is a significant, albeit painful step in her process of erasing her fragile Nigerian identity in order to forge a new English one, epitomized in her attempt to hide her accent. However, despite her resolve to acquire an English voice and education, she still clings to memories of her former self, captured in the fond description of her colorful, Nigerian English that allows her to express her inner feeling and brings back images from back home,

> back home we speak it so much better than you. To talk the Queen's English, I had to forget all the best tricks of my mother tongue. […] Learning the Queen's English is like scrubbing off the bright red varnish from your toenails the morning after a dance. It takes a long time and there is always a little bit left at the end, a stain of red along the growing edges to remind you of the good time you had. (3-4)

The recurring presence of the "girls back home" throughout her confinement, to whom she imagines to recount her daily progress, acquires an epic function in the novel, with the girls back home either encouraging or reprimanding her, and ultimately acting as a kind of chorus that provides solace for the imprisoned girl and frames her story. As she teaches herself to "scrub off" the varnish of her Nigerian English, Little Bee experiences the trauma of severing her ties with "the girls back home", but she also succeeds in marking her difference from the other detainee girls whose English is halting and accented. Together Little Bee and the other girls form a rather motley community, that on the day of their release are stranded in the middle of nowhere, surrounded by an indifferent English countryside. It is Little Bee's newly acquired Queen's English that "save[s] her" (3) and makes her stand out from the rest of her group, because she is the only girl who is able to order a taxi over the phone and trick the taxi driver to believe they are cleaners: "It's true you don't talk like one of them" (22), he admits, an acknowledgment of her translated identity.

The detailed exploration of Little Bee's internment works as an indictment of the detention system, whereby young women are subject to sexual harassment and violence; these harrowing conditions come into sharper relief and contribute to marking the detention centre as a space of abjection when contrasted with the spaces of hospitality and reinvention provided by Sarah's home and her attempts to reach out to Little Bee in other parts of the narrative. Sarah has a positive function in the novel and represents a safe haven for the young refugee; she also manages to envisage the transition of a country like England from a supposedly homogeneous space to one that is increasingly shaped by diversity. In recollecting her youth, in a passage that offers a sharp contrast to Little Bee's image of herself "becoming a woman" while in detention, discussed earlier, Sarah casts herself as a metonym for a by-gone England steeped with images of a quintessential English countryside, still hardly ever touched by diversity,

> I remember the exact day England became me, when its contours cleaved to the curves of my own body, when its inclinations became my own. As a girl, on a bike ride through the Surrey lanes, pedalling in my cotton dress through the hot fields blushing with poppies, freewheeling down a sudden dip into a cool wooded sanctum where a stream ran beneath the flint and brick bridge… Throwing my bicycle down into a pungent cushion of cow parsley and wild mint, and sliding down the plunging bank into the clear old water, my sandals kicking up a quick brown bloom of mud from the stream bed. (*Other Hand* 283)

The association of her former self with a traditional view of England, gives way to a different narrative of England, moving from a homogeneous space and gradually turning it into one that is increasingly disrupted through the trope of journey/migration and through intersecting stories. With her own opening to Little Bee, whom she accepts in her family at a highly traumatic point of her life, following death by suicide of her husband Andrew, Sarah is also projecting a renewed sense of her own self that consequently suggests a revision of Englishness.

England thus becomes a more polysemic and diverse space offering the possibility of recasting not only Little Bee's but Sarah's role and identity as well,

> [t]hat summer – the summer my husband died – we all had identities we were loath to let go of. My son had his Batman costume, I still used my husband's surname, and Little Bee, though she was relatively safe with us, still clung to the name she had taken in a time of terror. We were exiles form reality, that summer. We were refugees from ourselves. (*Other Hand* 31)

The encounter with Little Bee turns out to be beneficial and part of her healing process following loss and bereavement, as she is ready to offer "unconditional hospitality" to Little Bee, going beyond the limits of law, rights and duty (Derrida 3). Sarah with her maimed hand layered with Little Bee's hand visually points to the construction of spaces of coexistence and acceptance and to the creation of a multicultural that ultimately redefines a new, inclusive map of England, "I held tight to her arm and I placed the palm of her left hand on the back of my left hand. I arranged my fingers underneath hers, so that the only one of my fingers you could see was the one that was missing from Sarah's hand. I saw how it could be. I saw how we could make a life again" (*Other Hand* 197).

Conclusion

The Other Hand is part of a growing body of works attempting to refract and humanize the experiences of young refugees in Europe, giving readers the opportunity to reflect on their precarious living conditions while they wait to be granted permission to stay in the country. Consequently, literature succeeds in providing an alternative space to re-imagine the European response to the refugee crisis and imaginatively re-inscribe the fate of young people in transit. *The Other Hand* offers an upsetting and traumatic portrayal of intolerance and confinement, but it also favours the construction of spaces of encounter, whereby inhospitable places can gradually make way to places of encounter and hospitality: Little Bee who is different from the girls "back home", and has managed to refashion herself so as to speak the Queen's English, cannot erase her former self and will always inhabit an in-between space, "[t]ruly, this is the one thing that people from your country and people from my country agree on. They say, *that refugee girl is not one of us. That girl does not belong.* That girl is Halfling, a child of unnatural mating, an unfamiliar face in the moon" (*Other Hand* 11-12) (emphasis original). Little Bee is able to inscribe her personal story into a broader context of people on

the move, her curse of being a Halfling, belonging neither here nor there, is proof of her survival and resilience, and links her fate to that of numerous others, "[s]ome days I wonder how many there are just like me. Thousands, I think, just floating on the ocean right now, in between our worlds and yours" (66). Little Bee's reflection on the coldness and harshness of institutions in handling peoples' lives that requires that your life in inscribed in neat spaces and borders further sheds light on the tension between exclusion and inclusion,

> [y]our whole life, you had to fit it onto one sheet of paper. There was a black line around the edge of the sheet, a border, and if you wrote outside the line, then your application would not be valid. They only gave you enough space to write down the very saddest things that had happened to you. That was the worst part. Because if you cannot read the beautiful things that have happened in someone's life, why should you care about their sadness? (*Other Hand* 285)

It is once again Sarah who is ready to take up Little Bees' challenge of telling another story, one that cannot be easily contained in borders and, what is more, can claim to hear if it becomes one of many other stories like Little Bee's that Sarah, at the end of the novel, decides to put together, "[o]ur problem is that you only have your own story. One story makes you weak. But as soon as we have one hundred stories, you will be strong" (355). By way of conclusion, *The Other Hand* makes the invisible side of a young, changing Europe visible, and gives shape to the lives and dreams of young refugees challenging Fortress Europe. As it follows Little Bee's coming of age story unfolding in a predominantly hostile and precarious context, the novel encourages readers to look at refugees as bearers of cultural diversity and of complex, fraught histories that deserve to be heard. Young refugee children like Little Bee are torn between hope and despair and yet they strive to forge their new sense of self out of an ongoing dialogue between the new home and the "back home". Sarah's unwavering support for Little Bee and determination to tell the young girl's story facilitates the creation of a "terrain of engagement" (De Fina and Tseng 391) which represents a viable alternative to the spaces of abjection inhabited by Little Bee and, what is more, allows for her story to "become knowable, imaginable, and part of a larger story of global inter-connectedness and inequality" (Coutin and Vogel 1).

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Dystopian Human Conditions in Hanif Kureishi's *The Body*[1]

Seda Coşar Çelik

Abstract: This article intends to examine Hanif Kureishi's short novel *The Body* (2002) in terms of how timeless human concerns such as growing old and death are treated as dystopian human conditions. The novel presents even natural signs of aging as extremely problematic, abnormal and depressive. Old people appear as emblems of an inevitable human dystopia and secret brain transplant surgeries are developed to attain the utopian dream of human perfection. These surgeries offer affluent rich people the opportunity to become young again by transplanting their brains into young bodies of their choice. Although overcoming aging and delaying death seem possible and promising at the beginning, these secret operations prove to be just another predicament for the central character as the novel closes. In short, this study explores how *The Body* treats timeless human problems such as aging, the inescapable decline of the human body and death as well as the complex ethical dimensions of the utopian desire to reach human perfection.

Keywords: Hanif Kureishi, *The Body*, Utopianism, Utopia, Dystopia, Aging, Youth

Hanif Kureishi's *The Body* (2002) depicts aging as an inevitable dystopia that every human being is doomed to face. As a solution, it presents a utopian solution which aims to create a perfect human race by making brain transplant surgeries for aged people. The operations are held in close secrecy and only a small circle of wealthy people have this opportunity to be reborn after their brain is transplanted into the young body of someone recently dead. As a hybrid novel, *The Body* is hard to locate as purely science fiction, dystopian, or, posthuman because it bears all these features and is prone to be discussed in many ways. Still, though science fictional and posthuman tones are apparent in the novel, more prominent is the dystopian treatment of vital human concerns, such as aging, death and the secret attempt to overcome both. Just as aging is presented as a dystopian human condition at the start of the novel, the utopian attempt to terminate aging and reach human perfection turns into just another crisis. That is to say, the utopian solution offered to eliminate aging and delay death gradually creates an insecure and bleak atmosphere in the novel. In short, the novel opens and ends with dystopian situations.

[1] This article is an extended and revised version of a paper presented at "Bodies in Motion Graduate Student Conference" that took place on March 28, 2009 at University of Rhode Island, Kingston, USA.

The utopian idea of coping with aging and mortality is not new as these are all time human concerns, both in real life and in fiction. Mary Shelley's *Frankenstein* (1818) can be considered as the first example, which combines rather rudimentary scientific means to achieve a similar utopian desire; to create life out of death. *Frankenstein* could be taken as a pioneering example of scientific utopianism and failed utopia in fiction, albeit not the first utopian text. Earlier examples of utopian literature focused more on creating ideal societies with alternative organizations of social and communal life. Even though the term utopia is directly derived from Thomas More's *Utopia* (1516), it gradually evolved into a complex political and literary construction, especially in the nineteenth century and after[2]. Notably, the nineteenth century is considered as the golden age of utopian writing because this period was shaped by the political repercussions of the American and French revolutions as well as the social and economic effects of the Industrial Revolution (Roemer 113)[3]. This golden age of literary utopias is followed by the twentieth century dystopianism due to the devastating influences of the two world wars and the emergence of totalitarian regimes in Europe. Krishan Kumar considers this period as the "decline or death of utopias" and he further states that "[t]he range of purposes for which utopias have been written, the different forms in which they have been couched—golden ages, ideal cities, perfect societies etc. – and the differential responses of readers, all make it very difficult to ascertain what may have been lost, and the reasons for that loss" (555). In the twentieth century, utopian writing tends to go hand in hand with science fiction only to end in dystopia. As Fitting states "[t]he intersection of modern science fiction and utopia begins with what I consider the foundational characteristic of science fiction, namely its ability to reflect or express our hopes and fears about the future, and more specifically to link those hopes and fears to science and technology" (138). Thus, the twentieth century shows an attempt to achieve utopia through scientific means. Yet, due to the experiences of humanity throughout the century, works frequently depict utopian ventures ending in dystopia. One such novel perfectly fitting this description is Hanif Kureishi's *The Body*.

The utopian desire in *The Body* problematizes the process of aging and its effects as inevitable human crisis. Trading young bodies for the aged and rich elite

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[2] Definitions and classifications of the term "utopia" and its many other derivatives are diverse. An elaborate discussion of historical background and generic qualities of utopian writing sounds too challenging a task for the scope intended for this article. For comprehensive research on history of and generic discussions about utopian fiction, please see the section titled "History" in *The Cambridge Companion to Utopian Literature*.

[3] Drastic changes took place in this age, making economic and social inequalities among the social classes even more apparent because only a handful of elite benefited from the gains of this rapid and poignant transformation. This climate incited theorists and writers of the period to discuss possibilities of different and better ways of social and communal organizations. This is most likely why the utopian thought in this period generally leaned towards alternative ways of social, political, economic and ecological organizations of a dreamed society, be it on theoretical or fictional levels.

is offered as a solution to the inescapable decline of the human body. The utopian desire in this work aims at making bodily human perfection available for old and rich people. As is revealed in the novel, this human perfection is characterized by being young, good-looking, healthy and robust, "[s]oon everyone will be talking about this. There'll be a new class, an elite, a superclass of superbodies" (*The Body* 96). The old people are marginalized and treated like a kind of useless race. Yet, as it finally turns out, replacing old bodies with young dead ones only aggravates the situation.

The opening chapters of the novel present the dichotomy of youth and old age. The startling idea of changing an old body to a young one is presented in the opening lines of the novel by making references to the symptoms of aging,

> He said, 'Listen: you say you can't hear well and your back hurts. Your body won't stop reminding you of your ailing existence. Would you like to do something about it?'
> 'This half-dead old carcass?' I said. 'Sure. What?'
> 'How about trading it in and getting something new?' (*The Body* 3)

This brief conversation between the central character (and the narrator) Adam and a young man named Ralph just presents the utopian idea of body trade without giving further details about how to do it. From this very early moment on, Adam starts contemplating his current physical condition and psychological mood, which serves as a justification for the adventure he is to venture into,

> I don't feel particularly ill, but I am in my mid-sixties; my bed is my boat across these final years. My knees and back give me a lot of pain. I have haemorrhoids, an ulcer and cataracts. When I eat, it's not unusual for me to spit out bits of tooth as I go. My ears seem to lose focus as the day goes on and people have to yell into me. I don't go to parties because I don't like to stand up. If I sit down, it makes it difficult for others to speak to me. (*The Body* 3)

It seems that common symptoms of aging are pictured as a catastrophic condition. Though he is not suffering from a fatal illness and doing relatively well in his sixties, Adam feels that he is close to the end. In addition to his problems due to physical symptoms of aging, Adam also seems to have lost interest in life; he feels alienated, detached and unmotivated. This is important to note because Adam is an acclaimed literary figure as a once very productive playwright, filmmaker, essayist and reviewer. However, at this phase in his life, his body starts to decline, although his mind is still very powerful, in addition to being more experienced and mature. Yet, he is not happy with his aged body and wishes he "had the energy of a young man" (*The Body* 6) which is understandable when the perceptions regarding older people both in real life and in fiction are considered.

As an interdisciplinary field of study, gerontology (ageing studies or age studies) is multifaceted and can be discussed in terms of various different focal points. It has medical, sociological, psychological and cultural dimensions. As for

the perceptions of aging in literature, studies are mostly related to representational matters and the treatment of the elderly in fiction, for instance, the appearance of old characters in fiction is discussed generally in terms of archetypal categories such as mothers, grandmothers, caregivers, mentors and wise old men[4]. There are conflicting opinions regarding representations of aging in literature, for example, in his article titled "'Grow Old along with Me': Images of Older People in British and American Literature", Richard C. Fallis makes a historical overview of different portrayals of old characters from the Anglo-Saxon period until the twentieth century. Although he does not offer a detailed analysis, Fallis briefly addresses prominent fictional characters in canonical texts from different periods, arguing that aged people are marginalized in fiction, which is, indeed, a reflection of what happens in real life, "[w]hile literature in English language is full of older characters, they have often been on the periphery of the action in novels and plays or have been secondary voices in poems […]. If, until recently, the old have stood on the sidelines in books or have been treated as special cases that has simply reflected the facts of life in our culture" (35). On the contrary, however, Tobias Carroll in his article titled "How Fiction Treats the Elderly, Aging and Ancient" argues that an old character may be central to a fictional narrative and be as active and influential as his juniors, "[a] work with characters who grapple with the effects of age doesn't need to be confined to the morbid or elegiac […] an aging or elderly protagonist can be as vibrant or unpredictable as a character decades their junior, and their presence in a skewed narrative can further defy expectations". Apparently, the question here is not the phenomenon of aging itself but different standpoints from which to see and construct aging and aged characters.

The representation of aged bodies in fiction is more complex, though. This is because, when it comes to bodily functions of the elderly, the subject becomes more difficult to handle. This is primarily because the body has always been a taboo subject, let alone the aged body. The general idea that an aged body gradually slows down and cannot catch the pace of an active fast life is difficult to oppose. Moreover, the cult of youth presents young and healthy bodies as desirable, which makes an old body less likely to be a desire object, or, "a fashion item", as Adam puts it in *The Body* (34). Therefore, it would not be wrong to say that people generally internalize negative feelings and thoughts about aged bodies and tend to be ashamed of themselves, which is also evoked in Adam's words, "I tried to dissociate myself from my body, as if it were an embarrassing friend I no longer wanted to know" (29). In real life, too, such feelings may result in the gradual disappearance of old people from social life as Elizabeth Barry also maintains in her article "The Ageing Body". Barry takes ageing itself as a taboo and argues that "old people are invisible" (132). Moreover, when the aged people are visible, they either implicitly or explicitly remind the approach of death, "[i]t may be that we fear even the normal signs of ageing because they can seem like portents of death. The body becomes sluggish and finally supine and immobile; it

[4] See Bettina L. Knapp's *Jungian Approach to Literature* for further reading.

is prone to untimely sleep; it shrinks visibly, becomes skeletal and desiccates" (134).

The story that Ralph tells Adam in the early pages of the novel evokes this very depiction. Ralph then reveals that he has had a secret operation to change his old body in the aftermath of his wife's death. In Ralph's words, his late wife "suffered from a degenerative illness that destroyed her body but left her mind unharmed […] all she needed was a new body" (*The Body* 11-2). Unaware of these secret operations back then, Ralph lost his wife, set out on a journey and met a man who "confided in him, saying that an amazing thing was taking place. Certain old, rich men and women were having their living brains removed and transplanted into the bodies of the young dead" (12). These operations do not promise immortality but they offer people "a second chance" in life (12). To the surprise of Adam, it turns out that Ralph, who looks only in his early twenties, is in reality older than Adam. Impressed and excited, Adam wants to try his second chance in life with a new body. He has two options: he can either have a permanent body change or choose a "short-term body rental" (21). He prefers the latter and tells his wife that he wants to take a six-month long sabbatical leave (19). This is an important detail because even tough Adam slightly suffers from symptoms of aging in his sixties, he is not very troubled with his current physical condition. He neither has a serious health problem, nor a fatal disease. It seems that he is not urgently in need of a better body to keep up with the pace of life but, as he puts it, he is just thrilled with the idea, "I am fascinated by this experiment and want to be involved, but I'm not particularly unhappy with my life" (21).

Such an intriguing opening serves to introduce the utopian solution offered to cope with aging and mortality: to have a second chance in life in a perfect new body of one's choice. Those who decide to have the operation are taken to a deserted hospital. There, they are to choose their new bodies before they have the operation. They have numerous options and can decide on their race, gender, size and age (25). Though this sounds like a wonderful utopian experience, the description of the hospital foreshadows the later twist to dystopia because the hospital is pictured as "a run-down warehouse on a bleak, wind-blown industrial estate outside London" (20). Adam feels very insecure and unsure in the hospital. He is not openly guided and the place seems abandoned. He notices that everything has to be done very secretly; therefore, the hospital is isolated with no patients and visitors around, only a few doctors, nurses and security guards can be seen here and there. The novel does not detail the process of the brain transplant surgery. There is no description of the surgery room or the operation, which is why it is hard to call this novel as a pure science fiction. In other words, there is no information either about how the idea first emerged or about the operations and agents involved. Science is used as a vehicle to achieve the utopian ideal of reaching human perfection though the novel lacks scientific details and elaborations one would expect to see in a science fictional piece. Thus, the narrative is too elusive to be considered as a science fiction work though no one can deny its science fictional undertones.

Before the surgery, Adam has mixed feelings. He feels anxious and hesitant because of the uncertainty ahead. Yet, is also excited and eager to try his chance. To choose his new body, he is taken to a very cold place where various young dead bodies are exposed to wealthy aged customers, "[e]very type of human being, apart from the old, seemed available. The young must have been dying in droves; maybe they were being killed" (*The Body* 25). The novel does not offer any information as to how those young bodies have ended up there, so what Adam thinks may not be a far-fetched idea. No information is given regarding the real identities of the young dead people presented for body trading. Kureishi might have done this intentionally, in order to create a kind of ambiguous and precarious atmosphere regarding the operations. Surrounded by many different kinds of young dead bodies, Adam realizes that he has a chance to be reborn even as a woman or a black man, which would be a very compelling experience. After making rather pornographic depictions of various different dead bodies, Adam finally chooses a very masculine looking young man as his new body. Also, he wants to make sure that his old body is kept in another place because he has chosen a short-term body rental and is planning to go back to his older body after six months. Yet, he cannot feel confident because everyone he talks to is evasive and no one explicitly makes reassuring explanations about what might happen in the future. Again, even though the novel does not give medical details about the operation and its aftermath, the brief conversation between Adam and the surgeon, who is a "Newbody" himself, is noteworthy in revealing that the issue has many complex dimensions to think about

> 'Just as there has been argument over abortion, genetic engineering, cloning and organ transplants, or any other medical advances, so there will be over this'
> 'Surely this is of a different order,' I said. 'Parents the same age as their children, or even younger, for instance, What will that mean?'
> 'That is for the philosophers, priests, poets and television pundits to say. My work is only to extend life.' (*The Body* 22)

The novel does not deal with such very important ethical and philosophical dimensions of the operations. Rather, it focuses on Adam's psychological and affective experience first as an old man and later as a "Newbody", as it is called in the novel. Paradoxically, both situations are presented as dystopian human conditions.

First, Adam is very perplexed in his new body. However, his confusion slowly fades away in the early moments of the post-surgical period because he falls in love with his new look, even reversing Sartre's iconic statement as "heaven is other people" (*The Body* 35). In his new body, he feels that he looks flawless, "I continued to examine myself in the mirror, stepping forwards and backwards, examining my hairy arms and legs, turning my head here and there, opening and closing my mouth, looking at my good teeth and wide, clean tongue, smiling and frowning, trying different expressions. I wasn't just handsome; with my features in felicitous proportion … I was falling in love with myself" (35). Initially, Adam

really enjoys his time as a handsome young man. He likes being flattered by other people as he is young again and full of energy. It is as if he experiments with a new life with his old brain in a healthy, attractive body, which he defines as "human perfection", "I was delighted with the compliments about my manner and appearance, loved being told I was handsome, beautiful, good-looking […]. I had intelligence, money, some maturity and physical energy. Wasn't this human perfection? Why hadn't anyone thought of putting them together before?" (56). These brain transplant surgeries are designed to cope with the universal human crisis of aging and death. This initially utopian project targets perfection in human beings, albeit only for a small circle. Such human perfection can only be obtained when mind and body work in perfect coordination. According to those who have the operation, this is possible only with a mature brain working in a beautiful, healthy, young body.

Though Adam is delighted with his new look, he also feels alienated and has mixed feelings. He finds his voice unfamiliar and thinks he has to customize his hair. Though he is overexcited and wants to enjoy his time in his new body, he is also struggling with a strange, uncanny feeling which surrounds him at times, "[m]y 'transformation' has isolated me" (*The Body* 73). This becomes even stronger when one day two gay men enthusiastically approach him to talk to him. Even though Adam tries hard to be evasive, he cannot totally avoid the conversation. He learns that the body he is wearing belonged to someone named Mark, who was a mentally disturbed model from New York. This is extremely strange because bodies have histories of their own and one may experience self-estrangement if he is unaware of his body and its history. So, this brief encounter alarms Adam and he immediately wants to talk to Ralph to learn further about the old life of his new body. Yet, Ralph's attitude is very strange. He tells Adam that his new body was a gay man who was suffering from clinical depression and eventually committed suicide. Though Adam tries to come to terms with what he has just learnt about his new body, Ralph is very confident and seems to have internalized the whole thing, "[b]etter to be rid of them altogether and let the healthy ones live" (47). It appears that Ralph considers mental sickness as a flaw to be eliminated. Such thoughts are extremely dangerous because defining the limits, circumstances and conditions of human life would endanger the vulnerable and disadvantaged people and only those who fit human perfection would be offered the right to live. This is exactly where the utopia of human perfection turns into dystopia, although Adam is not yet aware of it.

Adam takes a tour to Europe, enjoys his time and finally ends up in Greece, where his precarious adventure starts. He finds a job in a spiritual center full of women. One night, at a party in a yacht, he runs into other Newbodies, including the owner of the yacht, Matte. What follows thereafter slowly turns into a sheer nightmare. A Newbody himself, Matte turns all his attention to Adam and asks whether he wants to sell his Newbody. Adam does not agree because he considers his time in his Newbody as a "body holiday" (*The Body* 99). He is introduced to other Newbodies in the yacht who had the operation for various different purposes.

One of them, for instance, used to be a child psychiatrist who could not finish her book and thus needed a life extension. So, one could have this operation not only for carnal reasons but for intellectual purposes, too. Still, not everyone can afford it, one should have money and connection. This means that the utopian desire to attain human perfection benefits only a handful of elites while the rest of humanity is either unaware or, perhaps, even worse, victimized.

Adam's conversation with Matte about the old life of his new body disturbs him in the extreme because Matte seems to know more about the secret operations, and he sounds totally inhumane, for example, he reveals disturbing details as to how those bodies are acquired, "[t]he bodies of young women, on which there has always been a premium, are in big demand in the United States. These women are disappearing from the streets, not to be robbed or raped but to be painlessly murdered. There are machines for doing it, which I am hoping to be involved in the manufacture of" (*The Body* 100). What is left unexplained in the opening chapters of the novel is revealed at this point, and the project to attain human perfection turns into another human crisis. The dark side of the brain transplant surgeries is unveiled; that is, people in vulnerable positions are victimized to create a privileged, elite class. Apparently, one's utopia becomes another's disaster.

Adam starts feeling even more uneasy and anxious after learning that Matte's older brother is on the verge of death and urgently needs a life extension. Matte's offer to buy his new body then makes sense, because Adam's body could save his brother. At this very point, Adam's body, in its perfect shape and health, becomes a commodity to be conquered. The closing part of the novel focuses on Adam's escape from Matte's men. He feels utterly insecure and returns to London because, as he says, he "felt safer, and more at ease in [his] mind, in a familiar place" (*The Body* 108). Adam immediately wants to go back to his old body and he gets the address of the hospital from Ralph. To his surprise, Ralph seems indifferent, unhelpful and unfriendly. Lonely and scared, Adam arrives at the hospital only to find it emptied.

The novel ends rather abruptly and does not offer any revelations. The apocalyptic end highlights estrangement of Adam, "I realized there was nowhere I could go now; not back to my wife, to my hotel, or to stay with friends. I wouldn't be safe until Matte's brother died, or Matte turned his attention elsewhere […]. I was a stranger on the earth, a nobody with nothing, belonging nowhere, a body alone, condemned to begin again, in the nightmare of eternal life" (*The Body* 126). The ending crystallizes the dystopian predicament envisioned in the novel. In the aftermath of the operation, though Adam at first enjoys being reborn in a young body, he slowly starts feeling insecure and estranged. Though the brain transplant operations target a transformation to test whether human perfection is possible or not, it appears that this transformation also dehumanizes those who are involved. Adam, for example, is defined as "a walking laboratory, an experiment" (39), which creates a precarious situation instead of overcoming the inevitable decline of the body.

The extension of the life of some people requires early deaths of others; so, even theoretically, this enterprise cannot be a utopia involving all humankind. That is, utopianism in *The Body* is in fact dangerous, since it involves a small group of people imposing their own understanding of utopia onto a whole society. To Tom Moylan, utopianism "at heart, rooted in the unfulfilled needs and wants of specific classes, groups, and individuals in their unique historical contexts" (1). Today, this "unique historical context" corresponds to the treatment of aging as a dystopian human condition, for instance, the depiction of growing old as a human crisis is a part of everyday life because the cosmetic and beauty industry forces people to delay the symptoms of aging by promoting young images as desirable objects. Similarly, many people try to discover the secret to longevity. Popular public figures and/or influencers on various social media platforms promote the latest crazes like clean-eating trends or be-fit lifestyles which can go to extreme lengths at times. Very similar realities are also evoked in *The Body*, when Adam briefly talks about how the body image becomes a matter of serious concern for his wife and her friends,

> [i]t was rare for my wife and her friends not to talk about botox and detox, about food and their body shape, size and relative fitness, and the sort of exercise they were or were not taking. I knew women, and not only actresses, who had squads of personal trainers, dieticians, nutritionists, yoga teachers, masseurs and beauticians laboring over their bodies daily, as if the mind's longing and anxiety could be cured via the body. (*The Body* 29)

Today, many readers can relate to the above picture, be it a woman or man, because the cult of youth never falls off the agenda, for instance, it is near impossible to escape being exposed to anti-aging products, advertisements and medical practices which are promoted through various different media devices. Contemporary readers are very familiar with mass media tools that predominantly deal with issues such as health, beauty and cosmetics. Furthermore, up-to-date discussions regarding telomere medication which delays cell-aging highlights the timeliness of the issue. Apparently, endeavors to unveil the secret to longevity and prolonging the human lifespan never lose popularity in real life and in fiction. As a text reflecting very similar contemporary issues, Hanif Kureishi's *The Body* problematizes the old body as a dystopian human condition. Expected signs of ageing are adversely presented as the decay of human body. Though it is an inevitable phase in human life, an old body is devalued and treated as an obstacle to live a meaningful life. Utopianism emerges at this very point paradoxically in the form of what later turns out to be a dystopian practice; reaching human perfection through body trading. Though not much information is available in the novel about the process of trading young bodies for old rich people, it is hinted that bodies of young defenseless people were used to give wealthy elites a second chance in life with their mature brain in a healthy and fresh body. The novel avoids discussing both scientific details and ethical dimensions of such a practice but the creepiness of the whole situation is evident throughout the text. Both the opening

and the ending of *The Body* present dystopian situations either in old or young bodies. In a word, both the young dead bodies and the "old" Newbodies are victimized, dehumanized and commodified in the novel. Thus, the utopian desire to extend life ends in imprisoning old souls in perfect Newbodies. Dreary and precarious experience of Adam at the very end of the novel proves this as he finds himself belonging nowhere and is trapped in the body he himself chose. All in all, *The Body* tackles with the possibility of reaching human perfection as an unfulfilled utopian desire. Symptoms of aging, inevitability of mortality and attempt to perpetuate youth are presented as dystopian human conditions and destructive feelings such as loneliness, fear, anxiety and confusion reinforce the uncanniness of the whole situation.

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William Blake on Slavery: Mind-forg'd Manacles in *Visions of the Daughters of Albion* and *America: A Prophecy*

Rahime Çokay Nebioğlu

Abstract: William Blake commits himself to unveil the hidden, voice the unvoiced, and de-marginalize the marginalized throughout his entire artistic oeuvre. Dissatisfied with any sort of social hierarchy in which one side automatically suppresses the other, Blake often ends up questioning, subverting and eliminating any hierarchical positions. One of such positions is the binary paradigm of race that situates the white over the black and feeds the machinery of slavery. In his poetry and engravings, Blake presents slavery in its various forms, ranging from racial enslavement to sexual and spiritual enslavement, and calls for a collective liberty. This essay aims to elucidate Blake's deconstructive stance towards the images of slavery and reveal its projection in his *Visions of the Daughters of Albion* (1793) and *America: A Prophecy* (1793) from a postcolonial perspective.

Keywords: William Blake, *Visions of the Daughters of Albion*, *America: A Prophecy*, Romanticism, Orientalism, slavery, postcolonialism, deconstruction

Romanticism is not a single movement but an amorphous collection of different reactions to the social, political, and cultural dynamics of the mid-eighteenth and nineteenth century Western society. Critics of Romanticism have so far offered a broad array of definitions for the term ranging from "an alternative to politics" (Eagleton 16), "a literature of revolution" (Bohls 3) to "a literature of psychological exploration" (Curran 197) and a literature of "revolutionary disillusionment or despair" (Abrams 107). Among these diverse attempts to define Romanticism, its periodization has, perhaps, been the only thing on which critics have reached a consensus. Except for this consensus on the periodization of Romanticism, it is difficult to determine the clean-cut boundaries of the term. With the emergence of contemporary literary theories from the late twentieth century onwards, this difficulty has been even more accentuated, and the boundaries of the term have been even more extended. This is because each new critical perspective provides us with a novel way of rethinking the Romantic period and Romanticism as a literary movement. This article attempts to offer a postcolonial re-thinking of Romanticism, unveiling the British Empire's engagement with the Orientalist discourse and the machinery of slavery in the Romantic period by exploring the hierarchy of spaces and races and its articulation in Romantic poetry. In so doing, this essay aims to delve into William Blake's political stance and poetry in the context of these theoretical discussions, which, roughly speaking, revolve around

the deconstructive mission of Romanticism against the discriminative and exploitative practices of the empire. The discussions this article introduces thus mark an intersection of Romantic Studies and Postcolonial Studies. This requires reading Romanticism alongside postcolonial theories and contextualizing these theories alongside the ideas of contemporary scholars of Romanticism.

Romanticism as a Postcolonial Project

The Romantic period, as many critics agree on, witnessed millions of people's subjugation under the British Empire because Britain achieved its greatest economic and imperial jump at the time and became the world's biggest power. This economic and imperial jump was a result of its long engagement with colonialism. Britain's colonial practices entwined with the exploration of new lands which began in as early as the sixteenth century. The earliest British colonies were founded in the West Indies in the 1620s. Britain purported to establish sugar plantations in these colonies, which is why these colonies were predominantly known as "sugar colonies". British sugar colonies experienced a drastic series of violence in the course of their colonial history. The colonial violence was so brutal that, as Alan Richardson puts it, "sugaring one's tea carried political and moral overtones" at the time (1998, 461). By the 1780s, as such, Britain came to control the largest colonial territory in the West Indies and America. The early colonies of Britain served primarily for trading purposes, but as Britain grew in power, its interest drastically canalized into slave-trade. It was especially after the Battle of Waterloo that Britain assumed its real imperial and colonizer role in the overseas. With Napoleon's defeat in Waterloo, it took over the East India Company. The Company which was once a trade company became the world's largest and most potent slave-trader under the rule of the British Empire. This necessarily fostered Britain's imperial and colonialist expansion. By the 1820s, the Empire ruled "about 26 percent of the total world population" (Bayly 3).

While people of the overseas nations suffered from the colonial oppression in this period, people at home suffered from the Industrial Revolution. The Industrial Revolution, which occurred in the late 1700s, turned Britain into a capitalist civilization. Capitalism, as Marx puts it, could "[turn] every economic progress into a social calamity" (457-58). In its constellation in Britain, accordingly, economic progress came up with its ruins in the social and political realm. First, it was one of the reasons that dramatically accelerated Britain's colonial involvement and reinforced the exploitation of the slaves. To put it another way, the rise of capitalism entwined with the rise of colonialism because it necessitated a search for new resources, new markets, and cheap labor. Second, it generated new forms of social inequality for the British. The exploitation of child labor, impoverishment of the working class, poor working environments and gender pay gap were only a few of these abuses. Britain's capitalist violations were as sharp and severe as its colonial abuses. In the Romantic period, thus, the subjugation of the masses was the juncture where British capitalism met and converged with British colonialism. As Tim Fulford contended, this juncture was

"the epitome of a system of arbitrary government that, at home and abroad, enriched a few at the expense of others' freedom" (182).

Romanticism emerged as a reaction to this system of government structured upon the principle of exploitation both abroad and within Britain itself. The Romantics were those who embraced the liberal politics fired by the French Revolution. Much as the French Revolution ended up as a complete disillusionment, they preserved their ideals of liberty and equality. Their commitment to these ideals turned Romanticism into political propaganda. As a part of this propaganda, they strived to abolish the hierarchies of space and race underlying Britain's so-called "civilizing" mission abroad and "industrializing" mission at home. The Empire's civilizing and industrializing mission, for them, produced a grammar of race. The grammar of race was constructed by and within a binaristic thinking system that defined the White male as its normative subject and the rest as the Other. It was, accordingly, followed by a series of stereotypes and discursive codes within the social and the linguistic realm. On their revolutionary road to liberty, the Romantics revisited this problematic grammar of race and strived to purge it of its discriminative discourse. In this regard, Romanticism became an essential part of the broader anti-slavery, anti-colonialism and anti-imperialism movement of the nineteenth century.

Although the links between Romanticism and colonialism were self-evident from Romanticism's earliest days on, "Romanticists have been slow to reconsider [Romantic poetry] in specific relation to the growth of the second British Empire, the slave trade, or the development of modern racist and imperialist ideologies" as Alan Richardson and Sonia Hofkosh point out (2). This is most probably because early scholars of Romanticism have tended to focus more on Romanticism's involvement with the sublime, the poetic mind, the creative imagination, and nature rather than on the presence of British imperialism and colonialism. This presence could be disclosed by adopting a postcolonial vantage point. Postcolonial theories predominantly represented by Edward Said, Gayatri Spivak, and Homi Bhabha explore the political, historical, cultural and psychological impact of colonization on societies. In so doing, these theories problematize the long-standing power dynamics between the imperial center and its peripheries along with a couple of other binary sets including white/black, civilized/uncivilized, familiar/stranger, and superior/subaltern. Questioning these binary sets, they further make us rethink the colonial and postcolonial experience not from the center but from the peripheries. In his *Orientalism* (1978), for instance, Said addresses the motivations and outcomes of the "ontological and epistemological" categories of the Orient and the Occident. He offers an alternative to Western representation-or what we might call misrepresentation-of the East (2). Strongly influenced by Said, Homi Bhabba is another postcolonial critic who investigates the traumatic experience of colonialism, focusing more on how the colonial past keeps haunting the present. He elucidates this experience with his conceptions of mimicry and hybridity which both help to understand the colonial ambivalence and the complex relations between the colonizer and the colonized. Spivak similarly complicates the

problematic representations of the female colonized subject and poses the very question "Can the Subaltern Speak?" in her article with the same title, probing into the relations between women, power, politics, and representability.

Although Romantic poetry always abounded in materials portraying the experience of the colonized and the marginalized, it was not until the emergence of these postcolonial theories in the 1980s that Romanticists began to interrogate Romanticism in its relation to Britain's imperial and colonial practices. The postcolonial critic Said's Orientalism was the first to entangle Romantic representation of what he calls the Orient as the racial and cultural Other within the context of Orientalist discourse of the British Empire. It suggested that Romanticism could not escape the influence of Orientalism, abiding by the Orientalist tendencies particularly in their depiction of the East as the exotic and the unknown. This foundational book written in 1978 opened the floor to controversial discussions concerning Romanticism's position within British Orientalism. It inspired many scholars of Romanticism to take a radical turn to a mutual collaboration with postcolonial theories. So it was in the 1990s that we did begin to encounter studies engaged in a postcolonial standpoint to scrutinize the Romantic period and Romanticism in the fullest sense.

Jerome J. McGann was probably the first critic in the Romantic scholarship who attempted to revisit Romanticism within the larger context of Britain's imperial, political and cultural history and offered a truly and thoroughly "critical" reading of Romanticism and Romantic scholarship. In his book *The Romantic Ideology: A Critical Investigation* (1983), McGann, though not adopting a postcolonial approach, defined Romanticism as a political discourse that requires a much closer and much more critical inquisition by taking into the particular "ideological state apparatuses" of the time (156-57). Timothy Fulford and Peter J. Kitson were among the earliest scholars in the Romantic scholarship who responded to McGann's call for new ways of seeing Romanticism. Writing both as a reaction and as a follow-up to Edward Said's work, Kitson and Fulford explored how the Romantic poets perceived the problem of colonialism. In the edited book *Romanticism and Colonialism: Writing and Empire, 1780-1830* (1998), many authors including Fulford, Kitson, Timothy Morton, Lauren Henry, John Whale and Alan Richardson, tackled the Romantic period in its relation to the categories of race, imperialism and colonialism. In so doing, however, they avoided generalizing the link between the Romantic period writing and imperial expansion to the whole Romantic canon, thinking that "writing of the Romantic period cannot simply be seen as univocal in its support of [Britain's] domination" (Fulford and Kitson 5). Instead, they highlighted the fine line between those that helped to establish British cultural imperialism and those who reacted to and questioned it. Following this enlightening book, Kitson and Richardson collaborated for an anthology series titled *Slavery, Abolition and Emancipation* (1999). In the fourth volume of the series, "Verse", Richardson edited a collection of the Romantic poetry which can be roughly categorized under "anti-slavery poetry", aiming to give a full picture of anti-slavery and abolitionist movements in the period (1999,

ix). In the "Introduction" to the eighth volume "Theories of Race", likewise, Kitson sheds light upon how the term "race" was perceived by the Romantics, elaborating more on different ways of racial thinking and their translation in the Romantic period writings. Kitson further enlarges upon the articulations of racial and colonial thinking in the Romantic canon in another book titled *Romantic Literature, Race and Colonial Encounter* (2007).

These works, along with many others, addressed the idea of race amplified through Britain's colonial enterprise. They inquired whether racial categorization necessarily entailed a problematic hierarchy, and offered various insights into this question from the perspective of the Romantic poets. They interrogated the Romantic movement alongside the historical moment, that is, colonialism, and asked the questions of what happened at the margins of the British Empire, what kind of experiences the colonized subjects had, and how truthfully these experiences were translated into the Romantic poetry. These questions, as Bohls puts it, not only "changed and complicated the ways individual Britons could imagine the wider world and their place in it" (12) but also changed and complicated the ways scholars of Romanticism could define and characterize Romantic literature. Inspired by these questions and scholarly approaches, this article sets out to unveil the lives at the margins hidden between the lines of Romantic poetry and hence to widen the horizons for the studies in the Romantic scholarship.

Blake's Vision of Slavery: *Visions of the Daughters of Albion* and *America: A Prophecy*

British imperialism in the nineteenth century hinged upon a series of binary oppositions, primarily the one between the West and the East. This binary paradigm is an outcome of a carefully-planned mechanism of othering, of what Said called "Orientalism". Orientalism was, in Said's words, the act of marginalizing the East. It labelled the East as exotic, uncivilized, emotional, irrational and turbulent whereas defining the West as "its contrasting image, idea, personality, experience" (Said 1-2). By the 1790s, the East would be identified predominantly with these epithets. The exoticization of the East as the inferior Other through such invented binaries enabled the empire to assign itself to be the one in charge of "dominating, restructuring and having authority over [it]" (Said 3) and hence justify its imperial practices one of which was the slave trade. In elucidating the oppressive practices of the British Empire and the underlying discourse behind these practices, Said's *Orientalism* was undoubtedly enlightening and inspiring. However, unfortunately, the over-emphasis on Said's understanding of the Orientalist discourse made many scholars think the evil of slavery within the colonial context only.

Slavery was wrongly assumed and tackled as something experienced solely by the colonial subjects in the East. This essay, however, argues that slavery was not merely a thing of the East; on the contrary, the trio of capitalism, colonialism, and imperialism led by the empire introduced it into Britain and made it an

experience of the West as well. Slavery became a modern form of tyranny exposed not only to the racial Other abroad but also to the social, economic, and sexual other of the white Western man at home. Newly-emerging binary oppositions began to be felt more strongly than ever in Britain. British oppression was expanded to women, children, the poor and the old. The masses at home were as colonized, enslaved and exoticized as the colonial subjects. Exploitative discourse of the British Empire gravitated towards its own boundaries. William Blake was among the few who realized this gravitation. He thus directed his discussion of marginalization to the inside of Britain as well as its outside. He boldly challenged Britain's "civilizing" mission abroad and "industrializing" mission at home. To give a voice to the enslaved in the broadest sense of the word, he extended the trope of slavery ranging from racial discrimination to religious oppression and forced labor in his poetry. Each of his poems had a different persona, and each persona represented an alternative ideology against the dominant one; thus, in each poem, Blake endeavored to subvert the politically-constructed hierarchy and challenged stereotypical representations of the poor, the enslaved and the repressed. Presenting issues not from the dominant perspective but from the vantage point of the marginalized, he thus made the reader question the dominant ideology and offered textual clues to overthrow it within the lines of his poem.

While some critics link Blake's sensibility towards the idea of slavery to his acquaintance with Mary Wollstonecraft and Tom Paine, others regard his collaboration with John Gabriel Stedman to engrave a series of sixteen illustrations as the main source for his knowledge of slavery. Stedman had a significant influence on Blake's vision of slavery. However, Blake's acquaintance with Stedman was not the sole source of his inspiration. He published his prominent work *Songs of Innocence* (1789) -which notably reflects his critical stance against not only racial but also psychological slavery- long before he engraved drawings for Stedman (1792-1793). His biggest inspiration was indeed his favor of the abolitionist movements of the late eighteenth century. In Blake's lifetime, the slave trade reached its peak and became an organized industry. The first protests against this growing industry of the slave trade began to rise among the Quakers in the British colonies in the 1780s. Anti-slavery organizations such as "The Society for Effecting the Abolition of the African Slave Trade" and "Les Amis des Noirs" began to be founded in some European countries. These were followed by the rise of abolitionist sentiments in poems, pamphlets and other forms of publications. Blake was among those abolitionist poets who campaigned against the British slave trave, seeking not only to make a critique of colonial abuses but also to liberate those enslaved. Thanks to these abolitionist campaigns, protests, and writings, the British Parliament outlawed the slave trade in 1807. Although the Act for the Abolition of the Slave Trade passed in the parliament, it could not abolish the practice of slavery until 1837.

It is possible to trace Blake's abolitionist investments in his engravings in which he revealed "some of the most terrifying images that would ever come before the eyes of the British public" (Lee 68). While engraving sixteen

illustrations of a slave's life, Blake was simultaneously creating his masterpieces *Visions of the Daughters of Albion* and *America: A Prophecy*, which necessitates an analysis of his vision of slavery in his engravings before moving to these poems. Noting that "The Eye sees more than the Heart knows" on the title-page of his *Visions* (141), he depicts in his engravings what Britain's eyes deny to see, the cruelty of slavery, and embraces what Britain's heart rejects, the dignity of the black. The brutal treatment of African slave manifests itself in these illustrations, particularly in "Flagellation of a Female Samboe Slave" in which a beautiful Samboe girl naked and tied up by her arms to a tree becomes the embodiment of all the sufferings experienced by African slaves. In a similar vein, "A Negro Hung Alive by the Ribs to a Gallows" depicts a male slave hung by a hook through his ribs in a place full of bones and skulls on sticks as a reminder of earlier executions. What is striking about these two images is stoicism in the enslaved figures' facial expressions. Neither the female slave nor the male seems to ask for mercy. One can rather quickly notice spectacular allurement in the woman's features and masculine steadiness in man's posture despite all the violence they are exposed to. This representation is obviously a subversion of the typical representation of African slaves and a deconstruction of the invented binaries between the White and the Black.

Blake's representation of the slave significantly departs from the canonical portrayals in which they are depicted as a commodity. In Blake's illustrations, the slave is not a submissive subject but a self-assured and vigorous individual, which is best illustrated in his famous engraving entitled "Europe Supported by Africa and America". In this plate, Blake presents three young women of whom the two darker-skinned women stand by the white by placing their hands on her waist and her back. While Europe is adorned with pearls, Africa and America are chained with slave bracelets; however, there is almost no difference in their bodily features except their skin color. Furthermore, Africa and America are quite hale and hearty, staring with bright eyes, unlike pale and fragile Europe looking sadly feeble with her downcast eyes. Africa and America are no longer weak figures the existence of which depends on Europe; on the contrary, they are the ones which the so-called European superiority relies on.

Blake avoids imperial and literary exoticism, namely Orientalism, by "de-exoticiz[ing] as much as possible many of the images of 'otherness' that were involved in his commissioned work" (2006, 34). Due to his disengagement in the invented notion of otherness of Orientalism, he is called "A Prophet against Empire". This is also the title of Erdman's influential historical study recounting the social history of England through the eyes of Blake who "lived through sixty-nine years of wars and revolutions, political, industrial and intellectual" (3).

Blake's shunning from exoticism indicates that he embraced a different kind of attitude towards other nations and cultures than the one adopted by the majority. His attitude kindly consents diversity and celebrates heterogeneity. "As all men are alike (tho' infinitely various); so all Religions" (Principle 7), writes Blake in "All Religions Are One" (1788) at the very beginning of his career. Whereas imperial

politics negates diversities among cultures to create Orientalist binaries, Blake affirms variety as a desirable heterogeneity. Being alike in Blake's terms is not a form of homogeneity but rather an understanding of equality regardless of cultural, social and individual differences. "Little Black Boy" is perhaps Blake's most effective brief poem that explores his idea of sameness and difference in the plainest way possible. The poem describes the experience of being "black" from the perspective of an innocent black boy. Blackness that is often associated with barbarity, ignorance and danger in the Orientalist discourse is defined simply as a skin color a little more sunburnt than that of the white in the little child's account. The irony of the poem lies in the simplicity and sincerity of this definition, the black boy naively believes that his black skin is only "a cloud" (*Experience* 16) to protect him from the heat, and once his soul learns to bear the heat, then the cloud will vanish. Deeming that his soul is white despite the blackness of his skin, the black boy sees himself no different than the white boy, "[w]hen I from black and he from White cloud free,/ And round the tent of God like lambs we joy" (*Experience* 23-4). The boy, obviously unaware of the grim reality of racism, wants to share his shade with the white boy to protect him from the heat. In presenting this self-portrayal of the little black boy, Blake uses the binary images generated by the Orientalist discourse such as white/black, light/shade and West/East. Yet he purges these images of their problematic implications. "White" or "light" is no longer a privileged term in his understanding just as "black" or "dark" is no longer an inferior one. By using Orientalist discourse's own weapon against itself, he overturns its dichotomous logic, and shows that a racial hierarchy is neither natural nor necessary.

Blake, as a Romantic poet, cannot tolerate any restriction imposed on man either by society or its institutions. In his works, he expands the scope of slavery to a wider realm containing all kinds of enslavement, oppression and injustice. He speaks not only for black slaves but also for women enslaved in their marriages, for children enslaved in hazardous physical labor, for soldiers enslaved in cruel machinery of military service; in short, he speaks for "everyman" and calls for a collective liberty for all. *Visions of the Daughters of Albion* (1793) is such a masterpiece that "celebrates a multivalent liberty opposed to all sorts of imagery" (Moore Goslee 102). The poem opens with Oothoon's voice, briefly telling the hapless incident she experienced on her way to her love not in a remorseful but an assertive and even challenging manner. The image of slavery appears in the first lines of the poem: "ENSLAV'D, the Daughters of Albion weep: a trembling lamentation/ Upon their mountains; in their valleys, sighs toward America" (I.1-2). The daughters of Albion echo laments of Oothoon who sets off to join her beloved Theotormon and is grabbed and raped by Bromion on her way. She is now seeking a flower to comfort her unhappy isolation. Bromion first sexually violates, then physically captivates Oothoon, binding her with Theotormon back to back in a cave.

For Erdman, Bromion, who is the metonymic embodiment of British imperialism, rapes Oothoon, "the soft soul of America" (I.3) and impregnates her

to increase her market value. He pushes her to the margins of society by calling her "harlot" (I.18). Through his sexual colonization, he assumes himself to be her master, "Behold this harlot here on Bromion's bed,/ And let the jealous dolphins sport around the lovely maid;/ Thy soft American plains are mine, and mine thy north south" (I.18-20). Oothoon, sexually abused and physically confined in a cave by Bromion, has to endure a psychological torment of being a social outcast. She desperately calls Theotormon to prove her purity, "Arise my Theotormon, I am pure;/ Because the night is gone that clos'd me in its deadly black.'[…]/ And they inclos'd my infinite brain into a narrow circle,/ And sunk my heart into the Abyss, a red round globe hot burning,/ Till all from life I was obliterated and erased" (II.28-34). Yet, Theotormon consciously ignores her, labels as a harlot and punishes her with his indifference to her sufferings just in the same way Europeans who, despite knowing the cruelty of slavery, choose not to advocate abolitionist movements.

This brutal treatment is indeed an act of essentializing and categorizing the female black subject as the Other. It is a product of patriarchal colonialism (within and abroad) that rests upon the supremacy of the white Western man over the black and the woman. The oppressive, binaristic and hierarchical thinking system epitomized in Bromion's and Theotormon's treatment of Oothoon should not be limited to and treated simply as the experience of black women. On the contrary, it simultaneously represents the marginalized status of English women who are forced into another machinery of slavery, that is, marriage. In this sense, the poem symbolically resonances with Mary Wollstonecraft's *Vindication of the Rights of Women: With Strictures on Political and Moral Subjects* (1972) in which she questions gender inequality. Wollstonecraft, in her work, resembles the condition of English women to that of black slaves in both political and social sense. She draws attention to their subordinated position in the patriarchal hierarchy, asking "[i]s one half of the human species, like the poor African slaves, to be subject to prejudices that brutalize them?" (225). For her, the position of English women is not different than that of African slaves. They are stripped of their property, the custody of their own children, their basic human rights, and hence of their liberty. "Liberty is the mother of virtue", as she points it out, "and if women are, by their very constitution, slaves, and not allowed to breathe the sharp invigorating air of freedom, they must ever languish like exotics" (Wollstonecraft 103). She sees marriage as a form of legal slavery through which women are enslaved into their bodies and reduced to a single identity, namely wifehood that is, for her, another form of prostitution.

Blake, having most probably read Wollstonecraft's *Vindications*, reacts to this revolutionary book in his Visions, portraying English women confined in the social boundaries of their time weeping and sighing for the freedom of their body and their mind, the soul of "America". However, he significantly departs from Wollstonecraft on her vision of liberation. Wollstonecraft proposes her standard of reason, pointing out the increasing number of women in Britain who follow their desires and eventually find themselves fallen into the trap of prostitution in the

streets of London after being abandoned by their lovers. An ideal woman is, for her, the modest woman who bridles her sexual desires, avoids the trap of love and lust, and preserves her pudicity. She contends that modesty is "something nobler than innocence, it is […] the reserve of reason, and […] so far from being incompatible with knowledge, it is its fairest fruit" (Wollstonecraft 123). As opposed to Wollstonecraft's vision of liberty based on modesty and reason, Blake sees the emancipatory potential in women's own bodies and intrepidly defends freedom for female desire. As such, Oothoon, despite the gender roles dictated on her by the patriarchal society, declares her love for Theotormon and is not ashamed of her feminine desire. She rather openly glorifies it. She challenges all the value patterns by plucking the flower of sexual experience and placing it between her breasts. She acknowledges her corporeality. Seeing the unbound limits of her female agency, the society wants to enclose her "infinite brain into a narrow circle" (II.32), restrain her imagination to five senses and restrain free love. Yet neither the violation of Bromion nor the constraints of the society can achieve tainting her infinite mind and virgin soul. Oothoon, representing the "soft soul of America" and all the repressed English women, refuses the status of "harlot" determined by society. She defends her purity and maintains her protest and passion: "Love! Love! Love! happy happy Love! free as the mountain wind!" (IX.10).

Through the characterization of Oothoon, Blake shatters the authority of British imperialism, elevating the previously ignored leg of the imperial binaries by representing her as an assertive black female figure that transgresses all the restrictions imposed on her. The textuality of *Visions* is quite telling in illustrating these transgressions. Blake, adopting a deconstructive mission, reflects the subversion of societal boundaries within the very lines of his poem. The poem revolves around a couple of binary oppositions that patriarchal colonialism relies on. The primary binary could be argued to be the one between subject and object. The dominant discourse of the time epitomized in the characterization of Bromion dictates the superiority of the subject over the object, identifying itself with the former. As such, this primary binary opposition is followed by a set of other binaries like violent/mild, pure/whore, white/black, day/night, terror/meekness, past/present, lion/ox, and presence/absence. Not surprisingly, Bromion voices the dominant discourse throughout the poem, assuming himself to be the superior leg of each pair and identifying Oothoon as the fallen other. Despite Bromion's assertions, however, the articulation of these binaries in Blake's text tells the opposite. The overthrow of the hierarchical binaries in *Visions* begins with the Cartesian subject/object duality. No matter how Bromion attempts to make Oothoon the object of his possession, Blake neutralizes the essentializing potential of this subject/object duality by assigning Oothoon as a speaking subject in the poem. Despite her physical enslavement as an object of Bromion's rage, Oothoon has the position of the subject in Blake's text from which she can express her version of the story. To be more precise, the fact that Oothoon is given as much voice as Bromion necessarily breaks down the subject/object duality in terms of domination of one over the other.

The moment Oothoon takes on the position of the speaking subject in the text, she begins to problematize all the other oppositions structured around her subject formation. She boldly refuses to be essentialized, categorized and enslaved. She strives to liberate not only her body and desires but also her language from any restrains. Her liberation is then traceable in her language as well as in her enactment of her female desire. Oothoon's language disrupts the grammar of race and inequality for it functions as the marriage of all the binary oppositions that are there to define and locate her into an inferior and submissive position. She challenges mind/body dichotomy that encloses her "infinite brain into a narrow circle", the night/day dichotomy that conditions her to mourning and woe (II.28-34), the virgin/whore dichotomy that forces her to restrain her desires, the white/black dichotomy that forces her to be possessed, the violent/mild dichotomy that restrains her into submissiveness (I.15-24). Just like terror and meekness "bound back to back in Bromion's caves" (II. 5), mind and body, night and day, white and black are bound back to back in Oothoon's language. Although Bromion defines himself as the powerful, the violent and the terror and Oothoon as the mild, the meek and the fragile, textual evidences show that he is the one in terror in the face of Oothoon's assertive stance and defiance. Even her woes are capable of appalling his thunders (I.16-7); that is, she is simultaneously both meek and terrifying. She is both bound and as "free as the mountain wind" (VII. 16). She is both pure (II. 15-16) and a "whore indeed! and all the virgin joys/ Of life are harlots" (VI. 18-9). She is "a virgin fill'd with virgin fancies/Open to joy and to delight where ever beauty appears" (VI. 21-22).

Blake deconstructs the language of negation embodied by Bromion in his *Visions* just as he strips the fundamental binary between heaven and hell of its negative connotations and uses it in non-oppositional terms in "The Marriage of Heaven and Hell". Oothoon's language arises as an alternative language that is highly affirmative, non-dualistic and inclusive. This affirmative language helps to create a new ontological position for her black female subjectivity. This new ontological position engraved in Oothoon's language could also be traced in her perception of temporality. Throughout the poem Oothoon is depicted to traverse time and its linear progression, "I might traverse times spaces far remote and bring/ Comforts into a present sorrow and a night of pain./Where goest thou, O thought? to what remote land is thy flight?" (IV. 6-8). Linear temporality is suggestive of a progressive movement in time having a beginning and an end in itself. Thus, linearity in time is suggestive of teleology because it creates a discourse relying upon a binary thinking system. The British imperial discourse is, in a similar vein, bound up with a linear temporality. It legitimizes one single metaphysical conception of history, that is, Western historiography, by ignoring the existence of other temporalities and versions of history. Oothoon's subversion of linear temporality, in this regard, indicates a simultaneous coexistence of multiple temporalities and multiple histories. Put succinctly, her transgression of linearity paves the way for the expression of herstory as an alternative to the colonial and patriarchal history which justifies the idea of enslavement and oppression.

America: A Prophecy (1793) is Blake's another meditation on slavery, in which he fights not merely against the colonial expansionism of British Imperialism but also against religious oppression. The poem is often associated with Blake's ardent support for the American War of Independence, his fervent desire for liberty and, most importantly, his revolutionary optimism. It begins with a "Preludium" in which Blake introduces two mythological characters: Shadowy Daughter of Urthona and Orc. Orc has been chained to a rock for fourteen years. Despite his "tenfold chains", his spirit is free "sometimes [like] an eagle screaming in the sky, sometimes a lion Stalking upon the mountains, and sometimes a whale" (I.13-14). At the age of fourteen, Daughter of Urthona frees him. The moment he gets free, this "violent boy" (II.6) seizes and ravishes the shadowy virgin. However, the mysterious girl sees as her savior in the image of God that "dwells in darkness of Africa" (II.8), which, according to Rowan Williams, indicates "the life-giving but chaos-generating angelic power of revolution" (154). Through Orc who fights against Albion's Angels as an ally of America, Blake depicts not only the revolutionary spirit of the American War of Independence, "the struggling afflictions" (II.10) in the plains of America but also all revolts against imperialism including those in Canada, Mexico and Peru.

Blake, in *America*, builds up a reversed binary paradigm between opposite forces: Orc and Albion's wrathful Prince. Orc, as the spirit of revolution, is described with Christ-like imagery whereas Albion's wrathful Prince, namely George III, is described in dragon-form. Orc in Christ-image is, however, accused by Albion's Angel of being "serpent-formed", "Blasphemous Demon", "Antichrist", "hater of Dignities", "lover of wild rebellion" and "transgressor of God's law" (VII. 2-6). In Orc's reply to Albion's Angel's accusation, Blake presents us with varied visions of tyranny, particularly that of religion. Through the portrayal of Orc, he displays how institutionalized religion "perverts" and manipulates the Ten Commandments. In Blake's portrayal, Urizen stands for the corrupt institution of religion whereas Orc represents the emancipatory rebellion. Throughout the poem, Urizen strives to prevent Orc from rescuing America from the plagues of Albion's Angels, namely colonial oppression of British Imperialism. In this allegorical portrayal, Blake targets religion backing up imperialist practices. As Robert Ryan asserts,

> Blake's usual religious posture, then, is not submission but protest; his poetry is a sustained prophetic denunciation of the cruelties, mental and corporeal, everywhere perpetrated in the name of God by those who claim to be doing his will. […] In a time of intense political agitation he came to believe that a radical transformation of the nation's religious consciousness was the first prerequisite to serious political or economic reform. (150)

Blake includes the names of many party leaders and forerunners of revolution such as "Washington, Franklin, Paine and Warren, Gates, Hancock and Green" (III.5) into the story of Orc in his poem. This is why he is often thought to be sharing Tom Paine's vision of liberty. Many perceive his poem as an account of

American Revolution. However, according to Makdisi, the poem is indeed a confirmation of "both Blake's attack on the old regime and his disruption of the philosophical, conceptual, and political narratives underlying the discourse of 'liberty,' and in particular his critique of the narrow conception of freedom animating much of 1790s radicalism" (2002, 19-20). In his revolutionary pamphlet *Common Sense*, Paine visualizes America as the birthplace of a new world and the promising land of liberty, justice and equality where the poor are not oppressed and the rich are not privileged. He believes that America, once it gains its independence from Britain, will spread its libertarian policies all around the world. Yet he fails in noticing the small detail in this bigger picture of liberty, that is, the oppression done by America itself. This is the point where Blake's vision of liberty differs from that of Paine.

Unlike Paine, Blake, as a poet, always recognizes the ignored and oppressed. He does not overlook the sufferings of "Brothers & sons of America, [whose] faces pale and yellow;/ Heads deprest, voices weak, eyes downcast, hands work-bruis'd,/ Feet bleeding on the sultry sands, and the furrows of the whip/ Descend to generations that in future times forget" (III.10-13). In his poem, accordingly, he depicts how American rebels agonize over the rigors of labor with their bruised hands and bleeding feet in sands. Contrary to Paine's portrayal of libertarian America, as Blake portrays, America's own citizens are in dire need of emancipation from oppressive physical labor for labor is another kind of slavery not so different from colonial slavery. In this regard, Orc's revolution aims not only at the emancipation of America from British oppression but also at the emancipation of those people from oppressive labor,

> Let the slave grinding at the mill, run out into the field:
> Let him look up into the heavens & laugh in the bright air;
> Let the inchained soul shut up in darkness and in sighing,
> Whose face has never seen a smile in thirty weary years;
> Rise and look out, his chains are loose, his dungeon doors are open.
> And let his wife and children return from the oppressors scourge. […]
> For Empire is no more, and now the Lion & Wolf shall cease. (VI.6-15)

Conclusion

All these linguistic, spatio-temporal and political transgressions *Visions* and *America* enact testify that these poems should be read not as stories of oppression and enslavement but as stories of resistance and liberation. This may apply to Blake's entire poetic oeuvre. Each of his poems establishes a rhizomatic relation with one another in unveiling and resisting oppression in its different guises. In each of his poems, it is possible to hear the chimney sweepers' "crying 'weep, 'weep, in notes of woe" ("The Chimney Sweeper", *Experience* 2), "[h]elpless, naked" new-born infant's sorrow ("Infant Sorrow", *Experience* 3), the laments of harlots whose "infinite brain[s]" enslaved into "a narrow circle" and whose "heart[s] into the Abyss" (*Visions* II. 33-34), "the hapless Soldier's sigh/ Run[ning in blood down Palace walls" ("London", *Experience* 11-2) and moaning of laborers

whose "faces [are] pale and yellow; /Head deprest, voices weak, eyes downcast, hands work-bruis'd" (*America* III.10-11). In each of his poems, it is possible to see the hypocrisy of "[e]very blackning Church" ("London", *Experience* 10) that seeks virginity only in bodies (as in *Visions*), "scatter[s] religion abroad/ To the four winds as a torn book" (*America* VIII. 5-6), turns the Garden of love/religion into "tomb-stones […] binding with briars [people's] joys & desires" ("The Garden of Love", 10-2) and ignores the sufferings of children (as in "The Chimney Sweeper" and "Holy Thursday"). In each of his poems, he vigorously attacks the British Empire's oppressive practices while simultaneously looking for liberation. His vision of liberty is as polysemous as his vision of slavery, extending from liberty from physical enslavement to liberty from religious law and to liberty from political suppression. The solution he offers to eradicate what he calls "mind-forg'd manacles" ("London", *Experience* 5) and ensure liberty is the joyful unity in which monadic power structures are deconstructed, hierarchies are subverted, and heterogeneity is celebrated. Even if such a unity is still hard to establish in the material world, Blake seems to have established it in his poetry, which makes him rightly deserve being called the "faithful 'son of Liberty'" (Erdman 154).

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Making Images, Restoring Personhood: Frederick Douglass, Emmett Till, and the Re-Framing of African American Trauma

Markus Johannes Diepold

Abstract: This essay aims to explore the role of kinship in the photographic portrayal of African Americans within contexts of abolitionism and lynching. It presupposes that kinship works both as an imposed category—subjecting Black lives to a shared condition of precarity and mourning based on race—as well as a potentially productive category—enabling a collective transcendence and reframing of this imposed precarity through an active mobilization of grief and mourning as a socio-political act. Based on these considerations, it explores the photographic archive of Frederick Douglass and the public funeral service of Emmett Till, focusing on questions of agency, personhood, and the role of photography. Drawing on Christina Sharpe's concept of the "wake", as well as David L. Eng's explorations of "racial melancholia", I consequently argue that photography can serve as a potent tool to work through individual grief and trauma, as well as turn this grief into a means of reframing historical phenomena such as slavery and lynching in the public discourse.

Keywords: Frederick Douglass, Emmett Till, racial trauma, melancholia, photography, kinship, abolitionism, lynching

At fourteen years old, Emmett Till was kidnapped, brutally beaten, mutilated, shot in the head, and then thrown into the Tallahatchie River by Roy Bryant and his half-brother J.W. Milam in August 1955, in Money, Mississippi. Till's offense, in their eyes, was that he allegedly whistled and muttered obscenities at Bryant's wife Carolyn in a grocery store (which she later admitted to having fabricated), thus violating the racial etiquette of the Jim Crow-era South, which oppressively restricted permissible behavior of Black citizens, and especially those of Black men and their interactions with white women. Till's violent murder drew national attention, especially due to his mother Mamie Till Bradley's decision to hold a public funeral service with an open casket in their hometown of Chicago—exposing Emmett Till's mutilated and bloated body—which was attended by tens of thousands of mourners, and was widely publicized (along with photographs of Till, both alive and in his casket) in Black-owned magazines and newspapers. The nature of the killing, coupled with the acquittal of the killers by an all-white jury in Mississippi, caused widespread outrage at the barbarity of the racism still pervasive in the U.S. and the failing of American democracy to protect its Black citizens.

More than a century before Till's lynching, Frederick Douglass escaped slavery in Maryland, disguising himself as a sailor and making his way through

New York to Massachusetts. After his escape, Douglass not only wrote several autobiographies and became a well-respected and popular orator, but due to his own fascination and involvement with the medium, also the most photographed American in the nineteenth century. Though their stories are starkly different—Till's life and potential grievously having been cut short—Douglass's self-representation and Till's presentation by his mother overlap in their common emphasis on personhood. Douglass rejected common photographic framings of slavery and emancipation promoted by white abolitionists during his lifetime, choosing to instead craft his own image of African American citizenship. Subverting conventions of portraiture that until then had been reserved for white bourgeois citizens, Douglass projected a sense of regality and sophistication in his photographs that eclipsed that of his white contemporaries, visually "out-citizening" them, as John Stauffer et al. term it (xv). Similarly, Till's representation subverts the conventions of lynching photographs, taking the spectacle of hanging, burned, or otherwise mutilated Black bodies and re-contextualizing it within the sphere of a grieving Black community, instead of within the violent ritual enacted by white supremacists. Taking his body back, clothing it, and holding a proper funeral service (something that was denied to most victims of lynchings), Till's mother ritually restored his personhood to him, presenting and celebrating him as a citizen and son, rather than just grieving him as a victim. Similarly, by not focusing on the body, but rather on symbolic representations of personhood, Douglass presents an alternative image of African American citizenship, one that is open-ended and multifaceted, rather than restricted to the social roles assigned by white people. Despite all of this, white mediation and the white hegemonic perception of African American individual's role in American society are still at the heart of the issue of the recognition and portrayal of Black personhood. In light of media representations of the continued police violence against Black people—both in unmediated formats, such as videos taken on a phone and uploaded to YouTube, and in mediated TV productions such as *COPS*—the question of who gets to exert agency over their own representation, and who gets to be the affective subject, and thus the possible catalyst for political change, and who does not, remains as relevant as ever. This essay aims to explore some of the bio- and sociopolitical issues that to this day play a central role in the visual representation of African Americans, in order to explore how Douglass and Till can serve as examples for counter-strategies to these systems of racial oppression, both by engaging common visual practices, as well as addressing (or not) the imposed kinship of Blackness in their photographic representations.

The Precarity of African American Lives and Frederick Douglass's Citizenship Project

In important ways, Emmett Till's story reflects the precarity of kinship structures in African American families and communities. The murder of young and adolescent Black males casts a shadow of constant peril and trauma, rupturing familial structures and prohibiting any sense of stability. Christina Sharpe

addresses this systemic precarity in her book *In the Wake: On Blackness and Being*, by exploring how her own family's history has been affected, undercut, and in some cases even destroyed by the continued legacy of slavery and racism in the US. She uses the multivalence of the term "wake" as a concept to talk about African American communal kinship structures—the "wake" to her describes the sociopolitical conditions which subject African Americans to a constant precarity and imperil their individual and collective futures, i.e., the sociopolitical wake left by the slave ship (Sharpe 3). Furthermore, she connects the term to "being awake", the consciousness of these circumstances, the awareness of the "antiblack world that structured all of our lives", which consequently undercuts what African Americans themselves thought they were able to achieve and perhaps even more importantly were able to maintain in the face of this precarity, limiting their potential both structurally, as well as psychologically (Sharpe 4-5). As Sharpe further contends, this precarity is planned—slavery, and the systems of subjections and terrorization that replaced it, are part of larger sociopolitical structures, which render the "ongoing state-sanctioned legal and extralegal murders of Black people" as normative in hegemonic society (5-7). Moreover, by connecting these social forces to her own personal and family life, Sharpe demonstrates how she and her family "are always swept up in the wake produced and determined, though not absolutely, by the afterlives of slavery", demonstrating how African American kinship and familial structures, as well as individual lives can never be divorced from the "wake" of all Black lives. Sharpe thus maintains that the past is never truly past and always reappears to rupture the present—while slavery has been outlawed, the systems of subjection and limitation of Black lives still are engrained in American culture, making it impossible for African Americans to escape their force (9). However, Sharpe also calls upon another meaning of the term "wake" as in watch or vigil, referring to the power of communal mourning and the memorialization of the dead, re-appropriating its destructive power and trauma into a source of a collective claim to their existence and lives, "we, Black people everywhere and anywhere we are, still produce in, into, and through the wake an insistence on existing: we insist Black being into the wake" (10). She further connects this concept of the "wake" as ritual observance to the more private memorialization and celebration of friends and relatives, the individual process of grieving (11). In light of this exploration of African American lives and kinship in the US, I understand kinship as not only familial and communal structures, but also as the forced association of individuals and groups on the basis of racial categories. Consequently, I argue that kinship is both a continued source for trauma, subjection, and oppression for African Americans, as well as carrying the potential for empowerment and solidarity through the subversion of these structures.

The effects of this traumatic kinship are further amplified by what Rebecca Wanzo terms "suffering hierarchies", the privileging of certain individuals' or groups' suffering over others, and therefore the limitation of who gets to be seen as a "proper" victim. This becomes especially apparent in sentimental political storytelling, "the narrativization of sympathy for purposes of political

mobilization", or more simply, "the practice of telling stories about suffering bodies as a means for inciting political change" (Wanzo 3). What, according to her then, is further needed in order to be perceived as a proper victim is affective agency, which she defines as "the ability of a subject to have her political and social circumstances move a populace and produce institutional effects", an ability that in the gendered and racialized politics of suffering is mostly afforded to white female bodies (Wanzo 3). Even in contemporary stories about dead male soldiers (i.e., their "manly sacrifice") their stories are rarely individualized, but rather mediated through the image of the mourning (white) mother. However, while white femininity can mobilize sympathy, it is at the same time strongly connected to an image of passivity, presented as "subjected bodies in need of rescue" (Wanzo 3). In contrast, Mamie Bradley's efforts contrast these very notions of passivity and suffering hierarchies, as she both takes charge of the representation of her son, and reframes the sacrifice of her son's life—admonishing the lack of consideration for African American lives by the white hegemony and fiercely displaying the grief, trauma, and pain these structures inflict on Black communities on a daily basis. This also results in an inversion of agency, as the grieving mother becomes the active agent, providing a setting for communal grief, while her son becomes the passive object of mourning. However, this does not mean that Emmett Till is reduced to just being a body, since the framing of his death—both within the historical context and kinship structures—results in the recovery of his personhood, rather than the erasure of it. Her public mourning of her son not only symbolically restores him to her, but also creates "a new pathway for how to think about a lynched body", as Claudia Rankine puts it (*New York Times Magazine*). This, as I argue, is especially aided by the photographic framing of his body and the funeral service, which in important ways mirrors the photographic citizenship project of Frederick Douglass.

In the introduction to their volume *Picturing Frederick Douglass: An Illustrated Biography of the Nineteenth Century's Most Photographed American*, John Stauffer et al. describe Frederick Douglass' fascination with and passion for the medium of photography, which he not only expressed in four speeches, but also manifested itself in the vast number of photographs that exist of him (they identified 168 separate photographs, marked by distinct poses) (xi). Stauffer et al. contend that Douglass's embrace of photography was due to his understanding of it as a "great democratic art", and as he noted in an 1861 speech, making that available which was previously reserved for the rich to even the "humblest serving girl", " a picture of herself such as the wealth of kings could not purchase fifty years ago" (xii). According to Stauffer et al., Douglass also saw a deep connection between photography and freedom, and thus, in his self-definition as a free man and citizen, sought to express his own freedom through this medium. Furthermore, he also saw great possibilities in photography's perceived truth-making and objectivity, aiming to expose the dehumanizing horrors of the supposedly "benevolent institution" of slavery (as other abolitionists did) and to portray African American's essential humanity, especially in contrast to the racist

caricatures circulating in the North at the time (xiii). Douglass also sought to challenge methods of racist science, such as the comparing of craniums as a way to determine a human's capacity for reason—which of course was used to characterize Black people as inferior and lacking in reason and rational thought—creating profile portraits of himself, presenting a style of portraiture that previously had been reserved for royals and other members of higher society, as well as showing signs of "imagination", a trait which he saw as irrefutable proof of humanity, as it is possessed by no other animal (Stauffer et al. xiv). However, Douglass's efforts were dwarfed by the common photographic practices of his time (most often driven by white men), which was further amplified by the lack of circulation his images received after his death in 1895, as Stauffer et al. relate (ix). Consequently, the ways that photographic subjects continued to be presented and framed—especially African Americans—were hugely influenced by the white hegemonic discourses of the time.

Abolitionist photographs and lynching postcards are embedded in divergent cultural frameworks, but I argue that they are shaped by one common cultural discourse: the discourse of sentimentalism. From its origin in eighteenth century Europe as a move away from the rationalism of the Enlightenment period toward an emphasis on feeling and emotion, sentimental ideas traveled to the United States most prominently in the form of the bourgeois novel of sensibility. As sentimental texts saw the bodily connection to its reader as being central to realizing its intentions (moving the reader to tears, causing shortness of breath…—in short, "feeling with" the characters), sentimental political storytelling also hinges on this connection to the body. Even though some of its ideas were seen as too radical and transgressive at the time, Chris Jones argues that while sentimental narratives challenged some aspects of the status quo, overall they reinforced the already existing power-relations through presenting them as rooted in human nature (7). This intersection between biology and politics, most commonly called biopolitics or biopower, played a major role in U.S. sentimental discourse in the nineteenth century, especially in relation to African American bodies and their freedom, agency, and suffering. Consequently, the sentimental narratives ascribed to photographs also strongly influence their readings—e.g. the pitiful slave in abolitionist photographs, the criminal brought to justice in lynching photographs—and therefore also reflect the hegemonic power relations of the given social and geographic context. In this context of biopolitical identification and "feeling with" narrative,[1] Simon Strick highlights the mediation of bodily experiences of pain in

[1] This idea of a "proper repertoire" of feeling is of course also reflected in Harriet Beecher Stowe's famous assertion at the end of *Uncle Tom's Cabin*—that slavery could be ended if only people should "feel right" (Stowe 318), in essence aligning sentiment with reason and measuring the valor of certain emotions over others along a spectrum of rationality. The question of sentiment is then not posed as an individual one, but as a public and collective one. As Glenn Hendler notes, Stowe tries to "shape the reader's affective response, to structure the forms of identification [her] novel evokes", performing the cultural work of the abolitionist movement within her writing (3).

sentimental narratives and describes the convergence of social and scientific discourses on the body, difference, and the political in the nineteenth century in what he terms the discourse of dolorology. The complex discursive logistics that are applied to bodies in pain produce differences in subjects on the basis of supposedly different capabilities to experience pain and therefore the different urgency with which it needs rescue by compassionate intervention—as in Wanzo's discussion on suffering hierarchies, Strick argues that bodies and subjects are thus only discursively constructed in relation to the relative pain of oppression and violation they experience (and are believed to be able to experience), being recognized and defined only within this context. The hurting bodies (and thus the subjects themselves) are not discursively engaged in this context, the mediating compassionate discourse already speaking on their behalf, since it prefigures the bodies not being capable of articulating their pain, "shriek[ing] in inhuman agony and therefore 'fail[ing]' to speak for themselves" (Strick 2).

What made Douglass's portraits so potent in light of all of this was that he was perfectly aware of the stereotypical depictions of African Americans produced and publicized both in pro-slavery (scientific racism, racist caricatures) and abolitionist contexts (photographs of scarred bodies as in *Gordon*/*The Scourged Back* or highlighting "white" slaves as in Fanny Lawrence's case). Consequently he not only sought to challenge these depictions in his writing and speeches and to produce a different image of Black citizenship, but also to directly subvert some of these tropes visually. His interest in photography was not just one of self-representation, but also of the medium as an art form and potential political tool. The portraits he commissioned and sat for are distinctly that, as Brian Wallis relates, portraits—photographs focusing on the subject and its individuality, rather than the heavily mediated and dehumanizing types that dominated portrayals of Black slaves, such as those created by Louis Agassiz (54-5). Challenging the universalist claims typological representations of the period, Douglass nonetheless sought to represent a form of Black citizenship and personhood that encompassed the potential of all Black people—creating a progressive type of the African American man. Moreover, by establishing a visual record of his external changes in appearance over time (often also corresponding to historical events), he symbolically presents his change and growth as a person, and thus the potential for growth and variation in all people. One example of this, which Stauffer et al. outline in their volume, is Douglass's change in body posture and eye contact with the viewer before and after the Civil War and Emancipation, and the effects this had visually and aesthetically, displaying the growth from a confrontational to a more regal and subdued persona. This example showcases just how conscious and intentional Douglass's choices were in his stagings of the self, creating a narrative that both shows his own personal development and reflect larger historical and social developments. This, of course, runs starkly counter to the fixed categories of scientific racism and even photography itself, as Douglass criticized, a single photograph might fix a person in their current state, but a series of images, collected and organized in an archive or woven into a narrative, has the ability to

tell a more complex story and therefore transcend fixed categories. Douglass refuses to represent only one particular self of him exclusively—not solely the slave, the fugitive, the self-made man, or the statesman—neither championing nor disavowing any particular version of himself. By presenting and chronicling all these selves narratively, Douglass not only outlines his own development and the variations of character he has gone through, but also reflects all the possible developments and variations Black individuals in general might go through, effectively tearing down the image of a static and fixed racial category and usurping it with a dynamic, changing, and evolving Black subjectivity. Furthermore, while white abolitionists frequently referred to the scars on his back when introducing him, Douglass never bared his back to the camera. In fact, none of his photographs show him with anything less than a shirt and jacket.[2] While he never disavowed his former slave status, and in fact, turned it into a central theme in his biographies and many of his speeches, he never sought to recreate or revisit it visually. What fundamentally differentiates the slave-to-soldier narratives such as that of *Gordon*/*The Scourged Back* and Douglass is that *Gordon's* narrative hinges on the presentation and subsequent concealing of the scars, turning them into the focal point, rather than the person portrayed. The scars in their visuality become evidence for the cruelties of slavery, in the same way as their ritualized cover-up becomes evidence for the possibility of citizenship for the person they were inflicted upon. Douglass's scars, in contrast, were not merely evidence of his enslavement but a fact of his life, the story of which he vividly and independently related in his narratives, giving context to them and exerting agency over their portrayal. As Stauffer et al. point out "[j]ust as he rejected fixed social stations and rigid hierarchies, so too did he repudiate the idea of a fixed self. He imaged the self as continually evolving, in a state of constant flux, which exploded the very foundations of both slavery and racism" (xviii). Douglass fervently opposed the deterministic categories of racism and slavery, fighting any external categorization of himself in his quest for fully realized personhood.

In many ways, Frederick Douglass presented a prototypical version of the self-made African American man, presenting a vision of what should be possible for every African American person and fixing this vision in a large number of photographs, daguerrotypes, and other visual materials. However, Douglass almost always appears as a singular figure, either alone in the frame, or alone among a crowd of white people. According to Stauffer et al., to Douglass "photography was not a personal or sentimental tool, a way to visualize family relationships or friendships", a fact that amplifies the lack of private and family photographs in his visual archive, especially in light of the high number of other images that exist of

[2] This claim is based on the available materials in Stauffer et al.'s volume on Douglass, which to my knowledge is the most extensive of its kind.

him in official or public framings (xvi).[3] Douglass most often appears as the lone Black figure, disconnected from the wider community of African Americans, even as he did his best to uplift it. I further would argue that his project was too progressive and too radical for his time, and that Douglass himself in a sense was "too extraordinary" to be replicated by most African Americans, which might be why the wider community settled with the less transgressive visions of Booker T. Washington. Moreover, the lack of a presence of communal kinship structures, combined with his transgressive politics, could serve to further explain why his images received so little circulation after his death. In contrast, Emmett Till not only is emblematic in his undeniable linkage to the history of racial and lynching violence that affects African American communities to this day (a direct linkage that Douglass rejected in favor of a vision of unimpeded citizenship), but also becomes strongly tied to his family and community through his presentation. The sentiment of "it could have been any of us" amplified the reception of and identification with his fate and consequently sparked a larger movement in the Civil Rights Era, in part on the basis of exactly the kind of imposed structures that were meant to subjugate.

Emmett Till, Lynching, and Re-creating Personhood

Emmett Till's lynching not only drew national attention due to his age and the particular circumstances of his lynching, but also due to the fact that lynchings in the South had become comparatively rare by 1955. While lynching became a national topic following the so-called "Red Summer" of 1919 (an extreme outbreak of racial violence against Black people stoked by postwar social tensions following World War I) and anti-lynching activists became more and more outspoken during the 1930s, the overall number of lynchings was actually on the decline. As the Equal Justice Initiative's (EJI) report points out, by 1937 "Gallup polls showed overwhelming white support for anti-lynching legislation" (EJI 54), and the NAACP could even persuade some Southern newspapers to oppose lynching, however, this Southern anti-lynching stance was mainly motivated by the damaging effect lynching had had on the South's overall image and its economic prospects. While progressive Southerners publicly denounced lynching as barbaric and disgraceful, they continued to defend white supremacist ideology and to admonish Black criminality. Similarly, while public opinion had largely been swayed, federal legislation remained lackluster at best, with the Dyer bill (aiming to establish lynching as a federal crime) being struck down in 1922 and FBI investigations of lynchings only becoming more frequent in the 1940s. Moreover, the main cause for the decline in lynchings in actuality appears to be the Great Migration, the large-scale migration of African Americans from the South to the

[3] According to Stauffer et al. there exist a few photographs of him in a private setting in Cedar Hill, his home in Anacostia, Washington D.C. after Reconstruction, but no clearly identifiable photographs of him with his entire family. He was photographed with his second wife Helen seven times, and once with his grandson Joseph, other than that, no photographs exist of him with his first wife Anna, or with any of his children (xvi).

Northeast, West, and Midwest, lasting from about 1910 up to 1970. As the EJI relates, there seems to be a direct link between occurrences of lynchings and Black flight (such as in Georgia in 1915 and 1916), as well as between the falling number of lynchings and the falling number of Black citizens in the region (EJI 27-44). All of this points to the fact that while lynching as a practice became widely criticized, its roots in white supremacist ideology were not explored on a wider national stage.

Consequently, the anti-lynching activism of the time focused on the relatively few lynchings still happening, which, while lower in numbers, were characterized through their often extraordinarily sadistic nature. Lynching photographs—which originally served as perverse tokens and instruments of terror for white supremacists—in this context were subverted and used to keep the fact that lynchings were happening at all in the minds of the readers of the Black newspapers and of the NAACP's political (propaganda) materials, so they would be moved to commit time, energy and money to expunge lynching practices once and for all from modern American society. For this purpose, both the NAACP and Black newspapers again made use of the tools of modern advertising and tabloid journalism, as Amy Louise Wood relates (193). Subsequently, as the general conversation about lynching focused more on the barbarity and uncivilized nature of the act itself, rather than its connection to white supremacy and racist ideologies, images and sensationalist accounts of lynchings became increasingly rare. While lynchings were still happening in the 1930s, the white perpetrators now guarded the distribution of the photographic evidence of these acts more closely, which also made it more difficult for anti-lynching activists to gain access to it, though they still managed to do in some instances through the help of white activists or sympathizers.

The most prominent exception to this rule had to be the 1955 lynching of Emmett Till in Money, Mississippi. As discussed above, Till's lynching was extraordinary due to the contradiction between its private execution and spectacular public staging. Mamie Bradley's decision to not only publicize her son's murder, but to put his mutilated body on display is a remarkable advancement of the tactics previously utilized by anti-lynching activists—mirroring them in the publication of the lynching photograph, but exceeding them in the preservation of Till's identity. By re-contextualizing the public display of the mutilated and lynched Black body from its original setting among a white mob, who encouraged and executed the violence, to the setting of a memorial during which Black and white mourners could pay their respects to the violated person, and by staging the photographs in the tradition of memorial photography, rather than lynching photography, Bradley found a way to simultaneously exert agency about the affective utilization of her murdered son and to recast the role of Black motherhood. Furthermore, by dressing Till in a suit, Bradley both denies the fetishistic gaze on the exposed and violated Black body and infuses her son with a sense of dignified personhood, even in light of the wounds that were inflicted upon him. However, it is also the exact nature of his wounds that allows Till to be read both as a victim of lynching violence, as well as a person to be mourned—his face, bloated and scarred from being beaten and

thrown into the river, displays the violence inflicted upon him, while his suit denies any gaze aimed at his naked body (in contrast to lynching photographs, which often exposed the entire body, save for the genitals). Moreover, even though Till's case and its publication did not result in any federal anti-lynching legislation,[4] it nonetheless served as a catalyst for a great number of Black activists to take on a more active role in the struggle for civil rights. As Wood relates, both Kareem Abdul-Jabbar and Julian Bond claim that the viewing of the photograph of Till confronted them with the violence of racism, but also inspired them to take action against it, Bond stating that for him and his peers the image drew its emotional power from their collective thinking that "it could easily be me" (268-69). Disavowing the de-individualizing and corporeally reductive tendencies of both abolitionist and lynching photography, Bradley's Black female mediation enabled Emmet Till to become not only a symbol for the Civil Rights Era, but an exemplary expression of African American citizenship and simultaneously an unapologetic indictment of the systemic racial violence that threatened the lives of Black individuals in the U.S. on a daily basis.

Racial Melancholia, the Archive, and the Repertoire

In his essay "The Feeling of Photography, the Feeling of Kinship" David L. Eng argues that the unconscious passing down of trauma from generation to generation is manifested in what he terms "racial melancholia", stating that this correlates to Freud's assertion about the unconscious and trauma, i.e., that "the unconscious of one human being can react upon that of another, without passing through the conscious", knowing that something has been lost, but not what *exactly* has been lost, "he knows *whom* he has lost but not *what* he has lost in him" (in Eng 326) (emphasis original). In this context he explores the work of Rea Tajiri, a Japanese American woman who in her documentary *For Akiko and Takashige* tries to deal with and transcend the trauma she and her family had been inflicted with when they were interned in an American camp during World War II. Though her mother repressed all memories of the experience, her daughter Rea is haunted by nightmares she cannot explain at first, however, while visiting the former internment site nearly forty-six years after their confinement, she realizes that the images she sees are recreations of her mother's repressed history (Eng 325-6).

The way Tajiri attempts to transcend this trauma in her film then, is by actually recreating the traumatic sequence that is haunting her, materializing it physically, in order to be able to deal with it. According to Eng, this directly relates to Diana Taylor's assertions about how the archive (the evidential, the documentary) might be mobilized for the purposes of what she terms "the repertoire", which, in contrast to the officially sanctioned histories and documents comprising the archive, "indexes subaltern histories that cannot be captured,

[4] As of December 2019, any such legislation still has to be ratified. While Kamala Harris, Cory Booker, and Tim Scott did propose the *Justice for Victims of Lynching Act* in 2018, and the legislation passed the Senate, it has not been passed by the House of Representatives or signed by the President (C*ongress.gov*).

contained, or recuperated" (in Eng 328). Whereas the archive is thought of as a "permanent and tangible resource of materials available over time for revision and reinterpretation" (in Eng 328), the repertoire, while it is embodied, holds its histories fleetingly and only can express them through performance. In consequence, Taylor argues that subaltern histories' disappearance can only be rendered visible through performance (in Eng 328). Following this, Eng emphasizes the importance of the affective links necessary to create such images, as they drive historical analogies that might be lost, forgotten, or suppressed if purely left to the official narratives of the archive, giving forth "an embodied knowledge connected to the repertoire and its subaltern histories" (337). This, as I argue, is also what drives Mamie Bradley's presentation of her dead son, creating an image responding to and contrasting with the dominant archive of lynching photography, while simultaneously linking it to the performance of citizenship enacted by Frederick Douglass, both of which had been turned into forgotten histories as well. The repertoire of African American kinship, grief, and suffering, in the "wake" of slavery and lynching, drives the potency of the images of Mamie Bradley, grieving her son and taking it upon herself to share this grief openly and publicly (at his funeral "wake"), turning Emmett into a catalyst not only for his mother and family, but for the wider African American community as well.[5] As John Edgar Wideman vividly relates in his text "Looking at Emmett Till", happening upon the image of Till's face in a magazine had a deep effect on him, bringing dreams and forgotten images to the fore, that he had blocked out:

> I've come to believe the face in the dream I can't bear to look upon is Emmett Till's. Emmett Till's face, crushed, chewed, mutilated, his gray face swollen, water dripping from holes punched in his skull. […] Yet the fact that the nightmare predates by many years the afternoon in Pittsburgh I came across Emmett Till's photograph in Jet magazine seems to matter not at all. The chilling dream resides in a space years can't measure, the boundless sea of Great Time, nonlinear, ever abiding, enfolding past, present and future. (49)

Wideman further emphasizes how the image to him is emblematic of the situation of young Black men in America of the early 2000s, for a so-called "lost

[5] It is important to note here that the link between individual and public mourning is a complex and tenuous one. As Claudia Rankine relates in her article "The Condition of Black Life is One of Mourning", public mourning, while it might be productive for a larger social movement, can still serve to injure and cause further trauma for individuals when their personal need for private mourning is denied through it, such as in the case of Michael Brown's mother, Lesley McSpadden, who was denied access to her son's body on account of it being evidence (mirroring the denial of Black motherhood rights in the pre-Civil War era), while simultaneously being confronted with media images of his lifeless body lying exposed on the street (*The New York Times*). Similarly to Sharpe, who makes the important distinction between the communal vigil and the private mourning, I would argue that the question of who gets to exert agency over their grief remains a central one in this context.

generation" of young Black men dying in the streets today points backward, the way Emmett Till's rotting corpse points backward, history and prophecy at once, "[t]his is the way things have always been, will always be, the way they're supposed be" (Wideman 2002, 54). Both looking and not looking therefore carry wide-reaching implications, the painful act of looking and acknowledging the history of lynching and subjugation of African Americans too often supplanted by the refusal or denial to face this harrowing history (56). After Emmett Till, after the church bombing in Birmingham, Alabama that killed four young girls, and after the oratory of Martin Luther King Jr., who emphasized the collectivity of the grief of all African Americans, a new-found unity and public acknowledgement of their shared history brought forth the Civil Rights movement—though this history was not acknowledged the same way by all Americans, as Wideman relates in another text. In "A Black and White Case" Wideman explores the history of Emmett's father Louis Till, who was executed by the U.S. Army for rape and murder, while serving in World War II in Italy in 1944.[6] Though the exact circumstances of his death were kept from Mamie Bradley, it must have loomed over her family, as so many deaths of African American men had before that—a shared history of racial melancholia—and one which came to the fore even more devastatingly, as newspapers uncovered Louis Till's military file in the wake of the trial of Emmett's killers, smearing the son as a rapist just like his father, and further publicly exonerating the acts of his lynchers by drawing the parallels between father and son. Wideman attempted to re-examine Louis Till's case through his court martial documents, and while he does express the belief that the recorded witness statements were heavily mediated by army personnel (having been translated from Italian and then summarized for clarity), he comes to the conclusion that there is no clear evidence in the available records how valid the accusations of rape and murder actually were (*Esquire*). Louis Till's history therefore remains there for the taking and re-appropriating, another African American man whose sexuality is cast as dangerous and transgressive, the same assumptions that led to the death of his son.

Mamie Bradley's decision to bring her son's body back to the North and to create a public ceremony and public images of her son mirrors Tajiri's efforts to explore her own family's history and trauma through creating images for herself. Through this decision Bradley created a shared historical moment, one whose repertoire potently linked the history of trauma that lynching, injustice, and systemic racism had inflicted upon African American communities, creating images that served as the affective and social catalyst for a widespread and influential movement. Placing Emmett Till's mutilated body alongside his youthful

[6] Interestingly, both Emmett and his father Louis Till received aestheticized renderings of their fates: Emmett of course as a cultural "icon", his photographs reproduced in countless different artistic renderings, and Louis Till in lines 171-173 of Canto 74 of Ezra Pound's *Pisan Cantos*: "Till was hung yesterday / for murder and rape with trimmings". Pound had been imprisoned at the same United States Army Disciplinary Training Center as Till for his fascist radio broadcasts (Kaplan, *Chicago Tribune*).

portraits and images of him alongside his mother reappropriated the imagery of lynchings in the same powerful ways that Frederick Douglass's portraits had the daguerrotypes of scientific racism. Furthermore, by disavowing hegemonic photographic conventions and purposefully re-framing the Black subject within kinship structures (by presenting the grieving mother beside the open casket of her son), established modes of sympathetic identification are also challenged and disrupted, placing the question of personhood at the center of the image, rather than relegating it the margins. Emmett's photographs draw part of their shock value from the fact that it was a Black woman who created and publicized these images, rather than the white men that most often had taken and published images of Black bodies in pain. Of course, the NAACP and other African American activists had also used precisely this effect to their advantage when the used lynching postcards in their anti-lynching activism, however, Mamie Bradley's role as mother, as well as the harrowing thought that even Northern African Americans were not safe from Southern racism—highlighting the constant precarity of Black lives—created an urgency for political and social action, that other images did not. Emmett's photographs in essence capture the effects of the denial of citizenship rights to African Americans as powerful as Douglass's photographic archive (or rather repertoire) had asserted their existence. Employing the history of lynching (and, in consequence, the entire history of mistreatment and subjugation African Americans had to suffer in the US "in the wake" of slavery) for this repertoire of grief and kinship enables an embodiment of this subaltern knowledge that renders it concise and readable, as well as keeping Emmett's history from being forgotten, as so many histories of lynched African Americans had been.

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The Man in The High Castle: An Awry Reality Through Post-Truth

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Abstract: Philip K. Dick, who left his mark on the twentieth century and is still the inspiration for twentyfirst century science fiction novels, undoubtedly altered the concept of reality in his novel, *The Man in the High Castle*. The previous and the present centuries are the periods in which the concept of reality has been the most debated. The term post-truth, which is the subject matter in this study, is related to what a society currently believes it needs and wants to hear, although its exactness or accuracy at that time cannot be fully substantiated by statistics or through any branches of science. In that respect, post-truth seems to be a blend of *argumentum ad ignorantiam*, hasty generalization, emotional appeals, as well as hyper-reality. Densely blended in an argument, post-truth logic aims to exploit fallacies, be they necessary or not. Sometimes even logical fallacies such as dogmatism and false dilemmas are used. Such contrivances are used to create a hybrid and falsified claim to obscure or even erase the truth. Despite the fact that the term post-truth is relatively recent, this essay confirms that Philip K. Dick had already displayed and utilized the very same meaning of this term in his novel, *The Man in the High Castle* even though Dick's name has not been associated with the phenomenon. Through this notion, in this study, *The Man in the High Castle* will be analyzed to reveal how Philip K. Dick masterfully uses post-truth discourse much beyond his contemporaries.

Keywords: Philip K. Dick, *The Man in the High Castle,* rhetoric of post-truth, fictional facts, aspiration of lies, promotionalism

Tell wit how much it wrangles
In tickle points of niceness;
Tell wisdom she entangles
Herself in overwiseness.
And when they do reply,
Straight give them both the lie.
Sir Walter Raleigh

Philip K. Dick, who left his mark on the twentieth century and is still the inspiration for twentyfirst century science fiction novels, undoubtedly altered the concept of reality in his novel, *The Man in the High Castle.* The previous and the present centuries are the periods in which the concept of reality has been the most debated. When it comes to the subject of reality, George Orwell of the novel, *1984*, is probably the first author that comes to mind. In *1984*, Orwell showed us quite successfully how reality may be a shifting concept. In the novel, one might

remember, reality was manipulated mostly for political reasons. In politics, the strategy is ultimately to persuade people to pursue a cause through engaging them in a political discourse. If one takes a Machiavellian approach, it is more important to influence and convince the masses, than the means used to achieve the desired. A statement attributed to Orwell by many is, "[i]n times of universal deceit, telling the truth will be a revolutionary act" (McIntyre 13). What this statement tries to depict here is basically about what the habitual action becomes and what has to be done so long as one dares to say, "the king has no clothes". In 2016, when Oxford decided to choose "post-truth" as the word of the year and add it to its dictionaries, they actually named a concept with which we were already familiar, "relating to or denoting circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief" (*Oxford Dictionaries*). Therefore, this term did not actually explain what was true and why. Rather, this term is related to what a society currently believes it needs and wants to hear, although its exactness or accuracy at that time cannot be fully substantiated by statistics or through any branches of science. In that respect, post-truth seems to be a blend of *argumentum ad ignorantiam*, hasty generalization, emotional appeals, as well as hyper-reality. Here, "the prefix 'post' is meant to indicate not so much the idea that we are 'past' truth in a temporal sense (as in 'postwar') but in the sense that truth has been eclipsed—that it is irrelevant" (McIntyre 14). Post-truth "is an expression of concern by those who care about the concept of truth and feel that it is under attack" (14). Post-truth is "assertions that 'feel true' but have no basis in fact […]. It has become commonplace to say that we live in a 'post-truth' world. That one person's opinion is as good as another's. That when we come right down to it, everything is subjective" (Prado vii). Rider and Peters stress that "a 'post-truther' does not deny the existence of facts, let alone 'objective facts'. She simply wishes to dispel the mystery in which the creation and maintenance of facts tend to be shrouded" (19). It is stated that "living in the post-truth world means never having to acknowledge facts. Conceding may actually cause harm, because that act is the equivalent of justifying the other side's position and alienating your core supporters (Rabin-Havt and Media Matters 144). Keyes adds to decode post-truth, "[t]his is the post-truth credo: creative manipulation and invention of facts can take us beyond the realm of mere accuracy into one of narrative truth. Embellished information can be true in spirit—truer than truth" (129). Densely blended in an argument, post-truth logic aims to exploit fallacies, be they necessary or not. Sometimes even logical fallacies such as dogmatism and false dilemmas are used. Such contrivances are used to create a hybrid and falsified claim to obscure or even erase the truth. For recent times, one can recall traumatic incidents in military or political upheavals such as the Vietnam War or the 2016 elections in the US, whereby Donald Trump declared triumph over Hillary Clinton. Although Trump's assertions that America was under the hegemony of different nations and races, that the crime rate was at the peak of recent history, and that the "real" American had the smallest share of the economic pie contradict the statistics, that strategy, namely post-truth discourse, proved its effectiveness in getting the wanted results.

Stephen Colbert is one of the writers who mark the post-truth condition of politicians. In 2005, Colbert reacted against George W. Bush's overindulgences through his political actions, "such as the nomination of Harriet Miers for the US Supreme Court or going to war in Iraq without adequate proof of weapons of mass destruction", and he created the term "truthiness", which is "defined as being persuaded by whether something feels true, even if it is not necessarily backed up by the facts" to support illegal or immoral policies (in McIntyre 14).

McIntyre outlines "post-truth as part of a growing international trend where some feel emboldened to try to bend reality to fit their opinions, rather than the other way around. This is not necessarily a campaign to say that facts do not matter, but instead a conviction that facts can always be shaded, selected, and presented within a political context that favors one interpretation of truth over another" (14). To exemplify the post truth condition through international politics, McIntyre points to the "fact-free campaign over Brexit in Great Britain—where hundreds of buses advertised the bogus statistic that the UK was sending 350 million euros a week to the EU—and the growing use of disinformation campaigns by politicians against their own people in Hungary, Russia, and Turkey" (14). Such claims were grounded on no fact or reality. Realities were shaded and bended to lead masses to be in accord with the politicians' endeavors. Rather than being ambiguous, politicians create fictional truths to persuade masses believe in something, which might drive people in doubt to question and find reality. Creating fictional truths or bending truths to recreate or reshape is the concern of post-truth. The worry is due to the truth being more dangerous for society. Plato warned, "(through Socrates) of the dangers of false claims to knowledge. Ignorance, Socrates felt, was remediable; if one is ignorant, one can be taught. The greater threat comes from those who have the hubris to think that they already know the truth, for then one might be impetuous enough to act on a falsehood" (in McIntyre 14). When masses are persuaded to believe in something to be the sole fact and truth, it would be easy to lead them to take a stand, and fight for their sides. According to McIntyre,

> [s]omeone does not dispute an obvious or easily confirmable fact for no reason; he or she does so when it is to his or her advantage. When a person's beliefs are threatened by an 'inconvenient fact,' sometimes it is preferable to challenge the fact. This can happen at either a conscious or unconscious level (since sometimes the person we are seeking to convince is ourselves), but the point is that this sort of post-truth relationship to facts occurs only when we are seeking to assert something that is more important to us than the truth itself… Thus post-truth amounts to a form of ideological supremacy, whereby its practitioners are trying to compel someone to believe in something whether there is good evidence for it or not. And this is a recipe for political domination. (19)

People tend to belive in what they want or in what they think they need, usualy to escape from uncomfortable or irritating facts or responsibilities. That is why

masses are ready to to be persuaded by lying politicians and believe in lies without questioning the facts beyond the proposed fictions. *The Economist* exposes the same notion, which delineates post-truth as the "lies of men like Mr. Trump […] are not intended to convince the elites, whom their target voters neither trust nor like, but to reinforce prejudices" of ready masses (in Prado 3). Prado explains the reason behind the human tendency to believe in fictions as follows:

> When post-truth assertions, directed at supportive voters, are criticized and challenged by the news media, politicians like Trump ignore or ridicule the criticism and disregard the challenges. The politicians then charge the news media with being biased. The targeted supportive voters, hearing what they want to hear from the politicians, then see the news media as unfairly critical and agree with the charge of bias. This greatly strengthens the politicians' positions, in effect precluding news-media revelation of their deceptions and wrongdoings. (3)

Through the politicians' fictional assertions, masses get what they expect to hear or belive. This is easier for them than questioning, challenging, or rejecting a challenging option. Keyes reveals the psychology of masses who are ready to believe in fictions or lies produced by others, such as politicians. According to Keyes, people are ready and eager to believe in fictions because "[i]t allows us to dissemble without considering ourselves dishonest. When our behavior conflicts with our values, what we're most likely to do is reconceive our values. Few of us want to think of ourselves as being unethical, let alone admit that to others, so we devise alternative approaches to morality" (16). Through this perspective, post-truth deploys the attraction of human emotions. The definition of post-truth is "describing debate that is based on passion and emotion rather than reason and evidence […] relating to a situation or system in which facts are neglected in favour of emotions and beliefs […] relating to a situation in which people are more likely to accept an argument on their emotions and beliefs, rather than one based on facts" (in Prado 6). Moreover, in the definition of post-truth, the importance of repetition while asserting fictional facts is highlighted, "[p]ost-truth politics (also called post-factual politics) is a political culture in which debate is framed largely by appeals to emotion disconnected from the details of policy, and by the repeated assertion of talking points to which factual rebuttals are ignored" (Prado 6).

In recent years, post-truth dominates in political discourse, and philosophers, writers and journalists attract attention on post-truth discourse to forewarn. Despite the fact that the term post-truth is relatively recent, this essay confirms that Philip K. Dick had already displayed and utilized the very same meaning of this term in his novel, *The Man in the High Castle* even though Dick's name has not been associated with the phenomenon. In this study and through this notion, *The Man in the High Castle* will be analyzed to reveal how Philip K. Dick masterfully uses post-truth discourse much more than his contemporaries.

A Discourse on Philip K. Dick's World in *The Man in the High Castle* and Post-Truth

There is a general consensus that deception, unethical acts, and cheating increased dramatically over the past several years.
Dan O'Hair and Michael Cody, Psychologists

The results of the Second World War completely changed the whole balance of the world. The Allies won the war and started to reshape the world to ensure that such a crisis would not happen again. American ideology became widespread though the so-called American dream was continuously under the threat of the Soviet regime. However, what if the world had had a different fate than it has now? Would we have had a different world if the Axis won the Second World War? Re-imagining history is not something peculiar to Philip K. Dick. For sure, re-shaping history by fictionalizing it in literature is a known practice. On the other hand, fictionalizing an alternative world based on an alternative victory regarding the Second World War is something rare. In *The Man in the High Castle,* we are introduced to a world in which Nazi Germany occupying the Eastern States and Imperial Japanese forces seizing the Western States fifteen years later after the end of the war. Imagine a world where the power relations have changed completely, and the ideologies opposed today are transformed into reality in a Nazi dominated racist, anti-Semitic totalitarian sphere. Although it is purely fictitious, this dream would have come true today if the Axis states won the Second World War. *The Man in the High Castle* opens the doors to such a world. In terms of post-truth, this fiction is the reality of the world in which we live today. Therefore, the main objective of this article is to analyze the novel *The Man in the High Castle* through the Post-Truth approach to try to prove that this fictitious novel reflects the reality of today.

But what is post-truth? It is a coinage that has come to use recently, but actually as a strategy, it has always engaged the tactics of politics. After the elections of 2016 with Donald Trump's so-called triumph, the post-truth expression started to be discussed more powerfully due to the policies pursued by Trump and his circle. The development of this concept has been particularly effective in replacing the truth with unsupported claims and arguments. Post-truth is, in a sense, not what is right, but what we want to say, exactly what must be said to mobilize the masses. To give an example, we can talk about Trump's assumptions and allegations that directed the attention of the people towards immigrants. Basically, without relying on completely true statistics, Trump claimed that the unemployment rate was only due to the excessive numbers of the immigrants who were ready to work even under pathetic working conditions. This could be partly true for some places but not for most places. That means Trump created a highly biased perception. He simply modified and applied these statistics forcefully on different occasions to create a skewed reflection of the reality. This is what we call post-truth. Post-truth has become a perfect tool for politicians to promote their ideologies. Moreover, post-truth allows them to establish a unique syndication to

hatch their manipulations through the media, the internet, technology and other means. Statistics can be easily changed and through this alteration, the infiltration of any information or data through biased filters is also possible,

> [s]tatistics, because they are numbers, appear to us to be cold, hard facts. It seems that they represent facts given to us by nature and it's just a matter of finding them. But it's important to remember that *people* gather statistics. People choose what to count, how to go about counting, which of the resulting numbers they will share with us, and which words they will use to describe and interpret those numbers. Statistics are not facts. They are interpretations. And your interpretation may be just as good as, or better than, that of the person reporting them to you. (Levitin 1)

As stated above, statistics are employed to reveal the facts of a certain matter. Numbers, indeed, do reflect some partial or complete facts. On the other hand, they might stand for a particular place or a limited area. These statistics may even stand for an assumed reality, not the pure facts. If people of the so-called second or third world countries are asked, they might answer that, if they were given a chance, they would like to immigrate. However, that does not mean that they would or could immigrate immediately. Nevertheless, such a strategy could be used effectively to manipulate, to speak softly but carry a big stick. Such an example was very effective during the debates on Brexit,

> [t]he Eurosceptic media then served to amplify the effect of these political claims in ways the campaigns would have been unlikely to wish to be directly associated with. The most misleading (but stark) claim was a banner headline in the *Daily Express*, perhaps the most ardent of the pro-Leave papers.
>
> '12M TURKS SAY THEY'LL COME TO UK', said its banner headline, followed by a caption stating: 'Those planning to move are either unemployed or students according to a shock new poll'. This poll made explicit what Vote Leave's poster stating Turkey's population left ambiguous: an influx of 12 million immigrants would be vast for the UK, which has net migration of around 300,000 a year. (Ball 42)

Brexit is still an ongoing debate, and currently we are talking about an era when even Turkey's full membership to European Union is highly dubious, let alone that 12 million immigrants could move from Turkey to England. Therefore, such falsified claims have been asserted to create an alternative perception by which people are misled or dragged into a certain perception by politicians. Especially in the twenty-first century, the internet constitutes a perfect place for fake news to spread like an epidemic. After all, "[t]he most common sources of fake news are websites (Real News Right Now, The Blaze, Ending the Fed, The Political Insider, and Breitbart, just to name a few, and more emerge every day) that generate untrue stories in order to create or reinforce strategic, advantageous beliefs (political, social) and make money" (McComiskey 16).

Propaganda, as explained above is strikingly connected with post-truth, and it was always there beneath the political intentions. Especially during the Second World War, the U.S.S.R, the U.S.A. and Nazi Germany practiced it a lot. Though this type of propaganda, which has been painstakingly presented in George Orwell's *1984*, Philip K. Dick utilized a distinct yet very striking example of such propaganda in his *The Man in the High Castle.* What we know through histories is total disaster and devastated humanity,

> [t]he war was over, but entire nations were in ruins and around 55 million people were dead. On average, 20,000 people had been killed each day of the war. Many of the war leaders were also dead. Italy's Mussolini had been butchered by partisans, Joseph Goebbels and his wife had poisoned their six children and then directed an SS orderly to shoot them, and the leader of the SS, Heinrich Himmler, was to bite into a cyanide capsule on his arrest by the British. Finally, on 1 May 1945, listeners to the North German Home Service heard the following announcement: "The German wireless broadcasts grave and important news for the German people. [Three rolls of drums.] It is reported from the Führer's headquarters that our Führer, Adolf Hitler, fighting to the last breath against Bolshevism, fell for Germany this afternoon at his operational headquarters in the Reich Chancellery". (Bourke 190)

Indeed, we have a similar picture in the novel, but with one huge difference; this time, not the Allies, but the Axis achieves victory. Nazi Germany along with Japanese Empire shared the world, and especially, the Nazi war machine dedicated itself to forge a world that could shine because of their superior insight. People "expected miracles, evidently, as if the Nazis could remold the world by magic. No, it was science and technology and that fabulous talent for hard work" (*MHC* 24). Like once upon a time, the Soviets had a tremendous race and rage against the Americans, this time just after the war, Japanese and German politicians and forces started to stare at each other either to manipulate or to disempower. This similarity, which created a very interesting affinity between Japanese and German powers, only led further disruptions and distortions among people.

In the novel, we are presented with different characters and their different inner worlds. All these characters pursue some personal targets while trying to survive in a very hostile world where they are constantly being chased and observed. One of the characters, Mr. Childan is presented as an American antique dealer truly unable to distinguish fake items from true relics. In that sense, he echoes the post-truth approach with fake news becoming the real news. He is unaware that most of the things he sells are either replicas or fake items. People like Frank Fink (a secret Jew) are perfect artisans to craft such items, especially jewelry. Jewish people are still one of the main hatreds of Germans, and such hatred is so dense that it is even blended with some black humor. They expect to find extraterrestrial Jews once they start to colonize other planets, "[t]he Martians can't provide racial documentation about their grandparents being Aryan, you know. So, the German major reports back to Berlin that Mars is populated by Jews" (*MHC* 82). Meanwhile, the whole world is filled with spies. Spying on one

another has reached such a horrifying level that "spies" were "spying" on other spies. For one thing, Joe Cinnadella, disguised as an Italian truck driver is actually a Nazi assassin. His mission is to kill Hawthorne Abendsen. He is the author of a book entitled *The Grasshopper Lies Heavy* about an alternative reality in which the Nazis lost. Beyond the Post-Truth approach, one of the features that makes this work post-postmodern in a sense is that it presents simulation in simulation. To put it another way, *The Man in the High Castle* is already putting forward an alternative ending of the Second World War. However, another novel mentioned in Dick's novel relates that the Germans did not win the war and that they were on the losing side with the Japanese. Thus, reality is transformed into simulation, and then simulation presents reality as an alternative reality. It is precisely this fact that makes such an approach post-truth. Today, countries such as the United States, Britain or France primarily use certain statistics when protecting their interests or trying to persuade their own people. As we mentioned before, these statistics are easily maintained figures that are kept by people. These figures then form the basis for a new simulation for the direction politicians want. This new simulation is created by presenting the reality to the people in the desired form again, this time referring to the altered reality,

> [a]nd nothing is more politicized than, well, politics. A definition can be wrangled and twisted to anyone's advantage in public-opinion polling by asking a question just-so. Imagine that you've been hired by a political candidate to collect information on his opponent, Alicia Florrick. Unless Florrick has somehow managed to appeal to everyone on every issue, voters are going to have gripes. So here's what you do: Ask the question 'Is there anything at all that you disagree with or disapprove of, in anything the candidate has said, even if you support her?' Now almost everyone will have some gripe, so you can report back to your boss that '81 percent of people disapprove of Florrick.' (Levitin 38)

Another important point extensively discussed in the novel is the differences that would occur if the Allies had not lost (Presumably they lost the Second World War). There are, of course, the Soviets to be taken into account in this alternative simulation. In fact, there is another point that needs attention during the analysis of the novel. When we look at the aftermath of World War II, General George S. Patton, one of the most important commanders of American forces and known as an anti-Semite), uttered his famous words, "We have defeated the wrong enemy" after the defeat of the Germans (in Nevsky). Like the defense of the Nazis in the novel, people seem to feel sympathy towards them, "there isn't anything they've done we wouldn't have done if we'd been in their places. They saved the world from Communism. We'd be worse off" (*MHC* 89).

It is precisely what these words mean that will clearly determine America's Post-war policy. For, although the United States tried to cope with the Russians through many successful and unsuccessful tactics, from the Manhattan Project to the Bay of Pigs Landing, the cold war between the Russians actually cost much more economically than the "hot war" of the Second World War. On the other

hand, in parallel with the increasing anti-Semitism around the world, the enormous increase in the number of people and political parties advocating Adolf Hitler's views in the Netherlands, Austria and Germany is also noteworthy (EESC). Such a fear of Jews controlling the rest of the world is also depicted by Dick in one of the conversations through Robert's words, "[i]f Germany and Japan had lost the war, Jews would be running the world today through Moscow and Wall Street" (119). So today, even though Germany seems to have been a losing side, their ideologies continue to spread with the help of post-truth, and various pretexts are fabricated for all the massacres. Although there was no winner or loser of the war, the greatest damage was to the totality of humanity. Indeed, Philip K. Dick seems to apply this trait consciously or unconsciously in his novel.

The Strategies and Rhetoric of Post-Truth to Transform Humans into Mass Producers of Lies

We propose that post-truth has a systematic structure of techniques, tactics and rhetoric used by performers of post-truth, those who take the role of conductors. We also propose that the participants who take the role of the conducted orchestra share a deep psychology, psychosis even, while participating in post-truth as doers. In this manner, firstly, this chapter aims to reveal and outline the systematic techniques and rhetoric used by performers of post-truth to lead masses as means in accordance with their own targets. Secondly, the common psychology of masses will be revealed in this chapter to explain how easily humans become means of political targets.

We subsist in an age when a transition from the Information Age to the Experience Age is taking place, when online and offline "affective relations with the world" are occurrıng. Consequently, diverging from the Information Age brings us to the point "where the distinction between the truth and the lie is no longer important", and this is the era called post-truth (Kalpokas 13). Post-truth has a common ground with Baudrillard's theory of simulacrum, which "is a representation of something that becomes the perceived real. It may be a depiction of something that is not original, or the original becomes lost over time" (Sameshima 3). In the post-truth era, the world is an arena for rival "truth-claims". The competition consists of the persuasion of masses to make them believe in the proposed truth-claims attracting their unconscious desires, which is defined as the condition of post-truth. The condition of post truth is usually observed through politics and political candidates who might be presented as the oracles of post-truth as they propagandize truth-claims to convince masses without any need of justification and to lead choices of masses accordingly (Kalpokas 10). In this manner, post-truth stands against democracy, "if the justification of government power is in the free and informed consent given to such power by the citizens, then '[t]he attitude towards information that characterizes 'post-truth' politics is in direct conflict with […] democratic decision making'" (Fish in Kalpokas 10-1).

Post-truth "signifies a state in which language lacks any reference to facts, truths, and realities. When language has no reference to facts, truths, or realities, it becomes a purely strategic medium. In a post-truth communication landscape,

people (especially politicians) say whatever might work in a given situation, whatever might generate the desired result, without any regard to the truth value or facticity of statements" (McComiskey 6). Post-truth is also defined as "bullshit" which is "'unconnected to a concern with the truth'; it 'is not germane to the enterprise of describing reality'; and it proceeds 'without any regard for how things really are'" (Frankfurt in McComiskey 10). Post-truth came to the stage in 2004, has been significantly discussed since 2016, and it is "the blurring of boundaries between lying and truth-telling and, likewise, fact and fiction' […] 'qualitatively new dishonesty on the part of politicians' […] facts are no longer twisted, reinterpreted or conveniently omitted—they are made up and presented ad hoc simply because they fit a particular story or a broader agenda" (Keyes, Mair in Kalpokas 11).

In our contemporary age, we dwell in a post-truth world in which humans became means of mass production of lies in the form of truths. Humans morph into producers or innovators of the mass production of lies in the image of truth. The ones who transform humans into mass producers might be identified as political leaders, political powers or media, and are the leading powers that present a lie or lies to have people undertake the mass production of lies in the shape of truth. McComiskey states that humans should get the control of their actions back and be conscious to be able to identify the proposed truths. He adds that the only way to regain the conscious state of humans against post-truth is the literacy of post-truth rhetoric. If humans manage to reveal the strategies, discourses or rhetoric of post truth, they can cope with "bullshit, fake news, vicious social media posts, false denials, attacks on media, ethos and pathos at the expense of logos, and name-calling" (38).

In order to drive human actions, post-truth needs to disable or oppress qualities of human, such as "curiosity, openness, engagement, creativity, persistence, responsibility, flexibility, and metacognition" (38). McComiskey explains how illiteracy of post-truth rhetoric and strategies might engender decadence in society and in human psychology and nature,

> [t]he success of bullshit, for example, requires audiences that are not curious […]. The success of fake news requires audiences that are not open or engaged. The success of appeals to ethos and pathos (at the expense of logos) requires audiences that are not persistent or responsible. Ethos and pathos succeed in the absence of reasoning only when audiences do not explore topics or ideas beyond taking someone's word… If post-truth rhetoric goes unchecked, then the fears that were the exigency of the three organizational statements following the 2016 presidential campaign and election will become realities. Xenophobia will replace social justice, isolationism will invalidate cultural freedom, shouting will trump listening, disruption will drown out response, insults will replace respect, exclusion will diminish diversity, divisiveness will preclude negotiation, invective will erode support, fear will challenge safety, and success at all costs will invalidate responsible inquiry. This is not post-truth bullshit; this is the Trump effect, and it is already happening. (39-43)

Through the point McComiskey states, it might be seen how the leading forces have the power over humans to transform them into producers of lies in the image of truths and bring forth decadence in societies and personas. Here, it is essential to reveal what the systematic techniques and strategies used in post-truth conditions are and just what exactly post-truth rhetoric is. It is also vital to dig out the psychological factors beneath human sub-consciousness that make humans the means of post-truth in order to maximize and release the production of lies. In this regard, we will analyze the novel *The Man in the High Castle* through a post-truth perspective to reveal how Dick's fiction well suits the visualization of the techniques, strategies and rhetoric in post-truth long before the present emerged as the post-truth era.

This section outlines the strategies and rhetoric in post-truth phenomena. The first such strategy observed in post-truth phenomena is the seduction of assertions rather the attraction of truth. The second common strategy in the post-truth concern is the seduction of emotions rather than an appeal to reason. The third common discourse in post-turth, outlined in this chapter, is to drive humans to create debates, conflicts, pollute ideas and interpretations, and let an audience exagerate your claims. The other strategies, which are subject matters in this chapter, are spreading terror and fear, producing lies endlessly, concocting lies and fictions and promotionalism. The deceptive and misleading, common post-truth phenomena rhetoric and strategies are analyzed to reveal how Dick laid the foundation of his fictional novel on grounds similar to the discourse of more recent post-truth.

The systematic strategy in post-truth: The seduction of assertions rather than the attraction of truth

In post-truth conditions, the leading power of society seduces masses through their assertions rather than facts or truths, which is a commonly observed strategy and discourse. One of the prior strategies commonly used by truth-claimers to make people choose to "believe" or "would like to believe" in the truth is to assert "the truth" (truth-claim) effectively. In post-truth, opposing conductors assert many claims of truths; their target here is to empower people (doers) to choose one of the proposed truth-claims. In *The Man in the High Castle*, Childan lies to his customer Tagomi because he knows he has to "keep goodwill of such customers; business depends on them" (2); "Christ! We're barbarians compared to them, Childan realized. We're no more than boobs against such pitiless reasoning. Paul did not say—did not tell me—that our art was worthless; he got me to say it for him" (192). In post-truth rhetoric and strategy, the conductors conduct the mass to do it, "there can be no doubt, the reality lies in the importer's direction" (191). Here in this sense, reality is the "choice" of people through their free will and in consciousness, not the justification of the claimed truths.

Accordingly, "truth is simply a matter of assertion" (Suiter in Kalpokas 11), and the winner of the competition will be the one "who will manage to assert their claim more effectively"; the claim is true, not because it is a justified reality, but because people chose to believe that it is true or "*would like* to believe in it"

(Kalpokas 11) (emphasis original). Dick adds "[w]e can only control the end by making a choice at each step" (260). In that case, the content or the verification of the content will be trivialized if it is asserted in an appealing manner, which might be called as the seduction of the words, images, sounds or presenters. The presenters assert truth-claims in such a significant manner that the meaning or reality of claims disappears. That operation is the diversion of attention. That is why "[p]ost-truth very often *sounds* true" (Sim 21), and that is why people usually do not hesitate to partake in the release of the claims. In *The Man in the High Castle*, Mr. Childan asks "What other way did one advertise? One had to be realistic" (22). That means the truth-claims are not to be real; the semblance of realism is enough.

One of the factors that helps post-truth sound true is the position, popularity and power of the deliverer, one who has a remarkable influence on people. Usually, humans admire ones who possess what they do not have such as charm and tempting power or authority. If it is impossible to possess what others have, the next best is to be with those who do have it. That is why humans tend to depend on, confide in or trust those who have authority or power. In *The Man in the High Castle*, Frank Frink admires his ex-employer Wyndam-Matson and depicts him as the one "who had a dished-in face with Socrates-type nose, diamond ring, and gold fly zipper. In other words, a power. A throne" (6). Kalpokas details how humans perceive authority and power and their truths:

> Instead of verifiability of claims, the key variable here is the impression of and reaction to the speaker, managed even through nonsensical or obfuscated claims: post-truth-claims are thereby a form of signaling, displaying particular traits or allegiances to target audiences, and this signaling is much more important than the substance of the claims used for signaling purposes (Davis 2017: 32, 76–77, 117–119), particularly if such claims are desirable and, thereby, believable for the public. This signaling function had already been mastered by creators of TV shows, whereby one has to adjust to the ever-drifting attention of audiences that are never fixated on content but, instead, tuning in on and off, randomly disengaging from and re-joining the narrative (see e.g. Bennett 2006: 413), thereby necessitating clear signals to either shift back attention or to be kept broadly in tune with what is happening. (Kalpokas 11)

In *The Man in the High Castle*, Dick divulges the state of post-truth in his lines:

> 'A psychotic world we live in. The madmen are in power. How long have we known this? Faced this? And—how many of us do know it? Not Lotze. Perhaps if you know you are insane then you are not insane. Or you are becoming sane, finally. Waking up. I suppose only a few are aware of all this. Isolated persons here and there. But the broad masses […] what do they think? All these hundreds of thousands in this city, here. Do they imagine that they live in a sane world? Or do they guess, glimpse, the truth […]?' (41).

In a post-truth world, humans are in such a hypnotized state that they are conducted by powers or forces. They accept whatever presented to them without hesitation or reasoning. In a post-truth state, humans become the doers of irrationality under the veil of rationality. They become the puppets of leaders. It is not due to "[t]heir lack of knowledge about others"; on the contrary, "they are purposely cruel", and "they ignore parts of reality" because "[i]t is their plans"; "[t]he conquering of the planets. Something frenzied and demented, as was their conquering of Africa, and before that, Europe and Asia" (42). In the lines of Dick's novel, the common strategy in post truth can be observed. It is to seduce masses into believing and making them choose to believe, and to be tools ready for suitable manipulation by the leading force in society. In post-truth phenomena, the seduction of assertions rather than the attraction of truth in society becomes more affective to herd masses.

The systematic strategy in post-truth: Seduce emotions rather than reasoning

The other common strategy and tactic performed by leaders in society that becomes concern in post-truth theory is to seduce people's emotions rather than appeal to reason. Political actors "do not need to verify their truths; they become more than their person or political programme" and

> their truth-claims become true through affective investment […]. Belief and affective investment indicate that opinions take primacy over facts and 'visceral and emotional' appeals trump truth: post-truth is, then, 'an age where politics no longer functions through rational discourse' (Laybats and Tredinnick 2016: 204) but instead, political statements are 'carefully calculated to get attention' (Davis 2017: xii)

However, here, "[e]xperience and emotion should not be interpreted exclusively in a positive sense—hatred and abuse can equally act as emotional triggers"; the tactic is to appeal "to feelings rather than facts and focus on an assertion rather than evidence. […] the audiences expect their innermost drives to be satisfied regardless of the substance of the message (Warzel, Horsthemke, Postill in Kalpokas 12-8). In *The Man in the High Castle,* Frank Frink has sharp emotions one of which is hate. Frank Frink was a Jew and hated both Germans and Japs (the term used in the novel refers to Japanese). His hate was hidden in deep as he buried the weapons, which he thought one day he would need for revenge, "[i]n 1947, on Capitulation Day, he had more or less gone berserk. Hating the Japs as he did, he had vowed revenge; he had buried his Service weapons ten feet underground, in a basement, well-wrapped and oiled, for the day he and his buddies arose" (7). The emotions of hate and vengeance in him make him ready to accept any claims about Germans and Japs.

Deacon refers to Aaron Banks who was the financial backer of the Brexit campaign. It is a good sample of post-truth strategy and rhetoric to make masses act in accordance with their targets and have them will what the campaign asks for, "the financial backer of the Brexit campaign, claimed 'facts don't work […]

You've got to connect with people emotionally. It's the Trump success'" (Deacon in Koro-Ljungberg et al. 585). To expose the psychological reason beneath humans' tendency to opt for emotions rather than considerations, it is crucial here to prompt that "when we do not know, or when we do not know enough, we tend always to substitute emotions for thoughts" (Elliot in Block 11).

A presenter appeals to audiences' emotions in a hypnotizing fashion. Emotion challenges reason and later transforms into reason itself in such a way that audiences cannot identify what their reasoning is and what their emoting is. Once their emotions are appealed to and seduced, the assertions in post-truth become logical and make sense,

> [y]ou will find claims being made about products which often verge on the fantastical: that they will radically, and instantly, change your life, make you conspicuously more attractive, a significantly more successful person all round. All such assertions are designed to elicit an emotional response in us, telling us what we would like to hear: that we could indeed have a more exciting life, become more attractive or more successful, and all with no great effort on our part. […] You are worth it. (Sim 29)

The result of seducing emotions is reasoning; the assertions seduce and appeal to human emotions in such a way that humans perceive the appealed emotions as reasons, and the assertions became reasonable enough to believe and on which to take action. In *The Man in the High Castle,* when Germans seek to colonize the solar system, they announce the necessity of it appealing people's emotions through the radios, "[t]he radio said: '...we must consider with pride however our emphasis on the fundamental physical needs of peoples of all places, their subspiritual aspirations which must be...'" (10). As in post-truth rhetoric, while inducing people to will what the force wants, they attract people's emotions saying "with pride", later the leaders create a scientific reason "fundamental physical needs of peoples", which is a systematically used rhetoric in post-truth discourse. To lead an audience into not questioning the verification of claims, the term "science" becomes an effective tool. It is because people tend not to question scientific data (Sim 26-8). Even the massacres in Africa were for "scientific needs" and "scientific experiments", which were enough to support, take action and trust in without hesitation in *The Man in the High Castle*, "he thought about Africa, and the Nazi experiment there. … Africa. For the ghosts of dead tribes. Wiped out to make a land of-what? Who knew? Maybe even the master architects in Berlin did not know. …The first technicians! Prehistoric man in a sterile white lab coat in some Berlin university lab, experimenting with uses to which other people's skull, skin, ears, fat could be put to" (10). Dick uses the rhetoric of post-truth skillfully, such as "university lab", "experimenting" "technicians", which makes assertions seem true. Once it is accepted as necessity and as a task, people do not need to question its rightness. Dick's depiction of Africa and the Nazi's perception of duty go in similar lines with post-truth, "[t]hey expected miracles, evidently, as if the Nazis could remold the world by magic. No, it was science and technology and that

fabulous talent for hard work; the Germans never stopped applying themselves. And when they did a task, they did it *right*" (24) (emphasis original). Here, Germans never question the "*right*", and do it "*right*".

The systematic strategy in post-truth: Drive humans to create debates, conflicts, pollute ideas and interpretations, and let an audience exaggerate your claims

Another strategy of conductors in post-truth is to drive masses "invest" in the claimed truth and maximize it. People perceive post-truth claims from different standpoints. It is because the presenters of the post-truth leave the claims at such a point that it is open to the interpretation of the audiences. It thus results in clashes of perspectives and understandings making it hard to reach concrete realities (Sim 21-2). Presenters solicit or provoke audiences through ambiguous and open-ended assertions to appeal audiences to participate in the assertions. This may then be categorized as the "investment" of the audiences who maximize, propagate or reproduce the assertions of presenters. The post-truth rhetoric is seen in Dick's stance, "the abstract is real, the actual is invisible to them", and "[i]t is their sense of space and time. They see through the here, the now, into the vast black deep beyond, the unchanging" (42). The ambiguity in assertions by presenters exaggerates perspectives and interpretations of an audience that strays from reality.

In post-truth, ideological differences lead opponents to interpret the claims according to their ideologies, belief or standpoints, which bring them to "mutually exclusive conclusions […] where neither side can accept the other's rules of engagement and thus reach any kind of acceptable compromise" (Sim 22). "Denialism" might be the reason beneath the psychology of humans that partake in post-truth. Humans have an inclination to deny the reality in the condition of ideological or political oppositions (Sim 13). In this way, the presenters drive the audiences into conflicts and uncertainty through the expanding pollution of ideas, interpretations, debates or polemics. The audiences who are driven into the position of opponents are now lost in the crowd where the claims and their truths are lost as well. In *The Man in the High Castle*, Dick depicts many quarrels about who will be the next leader of the Germans when the current one dies, which brings humans into the endless and meaningless debates with no final end, distracting human's attention from focusing on the cruelty the leaders do. In the novel in which Germans win and a powerful brand of Hitler's time stays as powerful as before, a contrasting novel takes place; German's lose, but a powerful brand of Hitler's time still stays as powerful as before. Dick zooms in on a Mercedes-Benz figure in the novel as the figure of power in a time when Germans are victorious (113). Readers meet with the ambiguity of what is real or fiction.

In post truth, democratic expressions of opinions, which have positive effect on sharing and enhancing ideas for the construction of cultivated societies, have no value. The target here is to expand the production of opposing and conflicting opinions as much as possible, attracting the audiences' emotions. They might be rage, desire, ambition, etc. to strive to support the idea rather than to prove it. It is

such a notion where reasoning disappears and the crowd of emotions and assertions arise. Sim exemplifies the notion initiating the campaign of Trump, where his supporters insisted to "continue to trust what the Trump camp" asserted instead of proving or expecting the truth of assertions (22). The supporters do not strive to convince opponents of the trueness of the assertions, but rather in trust of Trump, who becomes simulacra.

Another strategy commonly sued by leaders is "polarisation" and "againstness". It is instilled in society to lead them towards the leaders' own target and rouse them to participate in political projects without thought. Sim states that Bannon "has become known as a leading exponent of what has been dubbed 'the politics of againstness', dedicated to achieving a 'positive polarisation' of the American political scene for conservatives to exploit" (30). The politics of againstness draws people "into culture wars, where there was to be a sharp division engineered between political opponents […]. There was to be no middle ground: you were to be pushed into one camp or the other" (Sim 30). The war of opponents induces people to possess more weapons to defend themselves or attack, which is the state of active participation of masses with no reasoning. The created "againstness" and state of war engender fear of being attacked or of loss, which also result in loss of reasoning, "[a] standard response to the charge is to claim a conspiracy by either the media or aggrieved competitors" (Sim 35). The strategy here is significantly effective on the audiences because opponents, in the position of defense or offense, start to support the claimed truths harshly, and add more new assertions maximizing or spreading them to a larger area. In the novel, Mr. Tagomi, who has a humanist nature, kills the SD thugs to defend Mr. Baynes, although he does not know or like him enough to kill for him (*The Man in the High Castle* 180-91). However, they were sitting around a table for their mission to protect the power, which seemed enough of a reason to kill others for the ones in their ranks.

The systematic strategy in post-truth: Spread terror and fear

Bringing human fears to the light is one of the techniques in post-truth situations to oppress masses and induce them to participate in accordance with the conductors' own targets, as "[i]t is a sensibility that is depressingly prone to making death threats in its desire to shut down opposition" (Nagle in Sim 14). Thereby,

> [p]ost-truth is about exerting power and control over others, and closing off debate—to the point of silencing the opposition altogether if that is at all possible. It works on your emotions, not your reason; indeed it is expressly designed to bypass your reasoning faculty, hence its appeal to the unscrupulous, who are out to arouse deep-seated prejudices that spring more from our emotions than our rational thought-processes. Gut feeling is what is wanted, and that means post-truth can very easily create something of a mob mentality, featuring the 'new kind of anti-establishment sensibility'. (Nagle in Sim 14)

Nevertheless, the terror of the force arose vice versa in Frank. As mentioned before, in *The Man in the High Castle*, Frank Frink who was a Jew and hated both Germans and Japs (the term "Japs" is used in the novel to signify Japanese), sought revenge at the beginning, but his fear suppressed his reason and passivized him. The passivization of fear induced him accept all the proposed impositions and truth-claims,

> [h]ating the Japs as he did, he had vowed revenge; he had buried his Service weapons ten feet underground, in a basement, well-wrapped and oiled, for the day he and his buddies arose. However, time was the great healer, a fact he had not taken into account. When he thought of the idea now, the great blood bath, the purging of the pinocs and their masters…. Since 1947 he had probably seen or talked to six hundred thousand Japanese, and the desire to do violence to any or all of them had simply never materialized, after the first few months. It just was not relevant any more. (7)

Frank accepted his fake identity and life in lies forever. The fear of experiencing the same brutality led him to adapt in a fake world with a fake identity as if everything surrounding him were his reality. At the beginning, Frank could identify a lie or the truth, "[l]ooking back to the early days […] it had seemed such an obvious fake, then. Empty propaganda" (10); however, the dispossession and his fears change his perception and belief, and he chose to believe in Germans and Japs although he was a Jew, "I guess I really have faith in this Co-Prosperity Pacific Alliance stuff, he said to himself. Strange" (8).

Banned books, which are fear factors, are indispensible to dystopian fictions: *We, 1984, The Hunger Games, Fahrenheit 454* and *The Handmaid's Tale* are banned. Dick proposes the existence of other possibilities in "*The Grasshopper Lies Heavy*: 'Isn't this one of those banned-in-Boston books?' […] 'Banned through the United States. And in Europe, of course'" (68). Indeed, the banned book transports humans into an awareness going beyond the imposed realities, imposed information, and into the possibilities of other realities. What if there exist other realities? The books awake humans to those possibilities and to the existence of other possibilities that let the emergence of reasoning and questioning, "is it real?", if bans are present there, it means there are other realities veiled behind bans.

The systematic strategy in post-truth: Produce lies endlessly

Another commonly used tactic by conductors in post-truth condition is to produce lies endlessly. Post-truth is "a side-effect of 'evidence-based politics' and other fact-intensive ways of managing political debate and the decision-making process" (Baggini in Kalpokas 14). "Evidence-based politics" induced the conductors (politicians) to fabricate evidence. The requirement of being a reasonable politician or leader led them to make up reasons. An example was the assertion of American politicians. They reasonably claimed the existence of nuclear weapons held by Saddam to invade Iraq. No evidence of such weapons has

been revealed since then. While proposing reasons "in fact, [the politicians] have been wrong numerous times, and expert opinion is also prone to change with new evidence becoming available" (Davies in Kalpokas 14). The politicians' rhetoric is to attract people's reasons and sentiment. The politicians were aware that to persuade and make people believe in their truth-claims requires speaking to people's hearts, relieving their consciousness, and letting them sleep with peace of mind. So, they created reasons and sense, which is a systematic tactic in post-truth. Great exertion to make up reasons occurs, a kind of mass production of reasons. To prove the reasons there come new reasons, and when they are disclaimed, other new reasons emerged; "there is 'no stable, verifiable reality – only endless battle to define it' where victory is all that matters. […] one needs to 'create new realities for which contradictory facts need to be eliminated'" (d'Ancona; McGranahan in Kalpokas 14-5). In *The Man in the High Castle*, when experts at university disproved the claim that the guns being sold were the original historical guns used during the war time, a criminal offence, Wyndam-Matson intended blackmail although he knew "[b]lackmail's a crime" (65). However, he did not stop maximizing his lies and truth-claims. He also added another one, slandering Frink to hide his own disproved truths. He was to do every required evil to unveil his own "truths". People can be fried in the ovens, or filled in the gas chambers, which are ordinary and required cautions for the maintainability of the truth-claims. Wyndam-Matson did not hesitate while betraying Frink and McCarthy, "I'll give [the Civic Center officers] two thousand. …All I have to do is notify the German consul here. Routine business. He'll request the Jap authorities for extradition. They'll gas the bugger soon as they get him across the Demarcation Line. I think they've got one of those camps in New York, he thought. Those oven camps" (65). He strengthened his lies with other grander lies, and aggravated his violence with other aggravated violence, just for his truth-claims. As is in post-truth, "[e]xaggeration is piled on exaggeration" (Sim 19).

In post-truth, the victor becomes the one who is capable of producing endless lies endlessly. Dick asserts the same, "[n]ow we can't prove this, but we know there's a regular industry turning out these fakes" (*The Man in the High Castle* 60). In the novel, the fake objects are endlessly produced in industrial labs. Everybody was aware that it was impossible to have historical objects in an endless amount; however, the fake objects were created so masterfully that it was hard for the people to reject their originality even though they knew they were not. Neither did the producers stop producing the fakes, nor did the buyers stop purchasing them although they knew the "truth". The "lies" were maximized day by day. In the novel, "Calvin said, 'I knew they were fakes. I'm not talking about that. I'm talking about the lousy part. Look, I'm really not concerned whether some gun you send us really was used in the Civil War or not; all I care about is that it's a satisfactory Colt .44'" (63). The gun was created so masterfully that he could not stop himself. Dick's depiction of the fake object corresponds to the post-truth rhetoric, in which the rhetoric of assertions becomes much more important than their factuality.

Another technique in post-truth is the repetitive reoccurrence of truth-claims to condition audience not to react. In post-truth, as in advertising strategies (Sim 29), the repetitive reoccurrence of the claims makes them seem natural. To the extent, audiences encounter the claims, the claims lose their marginality and become normal and common, making it easy for the audiences to accept the truth of claims. The transformation of the marginality of the claimed truth into general acceptance results in ignorant audiences who do not need to react to ignorance. People tend to react to marginal or abnormal things or situations, or they generate defense mechanism against them.

The systematic strategy in post-truth: Aspiration of lies and fictions

In post-truth, political discourse does not reveal reality. On the contrary, it creates its own reality to charm people through their fictional "realities". Political discourse in post-truth is

> similar to works of fiction that are presented as viable alternatives to the experienced environment. In fact, post-truth can be seen as escapist fiction taken further than any conventional artistic work could reach—whereas traditionally fictional worlds would 'offer no pretense of being real', providing mere pleasure or, at best, aspiration (Sloman and Fernbach 2017, 261). A post-truth narrative is a fiction that constitutes its own lived reality. (Kalpokas 13)

The increase of a post-truth environment and the rising number of people participating in post-truth lies has many significant psychological causes. That is to say one of the psychological reasons of mass participation in post-truth environment is to "feel good". Usually, realities are sorrowful, require courage and power to cope with. By contrast, creating a fictional world, which proposes a happy environment, feeling, and relief, becomes an attractive option for the audiences to choose,

> [t]his 'feel good' factor is not necessarily about picturing the world as a happy place or selecting positive information only. In fact, menacing narratives that involve plots by malicious others can have a strong 'feel good' factor as well (and are, perhaps, even more efficient in arousing and mobilising audiences). …Because of the aspirational character of post-truth, engagement in the new politics could easily be seen as a coping strategy for those who feel marginalised as it taps into 'feelings of anger and loss, of being left behind and defeated economically and perhaps culturally as well'. (McGranahan in Kalpokas 20)

People prefer popular fictions to realities. Because many others have experienced, thought, evaluated and approved as service before, the service must be popular. Thus, humans do not question it more because it is "popular". If many others think it is true, it must be true. "Mass craze" who have quality of "secretaries", "at home alone in bed at night" without the requirement of decision making or responsibility,

approve what the masses approve, "[s]ecretaries, he thought acidly, read that junk, at home alone in bed at night. It stimulates them. Instead of the real thing. Which they're afraid of. But of course really crave" (*MHC* 68). The fiction-lover secretaries Dick portrays are the reflections of masses in contemporary times who hold their mobile phones at night lying in their beds to read attractive truth-claims on social media. Those individuals act in accordance with the proposed truths on social media. They are "alone at home"; yet, act *en masse* maximizing the proposed truths without verifying them and then releasing them and extending their reach by just clicking on "share". They become doers. In the past years mostly, the doers were heroes who were courageous enough to take action in front of crowds leading the fight through many dangerous adventures. Yet, in the post-truth era, doers are safe at home, as in the "action law of inertia". The "mass craze" is the target audience of post-truth leaders. They gather the ones who enjoy fictions and fictional heroic actions. They become the army of post-truth presenters to enlarge their own force. The masses transform into robotic armies who get the order to fire, take action without reasoning. Enjoying a chivalrous experience at home in bed is joyful for them. They can herd others into gas chambers or ovens. Dick presents the notion, "Listen, I'm not an intellectual—Fascism has no need of that. What is wanted is the deed. Theory derives from action. What our corporate state demands from us is comprehension of the social forces—of history. You see?" (169).

People tend to choose the satisfying feeling. In the novel, the truths are in fictions and fictions are in truths. Historical facts are hidden in "love stories" (*MHC* 68). To transform a reality into a fiction and a fiction into a reality is that easy for post-truth leaders. There are many "mass crazy" present, ready to believe and enjoy that. Dick portrays the psychology of the masses in the post-truth condition, "[w]hat I've been doing is to go along with the exterior motions because it is safer; after all, these are the victors . . . they command. And I will go on doing it, I guess. Because why should I make myself unhappy?" (120).

One of the psychological facts in post-truth condition is "aspirational lies" which may be defined as the seducing lies, attracting people/masses to participate in those lies. Aral initiates their study in *Science* magazine based on the data of Twitter, which reports that "'fake news travelled around the net much faster than real news did, being retweeted far more by receivers" and composes that "[f]alse news is more novel, and people are more likely to share novel information" (Aral in Sim 12); DeNicola reveals a similar stance, "[t]ruth-value does not seem to come into the equation when novelty enters the scene, as the unscrupulous will be delighted to hear: the result being what one commentator has referred to as self-perpetuating 'networks of ignorance'" (in Sim 12). People take active role in the production of lies, somehow popularizing the lies or convincing others; "it is crucial to understand that audiences are not merely passively acted upon by post-truth leaders; instead, post-truth is co-created through the joint interaction of the communicators and their audiences" (Mair in Kalpokas 18). In other words, they participate in the post-truth condition actively, willingly and consciously, which makes them co-creators. The audience is not a victim, but rather a perpetrator, a

doer. Dick asserts the similar statement, "[t]hey want to be the agents, not the victims, of history" (42).

It is hard for humans to prove the verification of what we call history (historicity). We cannot know if it is real or fictional. Only the truth-claimer can know this. It is hard for humans to distinguish the truths or fiction in proposed history. At that point, some use the ambiguity of history as a tool. It does not matter what the truth is for them. The only matter for them is to gain their own purpose. The truth is that. Dick portrays the rhetoric of post-truth in the image of Zippo lighters and the term 'historicity'. It does not matter whether one of "two Zippo lighters were in Franklin D. Roosevelt's pocket when he was assassinated"; "You can't tell which is which… And I know which it is" (66). The matter here is to convince humans of its historicity and to sell it. Wyndam-Matson uses the strategy of post-truth here, which is to invest the nature of ignorance in humans, the ignorance of truths, of pain, of action. Wyndam-Matson knows the ignorance of human cruelty, the reason, the reality or the force behind the assassination. Neither the event itself matters nor the moment. What matters here is the historicity of Zippo lighters, the attributed meaning to an object. In time, the meaning attributed to the object fades, and it is the object that remains as a truth. The assassination fades, but the Zippo lighter remains. It does not matter anymore if it is real or fake. Dick's depiction of the Zippo lighter is the reflection of our time that humans seek to record the violence or happiness by their mobile phones rather than feeling the pain or happiness of the event, which is a daily routine of our time, the ignorance.

Social media is one of the striking means of participating in the post-truth condition as it makes it easy for the passive audiences to partake in an action without heroic deeds. Through post-truth conditions, cowardly individuals act as if they were courageous; simple minded people promote themselves as intellectuals. That is why post-truth has arisen accordingly with the rise of social media, which has created an easy ground for incompetent people to pretend they are masters. Angela Nagle states "anyone can go online, and intimidate others through indulging their darkest fantasies: 'kill all normies' becoming the rallying cry" (in Sim 14). In order to expose the psychological reasons for participation as co-creators or doers in post-truth conditions and the reasons for being easygoing and driven to mass actions, we may take Angela Nagle's studies into consideration. She explains "we see online the emergence of a new kind of anti-establishment sensibility expressing itself in the kind of DIY [Do It Yourself] culture of memes and user-generated content that cyber utopian true believers have evangelized about for many years but had not imagined taking on this particular political form" (in Sim 13).

The systematic strategy in post-truth: Promotionalism

Another systematic tactic in post truth which is significantly observed in society is "promotionalism": "[O]nce that logic dominates and promotion becomes the norm, the persons themselves, their relationships with other people and the broader environment, and political candidates as well, become truly post-truth,

since honesty and lie, authenticity and spin lose their definite meanings: after all, everything becomes (self-)promotion" (Hearn in Kalpokas 15). Dick puts simple and useless American objects into the center in the novel. They are very precious through Japanese who pay a "substantial sum of money" for them,

> the historic objects of American popular civilization were of equal interest alongside the more formal antiques. Why this was so, the major himself did not know; he was particularly addicted to the collecting of old magazines dealing with U.S. brass buttons, well as the buttons themselves. It was on the order of coin or stamp collecting; no rational explanation could ever be given. And high prices were being paid by wealthy collectors. (26)

The depiction of worthless objects as worthy or unauthentic as authentic signifies post-truth discourses in which meaning and reality dissolve. The decadence of meaning in objects emerges mockingly in Dick's novel. Japanese who have an authentic history and culture which date back thousands years ago, and which are much older than American culture and history disappear in American's worthless daily objects even such as a bottle cap or a Minnie Mouse watch.

Promotionalism in post-truth is

> 'hyper-competitive self-branding, bragging, hyperbole' (Harsin 2017, 515), which induce a desired result. The desired result does not spring from their relation to verifiable facts. A job interview would perhaps be the quintessential example. Social media, meanwhile, is itself based around self-promotion: you are what you present (i.e. how you promote yourself), and it is that constant self-promotion that drives content creation, making other users entertained. (Kalpokas 15)

Dick reveals the same notion in his novel through Childan's utterance, which composes common ground with post-truth discourse that is promotionalism and self-branding, "should he carry his own bags to Mr. Tagomi's office? Surely not. A slave would have to be found, even if he had to stand waiting an hour. Even if he missed his appointment. It was out of the question to let a slave see him carrying something; he had to be quite careful of that. A mistake of that kind would cost him dearly; he would never have place of any sort again, among those who saw" (*The Man in the High Castle* 23). His relationship with others and his environment has a central role to sell his fake products and make others trust him while purchasing, "[b]e brusque with the doorman, elevator operator, receptionist, guide, any janitorial person. Bow to any Japanese, of course, even if it obliged him to bow hundreds of times" (23). It is easy here to see the "bragging" and "hyperbole" in Childan's words which is to induce his desired result as in post-truth rhetoric and strategy.

Humans veil their weakness and inability through exaggerated promotionalism that tempts humans to act as godlike beings. It is because they cannot be gods but can be godlike. They promote themselves in elaborately promoted rhetoric of post-truth. They cannot be a hero through history because it

requires devotion and courage, so they chose to be agents. That is easier as it does not require reasoning or cultivation. Dick depicts the notion,

> [t]hey identify with God's power and believe they are godlike. That is their basic madness. They are overcome by some archetype; their egos have expanded psychotically so that they cannot tell where they begin and the godhead leaves off. It is not hubris, not pride; it is inflation of the ego to its ultimate—confusion between him who worships and that which is worshiped. Man has not eaten God; God has eaten man. (43)

Another sample in the novel is the reference to Stalingrad by Dick. It is significant because it is the city where the legend of Hitler's invincibility was destroyed in 1942. It is also a signification of the legends of truth-claims that are proposed as invincibility in a post-truth era. Another reference by Dick is the legend of General Rommel, the Desert Fox. He was known as unbeatable despite his small army force against the huge British army in the desert. He defeated the British army many times heroically. Dick keeps his success and unbeaten state in the novel as we see him alive there. Yet, the reality was the reverse. General Rommel neither died in dignity as the other heroes in wars, nor was he held in high honor for his courage while alive. On the contrary, he committed a suicide forced by Hitler. His end contradicted his legend and intelligence. Maybe, Dick refers to Rommel to portray how realities are ambiguous and fragile. Dick presents the possibility that truth-claims may change. If one says it is insuperable, it means it is superable.

Conclusion

On the one hand, the I-Ching philosophy fundamentally internalizes the passive approach. On the other hand, the national-socialists who seek to assimilate the Aryan race lurk in the shadows. *The Man in the High Castle* lingers in the middle of such turbulence. Philip K. Dick conveys a world consisting of post-truth mechanisms with multiple possibilities. You will see the world from wherever you want to look at it. Meanwhile, *The Grasshopper Lies Heavy* actually reflects an internal reality, that Japan and Germany lost the war. However, *The Man in the High Castle* was a post-reality in itself. The war might have actually been won, but the ideals and discourses of Germany and Japan could not be erased from the world. Their propaganda is still spreading rapidly today and their racist rhetoric is not only finding supporters around the world, but also continues to grow ever stronger in Europe and America.

In this article, post-truth phenomena are portrayed through the analysis of the novel, *The Man in the High Castle* and to associate the concerns of contemporary philosophers, scholars and writers with similar themes in Dick's novel. He revealed similar concerns many years ago before the term "post-truth" came to be discussed. When we analyzed the concerns of contemporary scholars and Dick, some systematic strategies and tactics used by political leaders or the leading forces in the society in the contemporary world and recent history came to light. Such strategies and tactics constitute post-truth vehicles. These strategies

outlined in this study become our subject matter because of the contemporary scholars' concerns. They seek to enlighten society against the political strategies, not to be tools of manipulative conductors in a post-truth era.

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The Lost Object of Desire in Anna Kavan's *Ice*

Gülden Hatipoğlu

Abstract: *Ice* by Anna Kavan, one of the most neglected writers of post-war English fiction, is a phantasmagoric narrative of apocalypse, introducing a dark vision of our planet threatened by devouring blocks of ice. The narrator's obsessive pursuit of "the girl", his object of desire, is wrapped up in dream-like cycles of arrival and departure, and is marked by various forms of displacement metaphorically linked to psychological and mental loss. The central concern of this article is to look beyond the (auto)biographical analogies and generic traits in the novel, and to analyse "the girl", the object of the narrator's quest, as the lost object of desire in Lacanian sense. The apocalyptic setting of ice and freezing cold, I would argue, symbolize masculine violence and the hegemonic urge to capture and immobilize the elusive object of desire.

Keywords: Anna Kavan, *Ice*, post-war English fiction, desire, gaze, female victimization, violence, apocalypse.

Some say the world will end in fire,
Some say in ice.
From what I've tasted of desire
I hold with those who favour fire.
But if it had to perish twice,
I think I know enough of hate
To say that for destruction ice
Is also great
And would suffice.
Robert Frost, "Fire and Ice"

"Fire and Ice" (1920), Robert Frost's "brilliant, gemlike compression of Dante's Inferno", as Serio defines it, encapsulates two primordial images of apocalypse. It is no news that the poem composed in nine lines salutes the nine cycles of Inferno where the ninth cycle, "the bottom of the universe", accommodates the shades of the vilest sinners "stuck in ice", with mouths "[bearing] testimony to the cold" and "eyes, to sadness welling in the heart" (Canto xxxii, 7, 34, 38-9). In this cycle Lucifer, the king of "eternal chill", reigns in darkness, cold and ice where the shades, unlike in other cycles of the Inferno, are anchored to absolute immobility. The idea of freezing cold as punishment may not be as popular as the torturing and devouring flames of hell, yet it still looms large in the imagination of writers and poets of the modern era. Like Thomas Bernhard's

first novel *Frost* (1963) and some of Kafka's fiction, Anna Kavan's[1] *Ice* (1967) finds its rightful place in the "winter tradition" (Dortmann 35) which interestingly comes up quite often in the divergent works of modernist and late modernist writers.

Kavan's cult classic *Ice*[2] is a unique addition to this tradition that uses the trope of freezing cold as a disturbing manifestation symptomatic of the ills of modernity. Reflecting the late modernist and pro-postmodernist impulses of its time, *Ice* is concerned less with chronology and characterization and more with narratological conundrums and psychoanalytic symbolization. As a narrative of apocalypse, Kavan's novel is highly dependent on image and atmosphere, depicting a landscape of ice with all possible symbolic references to link it to the glacial psychological landscape of postwar Europe. Written also at the dawn of the second wave feminism, *Ice* introduces the reader to a chaotic world infected by a "collective death-wish" and submerged in self-annihilating male violence (*Ice* 135).

As a "genre-defying" novel, in Victoria Walker's words (288), *Ice* does not lend itself to easy generic classifications and winks at more than one category within the broad array of subgenres in novelistic tradition,[3] providing the critical reader with a fertile hermeneutical ground nurtured by multiple layers of symbolization. The reception of the novel since its publication, however, has mostly been confined into the (auto)biographical frame of a traumatized female experience, and it has been interpreted predominantly and sometimes reductively

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[1] Born as Helen Woods and became Helen Ferguson after her marriage, the author adopted the name of one of her fictional characters, Anna Kavan, as not only her pseudonym but also her legal identity in 1939, on the brink of the second world war. In 1948, as Callard records, she asked "[w]hy does the K sound in a name symbolize the struggle of those who try to make themselves at home on a homeless borderland?" (61). Frequent labelling of Kavan as "Kafka's sister" justly underlines the themes of psychological displacement, alienation and sense of loss shared not only by Kafka but also by many European novelists whose works are now categorized as "minor literature" in Deleuze and Guattari's terms. [The term "Kafka's sister" is first used by Brian W. Aldiss in his article "Kafka's Sister" in 1991.

[2] Although *Ice* has put Anna Kavan (1901-1968) on the map of the twentieth century fiction, she remains to be one of the least recognized writers in English literature, unrighteously excluded from most of the canons and curriculums of the modern English novel. While Kavan's books won her admirers including Brian Aldiss, J.G. Ballard, Anaïs Nin, and Jean Rhys, her work was largely ignored by the public until *Ice* became a surprise hit in 1967, one year before her death. Although Kavan's works are scarcely anthologized, there seems to be an increasing attention paid to the writer in the last decade especially with the symposium "Anna Kavan: Historical Context, Influences and Legacy of Her Fiction" held in London in 2014.

[3] *Ice* was awarded the best science-fiction novel in 1967. Christopher Priest, in his introduction to the novel, describes it as slipstream fiction. The experimental style and content of *Ice* easily lends itself to various other alignments including the Nouveau Roman.

as an apocalyptic projection of "a heroin addict's crystallized nightmare".[4] This is not to deny that Kavan's oeuvre is overtly marked with autobiographical traces, which is by all means true; yet *Ice* with its sophisticated form and content deserves a more critical reading within a conceptualized frame. The central concern of this article, therefore, is to look beyond the (auto)biographical analogies and generic traits in the novel, and to analyse "the girl", the object of the narrator's quest, as the lost object of desire in Lacanian sense. The apocalyptic setting of ice and freezing cold, I would argue, symbolize masculine violence and the hegemonic urge to capture and immobilize the elusive object of desire.

Ice, narrated from first-person perspective, tells the story of an unnamed narrator's obsessive quest for an "ice maiden" who is also nameless and referred simply as "the girl", in an anonymous landscape at a time when a global war is being waged while the world has entered a "new ice age" (*Ice* 131). The "warden", the third main character, appears in this plotless novel alternatingly as the girl's husband, an artist, or her tyrannical keeper, a military commander in power; and he constitutes a crucial nexus in the hero's quest. Over the course of the novel's spiralling structure, the two men begin to merge, symbolically blend into each other. The narrative shifts from one landscape to another and from one image to another in such a reckless momentum that the act of reading itself becomes a sort of quest similar to that experienced by the hero. In these fragments of cinematographic scenes, the girl appears in various guises of characterization—a cherished young wife, a prisoner, or a brutally deformed corpse—in a rapid succession of altering settings. In this chaotic pace of narration, as devouring blocks of ice are engulfing the planet, the narrator's pursuit of the girl is wrapped up in dream-like cycles of arrival and departure, and is marked by various forms of displacement metaphorically linked to psychological and mental loss.

The novel opens with the words "I was lost" (11), followed by the narrator's description of his sense of estrangement in the ominous dark and biting cold while driving through a once familiar landscape, "a distortion of something [he] half remember[s]" (15). As he passes through architectural remains with "empty window-holes … like black open mouths" (15), he realizes that the whole landscape has become uninhabited and uncannily unfamiliar "as if the entire

[4] Kavan suffered from heroin addiction and psychological disorder and was occasionally hospitalized. The loss of two of her three children—one in infancy, and the other during the War—also left a traumatic mark on her psyche. Noteworthy examples that read *Ice* through a biographical lens include: Lawrence Driscoll, "Planet Heroin: Woman and Drugs" in *Reconsidering Drugs: Mapping Victorian and Modern Drug Discourses* (Basingstoke: Palgrave Macmillan, 2000. 101-128); Robert Nye, "Anna Kavan" in George Woodcock (ed), *Twentieth Century Fiction* (London: Macmillan, 1983. 364-86); Margeret Crosland, *Beyond the Lighthouse: English Women Novelists in the Twentieth Century* (London: Consable, 1981). Even the short biographical note on the writer on the homepage of *Anna Kavan Society* (http://www.annakavan.org.uk) does not fail to mention her "severe depression" and "long-term heroin addiction" as influences on her innovative and experimental fiction, triggering tendencies for biographical readings of her work.

district [has] been laid waste during [his] absence" (12). Evoking Marlow's journey into the heart of darkness, the nameless hero proceeds into the heart of "lifeless dark" and "unearthly whiteness" (13). What we read in *Ice* is the narrative of a man who suffers from insomnia and who, like Macbeth, has killed sleep and now tracing the demons of his troubled psyche. The atmosphere of ominous darkness in realistic setting that appoints the tone of the novel right in the beginning immediately and evidently opens its gates to psychoanalytic readings. The apocalyptic setting, in this respect, aligns in sentiment with the visionary representations of the girl in the narrator's mind, for "[t]he unreality of the outer world appear[s] to be an extension of [his] own disturbed state of mind" (*Ice* 69). It is made clear by Kavan herself that there is a reason why the characters in *Ice* "do not really come to life" (Callard 135). To the criticisms concerning the lack of "internal logic" in the novel, she responds saying that "[*Ice*] is not realistic writing. It is meant to be a fantasy or a dream, and dreams are not logical; that's what makes them strange and fascinating (frightening too)" (Callard 138).

Kavan's interest in the unconscious and experimental narration is not peculiar only to *Ice* and can be seen in some other works in her oeuvre. Hannah Van Hove in "Exploring the Realm of the Unconscious in Anna Kavan's *Sleep Has His House*", for example, suggests that *Sleep Has His House* explores "the realm of the irrational" and "the influences of the subconscious that underline human action" (363). The "nocturnal" language and "the world of dreams", which Van Hove takes as the focal point of her analysis, provide us with an illuminating perspective also for contemplating *Ice* as a dream narrative operating through similar drives. In Van Hove's words, "Kavan's 'night-time language' … mirrors the world of dreams by refusing the linearity of the everyday world, differentiating itself from the daytime language in that it encourages a different hermeneutic process" (363).

Ice, in this respect, discloses some overt hints at the possibility of reading it as an unrestful dream narrative knit together with "glacial dream scene[s]" (*Ice* 28). On the opening pages which misleadingly promises a rationally and linearly progressing plot, the narrator, after explaining his obsession for the girl, reveals that "at one time, [he] has intended to marry her" but she "deserted [him] for the man to whom she was now married" (14). The paragraph following this sentence is the breaking point in the narrative where realistic tone and atmosphere discomfortingly give way to a series of surrealist and occasionally phantasmagorical scenes of quest involving his encounters with and visions of the girl.

> This was past history. But the consequences of the traumatic experience were still evident in the insomnia and headaches from which I suffered. The drugs prescribed for me produced horrible dreams, in which she always appeared as a helpless victim, her fragile body broken and bruised. These dreams were not confined to sleep only, and a deplorable side effect was the way I had come to enjoy them. (*Ice* 15)

That the girl is confessingly defined by the narrator as the object of his trauma may be one of the keys that would unlock the door to the narrative's unconscious, for the girl with her "ivory white" body (*Ice* 13) and "almost transparent" skin (18) is constantly identified with ice, making her both the cause and victim of the approaching catastrophe in the narrator's psyche. Dana Amir notes that "[a]s a defense against annihilation, the traumatic memories remain *frozen* and *inaccessible*" (620) (emphasis mine). The paradox at the heart of the narrator's quest or desire lies in the image and metaphor of ice in the novel; for glaciation, from the material perspective, stops and precludes movement. Being frozen evokes stillness and immobility, where fluidity and flow transform into paralysis. The image of approaching ice threatens the narrator as well as the girl, who is identified with ice in terms of her silence, albino hair and snow-white body. The male narrator's pursuit of the girl, in this sense, not only builds a troubling link between his trauma and desire, but also speaks volumes for how desire operates through paradox in the unconscious.

In the novel, which opens with a male narrator "lost" on a dark and icy road at night, journeying towards the object and cause of his trauma, the confession quoted above marks the borderline between the night time of the realistic narrative landscape and the nocturnal temporality of the narrator's psychic zone. His literal journey transforms into a symbolic one, and becomes a traumatized male's journey to his unconscious where he vainly tries to hunt down his object of desire. The girl, who stands for Lacan's Real, remains an elusive point of horizon. The narrative becomes equally slippery, and one episodic scene follows another, each of which introduces the girl in a different scenario of masculine violence and female victimization. Unvested nature of the narrative, namely the Symbolic manifested in language, fails to anchor the girl onto the symbolic order of the Western rational mind. The girl is lost to linguistic narrativization and meaning, and remains "a dream figure, inaccessible and unreal" (*Ice* 49).

That the girl represents the narrator's elusive object of desire is further justified in Lacanian thought by the linguistic categories Lacan uses to distinguish neurotic symptoms and desire. In "The Insistence of the Letter in the Unconscious" he borrows from Jacobson the distinction between metaphor and metonymy, and applies the working principles of these two figurative uses of language to Freudian categorizations of condensation and displacement, respectively. Lacan, therefore, equates displacement and/or desire with metonymy, elucidating his famous thesis that "the unconscious is structured like a language". In *Ice*, linguistic representations of the girl are mostly metonymic. In his encounters with or visions of the girl, the narrator never presents a whole physical picture of his object of desire, but each time zooms in to a fragment of her fragile and vulnerable body. It is either her hair which is "astonishing, silver white, an albino's, sparkling like moonlight, like moon-lit venetian glass" (14), or her face which "[wears] its victim's look" (22), or her forearm with broken bones sticking out from the torn flesh at the wrist (61) that he puts into a metonymic frame. Here, "the recurrence of identity in the signs used" creates a "sequencing of signs along the axis of

combination" (Fry 167, 166). Conforming with the function Lacan assigns to metaphor, these and other fragments of metonymic representations are unified by the metaphor of ice which "quilts" the metonymic chain (Fry 167).

Lacan's theorisations on desire are not limited to his seminars on the linguistic structure of the unconscious. The concept of the lost object of desire is central also to his definition of the gaze. According to Lacan's theory, gaze is the thing the subject encounters in the object. The gaze as an object is *objet petit a*, "*object a in the visible space*", and it triggers desire. *Objet petit a* is, therefore, not a concrete thing but a lacuna in the visible space, or the lacuna in the viewer's look. It is the lost object from which the subject is separated in order to build himself/herself as the desiring subject. The subject, in other words, remains incomplete due to his/her failure to possess this object of desire; but this object exists only on the condition of being missing. The unattainable nature of *objet petit a* prevents the subject from anchoring it in any field of representation, most notably in language. In Lacan's terminology, gaze is a manifestation of the Real, an impossible object characterized by its simultaneous condition of existence and non-existence. It triggers desire as long as it remains unconquerable. In *Ice*, the girl as the lost object of desire, in these terms, stands for what Lacan defines as "what is lacking, is non-specular, is not graspable in the image" (Lecture X). Like the Lacanian Real or the Gaze, the girl resists specularization. In the words of the narrator, finding the girl "[is] a sort of craving that ha[s] to be satisfied." (*Ice* 25). He feels an "imperative need […] for her, as for a missing part of [himself]" (31). He describes his obsessional need as "[a need] for a lost, essential portion of [his] own being." (32-3).

The narrator's desire for the girl is particularly rooted in the sexual politics of a male-oriented world, for the girl is recurrently projected as a passive victim in his visions. The politics of the gaze is based on dialectics of power, and in Todd McGowan's words, "[f]or both Nietzsche and Foucault, power wholly informs our desire. […] our fundamental desire isn't the desire to survive but to attain mastery—what he calls the 'will to power'. Rather than being something enigmatic or uncertain, the goal of our desire is clear: we want mastery over the other or the object; we want to possess the alien object and make it a part of ourselves" (8). This desire for mastery is depicted in *Ice* solely on grounds of the relationship between the male subject's eye (as both the physical look and narratological perspective) and the lost female object of the gaze. As Mc Gowan notes, the desire for mastery is "an active rather than a passive process: the desiring subject actively takes possession of the passive object. In this sense, desire is ipso facto male desire" (8). And "[i]n a world ordered by sexual imbalance", as Laura Mulvey highlights, "pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its phantasy onto the female figure" (837).

Exemplifying this view, in one of his visions the narrator envisions the warden (the husband) forcing the girl to pose for his painting by attaching cords to her wrists and ankles in order to immobilize her, "[t]he room was cold. There was

thick frost on the window panes and snow piled up on the still outside. He wore the long uniform coat. She was shivering. […] The cords had left deep red angry rings on the white flesh" (*Ice* 26). While the warden, who can be considered as the narrator's alter ego, appears to be the one who manages to anchor the girl to a glacial stillness, she remains to be an elusive horizon for the narrator who constantly *watches* yet fails to attain her, "her hair was *hidden*. Immediate doubts invaded me, and increased as I *watched* her. After all, perhaps she was not the right girl; she seemed too self-possessed. But I was not certain" (*Ice* 32) (emphasis mine). As he cannot "detach [his] attention from her", he "[keeps] on *watching*" (36) (emphasis mine). His act of watching his object of desire extends to his visions in which he imagines the girl as the objectified other and visualises himself almost as the spectator of a cinematic scene shot for the male gaze:

> Alone here, where nobody could hear her, where nobody was *meant* to hear, she was cut off from all contact, totally vulnerable, at the mercy of the man who came in without knocking, without a word, his cold, very bright blue eyes pouncing on hers in the glass. She crouched motionless, staring silently into the mirror, as if mesmerized. The hypnotic power of his eyes could destroy her will, already weakened by the mother who for years had persistently crushed it into submission. Forced since childhood into a victim's pattern of thought and behaviour, she was defenceless against his aggressive will, which was able to take complete possession of her. I saw it happen." (43) "Suddenly she gave in, worn out, beaten; she was panting, her face was wet. He tightened his grip slightly, compelled her to look straight at him. To bring the thing to a finish, *he stared into her dilated eyes, implacably forced into them his own arrogant, ice-blue gaze*. This was the moment of her surrender; opposition collapsed at this point, when she seemed to fall and drown in those *cold blue mesmeric depths*. Now she had no more will. He could do what he liked with her. (*Ice* 44) (emphasis mine)

It is also significant that the warden's representation is most of the time metonymicly rendered to "ice-eyes, mesmeric and menacing" (76) or "cold bright pitiless eyes … darted towards their victim" (58). The warden's violence inflicted upon the girl is thus symbolically linked to the advancing giant ice block "creeping over the curve of the earth, … crushing, obliterating, destroying everything in their path" (100-101). The military figure of the warden, identified with catastrophic ice, stands for the violence of war, a "worldwide swing towards militarism … with deplorable and brutalizing effects" (110). In the icy atmosphere of war where "[f]requent clashes occurred between civilians and the armed forces … [and] killing of police and soldiers, with retributory executions, had become commonplace" (110), the psychological landscape of the survivors is marked by emotional colour blindness, or "emotional glaciation"—the phrase that defines Michael Haneke's film trilogy on different forms of violence in modern times. Kavan's subtle symbolizations over the single image of ice are so tightly intervowen that both the victimized girl and the victimizing males can simultaneously appear as the embodiments of ice, representing different forms of

emotional glaciation caused by different dynamics of violence. The girl's indifference to her vicitimization is juxtaposed to the indifference of those who inflict violence.

> There was an *emotional blockage*. I recognized it in others besides myself. In suppressing food riots, *our* machine guns indiscriminately cut down rioters and harmless pedestrians. I had no feeling about it and noticed the same indifference in everyone else. People stood looking on as at a performance, did not even attend to the wounded. (*Ice* 137) (emphasis mine)

At another level, this emotional glaciation or "emotional blockage" is expressed on the narratological symbolic order of the novel, manifesting another type of violence. The girl, who is constantly chased and victimized, is also subject to narratological violence. Mark Currie, in *Postmodern Narrative Theory*, defines humans as "narrative animals, as *homo fabulans* – the tellers and interpreters of narrative" (2). In this performance of narrativization, narrative voice is more than a vehicle of mediation, and has certain authorial power over the object of narration. In *Ice*, as we follow the narrator's journey in a glacial landscape, the narrator's dream-like visions of the girl pile on top of one another in forms of fragments, and her story is constantly rewritten. Deprived of a voice, she is exiled from her own story. As *homo fabulans* our true dwelling and homeland is our stories. Such displacement works primarily through the metaphor of exile in *Ice*. As manifestations of "the mind of winter" which Edward Said uses in the title of his article on exile, the literal and metaphorical exiles in *Ice* are descriptive of a troubled and traumatized era in post-war Europe where movement has frozen within cursed cycles of repetition. Like in all narratives of apocalypse, *Ice* is abundant with references to masses leaving their homelands in search of better conditions, and to desperate people "fighting to get away from the threatened countries to safer regions" (*Ice* 113). On the symbolic level, in the textual space of the narrative where the act of narration becomes a kind of vehemence in the symbolic universe, the girl is exiled from and denied authorship of her own story and rendered storyless in the continuously reinscribed palimpsestic imagination of the narrator.

If the life of an exile is a mutilated life, as Said observes (55), such mutilation pertains not only to displaced bodies but also to dismembered stories of individuals. The girl's exile is that of a dispossessed female whose story is rewritten and multiplied at will in the visions of the male protagonist/narrator. Her story is butchered by the narrator into separate yet overlapping and sometimes complementary sections. Dissecting someone's story and reassembling the parts to form an incoherent grotesque assemblage is the narrative violence in the novel. She is deprived of a sense of a beginning as well as a sense of an ending in the masculine, violence-centred narrative. All we read is a fragmented middle. This symbolic deterritorialization in *Ice* fortifies the association between the reification dynamics of male authorship and male gaze which claim a sovereign position over the object of narration and of the look.

The narrator's claim of sovereignty and authorship over his elusive object of desire perpetually fails just like his endeavours of finding her. His repetitive yet alternating narrativization, thus, takes a palimpsestic form. Céline Magot in "The Palimpsest Girl in Anna Kavan's *Ice*" introduces a reading of the novel as a narrative of palimpsest, in which the girl "is covered with layers of words but her own words are lost" (3). As Magot infers, "[the narrator's] physical appearance is never given while she is seen everywhere, described again and again, yet *she* is the ghost-like being" (3) (emphasis original) and "her albino body is itself a white surface" (2) like the glacial white landscape covered with ice and snow, and also like an empty sheet of white paper, a new layer to be written on. Where "[b]oth landscape and the girl's snow-white body become blank surfaces for the narrator to project and inscribe his imagination on" (Magot 2), the repetition that marks this narrative of quest recalls Freud's description of "reality testing" for the imagined yet lost object. In *Three Essays on the Theory of Sexuality*, Freud notes that "[t]he finding of an object is in fact a refinding of it" (88), and in his essay on "Negation" he notes,

> thought has the ability to make present a second time something that was once perceived, by reproducing it in a representation, the outside object no longer having to be present. Thus the first and most immediate aim of reality testing is not to find an object in real perception corresponding to what is represented [in the mind], but to refind such an object-to convince oneself that it is still out there .... [A]n essential precondition for the institution of reality testing is clearly that objects shall have been lost which formerly afforded real satisfaction. (*Standard Edition* 237-8)

The reinscriptions of the narrator's visions of the girl on the palimpsestic text, therefore, creates a narratological nexus where multiple aspects of desire are symbolically linked. The text as the authorial desire of the narrator and the girl as the psychological desire of the hero are both lost, and they both fail to be anchored to an axis of reality. Kavan, as a "visionary writer" in Reed's words, illustrates the slippery ground of the unconscious where Lacan's "letter" resides (131).

The ending of *Ice* opens up a fertile ground of possibilities for further readings of the novel in terms of the relationship between death drive and desire from Lacanian perspective. When the hunter and prey finally come together on the closing pages, the car they are driving in becomes their "world" and "home" as death approaches (*Ice* 172). The novel ends with endless possibilities, insinuating both an ultimate end of death and the continuation of the chase in an endless sequence of "lost and found" pattern. In the closing sentence, the narrator, who finds comfort and reassurance in the "weight of the gun" in his pocket, seizes his object of desire only at the expense of death (172). Only when the world "seems to have come to an end", he contemplates the girl as "smiling, untroubled" and without "sadness" (172). As he observes the falling "snowflakes like ghostly birds, incessantly swooping past nowhere to nowhere" (172), like Gabriel in James Joyce's "The Dead", he is haunted by the ghosts of the past, watching snow falling

on the frozen landscape. The snow, as in Joyce's symbolization, does not care and falls upon everything equally without distinguishing the dead from the living. As in the falling snow, once the world succumbs to glaciating violence, it effaces the victimizer and the victim alike.

Like most narratives of apocalypse, *Ice* in this respect projects a covert criticism towards the founding dynamics of modernity. The two-fold symbolization of ice—representing both culture and nature—makes it difficult for the reader to anchor meaning to a fixed hermeneutical point. Devouring ice is associated not only with the girl as the archetypal embodiment of female nature, but also with her male pursuers as embodiments of male culture of violence and war endorsed with military technology including atomic bombs. Culture-nature dichotomy that has shaped modernity's mindset is replaced by a dialectical representation where the annihilation and victimization of one side leads to the inevitable destruction of the other. Kavan's dark vision of anchoring and paralyzing ice, in this respect, stands for the troubling symptom of post-war Europe's traumatic condition of psychological loss in a world traumatized by reification politics. The narrator's unceasing and futile pursuit of his object of desire also suggests that there is no possibility of homegoing for anybody in times of prevailing violence. And in a world of emotional glaciation, all that is solid may not melt into the air.

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Procreation on the Edge: Reproductive Technology and Genderless Motherhood in Marge Piercy's *Woman on the Edge of Time*

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Abstract: Marge Piercy's *Woman on the Edge of Time* (1976) reflects the concerns of the second-wave feminism in the 1970s USA. The feminism of the decade focuses on taking action and on fundamentally changing political, economic and social structures which oppress women. Piercy's visionary feminist utopia follows along these lines and portrays a future society in which the true equality between men and women has been achieved by transforming long-established perceptions of sex and gender. The novel offers an alternative to procreation in which babies are fertilized and given birth by brooders and to parenting in which fatherhood is eradicated and motherhood is shared by both sexes. This article, then, suggests that the emancipation of female sex and the elimination of gendered binaries in this imagined society are accomplished above all by refashioning reproduction and motherhood, and argues if these alterations are a must for absolute liberation of women.

Keywords: Marge Piercy, *Woman on the Edge of Time*, feminist utopia, second-wave feminism, procreation, reproductive technology, motherhood

The concept of utopia has existed for a long time, especially since Plato's *Republic* around 380 B.C. where he describes his ideal government and society, but Thomas More's *Utopia* (1516) has become the one which gave the genre its name and general context. While these two and similar others adopt a realistic view and an instructive and definitive tone, later utopias, such as Francis Bacon's *New Atlantis* (1627), Margaret Cavendish's *The Blazing World* (1666), and Jonathan Swift's *Gulliver's Travels* (1726), employ adventurous and progressive events beside instructions and definitions. However, until Mary E. Bradley Lane's *Mizora: World of Women* (1881), which portrays an all-female society, the issues such as gender inequality, women's oppression, and hierarchy of the sexes have been largely ignored in utopian works; some of them have even reinforced sex discrimination. Lane has initiated a new subgenre, now called "feminist utopia", which has inspired such writers as Elizabeth Corbette and Charlotte Perkins Gilman in late nineteenth and early twentieth century, as Suzy Mckee Charnas, Joanna Russ and Marge Piercy in 1970s. Sally Gearhart's definition of feminist utopia may give an insight into the general perspective and an outline of the feminist utopian novels: the feminist utopia

> *a*. contrasts the present world with an envisioned idealized society (separated from the present by time or space), *b*. offers a comprehensive critique of present values/conditions, *c*. sees men or male institutions as a major cause of

> present social ills, and *d*. presents women not only as at least the equals of men but also as the sole arbiters of their reproductive functions. (in Silbergleid 161)

The early novels pose patriarchal social and political order as a barrier to women's emancipation and personal development, and in return offer various solutions, which attempt to liberate women through imagined social, economic, political systems and gender roles, but not until 1970s, have they delved deeper into the causes and methods of women's oppression.

The emergence of feminist utopias especially in the late 1960s and 1970s (in USA and in Europe) is directly related to the political action the feminists of those decades took for women's liberation (second-wave feminism). After the Second World War, there was a shift from mere oppositional struggle to political, intellectual and social action. Women joined in academic circles, departments and courses on feminism were established; theory and activism went hand-in-hand in the fight against injustices against women. Angelika Bammer in her *Partial Visions* explains that

> [t]his need to change things radically, not just continue to 'make do,' was the impulse out of which grew the various movements for women's liberation in the United States and western Europe in the late 1960s and early 1970s. Their common premise was that since the historical oppression of women was grounded, conceptually and materially, within the structures of patriarchy, an alternative future for women could never be built within the confines of those structures. Therefore, these new feminisms envisioned a transformation of patriarchal culture so all-encompassing that not only the political, economic, and ideological structures, but the structures of human identity, relationships, and language—of consciousness itself—would be fundamentally reorganized. Taken together, they were as radically utopian as they were revolutionary. (51)

Out of these revolutionary ideas and actions emerged feminist utopias of 1970s. One of the most important examples of the subgenre, Marge Piercy's *Woman on the Edge of Time* (1976), by transforming the political, economic, and ideological structures of its time, questions the part which procreation and motherhood play in the oppression of women, and alters them in favour of females in its imagined future society called Mattapoisett. In this context, this article argues that the total emancipation of women and elimination of gender altogether in Mattapoisett are brought about predominantly by revolutionizing reproduction and traditional motherhood. Furthermore, it attempts to understand whether these radical changes are a must on the road to liberate women and are feasible in the "real" world.

First of all, it would be helpful to try to find an answer to this question: what is the ultimate cause behind centuries-long oppression of female sex by patriarchy? For how long we do not know, there have always been attempts, most of which are successful, to subdue women. For one of the reasons for these attempts, Adrienne Rich proposes that because "[a]ll human life on the planet is born of woman [...] [t]here is much to suggest that the male mind has always been haunted by the force

of the idea of *dependence on a woman for life itself*, the son's constant effort to assimilate, compensate for, or deny the fact that he is 'of woman born'" (11) (emphasis original). She suggests that women's reproductive ability is the major element in men's constant striving for subjugating women because the wonder, mystery, invisibility, and incomprehensibility of women's sexual capacity is frightening to them, therefore, something to be held in control. Shulamith Firestone also presents a similar idea, where she sees reproductive capacity of female as the primary cause of gender hierarchy referring to Engels, who "observe[d] that the original division of labor was between man and woman for the purposes of child-breeding; that within the family the husband was the owner, the wife the means of production, the children the labor" (4-5). The later emerging system of nuclear family (biological family) with the rise of capitalist industrialism has further reinforced this division, confining women into the house due to their procreative ability. Thus, child-bearing, biologically, and caring, socially, have become exclusively women's occupation, rendering them dependent upon male support through pregnancy, birth, and nursing; and male power has taken control of women's body, fertility, and even sexual desire.

Many feminist utopian novels aim at getting rid of patriarchal order that is oppressive to women (and men in many cases). Marge Piercy's *Woman on the Edge of Time* (*WET*) (1976), is one of the most fitting examples for a feminist utopian society in which Piercy establishes a truly egalitarian society. The novel is narrated from the perspective of Connie Ramos, a Chicano woman who lives in 1970s' USA. She is triple-oppressed by her gender, ethnicity, and economic status. Since her childhood, she has been abused both by her family members and by many of her male companions. In a fit of drug-induced rage, she hits her daughter, Angelina, and she is taken from Connie by the authorities. She also loses her freedom because she is sent to a mental institution due to her "unacceptable" behaviour. One day, she gets a visit form a person named Luciente who appears out of nowhere. Believing she has actually lost her mind, Connie finds out that Luciente comes from a town called Mattapoisett in the future (the year 2137). With the help of Luciente, Connie gets a chance to visit and see the society that will have been built in the future. Even before her visit, Connie gets a glimpse of what kind of a society Mattapoisett is from the attitude of Luciente. "Luciente spoke, she moved with that air of brisk unself-conscious authority Connie associated with men. Luciente sat down, taking up more space than women ever did. She squatted, she sprawled, she strolled, and never thinking about how her body was displayed" (*WET* 59). Connie's observation of Luciente shows that Luciente acts like a man, without looking "unnatural", which is why Connie has thought Luciente was a man in the first place.

Piercy from the beginning aims to deconstruct the gender differences, for "feminism has made us aware that sexuality, too, is not simply 'natural,' but the social channelling and control of biological drives" (Fitting 173). Yet, the most remarkable changes she has applied in her feminist utopian society regard the issues of motherhood and reproductivity since "patriarchy has defined female

sexuality almost exclusively in terms of procreation and in terms of its complementary to male sexuality and male desire" as Peter Fitting argues, and he continues "[t]he feminist challenge to male power has produced demands for an end to all forms of oppression and for women's autonomy, including control of their bodies and of their fertility, and the right to their own sexual pleasure" (173). As a feminist writer challenging the male power, to be able to eradicate gender discrimination fundamentally, Piercy retraces the original discrimination between the sexes and revolutionizes it.

Piercy focuses on the notion of motherhood in her novel as it was a highly disputed issue in the 1970s feminist circles, as Allen notes, "[b]y 1970, we note a conspicuous shift in both the content and the tone of feminist debates [...] most repudiated maternalism and aggressively refused to acknowledge motherhood as a universal female vocation, moral mission, or a duty of citizenship. In fact, many regarded this as a stereotype that oppressed and confined women" (2). Yet, Piercy abolishes neither motherhood nor maternalism altogether, instead, she alters the way they are perceived and handled. Since the society she has created maintains that showing affection to a child in its infancy is vital for its later development, she establishes three mothers for each child, named as co-mothers (coms), which include men as well (*WET* 66). Even if one of the mothers dies, or does not want to care for the child, or has to go away, a new mother is assigned so that the child is always cared by three mothers. Residents of Mattapoisett believe that one-to-one relationship of mother-child may be problematic or inadequate and the comothers complement and correct each other in the upbringing of the child (*WET* 11). By abolishing the concept of fatherhood and turning men into mothers as well, she both includes men in child-rearing and also abolishes the unequal distribution of responsibility and power between women and men which occurs in a biological family. As Adrienne Rich asserts,

> [t]he meaning of 'fatherhood' remains tangential, elusive. To 'father' a child suggests above all to beget, to provide the sperm which fertilizes the ovum. To 'mother' a child implies continuing presence, lasting at least nine months, more often for years. Motherhood is earned, first through intense physical and psychic rite of passage - pregnancy and childbirth, then through learning to nurture, which does not come by instinct. (12)

Though pregnancy and childbirth are made obsolete in Mattapoisett, Piercy equalizes the roles and responsibilities of men and women in child-caring; she renders the image of the mother genderless, takes the heavy burden from women, and allocates the job of rearing children to all.

Men in Piercy's Mattapoisett can even breast-feed children. Connie witnesses a scene in which a man experiences the feelings of breast-feeding,

> [h]e had breasts. Not large ones. Small breasts, like a flat-chested woman temporarily swollen with milk. Then with his red beard, his face of a sunburnt forty-five-year-old man, stern-visaged, long-nosed, thin-lipped, he

> began to nurse. The baby stopped wailing and begun to suck greedily. An expression of serene enjoyment spread over Barbarossa's intellectual schoolmaster's face. He let go of the room, of everything, and floated. (*WET* 126)

With men breastfeeding, the novel overturns the traditional patriarchal system in which "[w]omen still assume the chief responsibility for the family, and do most of the work of reproduction and child-rearing. This 'double burden' restricts their participation in economic, social, and cultural life and is now the major source of gender inequality in Western societies" (Allen 1). As the reader observes throughout the novel with Connie, there are no inherent differences, hierarchies, or discrimination between women and men in social, political, and economic terms. Piercy also presents a formula for the problem of over-attachment of mothers to their children. The children in Mattapoisett are sent on quests in an uninhabited forest or wilderness when they reach twelve to thirteen years of age and they are expected to survive on their own. When they come back, they acquire true individuality, with choosing their own names and separation from the mothers. "'But they won't be able to speak to me for threemonth when I come back.' Innocente said gleeful. 'They aren't allowed to.' 'Least we forget we aren't mothers anymore and person is an equal member. Threemonth usually gives anyone a solid footing and breaks down the old habits of depending,' Otter went on" (*WET* 108). Piercy, in this way, frees motherhood of its sanctity and women of the motherhood as their primary and highest achievement and life-long responsibility.

The reason for the successful establishment and application of motherhood for all genders and for gender equality in all walks of life in Mattapoisett is the elimination of the absolute basis for women's subjugation by men and male power: biological procreation. Luciente's explanation to Connie summarizes the whole point of this fundamental change,

> [i]t was part of women's long revolution. When we were breaking all the old hierarchies. Finally there was that one thing we had to give up, too, the only power we ever had, in return for no more power for anyone. The original production: the power to give birth. Cause as long as we were biologically enchained, we'd never be equal. And males never would be humanized to be loving and tender. So we all became mothers. Every child has three. To break the nuclear bonding. (*WET* 97)

By discarding biological reproduction, Piercy also abolishes the biologically designed nuclear family, in which the authority can more easily control the relationships within family and reinforce women's degradation. As Foucault argues that there is, on the one hand, "deployment of alliance" which designates a system of rules regarding the social relationships (e.g. "the permitted and the forbidden"), on the other, there is the "deployment of sexuality" which deals with the "sensations of the body". The nuclear family, thus, is the common ground on which they both operate (104-5). Without the nuclear family, Piercy actually does away

with all the forms of power and control in a social system, thus managing to establish a genuinely liberal society.

Piercy's Mattapoisett employs a technological method called ectogenesis, "the scientific term for growth of the fetus outside the womb" (Rowland 524). Connie, as a biological mother who loves being a biological mother and glorifies the experience of giving birth, does not welcome the system when she encounters it for the first time.

> 'This is the brooder, where our genetic material is stored. Where the embryos grow' [...] 'Bottle babies!' 'No bottles involved. But fasure we're all born from here.' [...] 'Here embryos are growing almost ready to birth. We do that at ninemonth plus two or three weeks. Sometimes we wait tenmonth. We find that extra time gives us stronger babies'. [Bee] pressed a panel and a door slide aside, revealing seven human babies joggling slowly upside down, each in a sac of its own inside a larger fluid receptacle. Connie gaped, her stomach also turning slowly upside down. All in a sluggish row, babies bobbed. Mother the machine. (*WET* 93-4)

At first, she, in a quite traditional manner, which only accepts biological, blood-and-sweat motherhood as the true form of mothering, assumes the machine as the mother of the babies, implying that it is unemotional and not a proper motherhood. Yet, later she understands as Donchin argues, "mothering is more a barrier to women's self-fulfilment than a vehicle for it and that biological motherhood lies at the heart of women's oppression" (131). She also recognizes after witnessing the mothering in Mattapoisett that every-child is cared and loved, and gets its share of affection. This affection comes not only from the child's three moms (not necessarily its biological mothers since it is not known which child carries whose genes), but also from the whole society, as Luciente remarks, "[t]he children are everyone's heirs, everyone's business, everyone's future" (*WET* 175).

Although reproductive technologies seem appealing to many, there are also a good deal of feminists who strongly object to the idea. Especially with the second-wave feminism in 1970s, many issues regarding women's oppression and liberation, including motherhood and reproduction, were heavily discussed. Janice Raymond, for example, maintains that the technological intervention will "dehumanize" women, for it is the patriarchal system which controls the means of technology and they will "render their mothering role obsolete" (in Donchin 134). A more essentialist approach followed by Paul Ramsey and Leon Kass suggests that procreation is a natural mechanism and it would "violate the traditional human sense of our sexual nature" (in Donchin 126-27). Robyn Rowland, concerned as a feminist, denotes that "the issue then becomes one of choice versus control" (518), for she fears, "[i]ncreased technological intervention into the processes by which women conceive is increasing the male-dominated medical profession's control of procreation and will lead inevitably to greater social control of women by men" (524-25). Even Firestone, who is an advocate of technological developments towards procreation, utters her concerns about such a technique, "[t]hough the sex

class system may have originated in fundamental biological conditions, this does not guarantee once the biological basis of their oppression has been swept away that women and children will be freed. On the contrary, the new technology, especially fertility control, may be used against them to reinforce the entrenched system of exploitation" (10). It can be inferred that the primary fear on the practice of ectogenesis is about how it can be manipulated against women's interests.

Most of the concerns regarding ectogenesis, in fact, recall Aldous Huxley's disturbing but intriguing dystopia *Brave New World* (1932). [1] In his future society, almost 600-700 years later from the twentieth century, Huxley imagines a "civilization" where reproductive technology is almost perfected. Contrary to Piercy's vision, the technology is used for breeding people in a mass production assembly line, programmed for certain tasks and inclinations. People are bred in different appearance, intellect, and wealth, creating and consolidating a class-society for the benefit of the heavily capitalist World State City of London. In this novel, discrimination against women still exists and there is no individuality for men or women. Although there are many parallels between the two novels, Rudy regards *Woman on the Edge of Time* as a "feminist rewriting" of Huxley's dystopia (28), and in a way defending Piercy's vision, asserts, "[t]hese criticisms undertake the project of imagining ectogenesis in the sexist world we now inhabit and attempt to delineate the dangerous ways the technology could be misused" (30). As we have seen, Piercy's Mattapoisett has eradicated both sexist and capitalist inclinations altogether.[2]

Furthermore, the novel is not unaware of all of these fears and objections to procreative technology, and they are reflected through Connie's stereotypical notions of birth and motherhood.

> Angelina, child of my sore and bleeding body [...] I remember how you grabbed with your small pursed mouth at my breast and started drawing milk from me, how sweet it felt. How could anyone know what being a mother means who has never carried a child nine months heavy under her heart, who

[1] One of the reasons for many people to frown upon the idea of ectogenesis is "a stereotype of public child-care derived from Cold War antisocialist propaganda" affected by Huxley's dystopian vision (Rich xxxiii).

[2] If we take a look at a few utopias (and dystopias written in the twentieth century) apart from *Brave New World*, we can see that most of them (even the ones connoted as feminist) are unable to produce societies in which women have been truly and completely liberated because of the existence of biological procreation. Gilman's *Herland* (1915) appears to adhere to the patriarchal idea that the highest achievement for a woman is to bear children and to raise them properly, and institutionalizes motherhood as patriarchy has been doing for ages. Le Guin's *The Dispossessed* (1974) presents an almost equal society except for procreation. Women in the (ambiguous) utopian society are still praised or vilified on account of their motherhood, thus regenerating the distinction between men and women. Margaret Atwood's haunting dystopia, *The Handmaid's Tale* (1985) is a further demonstration of the disadvantages of procreative capacity of women in a non-technological but oppressive patriarchal community.

> has never borne a baby in blood and pain, who has never suckled a child. Who got that child out of a machine the way that couple, white and rich, got my flesh and blood. All made up already, a canned child, just add money. What do they know of motherhood. (*WET* 98)

She, in the beginning, exalts biological motherhood, and even gets disappointed by the idea that they give up the "last refuge of women" (*WET* 126). For Connie, motherhood is the only occupation in her society that is exclusive to women, which men are unable to perform. Yet, as Kathy Rudy points out, "[i]n her elimination of pregnancy and live birth, Piercy demonstrates that gender roles are often dependent on associating women with live birth, and consequently that many of our current stereotypes could be altered [...] Once relieved of the burden of live birth, women are valued for themselves rather than for their ability to carry children" (28). As Rudy mentions, we see that the people of Mattapoisett have actually achieved an order in which gender is not a concept known to them; they, all the more, use a gender-neutral language in which, for instance, pronouns such as her and his are replaced with "per" derivative from the word "person".

To further avert the criticisms and concerns about ectogenesis, and to taint the idea that motherhood is important and special to women, Piercy exemplifies the situation of present-day real-life mothers through Connie's mother and sister. In her mother's case, she remembers that

> [w]hen Connie was seven, they moved to Chicago, where Teresa and Inez came and the last male baby, stillborn. That baby had almost carried Mariana [Connie's mother] with him, and never had she been well again. They took her womb in the hospital. Afterward that was a curse Jesus threw in her face: no longer a woman. An empty shell. (*WET* 37)

This shows how the reproductive ability of a woman defines her identity and places her in a patriarchal social context. It even brings her to the brink of death. Likewise, her sister is also a victim of the patriarchal system because of procreative function.

> Like my sister Inez, she lives in New Mexico. Her husband drinks, she has seven kids. After the sixth, she went to the clinic for the pill [...]. It's so hard for a woman like her – a real catholic, not lapsed like me, under his thumb too and him filling her with babies one right after the other – so hard for her to say, Basta ya! And go for the pill. See, she thought she went to a doctor. But he had his scientist cap on and he was experimenting. She thought it was good she got the pill free. But they gave her a sugar pill instead. This doctor, he didn't say what he was doing. So she got heavy with the seventh child. It was born with something wrong. She's tired and worn out with making babies.' (WET 268-9)

As Elaine Orr discloses, "the power of biological birth has never been equally shared among women" (69), and "[t]he heterogeneity of the mothering subject in

Piercy's future shatters all stable definitions of mothers, whether good or bad, and radically revises our conception of the site of nurturance" (71).[3] The position into which Inez is forced prompts this question: Is bearing and rearing children really the choice for women to make? The experiences of Connie's mother and sister on procreation show us that it is not so and avert the concerns of those who oppose the reproductive technology on the basis of the assumption that technological birth methods will take away women's right to choose.

Piercy is not ignorant of the possibility of manipulating this kind of technology, not just against females, but against all humans. There are two opposing groups who have contrasting ideas on the proper usage of the brooder in Mattapoisett. "The shapers want to intervene genetically,' Bee rumbled. 'Now we only spot problems, watch for birth defects, genes linked with disease susceptibility.' 'The Shapers want to breed for selected traits,' Luciente said" (*WET* 219). The Shapers and the Mixers in Mattapoisett expose the potential of such a method to be abused, as it happens in Huxley's world. The exploitation of technological innovations against humans is a threat valid for Piercy's visionary society as well.

Her answer to the problem of a possible further oppression of women by the technological developments is to take action. Women should not just sit by and watch while oppressive patriarchal men improve and use the advancements in their own favour (or against females' favour); women should take things in hand and enlist to contribute to their own liberation and total gender equality. Rudy affirms that the feminist task should be "one of recovering these technologies in order to serve women rather than abuse them" (23). Rich, too, holds the same view, "a feminist movement for reproductive rights needs to be very clear in dissociating itself from the racism of 'population control' and eugenics movements, and in making opposition to involuntary sterilization an integral part of its politics" (xix). As Piercy demonstrates throughout her feminist utopia,

> the reorganization of reproduction must be accompanied by the elimination of capitalism and the consumer economy and by the radical restructuring of communities and infrastructures. In order for ectogenesis to be seriously entertained in our world, we would need to ensure, at the very least, that babies would not be bought and sold as products, that women who choose not to raise children would be accepted in society, and that society would value women outside of their roles as reproducers. (Rudy 31)

The idea is that the abolishment of biological birth and abolition of a capitalist class-based society must go hand in hand to truly emancipate women. In accordance with this idea, *Woman on the Edge of Time* creates a classless and genderless society in which women can be truly defined as human beings and

[3] There was a mass involuntary sterilization of "other" (than white-Anglo-Saxon) women in the USA in 1970s while the demands of many "white American" women regarding abortion and sterilization were rejected by hospitals (Rich xx).

valued not according to their genders, fertility, and mothering abilities, but according to their contributions to the society and to the world in general.

All in all, Piercy's Mattapoisett points to an improved future[4] where the sex of a person will be out of context, and the only category into which people will be assigned is human. This society is realized not only but mainly when women are freed from childbearing and notably when the responsibility of raising a child is shared equally among the whole community. It is important here to emphasize that the problem is not procreation itself but both the physical and the metaphorical ordeal which is inflicted upon women by the patriarchal culture; the problem is not motherhood itself but the perception that it is women's responsibility, and sometimes their only purpose of existence, all of which condemn the female sex to oppression and subjection. Throughout the novel, it is continually underlined that reproduction and motherhood have been the heaviest burden on women, and it is a must to reconstruct them in such a way to be in favour of women (and of society in general). Even though Piercy's path to Mattapoisett may seem impractical, unattainable, and even questionable to some, it is an alternative world which achieves the centuries-long dream for many. The point is to remember that all revolutions and fundamental changes first begin with a vision.

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[4] The novel seems to end on a negative note with the hospital records of Connie. In the medical reports, the doctors do not believe her visits to Mattapoisett and diagnose that she is schizophrenic. Yet, if we see that the doctors represent the patriarchal order, it is expectable that they will dismiss her story as a figment of her imagination. It is up to the reader to decide which story to believe, whether Mattapoisett exists or not, whether it *can* exist or not.

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Epic and Novelistic Characteristics of the Heroes in *The Lord of the Rings* Trilogy

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Abstract: *The Lord of the Rings* trilogy, written by J.R.R. Tolkien, has a prominent place among the works of fantasy fiction with its both reflecting fantasy fiction traits and diverting from them with its inclusion of characteristics of various genres, especially the epic genre. This essay aims to offer an insight into the genre of the trilogy by analyzing its seven main heroes because the hero traits are in line with genre traits. For this purpose, Bakhtin's distinction between epic hero and novelistic hero characteristics is adopted. The heroes are analyzed through the Bakhtinian lens in terms of heroic characteristics, heroic ideal and employment of multiple heroes to reveal to what extent they portray qualities of the novelistic hero and to what extent they portray characteristics of the epic hero, and what significance such variances carry. It is argued that while some heroes are predominantly novelistic heroes or predominantly epic heroes, the others bear both epic and novelistic characteristics. It can be deduced that heroes are either a combination or a clear example of epic or novelistic hero in accordance with the role they play in the trilogy, which is in line with the trilogy's incorporating traits of epic and novel genre.

Keywords: *The Lord of the Rings*, Bakhtin, epic, novel, fantasy fiction, epic hero, novelistic hero, Dialogic Imagination

The Lord of the Rings trilogy has a prominent place among the works of fantasy fiction with its both reflecting fantasy fiction traits and diverting from them. The trilogy is composed in prose style; however, it is difficult to define the genre of the trilogy as the novel easily unlike other contemporary works of fantasy fiction such as *Harry Potter* series. The trilogy extends over three volumes; it covers a grand scale of events, quests and battles that are simultaneously taking place, but most importantly it incorporates characteristics of various genres. This trait leads to a genre-wise ambiguity, and it is reflected in the body of scholarly work focusing on the question; what is the genre of *The Lord of the Rings* trilogy? To illustrate, Brownyn concludes that the trilogy is a "heroic fantasy" (8) that tells an "epic journey" (13). Hirsch defines the trilogy as a "quest-romance" (77) while Shippey calls it "a war-book, also a post-war book" (329). Langford categorizes it as an "epic fantasy subgenre", but he also states it is "a work outside its own generic confines" (134). Such frequent references to epic traits of the trilogy indicate that epic qualities are dominant throughout the trilogy.

The inclusion of epic genre characteristics affects hero characteristics in the trilogy as well. To illustrate, Lee and Solopova argue, "some, of Tolkien's characters are not typical for a novel" (31). Caughey suggests that there are three

types of heroes in the trilogy: “There-and-Back-Again”, “Broken Hero” and “Nascent Patriarch” (409). Brownyn categorizes them as “Warrior Hero” (211), “Spiritual Hero” (214) and “Everyman Hero” (221). It can be argued that having an insight into hero characteristics would give a more comprehensive view as to the genre of the trilogy in that hero characteristics are representative of genre traits. This essay aims to analyze hero characteristics in the trilogy by adopting the Bakhtinian distinction between epic hero and novelistic hero characteristics through seven main heroes in the trilogy. It is argued that the heroes portray novelistic, epic or a combination of the two in accordance with their role in the plot, which can be interpreted as a reflection of trilogy’s being a modern day epic conveyed in the novel genre.

The Bakhtinian definition of epic hero characteristics can be summarized as follows: the epic hero is in a world that is whole and integrated, but frozen and out of the reach of contemporaneity. He is abstract and “inaccessible” (Bakhtin 1981, 13) because he is placed on a higher plane than readers. Since he is complete within himself, epic hero’s character does not change greatly, nor is the change required. He is already everything he should be as he is fated by gods to achieve greatness and heroism. Therefore, there is no room or need for further development in the epic hero. The epic hero is a part of a unified worldview, which regards humans not as individuals, but as a community. His actions and character traits are connected to his community and bear importance on the collective level. His existence is for the wellbeing of his community; thus, society reflects his image as the hero back to him. There is no discrepancy between the way the society regards the epic hero and the epic hero’s view of himself. Therefore, the place of the epic hero as “the hero” is stable, and he does not experience internal struggles as to his adequacy for heroic tasks. He is completely “externalized” (1981, 34); he does not have a private and personal life. Bakhtin gives the example of Achilles crying in his tent in *Iliad* (1981, 133). Achilles is heard throughout Athens while crying because he, as an epic hero, is fully exteriorized, “open on all sides” (1981, 132). Therefore, even in his weeping, he is not alone. The epic hero is externalized also because he has nothing in his personality and characteristics outside the heroic ideal. His devotion to heroic code ensures that the epic hero prioritizes heroic ideal by preserving the security of his people.

The novelistic hero is distinguished from the epic hero in every aspect. He/she is relatable, life like and a contemporary figure, just like the genre itself. He/she bears conflicting traits in his/her personality. The novelistic hero is not fated to achieve greatness and has lacking parts, as Bakhtin argues, “[o]ne of the very basic internal themes of the novel is precisely the theme of the inadequacy of a hero’s fate and situation to the hero himself. The individual is either greater than his fate, or less than his condition as a man” (1981, 37). Due to these traits, he/she might make mistakes, and learns through those mistakes. In time, the novelistic hero changes and develops which points out that the hero is psychologically complicated. Since he/she is an ordinary figure, there is room for development and change. The novelistic hero is not endowed with heroic qualities and fated to achieve greatness, so his/her devotion to the heroic ideal is not possible. Therefore,

instead of the final result, the hero's development along the course of events and how he/she responds to trials matter. Additionally, the novelistic hero emerges as a solitary individual and generally has conflicts with his/her surroundings as a result of the individualistic worldview that is not united in the epic sense.

In light of this Bakhtinian distinction between epic hero characteristics and novelistic hero characteristics, seven main heroes, who are Frodo, Sam, Merry, Pippin, Gandalf, Aragorn and Legolas, will be analyzed in terms of their heroic characteristics, their relation to heroic ideal and their part in collective work throughout the adventure in order to find out to what extend they portray epic hero or novelistic hero characteristics.

It can be argued that the heroes of the Hobbit-folk display novelistic hero traits in the Bakhtinian sense. This folk can be defined as a species of men, but of a lesser stance in terms of physical traits and lifestyle. Their physical descriptions entail a short and stout torso and a "flabby" look (*FotR* 67). They prefer bright and natural colors, mostly yellow, brown and green, in their clothing, and need no shoes as they have woolly feet, which are attributes reminiscent of animals. Similarly, they reside in "holes in the ground" (*FotR* 6), not in houses in the traditional sense, and engage in gardening and small-scale works. The Hobbits mature at a quite old age; thirty-tree is the coming-of-age for male Hobbits, which explains their childish attitude in the first volume of the trilogy. Their general attribute is "unobtrusive" (*FotR* 1); they avoid danger by rarely leaving their surroundings. To illustrate, Sam knows only "the land well within twenty miles of Hobbiton, but that was the limit of his geography" (*FotR* 70). They also lack warfare skills, martial intelligence and supernatural traits. Similarly, the Hobbits love eating and drinking (*FotR* 2) very much. They portray great hunger at times, and they are constantly shown eating or "nibbling" (*TT* 405) like an animal, which suggests an unheroic quality in terms of epic. The Hobbits' fondness for food can be seen in Merry's waking up after an intense period of healing and first saying "I'm hungry" (*RotK* 815). Similarly, Sam longs for rabbit-meat and manages to cook stewed rabbit with herbs despite inadequate conditions (*TT* 634-648).

The inclusion of human related needs like hunger indicates novelistic traits of the hero as Bakhtin claims "the material bodily principle, that is, images of the human body with its food, drink, defecation, and sexual life" (1984, 18). He gives Rabelais' work as an example, "[t]he great man in Rabelais is profoundly democratic. In no sense is he opposed to the mass, as something out of the ordinary as a man of the same generally human stuff as are all other men. He eats, drinks, defecates, passes wind" (1981, 241). In the trilogy, the heroes' human-related needs like shelter, food and even bath are mentioned frequently. To illustrate, the Hobbits' happiness at finding a chance to have a bath at Crickhollow (*FotR* 99) after their long walk is a remarkable instance of their bodily needs. They get so relieved that they compose a song praising bath at that moment. Their constant walking disturbs all characters in terms of physical comfort because this leads to difficulties in eating, drinking and hygiene. At some point even Gollum complains that "Sam stinks" (*TT* 615) although he is accustomed to the odor of raw meat and unsanitary places. Frodo too is disturbed by the difficulties of wandering, which

can be seen in his longing for his feather-bed in the Shire and his blaming Sam for giving the heaviest pack to him (*FotR* 71).

While these human-related traits are widely employed in the Hobbits' representation, they are absent in the other characters' representation. Aragorn, Gandalf and especially the Elves never engage in such human-related aspects. One cannot see Aragorn or Gandalf complaining about difficulties of wandering or craving for food. Their bodily presence is not emphasized beside their high lineage. Similarly, the Elves seem to be devoid of all such human-related needs. Although the Elves are a fantastic race like the Hobbits, their qualities are more supernatural than those of the Hobbits. They do not need food or rest; for example, when Aragorn, Gimli and Legolas ride together to find Merry and Pippin, Legolas never sleeps but keeps watch while others are asleep. The supernatural qualities deepen even more with the Elves' being immortal. Such demi-god traits put the Elven heroes in higher place than other heroes and makes them epic hero figures. In contrast to the Hobbit heroes, the lack of unheroic and bodily traits in the representation of Aragorn, Gandalf and Legolas suggests they are closer to the epic hero figure rather than the novelistic hero.

The representation of the Hobbits and their unheroic traits do not stay the same throughout the trilogy, and they act quite opposite of what is expected from them due to their bearing conflicting traits in their personality. Despite their unheroic traits, heroism resides in Hobbits, "[t]here is a seed of courage hidden (often deeply it is true) in the heart of the fattest and most timid hobbit, waiting for some final and desperate danger to make it grow" (*FotR* 137). Although Frodo draws a meek impression, when he and his companions are attacked by the Orcs, he draws out his blade Sting without hesitation and screams out "The Shire!" and attacks the formidable Orcs (*FotR* 316). He wants to avenge his hometown, which is a trait reminiscent of the epic hero as revenge is a common theme in the works of epic. The sudden turn in his character surprises his companions, revealing that this is not an act that would be expected from him. Similarly, the amiable Sam slaughters one of the deadliest monsters in Mordor, Shelob, after Frodo loses consciousness with her attack (*TT* 712). Such conflicting traits in the hero's personality point out his novelistic qualities.

The heroes' treatment of the heroic ideal is important in revealing their novelistic and epic traits because heroic traits mostly unfold in the treatment of the heroic ideal. It can be argued that the hero and heroic ideal are not united in an epic sense in the trilogy since the way heroes enter the quest is either involuntary or unconscious. Frodo is handed over the Ring by Gandalf, for the Ring claims Frodo as the bearer. Frodo's being chosen without his willingness renders his relationship with the quest quite problematic. Frodo panics when he learns that he will be the last ring-bearer: "'But it is terrible!' cried Frodo. 'Far worse than the worst that I imagined from your hints and warnings. O Gandalf, best of friends, what am I to do? For now I am really afraid. What am I to do?'" (*FotR* 58). He is intimidated by the heroic task and is not ready to take it up yet. Frodo never accepts his duty without any doubt because he knows that he will be risking his life; he is in no condition to think of the general well-being of his community. In fact, what makes

Frodo eligible to become the last ring-bearer is his powerlessness because when the mightiest characters such as Gandalf and Galadriel encounter the Ring, they stay away from it claiming that in their hands the Ring will be even more dangerous. Bakhtin argues that the epic hero is created for the heroic action; thus, he is bestowed with heroic traits. In Frodo's case, the hero is again chosen, but the heroism is reversed because Frodo's strength is his powerlessness. Frodo's problems with the heroic ideal makes him a novelistic hero because he is not selflessly and willingly taking up the heroic ideal for the wellbeing of his people as an epic hero would do. The other three Hobbits, Sam, Merry and Pippin are different from Frodo in that they accept the heroic task willingly. Sam is the most enthusiastic one among the Hobbits. When Gandalf tells him that he will accompany Frodo during his quest, he gets so happy that he is described "like a dog called to a walk" (*FotR* 63). However, the quest which the Hobbits enter so happily will prove far more perilous than they expected. It turns out that they are not fully aware of what they have signed up for as their ideas about the quest change in time. Therefore, the Hobbits' taking up the heroic task is not either conscious or voluntary, which makes their relationship with the heroic task problematic and brings them closer to novelistic heroes. Compared to the Hobbits, Gandalf, Aragorn are Legolas are more resolute about the heroic ideal, which places them closer to the epic hero figure. They engage in the heroic action without hesitation; to illustrate, Gandalf fights with Balrog underwater (*FotR* 323), which is quite reminiscent of Beowulf's fight with Grendel's mother under the lake. Aragorn marches through "Paths of the Dead" resolutely although it is known that no one that has walked through that land has come out alive (*RotK* 768).

The hero's treatment of the heroic ideal can be surveyed in terms of emotions as well. It can be argued that portraying emotion is an indicator of novelistic traits, for emotions indicate psychological depth, individuality and a private life, which epic hero lacks. In the trilogy, the heroes portray despair, frustration and fear mostly. Due to the heavy burden of the Ring, Frodo feels despair occasionally and is forced to complete the action unlike the epic hero who is always enthusiastic to fight. At one point when he thinks the One Ring is lost, he loses all his hopes as to the quest "'They've taken everything, Sam,' said Frodo. 'Everything I had. Do you understand? *Everything!*' […] 'The quest has failed, Sam. Even if we get out of here, we can't escape. Only elves can escape" (*RotK* 890). These moments of despair are not specific to Frodo as even the most resolute character, Aragorn, and the most optimistic character, Sam, fall into "black despair" (*TT* 715). Even Gandalf displays deep fear, "Gandalf's hands were trembling as they clutched the carven wood. White they seemed now and very old, as he looked at them, suddenly with a thrill of fear Pippin knew that Gandalf, Gandalf himself, was troubled, even afraid" (*RotK* 793). Hearing about the wrong routes Frodo and Sam have taken makes Gandalf fear for their life although he is one of the most resolute characters, which distances Gandalf from epic hero figure to some degree.

It is also remarkable that the heroes' showing pity and inaction is a part of the heroic act in the trilogy. In the epic sense, heroism entails ruthlessness towards

the enemy and constant action. In the trilogy, heroism does not necessarily involve action since inaction too may stand for a heroic act, as it is evident in Frodo's sparing Gollum's life. Gandalf draws attention to the importance of pity, "[i]t was pity that stayed his [Bilbo's] hand. Pity, and Mercy: not to strike without need" (*FotR* 58). Mercy for others exists in Aragorn's approach to his soldiers as well. He treats his soldiers as individuals with a story and a life of their own, "Aragorn looked at them, and there was pity in his eyes rather than wrath; for these young men from Rohan, from Westfold far away, or husbandmen from Lossarnach, and to them Mordor had been from childhood a name of evil, and yet unreal, a legend that had no part in their simple life" (*RotK* 868). Similarly, Sam witnesses a soldier falling dead during the "battle of Men against Men" (*TT* 646). Sam feels sorrow and wonders where he came from and what he bore once in his heart (646). He questions what led that man to the battlefield and if he can really be called an enemy. Sam's probing the notion of otherness is quite novelistic because in epic enemies are monsterized, and the hero does not give a heed to their death.

The heroes' stance as to the heroic ideal is important in that it entails the idea of trial. Bakhtin argues that as the epic hero is already fated to achieve greatness and endowed with demi-god qualities, the epic hero stays safe and intact during the trials he goes through during the heroic action. On the other hand, testing for the novelistic hero acts as a catalyst for the hero to develop as Bakhtin holds, "[t]he novel as a whole is conceived precisely as a test of the heroes" (1981, 106). The novelistic hero is not guaranteed to be successful by fate; therefore, the trials and the decisions the novelistic hero makes gain importance as they mark the course of events and the person the hero will evolve into. The hero's trial entails a variety of elements that would reveal the novelistic and epic traits of the heroes in the trilogy such as the hero's erring, encounters with evil, agency and change. The erring aspect happens in every character's case in the trilogy. To illustrate, in The Council of Elrond, Gandalf admits that he was wrong in listening to Saruman and that he was "lulled by the words of Saruman the Wise" (*FotR* 244). Aragorn too says he has failed when he loses Frodo and Sam and sees Boromir dying under a tree: "'Vain was Gandalf's trust in me. What shall I do now?'" (*TT* 404). Frodo too errs many times. The biggest mistake he commits is claiming the possession of the Ring before the Crack of Doom. He falls into Sauron's last trap to regain the Ring and commits the biggest mistake he could do as the ring-bearer, "the magnitude of his own folly was revealed to him in a blinding flash, and all the devices of his enemies were at last laid bare" (*RotK* 924). It might seem as if the most overt figure of evil is the One Ring. However, it is not an emblem of evil on its own as its temptation differs in accordance with the bearer. While Bilbo seems to have grown accustomed to the Ring's power over the years, Frodo is much more affected than Bilbo despite bearing it for a shorter period. He is so passionately attached to the Ring that he goes mad at Sam for carrying the Ring while he is unconscious (*RotK* 891). Frodo feels anger again when Bilbo wants to see the Ring. He sees his uncle as "a little wrinkled creature with a hungry face and bony groping hands" when he looks at the Ring admiringly, and Frodo is seized by a forceful "desire to strike him" (*FotR* 226). Sam is affected by the Ring, and he later

feels reluctant to hand the Ring over to Frodo (*RotK* 890), but he is saved from these visions with his love for his master (*RotK* 880-1). It can be concluded that what makes the difference is not the evil object, but the hero's inclination and choice, so the characters are not "tempted" by the Ring, but temptation comes from within, which reveals undisclosed and even dark sides of characters. Rosebury claims, "Frodo is almost at the same line with Sauron in his yielding to the power" (28). Therefore, in the trilogy evil and goodness are not treated as mutually exclusive categories as it is in epic, which makes the characters closer to novelistic heroes.

The hero's representation is deeply connected to the notion of agency throughout the heroic duty because the hero's choices determine the course of action. As the epic hero is already fated to achieve heroism, his actions are part of a greater design while the novelistic hero's actions and decisions include his/her freewill and agency. The hero's agency holds a substantial place in the trilogy, and it is deeply related to the hero's task. Gandalf comments that although Gollum has some goodness still, his situation is irreversible because "[h]e had no will left in the matter" (*FotR* 54). His losing his self to the Ring and lack of will eventually leads Gollum to destruction. In the following parts of this conversation, Frodo asks Gandalf why he did not make Bilbo throw away the Ring, to which Gandalf angrily replies: "'Let you? Make you?' said the wizard. 'Haven't you been listening to all that I have said? You are not thinking of what you are saying'" (*FotR* 58). Gandalf gets angry at Frodo for not understanding the importance of freewill. The importance of the hero's agency becomes more obvious in the chapter "The Choices of Master Samwise" (*TT* 711-25), during which Sam's decisions steer the course of action. Agency is also related to the hero's development and change as the hero evolves along with his/her choices. All heroes in the trilogy portray change to some extent throughout the quest, for example, Pippin is greatly changed by the quest as he feels far away from his self before the quest,

> [a]lready it seemed years to Pippin since he had sat there before, in some half-forgotten time when he had still been a Hobbit, a light-hearted wanderer touched little by the perils he had passed through. Now he was one small soldier in a city preparing for a great assault, clad in the proud but somber manner of the Tower of Guard. (*RotK* 790)

Similarly, Merry portrays a great change and maturity. As his name suggests he used to be a very energetic and reckless Hobbit but after the battles he feels "weak and old" (*RotK* 865). Their child-like qualities leave their place to maturity, and they become grim soldiers. Similarly, Aragorn changes from the "strange-looking weather-beaten man" (*FotR* 153) to the kingly figure after his coronation. His glorious traits are so contradictory to Aragorn's first appearance in the trilogy that even the inn-keeper of the Prancing Pony cannot believe he has become the king, saying "'Strider is the king?'" (*RotK* 972). Change occurs in the least expected heroes like Gandalf, who returns as Gandalf the White. Pippin observes his change

as, "'[h]e's not so close as he used to be, though he laughs now more than he talks'" (*RotK* 934).

The gravest change occurs in Frodo's case as he is the hero most affected by the quest. He moves from the chubby, quiet Hobbit to the hero who wanders in the most perilous places in Middle Earth. His change can be seen in his developing mentally. His reaction to the heroic ideal in the beginning subsides along the quest, and he stops questioning his task. Along the quest, Frodo grows silent, and he behaves "like one carries a load" all the time (*TT* 610). His maturity can be seen in his treatment of Gollum. When Frodo first listens to the Ring's story and Bilbo's encounter with Gollum, he resents at Bilbo's sparing Gollum's life (*FotR* 58). However, after his own encounter with Gollum, Frodo becomes the one that spares Gollum's life even though he tries to kill Frodo and Sam. This reveals that Frodo has grown morally and become more understanding towards his enemy. Frodo shows the same pity for Saruman too when they capture him in the tower although he provokes the Hobbits. Saruman responds, "[y]ou have grown Halfling", which reveals Frodo's change (*RotK* 996). On the other hand, the scope of Sam's change is harder to pin down. His child-like enthusiasm and naïveté in the beginning of the trilogy are retained to a great degree throughout the quest as it can be seen in his joy while cooking, meeting with the Elves and his seeing an "oliphaunt" (*TT* 647). His idea of the quest moves from the simplistic trip-like view to the understanding the gravity of their actions. Apart from these slight changes, Sam retains his child-like qualities, so it can be argued that the least change occurs in Sam.

Frodo's drastic change can be observed in his inability to orient himself back to ordinary life in the Shire. He is separated from his community forever, which indicates the gap between the hero and his surroundings. He keeps remembering painful incidents he has experienced throughout the journey. He feels, for instance, as if he is stabbed again by the Orc-blade when the date and place coincide. Frodo cries out: "'I am wounded,' he answered, 'wounded; it will never really heal'" (*RotK* 1002). Similarly, though other heroes say that the quest seems like a tale now to them, Frodo says he does not see the quest that way (*RotK* 974) because he still bears its traces in his psyche. At times he is seized by a fit, which reveals that he is deeply traumatized by his burden. He is as if having post-traumatic stress disorder. He mutters some words to himself, reports seeing some visions and occasionally has fever, "Frodo had been ill. On the thirteenth of that month Farmer Cotton found Frodo lying on his bed; he was clutching a white gem that hung on a chain about his neck and he seemed half in a dream. 'It is gone for ever,' he said, 'and now all is dark and empty'" (*RotK* 1001). Apparently, Frodo is maimed by the Ring, but he cannot stop himself from longing for it. He engages in repetitive movements like wearing and touching the gem on his neck (*RotK* 1001) as if he is trying to make up for the absence of the Ring on his neck. The visions, seizures and repetitive movements indicate a psychological disorder, and they disrupt the hero's wholeness. Bakhtin argues, "[d]reams, daydreams, insanity destroy the epic […] wholeness of a person and his fate: the possibilities of another person and another life are revealed in him, he loses his finalized quality and ceases to mean only one thing; he ceases to coincide with himself which creates dialogic relationship to

one's own self" (1999, 116-117). Such deviations suggest incomplete traits in the hero because they imply his/her hidden sides, which creates a rupture in the hero' image in the eyes of the others and his/her own self-view.

Another important part of heroic characteristics is the homecoming of the hero, Nostos, in that homecoming entails the hero's relationship with society. The epic hero belongs to a communal and unified worldview while the novelistic hero belongs to individualistic worldview and has conflicts with society generally. Such conflicts exist in the relationship between the Hobbits and their community in the Shire. A conversation between Sam and another Hobbit reveals that Frodo is not regarded well by the Shire-folk: "'Oh, they're both cracked,' said Ted. 'Leastways old Bilbo was cracked, and Frodo's cracking. If that's where you get your news from, you'll never want for moonshine'" (*FotR* 44). Similarly, Frodo comments, "'I should like to save the Shire, if I could – though there have been times when I thought the inhabitants too stupid and dull for words, and have felt that an earthquake or an invasion of dragons might be good for them'" (*FotR* 61). Frodo does not throw himself into danger selflessly for the Shire-folk, and he looks even half-hearted when it comes to saving them, saying actually a disaster would set them straight. The attitude of the Shire-folk in Frodo's return justifies this statement of Frodo's. They judge the value of the deed by its visibility, and they appreciate it only when it benefits them straight away. That is why, they receive Merry and Pippin, who look glorious after their heroic success, and Sam, who restores the gardens of the Shire, very positively; however, they keep their reserved attitude towards Frodo although he has gone through great torment for their security, "[f]ew people knew or wanted to know about his deeds and adventures; their admiration and respect were given mostly to Mr. Meriadoc and Mr. Peregrin and (if Sam had known it) to himself" (*RotK* 1002).

As a result of such a reception, the meaning of home for Frodo changes. The Shire used to be a stable and secure place for Frodo although he is not altogether happy about its folk, "I feel that as long as the Shire lies behind, safe and comfortable, I shall find wandering more bearable: I shall know that somewhere there is a firm foothold, even if my feet cannot stand there again" (*FotR* 61). However, the quest alters the notion of home for him. Frodo learns that he cannot belong anywhere and admits "[t]here is no real going back. Though I may come to Shire, it will not seem the same; for I shall not be the same. I am wounded with knife, sting, and tooth, and a long burden. Where shall I find rest?" (*RotK* 967). Being a wanderer for so long and his negative reception by his own people make a glorious and perfect homecoming and adaptation to ordinary life impossible for Frodo. After his return, Frodo is so alienated from his surroundings that he does not even realize that Sam is planning to get married, as if the idea of marriage never occurred to him. He is a stranger to notions such as love, family and home in his seclusion. He is alienated from his community, so he decides to depart from the Shire towards the Grey Havens (*RotK* 1006).

In one of his letters, Tolkien comments on Frodo's end as follows, "[b]ut following the logic of the plot, it was clearly inevitable, as an event. And surely it is a more significant and real event than a mere 'fairy-story' ending in which the

hero is indomitable?" (*The Letters of J.R.R. Tolkien* 270). Tolkien's remark in fact draws a line between Frodo the novelistic hero and epic heroes because he argues that if Frodo in a "saintly" way endured the temptations of evil and difficulties of the road and settled back into his previous life easily, the unity of his representation in the trilogy would be betrayed. As a human-like figure, such an ending is more realistic for Frodo because he is not an epic hero. On the other hand, Sam's effortless adaptation to his life after the quest suggests a simpler, and even a less realistic there-and-back scheme. Sam is the one who completes the quest successfully, and he marks the end of the trilogy saying "[w]ell, I'm back" (*RotK* 1008) while holding his little daughter on his lap at his peaceful home; that is why, Sam's ending is less novelistic than Frodo's. Similarly, Merry and Pippin are well-adjusted and well-received by their community, so theirs is an epic homecoming. The homecoming of Aragorn and Legolas bear epic traits as well in that Aragorn is the long-awaited king of his people and Legolas are in unison with other Elves. However, the homecoming aspect cannot be applied to Gandalf because he is a wanderer figure.

Another aspect that will give insight into the hero's novelistic or epic traits is the inclusion of the multiple heroes in the trilogy. The main hero being helped by others makes it impossible to talk about a single hero throughout the trilogy. Frodo is the foremost hero in his being the ring-bearer, but he is helped by other characters like Sam, Gandalf, Aragorn and even Gollum, which makes them heroes on their own. Throughout the adventure, the hero needs others' assistance to achieve trials, and this is a novelistic feature as Bakhtin argues that the novelistic hero is incomplete and inadequate (1981, 37). Neville explains Frodo's being a helped-out hero as a novelistic trait because "[s]uch a figure is unthinkable in and absent from *Beowulf*, but in *The Lord of the Rings* he becomes the centre. Great heroes serve as a diversion" (108). The companions of the hero have a significant role over the course of the quest as they show up in the most crucial moments of the hero's crisis. If it were not for Sam, Frodo would probably have given up on the quest or died in the hands of the Orcs. The moments when Sam helps Frodo are uncountable, but the most important ones are Sam's hiding the Ring in his bosom to protect it from being found by the Orcs, which alters the result of the quest (*TT* 715). Simultaneously, the rest of the fellowship is struggling against the dark force in Middle Earth. Their road is separated from Frodo's; however, they do not stop fighting to protect Frodo and Sam. Frodo needs others to negotiate or for support, and he learns from other characters about Middle Earth and the history of the One Ring. Gandalf is the one who gives counsel to Frodo most of the time. He tells Frodo in the very beginning of the quest that he will help him throughout the quest if he accepts to take it up (*FotR* 60). However, the need for assistance and guidance is not specific to Frodo as other heroes help each other and reverse roles among each other, for example, Pippin says, "[w]e hobbits ought to stick together, and we will" (*FotR* 265) when others are discussing excluding him and Merry. A companionship that is similar to the one between Frodo and Sam exists between Merry and Pippin too. Pippin feels sorry for being apart from Merry in the battleground (*RotK* 873-4). Similarly, Gandalf's role of leading and guiding is

taken over by Aragorn after Gandalf's fall. Aragorn already resembles him in his having magical powers like healing the wounded, "the king was indeed come among them, and after war he brought healing" (*RotK* 848). He leads others during an Orc attack, and he acts like an epic king, which entails his change from the Strider to the king (*FotR* 384). On the other hand, Faramir says Frodo has an "elvish air" while Sam says Faramir reminds him of Gandalf (*TT* 667). These aspects reveal their multiplicity and variety, which is contrary to the traits of the epic hero who belongs to a common storehouse of images (1981, 53).

The only exception to this companionship is seen in the Elves' case. They seem apart from other heroes in their godly traits like having magical powers, enchanting beauty, lack of bodily needs like sleep or food, and eternal life. They also have a community that is closed to outsiders as a result of the attacks they have received from their friends in the past. The Elves are different from other characters in the companionship as they are in all other aspects. The Elves state they are in no need of others' assistance "[b]ut we have no need of other company, and hobbits are so dull" (*FotR* 79). They do not need the company of other races, and they openly say that Hobbits are boring. Their extraordinary qualities and other heroes' treatment of the Elves prove that they regard the Elves' presence as a favor, rather than a comradeship with them. These qualities and their lack of need for assistance bring the Elves closer to the epic hero figure.

Through a Bakhtinian analysis, it can be concluded that the heroes of the trilogy can be placed in a spectrum ranging from the most novelistic hero to the most epic hero in terms of their heroic characteristics. On the novelistic hero end, the Hobbit heroes should be put because they portray novelistic hero characteristics with their unheroic, ordinary and conflicting traits, problematic relationship with heroic ideal, their depending on others' assistance and changing over the course of adventure. Frodo is distinguished from the other Hobbit heroes with his inability to adapt to ordinary life after the quest. His case is more realistic than the others' effortless adaptation, which makes him the most novelistic hero. On the other hand, the Elven hero Legolas is the epic hero because of his demigod traits, resolute treatment of heroic duty, completeness and harmony with his community. Aragorn and Gandalf display both epic and novelistic hero characteristics because they have superior traits like a high lineage or supernatural powers, but they also undergo change and emotional fluctuations, and they make mistakes. It can be concluded that in the heroization, the trilogy employs both novelistic and epic hero characteristics. It is a reflection of the genre of *The Lord of the Rings* trilogy, which emerges as an epic story made "more significant and real" through the novel genre (*The Letters of J.R.R. Tolkien* 270).

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Shakespeare's *Othello:* Camouflaged Identities and Enigmatic Discourses

Himmet Umunç

Abstract: Shakespeare's dramatic works are semantically multi-dimensional due to their embodiment of enigmatic discourses and anamorphic portrayals or camouflaged identities. Inevitably this creates a great deal of semantic ambiguity and, thereof, much hermeneutic complexity, which renders any interpretative attempt infinitely challenging, while augmenting the dramatic effect of the plays. In this regard, *Othello*, which is a play of dissimilation or dissemblance, can be regarded as a plausible and relevant example. The progress of the action in the play is heightened through a complicated and anamorphic interaction that involves Iago, Othello, Desdemona, and some other subordinate characters. With their camouflaged identities and enigmatic discourses, they become the chief agents of the tragedy in the play. So this article is a focused study of Shakespeare's anamorphic portrayal of Iago, in particular, through a set of enigmatic discourses that gesture to his camouflaged identity as well as to his dissembling relationship with Othello and Desdemona.

Keywords: Shakespeare, *Othello*, identity in *Othello*, anamorphism, dissimulation, Iago's enigma, enigmatic discourses

In the closing scene of *King Lear*, when the state, torn by filial betrayals and conflicts, is being restored to peace and legitimacy, the Duke of Albany makes a moral point by way of ~~a~~ warning and advice: "Speak what we feel, not what we ought to say" (V.iii.323). His statement in fact sums up the essence of Lear's tragic downfall, which is his failure in perceiving and recognizing the dissimulation and pretence of filial bond and love that, contrary to his youngest daughter Cordelia's genuine honesty and truthfulness in this regard, his two elder daughters Goneril and Regan claim to have for him. In other words, both Goneril and Regan speak in dissimulation in an exaggerated manner about their filial bond and love to their father and, in fact, do *camouflage* their true selves informed by self-interested, and devoid of any filial allegiance (I.i.54-74). Of course, by his statement Albany is also referring to many other cases of dissimulation that he has observed and experienced throughout the course of events that Shakespeare depicts in *King Lear*. It would not be out of place to suggest that *King Lear* is indeed a play of dissimulation or camouflaged identities that constitute the dynamics of the tragic process.

In Shakespeare's drama, the portrayal of Hamlet is probably the most memorable example of a camouflaged identity. In order to avoid any leakage of what he has learned from the Ghost's revelations about Claudius' crime and,

indeed, to forestall a conspiracy that he suspects King Claudius may set about also against him, Hamlet decides by means of an adopted madness to camouflage his sanity and plans for setting things right. In this regard, he first cautions his close friends Horatio and Marcellus never to reveal anything about the Ghost and his encounter with it (I.v.146-168) and then speaks enigmatically as follows:

> There are more things in heaven and earth, Horatio,
> Than are dreamt of in your philosophy.
> But come;
> Here, as before, never, so help you mercy,
> How strange or odd some'ver I bear myself—
> As I perchance hereafter shall think meet
> *To put an antic disposition on*—
> That you, at such time seeing me, never shall,
> With arms encumber'd thus, or this head-shake,
> Or by pronouncing of some doubtful phrase,
> As, 'Well, we know,' or, 'We could and if we would,'
> Or 'If we list to speak,' or 'There be and if they might,'
> Or such ambiguous giving out, to note
> That you know aught of me—this do swear,
> So grace and mercy at your most need help you. (I.v.174-188) (emphasis mine)

In fact, the hermeneutic complexity that one constantly faces and experiences in Shakespeare's drama essentially arises from his variable depictions of camouflaged identities. Moreover, the use of enigmatic discourses that upgrade the depiction of camouflaged identities heightens the hermeneutic complexity of his discourses and character portrayals and renders any interpretative attempt infinitely challenging and even somewhat futile. In this regard, *Othello*, which is the main concern of this article, can be regarded as a perfect example among Shakespeare's plays, in which the tragic process is maintained and carried on through camouflaged identities and enigmatic discourses that, despite the achievement of the ultimate tragic effect, subvert the achievement of any hermeneutic effort.

At the outset, it ought to be pointed out by way of introduction that the term "camouflage" is used in this article metaphorically. Lexically considered, "camouflage" is a military term and means the disguise of a person or an object by paint or cover to make it "blend in with its surroundings" so as to conceal it and make invisible to the enemy (Allen, *s.v.* "camouflage"). Yet, metaphorically, it also means "a misleading or evasive precaution or expedient" (Allen, *s.v.* "camouflage"). In other words, camouflage in its metaphorical usage is a means used or a measure taken to accomplish an end and, therefore, indicates an action or behaviour that appears to be true and genuine but is in fact deceptive and false since what is truly genuine and real has been disguised. It is this kind of camouflaged behaviour that Shakespeare makes the core of the tragic consequences in *King Lear* and makes the Duke of Albany call for honesty, truthfulness,

transparency and reliability. In the case of Hamlet for survival in an insecure and dangerous social and political environment, a pretence of behaviour camouflaged as madness at least enables him to cover up his plans for revenge. Indeed, through his camouflaged madness, Hamlet skilfully displays both verbal and behavioural agility whereby he can easily and covertly get into what Imtiaz Habib has called "too many different personalities at too many different times" (113). In the literary sense, the use of camouflage takes different forms of speech and behaviour such as double talk, ambiguity, flattery, exaggeration, understatement, illusion, daydreaming, duplicity, deceit, dissimulation, deception, betrayal, and so forth. Accordingly, by means of camouflaged representation and depiction, the writer or dramatist emplaces in his/her text a palimpsestic set of characters, incidents, discourses, and themes that are not flat and static but variable, enigmatic, and hermeneutically complex, causing a deferral of the ultimate meaning and definitive interpretation.

The metaphorical use of camouflage as such in literature can also be referred to as literary anamorphism and, in Shakespeare's case, what has been termed "dramatic anamorphism" (Habib 17). Actually, as a technique of dissimilated or camouflaged depiction, especially in medieval and Renaisance art, anamorphism was essentially "the art of curious perspective" (17). As Habib has explained, an anamorphic picture is "a trick picture that reveals its full meaning only from a secret, oblique angle" (19); in other words, the picture contains some distorted motifs and iconographical material that can only be seen in full when looked at from a certain angle; in this regard, one may best recall the anamorphic representation of a skull in Hans Holbein the Younger's allegorical painting *The Ambassadors* (1533). As explained and described extensively by Habib, the practice of anamorphic art in England and on the Continent during the Renaissance was quite common (17-40); consequently, the technique seems to have been commonly adopted by various Renaissance and post-Renaissance authors in the form of camouflaged typology and enigmatic writings.

As a Renaissance dramatist, Shakespeare was evidently aware of this widespread practice of anamorphic representation in art and literature and must therefore have regarded dramatic anamorphism as an effective means of typological representation in all his plays, including *Othello*, in which the tragic action is centred on a triadic relationship that involves Iago, Othello and Desdemona. With their camouflaged identities and enigmatic discourses, they become the chief agents of the tragedy in the play. The progress of the action through their complicated and anamorphic relationship is further assisted by a secondary triad that consists of three subordinate characters, who are Othello's new lieutenant Cassio, Iago's dupe Roderigo, and Iago's wife Emilia. Essentially, *Othello* is a drama of dissimulation and deception. What is significant in the play is not so much what happens or seems to happen on the surface as what is hidden and implied underneath. Especially in the case of Othello, Iago and Desdemona, they are not actually what they seem to be outwardly in their relationship with each other; they are anamorphic characters. Hence, their words or utterances do not

mean what they seem to mean literally. Accordingly, the dramatic effect in the play is created, heightened and maintained through Shakespeare's variable use of dramatic anamorphism right from the beginning onwards. Indeed, when one looks at the play in terms of its plot, the core issue is Iago's hatred of Othello (I.i.37-9, 152, iii.365-7, 385) and his pursuit of revenge. His hatred seems to stem from Othello's choice of young Cassio rather than him as his new lieutenant. Despite many years of comradeship-at-arms with Othello, whom he has also served as an ensign or standard-bearer (I.i.27-32), he is convinced that, as an experienced soldier and a close associate, he himself deserves the promotion: "I know my price, I am worth no worse" (I.i.10). So he appears to have been disgraced and degraded by Othello's decision in favour of Cassio. For him, Cassio is an unmarried playboy but never an expert in military matters:

> And what was he?
> Forsooth, a great arithmetician,
> One Michael Cassio, a Florentine,
> A fellow almost damned in a fair wife
> That never set a squadron in the field
> Not the division of a battle knows
> More than a spinster— […] the bookish theoric,
> […] Mere prattle without practice
> Is all his soldiership—but he, sir, had th'election. (I.i.17-26)

So, out of his professional disillusionment and personal hatred, he is determined to seek revenge on Othello. For this purpose, he decides to use dissimulation or camouflage as his new identity of villainy, which is implied by the following statements he makes with reference to Othello:

> I follow him *to serve my turn upon him.* (I.i.41)

> In following him *I follow but myself:*
> Heaven is my judge, not I for love and duty
> *But seeming so, for my peculiar end,*
> For when my outward action doth demonstrate
> The native act and figure of my heart
> In complement extern, 'tis not long after
> But I will wear my heart upon my sleeve
> For daws to peck at: *I am not what I am*. (I.i.57-64)

> Though I do hate him as I do hell-pains,
> *Yet for necessity of present life*
> *I must show out a flag and sign of love,*
> *Which is indeed but sign.* (I.i.152-155) (emphasis mine)

In these statements, although Iago is clearly reiterating his resolve to seek revenge on Othello while displaying in dissemblance his usual affection and loyalty towards him, he uses some enigmatic phrases or expressions that seem to mean

more than meets the eye: "[T]o serve my turn upon him", "I follow but myself", "my peculiar end", and "I am not what I am". Especially, what does he mean by the phrases "my turn" and "my peculiar end"? Besides Othello's choice of Cassio as his new lieutenant but not him, what other reasons and motives may Iago have harboured so far for revenge? Is he implicitly or enigmatically referring to some other incident or incidents in the past that may have concerned him and Othello? Is he implying that it is now his turn to repay Othello what he, Othello, did to him in the past? So then, what may have happened or what may Othello have done in the past that Iago has never forgotten but kept repressed in his mind as a good cause for revenge at a convenient time?

All these questions need to be answered through a close look at Iago's other statements that look so cryptic but in essence referring specifically to Othello's relationship in the past with Iago and, surprisingly, with his wife Emilia. Although Emilia seems to be a minor character in the play, Shakespeare in fact assigns to her an important dramatic role whereby one is provided with a somewhat blurred insight into the enigmatic nature of Iago's hatred of Othello. In fact, Iago seems always to have tormented by a rumour and a suspicion thereof that Othello may have seduced Emilia in the past and committed adultery with her. In other words, Iago suspects that he may have been cuckolded by Othello:

> I hate the Moor
> And *it is thought abroad that 'twixt my sheets*
> *He's done my office*. I know not if't be true,
> But I for mere suspicion in that kind
> Will do as if for surety. (I.iii. 385-389) (emphasis mine)

The suspected adultery that Iago refers to metaphorically as such is further brought to the fore when he enigmatically reveals his somewhat repressed sexual interest in Desdemona and his wish thereby to make Othello cuckolded and, thus, pay him back through a similar act of adultery:

> Now *I do love her [Desdemona] too,*
> Not out of absolute lust—*though peradventure*
> *I stand accountant for as great a sin—*
> But partly led to diet my revenge,
> *For that I do suspect the lusty Moor*
> *Hath leaped into my seat, the thought thereof*
> *Doth like a poisonous mineral gnaw my inwards …*
> *And nothing can or shall content my soul*
> *Till I am evened with him, wife for wife…* (II.i.289-297) (emphasis mine)

However, instead of taking his sexual revenge on Othello by his own seduction of Desdemona, he resorts to conspiracy and pretends to use Cassio and even Roderigo as his proxies. In all this scenario of deception, adultery, cuckoldry and camouflaged relationship, the crucial character is Emilia, who is not explicitly

mentioned but implied as the other culprit. What is more revealing about Emilia is that, in Iago's opinion, she may get into an illicit relationship also with Cassio:

> I'll have our Michael Cassio on the hip,
> Abuse him to the Moor in the rank-garb—
> *For I fear Cassio with my night-cap too*— (II.i.303-305) (emphasis mine)

Since Iago's suspicion about his wife's chastity and her probable involvements with Othello in the past and with Cassio in the future is expressed as such earlier in the play, one may tend to regard them as Iago's merely scandalizing utterances about his wife. Yet, there seems to be some truth in Iago's suspicion when one takes into account Emilia's discourse with Desdemona later in the play about fidelity in marriage. When Desdemona, already shocked and confused by Othello's accusation that she has been unfaithful to him (IV.ii.40-92), enquires quite innocently and in despair from Emilia about female infidelity in marriage and asks her whether "there be women do abuse their husbands / In such gross kind" (IV.iii.61-62), Emilia adopts the posture of a veteran instructor in such a sensitive matter and apparently speaks out of experience:

> EMILIA There be some such, no question.
> DESDEMONA
> Wouldst thou do such a deed for all the world?
>
> EMILIA
> Why, would not you?
> DESDEMONA No, by this heavenly light!
> EMILIA
> Nor I neither, by this heavenly light:
> *I might do't as well i'th'dark.* (IV.iii.63-66) (emphasis mine)

Despite Emilia's own confession of her camouflaged tendency for clandestine infidelity, Desdemona still insists and wishes to find out whether Emilia herself, whom she absolutely trusts and believes, would really be unfaithful to her husband:

> DESDEMONA
> Wouldst thou do such a deed for all the world?
> EMILIA
> *The world's a huge thing: it is a great price*
> *For a small vice*.
> DESDEMONA Good troth, I think thou wouldst not.
> EMILIA *By my troth, I think I should, and undo't when I*
> *had done*. Marry, I would not do such a thing for
> a joint-ring, nor for measures of lawn, nor for gowns,
> petticoats, nor caps, nor petty exhibition. But for
> all the whole world? ud's pity, *who would not make*
> *her husband a cuckold to make him a monarch?* I
> should venture purgatory for't. (IV.iii.67-76) (emphasis mine)

Obviously, as Kiernan Ryan has put it, Emilia "[would] have no compunction about cuckolding her husband if she stood to gain enough by it" (61). In other words, her acknowledgement that she would do anything, including infidelity, to get her husband favoured for a post not only indicates in general an ambitious wife's offer of her body for her husband's promotion but also, more importantly, implies how she herself seems to have managed in the past to have her husband Iago chosen by Othello as his ensign or standard-bearer—a rank below the rank of a lieutenant. Of course, out of her innocence and also her ignorance about marital anomalies as such, Desdemona protests that, as a wife, she would never resort to such a stratagem for the progress of her husband: "Beshrew me, if I would do such a wrong / For the whole world" (IV.iii.77-78). However, Emilia retorts right away that, though wrong and unacceptable, infidelity is tolerable so long as it is personal and kept as a secret:

> EMILIA Why, the wrong is but a wrong i'th'world; and
> having the world for your labour, 'tis a wrong in your
> own world, and you might quickly make it right. (IV.iii.79-81)

In a sense, this explains why Iago has been upset by the rumours about a clandestine relationship between his wife and Othello and constantly tormented by the suspicion that Emilia may have committed adultery with Othello "i'th' dark" and "quickly [made] […] right". In this context, Iago's frequent allusions to his "turn" for revenge on Othello gains much transparency. Therefore, Iago's primary motive for revenge deep down in his mind appears to be fundamentally moral and sexually driven. Accordingly, Othello's appointment of Cassio as his lieutenant, which is the rank above the standard-bearer, and which Iago obviously considered to be his rightful promotion for his bravery during campaigns and also for his absolute loyalty to Othello, and which he had craved so passionately, seems to be a mere pretext for Iago to take his revenge on Othello.

As pointed out above, Iago seeks revenge by proxy; while on the one hand he provokes Othello into believing that Cassio and Desdemona are involved in an adulterous relationship (III.iii.93-259, 336-482), on the other, he continues to manipulate and exploit Roderigo financially and psychologically by creating the illusion in his mind that Desdemona is actually in love with him and will desert Othello for him in due course (I.iii.302-385, 212-280). Then one cannot help asking the question why Iago does not himself attempt to seduce Desdemona and, thus, to be "evened with [Othello] wife for wife" (II.i.297). The answer is to be sought in Iago's anamorphic or camouflaged masculinity. Although he has fancied himself to seduce Desdemona as can be inferred from his remarks "Now I do love her too, / Not out of absolute lust—though peradventure I stand accountant for as great a sin— / But partly led to diet my revenge" (II.i.289-292), he has retracted from it apparently due to his fear of Othello, who is "rash and very sudden in choler" (II.i.270). Indeed, he is so terrified by Othello's wratfulness that, while on the one hand provoking Othello by his lies about Desdemona's infidelity, on the other he tries to restrain him from taking a rash action (III.iii.218-260). In fact,

Iago's masculinity seems problematic and does not match up to his martial qualities and skills. This is obvious from his excessively misogynous attitude towards his wife and Desdemona (II.i.100-166). For him, women in general

> are pictures out of doors,
> Bells in your parlours, wild-cats in your kitchens,
> Saints in your injuries, devils being offended,
> Players in your housewifery, and *housewives in* …
> *Your beds*!" (II.i.109-113)

Iago's slanderous categorization of women's behaviour as such may be related to what Janet Adelman has rightly called "his own bodily insufficiency and his self-disgust" (130). In other words, despite his martial masculinity (I.i.27-9), Iago seems to have sexual impotence which he camouflages by his delusions of the physical practice of sexuality. This is clearly seen in his use of striking metaphors of bestial sexuality in his references to Othello's masculinity and Desdemona's femininity; for instance, in informing Brabantio that about midnight his daughter Desdemona has secretly fled to Othello, Iago uses a porno-erotic metaphor which, in a sense, throws light on his represased revulsion of heterosexuality: "Even now, now, very now, an old black ram / Is tupping your white ewe" (I.i.87-8). Also, to alarm Brabantio further, he tells him bluntly that he will have his daughter "covered with a Barbary horse" (I.i.110); moreover, in informing Cassio about the secret elopement of Desdemona to Othello, he points out again metaphorically that Othello "tonight hath boarded a land carrack" (I.ii.50), that is, Desdemona compared to a Spanish treasure ship. One can argue that, through such metaphorical and porno-erotic constructs of sexuality, Iago not only attributes to Othello an anamorphic identity of bestiality but also seems to project his own sexual delusions into Othello's masculinity, which becomes a subliminal counterpart to his own impotence. Similarly, in his further references to Desdemona's femininity, whom he has already called "[a] white ewe", he strips her of her nobility and social respectability, calling her "a super-subtle Venetian" (I.iii.357). Indeed, he anamorphically metamorphoses her into an unsatiable and easily exploitable slut:

> It cannot be that
> Desdemona should long continue her love to the
> Moor, […] nor he his to her. […] She must change for youth;
> when she is sated with his body she will find the
> error of her choice: she must have change, she must. (I.iii.342-4, 350-3)

> Her eye must be fed, and what delight
> shall she have to look on the devil [Othello]? When the blood is
> made dull with the act of sport, there should be, again
> to inflame it, and to give satiety a fresh appetite, love-
> liness in favour, sympathy in years, manners and
> beauties, all which the Moor is defective in. Now for

> want of these required conveniences, her delicate
> tenderness will find itself abused, begin to heave the
> gorge, disrelish and abhor the Moor—very nature
> will instruct her in it and compel he to some second
> choice. (II.i.223-33)

Such an abusive depiction of Desdemona seems to imply a deep-seated cynicism on the part of Iago against her femininity and youthful sexuality. Clearly, as a misogynist, Iago is opposed to married life and has come to adopt a cynical view of it. Therefore he treats his wife Emilia with utmost disrespect and has a disdainful attitude towards her; for instance, in welcoming at the port Iago, Emilia and Desdemona to Cyprus, Cassio kisses Emilia out of courtesy and teases Iago:

> Let it not gall your patience, good Iago,
> That I extend my manners; 'tis my breeding
> That gives me this bold show of courtesy. (II.i.97-9)

Iago's remarks as a reply to Cassio clearly indicate both his degradation of his wife and his cynicism about married life:

> Sir, would she give you so much of her lips
> As of her tongue she oft bestows on me
> You'd have enough. (II.i.100-3)

So then, for him, the marriage of Othello and Desdemona has no moral and social significance. He regards it as a marriage primarily motivated and informed by mere bestial sexuality and physical gratification. Therefore, as Peter Hollindale has stated, "Iago's whole campaign is directed towards destroying the life and peace of [this] marriage" (47). In this regard, besides Othello, also Desdemona becomes the target of his jealousy and hatred because one tends to assume that his habitual and somewhat mysterious intimacy with Othello, which may be understood in more than a mere professional or military sense, has been disrupted by her, and he feels physically and emotionally alienated from Othello. So, by camouflaging his real identity as a maritially betrayed and cuckolded husband, as a disillusioned soldier, and also as a sexually impotent man, Iago effectively uses on Othello what Peter Hollindale has called a stratagem of "destructive persuasiveness" (43), leading to chaos and carnage in the end.

In concluding, one may recall Theodor W. Adorno's hermeneutic assertion that "all artworks—and art altogether—are enigmas. […] That artworks say something and in the same breath conceal it expresses this enigmaticalness from the perspective of language" (120). This is essentially true of Shakespeare's plays which are extensively interlaced with enigmatic discourses and embedded with anamorphic or camouflaged typology. A Shakespearean text is a signifier that polarizes into multiple signifieds, which are privileged by hermeneutic and polysemic studies. *Othello,* among others, is such a text which is a play of deception, dissemblance or dissimulation, a dramatic artifact of camouflage or

anamorphosis. Therefore, this article has been an attempt to demonstrate especially through a focused scrutiny of Iago's enigmatic discourse and camouflaged self how Shakespeare uses camouflage or anamorphosis in *Othello* for a dramatic purpose and thus creates an aura, a captivating effect, which enables the text to maintain its semantic gaze however extensively and polysemicly it may have been interpreted.

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Cultural Understanding as Military Strategy: Mapping the Human Terrain in Nadeem Aslam's *The Wasted Vigil*

David Waterman

Abstract: Gathering cultural data under the auspices of military intelligence is nothing new, yet the US Army's Human Terrain Teams only came into existence in 2006 in response to the situations in Afghanistan and Iraq. Human Terrain Teams combine the skills of military personnel and civilian social scientists, with the objective of "mapping" the human terrain, in other words going beyond basic cultural familiarity to a deeper level of cultural understanding, ultimately hoping to reduce the frequency of violent encounters and win the hearts and minds of the population. Although the Army insists that HTT activities have no link to military intelligence, the participation of civilian social scientists in military operations has raised many ethical questions, notably from the American Anthropological Association. Such critical questions have made their way into contemporary literature, one example being *The Wasted Vigil* (2008), which "should be read by anyone deploying to Afghanistan", according to Maximilian Forte (n.p.). While no mention of Human Terrain Teams appears in the novel, the character of David Town (former CIA and culturally sophisticated) nevertheless functions with the same objectives in mind, and confronts the same obstacles.

Keywords: Nadeem Aslam, *The Wasted Vigil*, human terrain team, military intelligence, anthropology, US Army

Military strategists have been interested in geographical terrain for millennia: mountains and deserts that must be crossed, rivers that must be bridged, frozen Siberian plains that must simply be survived. The physical features of the landscape must be taken into account and battle plans adapted to the terrain, otherwise failure is assured. The history of contemporary warfare is full of examples of such failures, when cookie-cutter models of combat between two industrial powers are generically applied to situations of irregular conflict. Much more recently, army commanders have recognized the utility of understanding the human terrain/local culture as an important element in long-term strategy, not only as a way to gain the trust of the target population and reduce violent encounters, but also to better ensure victory should fighting recur. With such a goal in mind, the US Army has established Human Terrain Teams which accompany military units in Afghanistan and Iraq, composed of sociologists, anthropologists, linguists and other civilian social scientists, for the purpose of "mapping" the human terrain, in other words going beyond basic cultural familiarity to a more profound level of cultural understanding. The basic philosophy is to counter the bomb-maker in the struggle over ideas, rather than having to counter the bomb itself (Lamb et al. 27).

Cultural diversity between East and West, in our example between the US and Afghanistan/Iraq, leads to many misunderstandings, and Human Terrain Teams (HTTs), at least as they are presented ideally, set out to remedy these misunderstandings and correct the general *naïveté* of other cultures which plagues US forces. Steve Chill, for example, notes "[r]esearch indicated that many IED [improvised explosive device] attacks were generated as a result of actions that violated sociocultural mores and required violent retribution. Sociocultural understanding was believed to provide a tool to help shape military operations and avoid cultural conflict that spurred violent reaction" (12). There is no consensus on the success of HTTs, given that accurate, objective measurement is difficult, and despite the Army's insistence that Human Terrain Teams are not involved in military intelligence, the participation of civilian social scientists in military operations has raised many ethical questions, especially concerning the informed consent of human subjects and the deontological imperative that no harm be inflicted on the target population. Such critical questions have made their way into contemporary literature, one example being *The Wasted Vigil* (2008), which "should be read by anyone deploying to Afghanistan", according to Maximilian Forte. While no mention of Human Terrain Teams appears in the novel, the character of David Town, a culturally-sophisticated gem dealer and former CIA operative, nevertheless functions with the same objectives in mind and confronts the same obstacles. Nadeem Aslam's novel ends on an ambivalent note, as it perhaps must in a context of counterinsurgency, especially if we take seriously David Price's argument that "once a nation finds itself relying on counterinsurgency for military success in a foreign setting it has already lost", simply because the entire population has become the enemy (190) [1].

In her Director's message of the Special Issue of the *Military Intelligence Professional Bulletin* dedicated to the Human Terrain System, Colonel Sharon R. Hamilton defines the US Army's Human Terrain System's mission as such:

> The mission of HTS, an intelligence enabling capability, is to: recruit, train, deploy, and support an embedded, operationally focused sociocultural capability; conduct operationally relevant sociocultural research and analysis; develop and maintain a sociocultural knowledge base to support operational decision making, enhance operational effectiveness, and preserve and share sociocultural institutional knowledge. (0)

Clearly, the role of HTS is to support the "operations" of the brigade to which the team is assigned. The Human Terrain System was the brainchild of General David

[1] David Price supports his position by citing others as well: Edward Luttwak first, "insurgents do not always win, actually they usually lose. But their defeats can rarely be attributed to counterinsurgency" (Price 191, Luttwak 34), and secondly Eric Walberg (himself quoting an unidentified senior French commander), "if you find yourself needing to use counterinsurgency, it means the entire population has become the subject of your war, and you either will have to stay there forever or you have lost" (Price 191).

Petraeus, who famously declared before the US Congress that "the human terrain is the decisive terrain" (Lamb 1). Mapping the human terrain, according to Petraeus, requires a counterinsurgency approach which focuses on the society and culture of the population and which goes beyond simple cultural awareness, even beyond cultural understanding, to a more profound level of cultural intelligence (Lamb 1, 8).[2] Created in 2006, the first team was sent into the field after training at Fort Leavenworth in early 2007, assigned to the 4th Brigade, 82nd Airborne Division in Afghanistan (Lamb 2).[3] A typical Human Terrain Team is composed of five members, generally including at least one female member: a team leader, a social scientist, a research manager and two analysts, and while those team members who are leading the research project are supposed to have advanced degrees in their field, as we will see this is often not the case. Price, for example, notes that out of a total of over four hundred HTT team members, fewer than eight possess an advanced degree in anthropology (Lamb 14, Price 4). Using knowledge of local populations was of course not new to the US Army. CORDS (Civil Operations and Revolutionary Development Support) had teams in the field during the Vietnam War, gathering ethnographic information which was then used, according to Roberto J. Gonzalez "to create Phoenix [Program] blacklists. The paramilitary side of CORDS became the prototype for CIA-sponsored death squads" (7). The lessons learned and the sociocultural data that was accumulated seem to have been forgotten after the war, and according to Lamb et al. it was not until the end of the Cold War and the increasing involvement in irregular operations that the US military recognized the ongoing utility of sociocultural knowledge, hence the necessity of data preservation and regular updating as noted in the preceding Director's message (11). Shortly after the first teams were sent into the field in Afghanistan, USCENTCOM (Central Command) approved increasing the program from an initial trial period of five teams to twenty-six, described by the program's founders as a "catastrophic success" (Lamb 45, Montgomery McFate and Steve

[2] These three levels of cultural knowledge – awareness, understanding and intelligence – have been suggested as organizational categories which roughly correspond to tactical, operational and strategic levels used by the military. See Lamb 8, and Arthur Speyer and Job Henning, MCIA's Cultural Intelligence Methodology and Lessons Learned, cited in Lee Ellen Friedland, Gary W. Shaeff, Jessica Glicken Turnley, "Sociocultural Perspectives: A New Intelligence Paradigm", Report on the conference at The MITRE Corporation, McLean, VA, September 12, 2006, June 2007, Document Number 07-1220/MITRE Technical Report MTR070244.

[3] The 50-day HTS Training Curriculum at Fort Leavenworth is organized "around three core concepts. *First*, the curriculum is designed to focus on blending civilian analytic expertise with an understanding of military needs and operations. *Second*, through the use of an educational model that emphasizes practical exercises replicating effective social science methods used to support military operations, the curriculum aims to foster team dynamics and effectiveness while building on social science expertise and fieldwork experience. *Third*, the curriculum frames social science 'research'[sic] in terms of concepts readily understood by the U.S. military and its coalition partners" (King et al. 16-7) (emphasis original). Culture and language instruction are also part of the program.

Fondacaro 68). As of Spring 2012, almost all brigades in Afghanistan were equipped with an HTT (Lamb 79). In spite of support from the US military command and generous funding from Congress, the HTS program has not been without controversy, especially as the social and human sciences have, in the past, been tainted by their active collaboration with various colonial projects (Price 14). Other problems include the fact that performance is difficult to measure and has been uneven, as Lamb et al. summarize

> [m]any [teams] performed well and earned the approval of the commanders they served, but some failed completely. Performance concerns dogged the program, provoking a number of internal and external reviews and investigations. As a result, there is an amazing amount of colorful secondary literature on Human Terrain Teams, but very little rigorous scholarship on the topic. (xiii)

There have, inevitably, been deaths in the field, three between May 2008 and January 2009, including the spectacular case of Paula Loyd, all of which not only creates a negative image in the public mind, but even more significantly, as we see in *The Wasted Vigil*, undermines the Americans' sense of divine mission "[e]very American who dies here, said Casa, dies with a look of disbelief on his face, disbelief that this faraway and insignificant place has given rise to a people capable of affecting the destiny of someone from a nation as great as his" (Lamb et al. 55, *Wasted Vigil* 46).[4] And perhaps most significantly in terms of scientific methodology, the articulation of civilian social science research with military activities has raised ethical questions regarding observer neutrality and proper deontological procedure when dealing with human subjects. Price cites the Nuremberg Trials as the historical event which provided the discipline of anthropology with its code of ethics, in the wake of Josef Mengele's studies of twins at Auschwitz; Price reminds us that Mengele was, in fact, a physical anthropologist first and a medical doctor second (20-1). Provisions of the Nuremberg Code include "scientists studying human beings (in war *and* peace) must obtain voluntary informed consent, must avoid causing mental and physical suffering, must protect research subjects, must use qualified personnel, and must give research subjects the power to end the studies when risks appear" (Price 21). More recently, the American Anthropological Association has published its opposition to Human Terrain Team activities, noting that the respect of the above conditions cannot be assumed in a context of military operations (Price 30).

[4] "Paula Loyd was a member of a Human Terrain Team in Afghanistan when she was doused with petrol and set alight by an Afghan on November 4, 2008. Her attacker was executed while detained [by fellow team member Don Ayla, who was then tried for manslaughter], and she was flown back to Texas for treatment [although she later died of her injuries]". See "The Unreported Death of Staff Sgt. Paula Loyd of the Human Terrain System: Third Researcher to Die" by Maximilian Forte. http://zeroanthropology.net/2009/01/08/the-unreported-death-of-staff-sgt-paula-loyd-of-the-human-terrain-system/. Accessed 7 October 2014.

Rounding out the list of problems, the AAA also insists that research and publications generated by HTTs must not be secret (Price 26, Lamb et al. 83, 111), and HTTs have also suffered from difficulties in recruiting qualified personnel, given that recruiting has been outsourced and has "metastasized into a huge field of sociocultural advisory services without much attention to quality" (Lamb et al. 85). Such is the grey area of mapping the human terrain, wherein we find staunch supporters, virulent critics and everything in between.

The Wasted Vigil is set in contemporary Afghanistan, a human terrain where little or nothing is clearly black and white; suspicions abound, questions go unanswered and although glimpses of truth are found here and there, the "whole truth" is elusive. The novel cites the CIA motto from the Gospel of John, perhaps not without a hint of irony "*And ye shall know the truth and the truth shall make you free*" (*Wasted Vigil* 107) (emphasis original). Characters come from Russia, the UK, the USA, Afghanistan, all here as part of the larger context in the aftermath of the Soviet invasion and the global jihad recruited to repulse the godless communist invaders. One American in particular is interesting in terms of mapping the human terrain: David Town, a former CIA operative and culturally-sophisticated gem dealer, in Afghanistan seeking a woman named Zameen and her son. David knows the region very well "[h]e'd visit Afghanistan's gem mines even during its Soviet occupation when no Americans were permitted. Slipping in from Pakistan and out again without leaving an official footprint anywhere" (*Wasted Vigil* 80); he always remains secretive about his interest in gems, "David would never reveal anything about the activities hidden behind his gem business, and Marcus knew not to ask, having guessed more or less immediately that he was in espionage" (*Wasted Vigil* 84). As we shall see, David is no longer working with the CIA, having found himself questioning his involvement on moral and ethical grounds, the kinds of questions which come up not only among HTT's critics but among team members themselves. Like many HTT recruits, David comes from the Special Forces or the intelligence apparatus (Lamb et al. 135), and like HTT recruits, David knows the local culture and language, in this case Pashto (*Wasted Vigil* 122). In spite of being an American, David is able to make connections with the population, hoping to remedy the stereotypical American *naïveté* of other cultures which plagues not only the US military but relations in general between East and West

> What did they, the Americans, really know about such parts of the world, of the layer upon layer of savagery that made them up? They had arrived in these places without realizing how fragile were the defences that most people had erected against cruelty and degradation here. Conducting a life with the light from a firefly. (*Wasted Vigil* 134)

HTTs were created with the recognition that deeper cultural understanding is what was needed in Iraq and Afghanistan, knowing that people like David Town would be able to bridge the cultural gap. The question of how that information would evolve into knowledge and how it would be exploited in terms of policy is of

course the central question, both for the fictional characters and for HTTs in the real world.

While the official Army position is that HTTs are neutral, that is, not involved in intelligence, critics argue that HTT neutrality is a fallacy, as it must be whenever social science research is undertaken within the context of military operations. Individual HTT members differ widely in their views of whether their activities are genuinely objective, even as members generally wear a military uniform and some are armed as well (Lamb et al. 61-2). For his part, David Town had come to Afghanistan / Pakistan as a true believer, being both strongly anti-Communist and anti-Islamic extremism, having lost his brother in the Vietnam war and having been present in New York during the first bombing of the World Trade Center in 1993 (*Wasted Vigil* 112, 85), "[b]ut that was then. By the time he came to Peshawar as an employee of the CIA, his opposition to Communism was the result of study and contemplation. Not something that grew out of a personal wound. He was in Peshawar as a believer" (*Wasted Vigil* 112). Although no longer affiliated with the CIA, David is still a believer, understanding that not only must the enemy be defeated – whether Communist or Muslim extremist – but the community must also be rebuilt. In David's case, he has funded a local school, a gesture which he hopes will contribute to the region's future but which in fact provides a target for a suicide bomber mission, especially since David is an American, an infidel occupier (*Wasted Vigil* 53-4). Human Terrain Teams find themselves in the same quandary, their members participating in the realization of schools and medical clinics and other humanitarian projects, little by little gaining the trust of the local population without ever genuinely succeeding, and sometimes creating and / or becoming targets as well; as outsiders they will never be seen as legitimate (Polk 209-10, Price 187). HTTs may well be a kinder, gentler form of incursion into the local population, but incursion it is, especially when linked to military operations; Price calls it "a more efficient occupation" (196). The question of how the data from mapping the human terrain will be exploited remains crucial. Whether for the fictional characters in *The Wasted Vigil* or HTTs in the field, credibility is always compromised and genuine trust is never achieved, largely because of association, past or present, with the military / intelligence apparatus, or as mentioned above simply due to the status of outsider, intruder.

Most would agree that understanding within and between cultures is a good thing in itself; it is the articulation of cultural understanding with military operations which is cause for concern, since civilian scholarship has its own methodology which is often alien to the military/intelligence mindset. Within the novel, David Town's onetime friend and colleague James Palantine plays just such a foil to David's more humanitarian approach as to how cultural information should be exploited. James is interested in the same human terrain as David, interested in much of the same information, but drawing different conclusions and using his knowledge to other ends; as Lindsay Beyerstein reminds us, "[h]uman terrain is analogous to geographical terrain. The same maps can be used to build a bridge or blow one up" (in Price 99). James takes very seriously his role as

"watchman" as elaborated in John Kennedy's undelivered speech, part of which he recalls from memory: "We in this country […] are – by destiny rather than by choice – the watchmen on the walls of world freedom" (*Wasted Vigil* 204). Suspicious of Casa, James comes to the doctor's house where he had been given refuge and questions David about him; it must be said that David too is suspicious of Casa while also harboring the idea that he may be Zameen's son. Responding to David's request to leave Casa alone, James replies "[b]ut this is how al-Qaeda sleeper cells operate in the States. They are like ghosts in front of you, unseen" (*Wasted Vigil* 282). David nevertheless subscribes to the HTT philosophy of popular support, as described by an unidentified team leader, whereby "95 percent of the bad guys can be brought over" (in Price 112). Although David wins a temporary reprieve for Casa, James will later capture Casa and torture him

> Casa is on his back on the floor in the centre of the room, his legs being held by an Afghan man, his chest pinned down by the knees of an American who also grips his hands. Another American, beside Casa's head, is holding a blowtorch, its blue jet directed into Casa's left eye. This young man straightens up on seeing David, and just then James comes in through a door on the far side of the room. Casa's mouth is open in a twisted soundless scream, that eye erupting black blood. (*Wasted Vigil* 303)

David, working as a civilian and having gained at least partial trust from Casa and others in the area, has unwittingly had his cultural and personal insights appropriated and used by the intelligence community; to James's comments justifying torture, "[i]t's between them and us", David demands, "[h]ave you any idea how much damage you have done *us* by your actions here tonight?" (*Wasted Vigil* 305) (emphasis original). Whereas David would prefer ongoing cultural communication and dialogue as a means of conflict resolution, James has opted for torture; two very divergent means of confronting the bomb-maker, highlighting the dilemma which most worries critics of Human Terrain Teams. Even though David sincerely tries to avoid violent conflict, he is not completely innocent of compromise either. While working for the CIA, David became aware of a planned Soviet attack on a refugee camp; no one at the CIA, including David, alerted the people in the camp – the attack would be allowed to take place as a means of stirring up anti-Soviet sentiments. Lara learns about this institutional collaboration, and is understandably outraged at the logic involved in such a decision,

> [David]: "The Soviets would have carried out the raid whether or not we knew about it." [Lara]: "But you *did* know about it. That's what I am interested in. God, I had conversations of this type with Stepan … When it came to what he called his nation, his tribe, he too suffered from a kind of blindness: he saw what he wanted to. 'You think your principles are higher than reality,' he'd say to me." (*Wasted Vigil* 290) (emphasis original)

Further illustrating her argument, she wonders aloud whether forgiveness is possible in such a situation, and places her hands over David's nose and mouth,

preventing him from breathing; after having made her point, she tells him "[t]he forgiveness of the weak is the air you strong ones breathe, David. Didn't you know? You don't see it but you felt it just then. They *allow* you to go on living" (*Wasted Vigil* 291) (emphasis original).

Although a believer, David certainly expresses doubts about his role in Afghanistan, at one point admitting that illegitimate targets were bombed, resulting in civilian deaths (*Wasted Vigil* 239). Another episode also stands out, of a small boy who has just finished his dinner, and in the street in front of his house he is overpowered by two bigger boys, who force him to vomit and then proceed to eat what he has just expelled from his stomach. Barely able to believe what he has just witnessed, David concludes that he "had helped create all this" before correcting himself "[n]o, all this was the Soviet Union's fault because … because … He could not complete the thought" (*Wasted Vigil* 135). Not for the first time does David realize that "he had been stepping on his own footprints" as he tries to map this particularly complicated human terrain (138). Near the end of the novel, David comes across a citation from *The History of the Decline and Fall of the Roman Empire* which sums up his own dilemma and perhaps that of many HTT members as well: "*the demon of Socrates affords a memorable instance of how a wise man may deceive himself, how a good man may deceive others, how the conscience may slumber in a mixed and middle state between self-illusion and voluntary fraud* (*Wasted Vigil* 288) (emphasis original). Up until the very last, David will try to reason with Casa, the bomb-maker, though to no avail; he had seemed to be making progress, but torture has hardened Casa's resolve. As David tries to pull him from the row of worshippers saying their final prayer before the suicide mission, Casa resists and detonates his bomber's belt "[David] is hoping to win over his murderer with an embrace. […] The blast opens a shared grave for them on the ground" (*Wasted Vigil* 311-12), and Lara finds herself spattered with the blood of the two men, one from the East and one from the West (*Wasted Vigil* 314). Sociocultural understanding, sought with the methods of counterinsurgency – however enlightened they may be, "not innocent but […] not guilty" – seems destined to fail and validate the thesis that we have indeed already lost (*Wasted Vigil* 295).

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The Southern Belle's Black Half-Sister as a National Mother Figure in Alice Randall's *The Wind Done Gone*

Andrea Wolfe

Abstract: The figure of the Southern belle, the beautiful and charming daughter of a wealthy Antebellum planter, was perhaps most famously developed in the main character of Scarlett O'Hara in Margaret Mitchell's spectacularly popular 1929 novel *Gone with the Wind* and its critically acclaimed and commercially successful 1939 film adaptation. Undoubtedly, the figure of Scarlett has continued to hold a cherished position in the US popular imagination. In a 2001 parody of *Gone with the Wind*, cleverly entitled *The Wind Done Gone*, however, Alice Randall radically challenges Scarlett's paradigmatic power and the racism that underlies it by de-centering the narrative of the wronged, but resilient, Southern belle. Randall supplants the story of Scarlett, who in her text is called Other, with that of Cynara, Other's mixed-race sister who escapes the degradation of slavery to ultimately take her place as a figure of national importance, more influential even than the iconic Southern belle.

Keywords: Alice Randall, *The Wind Done Gone*, black maternal body, black mother, racism, Reconstruction, segregation, slavery, Southern belle

The figure of the Southern belle, the beautiful and charming daughter of a wealthy planter, was perhaps most famously developed in the main character of Scarlett O'Hara in Margaret Mitchell's spectacularly popular 1929 novel *Gone with the Wind* and its critically acclaimed and commercially successful 1939 film adaptation.[1] The *Gone with the Wind* story begins with Scarlett's idyllic adolescence in what is presented as the beauty of antebellum Georgia, where the enslaved are happy to serve Scarlett's family and others of the white gentility. The story progresses through the Civil War years, when Tara, Scarlett's family's plantation home, is nearly destroyed and she tragically falls into debt and hunger due to the violent invasion of Northern soldiers. *Gone with the Wind* ends in the Reconstruction period, during which Scarlett spurns the attempts of the Northern government to extinguish what are depicted as the honorable traditions of the South by tirelessly working to regenerate Tara and ultimately regaining her wealth and

[1] Like most film adaptations, the movie version of *Gone with the Wind* differs slightly in plot from the original text on which it is based. Because this study is primarily focused on Randall's parody of *Gone with the Wind*, however, I discuss Scarlett's depiction as a Southern belle and the basic trajectory of her journey in the two texts as together forming a single *Gone with the Wind* narrative, familiar to both readers of the novel and viewers of the film. For a full critique of the elements and personalities that came together to make the film *Gone with the Wind* such a runaway—and enduring—success, see Molly Haskell.

social stature. Obviously, the nostalgia of *Gone with the Wind* for the Southern belle, and the romanticized antebellum South that she represents, elides the unthinkable brutality of slavery in the pre-War period and the wide-ranging forms of racist oppression and violence that have continued as the legacy of slavery in the US, but the realities of racism have not hindered *Gone with the Wind*'s continued popularity.[2] According to a 2014 Harris Interactive poll, the novel ranks as the second favorite book of American readers, just behind the Bible (Corso), and the film is the first most popular of all movies among American viewers (Shannon-Missal). If continued sales of Scarlett memorabilia on eBay, in gift shops along the *Gone with the Wind* Trail in Georgia, and through high-dollar auctions of props from the film are any indication, the figure of the Southern belle has continued to hold a cherished position in the US popular imagination. In her 2001 parody of *Gone with the Wind*, cleverly entitled *The Wind Done Gone*, however, Alice Randall radically challenges Scarlett's paradigmatic power and the racism that underlies it by de-centering the narrative of the wronged, but resilient, Southern belle.[3] Randall supplants the story of Scarlett, who in her text is called Other, with that of a new character in the *Gone with the Wind* universe—Cynara, Other's mixed-race sister who escapes the degradation of slavery to ultimately take her place as a figure of national importance, more influential even than the iconic Scarlett O'Hara.

To establish Cynara's rise to national mother figure over her half-sister in Randall's revision of *Gone with the Wind*, I must first briefly discuss Scarlett's trajectory in the original text and its film adaptation. Scarlett starts out as the belle of the county, doted on by her parents, Gerald and Ellen O'Hara, and pampered by Mammy, her enslaved personal attendant. Her primary goal is to marry the most desirable man of the community, Ashley Wilkes, but Ashley decides instead to marry his cousin Melanie Hamilton. So, Scarlett first weds Charles Hamilton in order to maintain her position in the upper echelons of her society, and, when Charles dies in the Civil War, she marries Frank Kennedy, a man with the means to help her achieve her personal financial goals. After the war is over and both of her

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[2] For more on Scarlett O'Hara as a figure of national nostalgia for antebellum South, see Tara McPherson.

[3] Randall's text bears the official title of "parody" as the result of a copyright-infringement legal dispute between trustees of the Margaret Mitchell estate and Houghton Mifflin, the company that published *The Wind Done Gone* in 2001. The trustees claimed that the book was an unauthorized sequel to Mitchell's classic, while Houghton Mifflin asserted that it was a parody, allowed under copyright laws. In an initial lawsuit between the two parties, a US district judge stopped publication of the book in April of 2001. A US appeals court later lifted this injunction, and *The Wind Done Gone* was released to the public in June. The Mitchell estate and Houghton Mifflin were scheduled to go to trial a second time in 2002 but ultimately settled out of court. Houghton Mifflin agreed to label the text an "unauthorized parody" and to make an unspecified contribution to Morehouse College, a traditionally black men's college in Atlanta with which the Mitchell family has maintained long-standing ties. For more on the legal dispute surrounding Randall's novel, see Bettye J. Williams.

parents are deceased, Scarlett takes on the charge of restoring the dilapidated and mostly abandoned Tara, and she uses her position as Frank's wife to run a successful lumber mill in Atlanta to fund her project. Eventually, her second husband is killed while participating in a Ku Klux Klan raid—not incidentally, an attack that is set in motion by Frank's desire to protect Scarlett, who is overtly representative of the Southern belle used, in the book and historically, to justify the lynching of black men who are perceived as threats to the purity of this figure. After Frank's death, Scarlett marries the roguish, but wealthy, Rhett Butler and eventually bears a daughter named Bonnie.[4] When Bonnie dies unexpectedly, Rhett decides that his strained relationship with Scarlett is over. Scarlett is devastated, having only recently decided that she loves Rhett and not Ashley after all, and she determines to return to Tara and to the arms of Mammy, who waits for her there.

The action of Randall's *The Wind Done Gone* picks up after Scarlett has left Atlanta and as Cynara receives notice from Tara, which she alternately calls Tata and Cotton Farm that Mammy is dying and has requested to see Cynara, her biological daughter. Cynara, who is currently leading a life of relative luxury as the long-time mistress of R.—Randall's name for Rhett—remembers Mammy as having done nothing to prevent Planter from selling her away from the plantation when she was an adolescent and as having always neglected her care in order to meet the needs and fulfill the whims of Other. Cynara knows that a trip to her childhood home will mean another encounter with Other, who will be there, as always, vying for Mammy's love and attention. When Cynara does make a visit to the plantation—although not in time to see her mother alive—she learns from the former slaves who still reside there that Mammy played a major role in the construction and running of Cotton Farm, covertly arranging for the marriage between Gerald and Ellen O'Hara, or, as Cynara calls them, Planter and Lady. Mammy then used her own sexual relationship with Planter—a relationship that resulted in Cynara's birth—to manipulate his maintenance of the land and household. Within months of Mammy's death, Other dies in an alcohol-related accident. By this time, R. and Cynara have taken up temporary residence in

[4] Largely because of Scarlett's willingness to marry for revenge and money, Betina Entzminger labels Scarlett a "belle gone bad". Certainly, the *Gone with the Wind* Scarlett embodies both the gentility of the Southern belle and the danger of a coy seductress, as she purposefully uses the purity and beauty that men attribute to her idealized white female body to rise socially and economically and, often, just to have her own way. In Randall's rendition/extension of the *Gone with the Wind* story, however, Scarlett mostly serves as a representation of that which Cynara is not, a white woman allowed to live a life of privilege and enjoy the benefits of reverence systematically denied her black female counterparts. Furthermore, because of the immense, and continuing, popularity of *Gone with the Wind*, Scarlett has become the most recognizable face of the idealized Southern belle in the national imagination. For these reasons, I attend to Scarlett mostly as a representation of the Southern belle whose privilege has traditionally been built upon the subjugation of black women like Cynara and not as a figure of potential subversion of Southern ideals, as Entzminger does.

Washington, DC, where they mingle with prominent citizens, both white and black. Upon Other's unexpected death, R. decides that he will legally marry Cynara. Cynara acquiesces to R.'s proposal because she feels that she owes R. for his efforts to provide for her comfort after she was sold from Tata.

After their marriage and return to Atlanta, however, Cynara's illness, which bothers Cynara periodically throughout the narrative and is revealed in the postscript as lupus, intensifies. R. arranges for Adam Conyers, a black Congressman, to take Cynara back to Washington for treatment, and, during her time there, she and Adam carry on a passionate love affair. Throughout this period, she gains a deeper understanding of the history of black womanhood through her interactions in Washington and her new knowledge of both her mother and Lady, whom she learns is also of African ancestry. She is thus forced to reckon with the new knowledge that Other is, by virtue of the one drop rule, also "black"[5]. Finally, Cynara determines that she is destined for a fate different from the one that she can achieve as a former Confederate soldier's wife and leaves R. for good. When she discovers that she is pregnant, she persuades Adam to marry another, more respectable, woman of the black community in Washington and turns her baby over to the couple. Although she continues to see Adam, his wife, and her child occasionally, Cynara dies alone. The postscript tells us that neither Adam nor Cyrus, Cynara's son, makes it back into national politics after the Congressman's short stint in the Senate during the 1870s. However, Cynara's great-grandson secures a long-term seat in Congress, and his son, Cynara's great-great-grandson, "has his eyes on the White House" (*The Wind Done Gone* 207), ultimately affirming her position as national mother figure.

Importantly, Randall's novel is written in an epistolary form, taking the shape of entries written in a diary that R. has given Cynara for her 28th birthday (*The Wind Done Gone* 1). Kristina Pope Key argues that Cynara forges her subjectivity, then, by writing and interpreting her own story in a way that neither Mitchell's Scarlett nor Randall's Other is able to do, "Cynara possesses the voice in the text, and that which is not her, namely the white Southern belle, represents the othered party" (228). I would add that, by utilizing this narrative technique, Randall introduces the voice of the mulatta child on the plantation, the product of the sexual relationship between master and female slave, the voice of a figure that goes entirely unacknowledged and that is completely muted in *Gone with the Wind*. Instead of Scarlett's history as first a pampered child and then a resilient survivor of the war-ravaged South, Randall's first-person narrative recounts Cynara's memories of childhood as a slave on the plantation, as R.'s concubine in a large home in Atlanta, and, finally, as a free black woman in a post-Civil War Washington, DC, and a great-great grandmother to a potential president. In this

[5] People with any amount of African heritage have in many circumstances been perceived as "black" throughout much of American history. Indeed, the "one-drop rule", or the rule of hypodescent, was legally codified as a result of Plessy v. Ferguson in 1896. See Julie Cary Nerad for further discussion of the significance of Scarlett's "passing" for white in Randall's text.

way, Cynara's narrative replaces Other's as the narrative that we must recognize and revere in order to understand American national heritage. Her story, narrated in her own language, comes to represent the stories covered over by Mitchell's narrative of Scarlett's coming of age and her subsequent trials as a white Southern woman in a post-Civil War world. Cynara's story—not Scarlet's—becomes crucial to our understanding of the functioning of the nation and the workings of history.

In addition, in her use of the epistolary form to characterize Cynara, Randall challenges the oppressive tropes of the mammy—a capable and sassy black woman who is happy to serve a white family and care for white children—and jezebel—a sexually available black woman who lures good white men into illicit sexual affairs—that the *Gone with the Wind* narrative calls upon in its infamous treatment of black characters (such as Dilcey, a young woman who is able to nurse Melanie's infant because she is hearty and animalistic and, therefore, naturally able to produce enough milk for two babies). Indeed, Cynara actively resists these tropes, or what Patricia Hill Collins has called "controlling images" of black womanhood (266). In her journal, she forges an alternative discourse that will allow for an expression of her identity unfettered by stereotype. Unwilling to abandon her heritage as a black woman in the US, however, she explicitly asserts that her blackness shows in "the way [she] talk[s]" (*The Wind Done Gone* 158). [6] Even the title of the novel, *The Wind Done Gone*, honors the speech patterns of black slaves at the same time that it subverts the phraseology of *Gone with the Wind*, a title which emphasizes that which is "gone" (i.e. Tara, the plantation system, the Old South itself). The phrasing of Randall's title indicates instead that the "wind" of change itself has dissipated—as Reconstruction ends and President Rutherford B. Hayes recalls federal troops from the South—allowing systems of racial oppression to regenerate in the South as well as in the nation as a whole. Cynara thus tells her story in her own words—a fluid mix of dialect and standard American English—and uses it to remind readers of the failure of Reconstruction to guarantee the long-term rights of black men and women, as well as to convey a message of hope and pride for black Americans. I would also argue that Cynara's voice strengthens at the same time that she becomes more and more able to claim her own body, as she decides to leave R. and use her body to produce the future of the black race, and the nation, instead of using it to continue pleasuring a white man. Cynara grows into a strong speaking subjectivity at the same time that she claims an important role as a citizen within the nation.

Scarlett's story is displaced and her voice covered over by the vibrancy of Cynara's discourse. Indeed, Cynara's depiction of Other renders her weak and disconnected, utterly opposite of Cynara, who represents herself as truly resilient and as an individual who feels a powerful sense of community with other black Americans. Other dies without ever knowing her maternal racial ancestry as the daughter of a mulatta who posed as a white plantation mistress and, therefore, without having the opportunity to connect with the history of her ancestors or to unite meaningfully with a community that shares her particular relationship to the

[6] For more on Cynara's use of dialect, see Bettye J. Williams.

past, as Cynara does at several points throughout the narrative. As Cynara puts it, "[a]nd Other, my part-sister, had the dusky blood but not the mind, not the memory […]. Maybe if the memories are not teased forth, they are lost; maybe if the dance is not danced, you forget the patterns" (*The Wind Done Gone* 162). Other never discovers the secret of her mother's ancestry or of Lady's tragic love affair with her cousin, cut short by the discovery of their shared racial heritage and the possibility that, if married, they might bear a child too dark in color to continue to hide their secret (124). Therefore, she is set adrift, unable either to honor the black women, like her own mother and her trusted caregiver, who came before her or to understand herself as linked to a rich history of black female suffering as well as triumph. Cynara thus figures Other as unable to "dance", to experience the pleasure of her own body in rhythm with forces outside of herself. Cynara, on the other hand, dances very well, both literally, when she joins in community with Adam and the other prominent blacks of Washington (144), and figuratively, as she makes deliberate decisions that pay homage to her own black mother figures, Lady and Mammy, by doing that which they could not due to the circumstances of their own constrained lives. Unlike Lady, Cynara "lov[es] [a] black man in the bright light of day" (196), and, unlike Mammy, she "[bears] a little black baby and [knows] it was the best baby in the world" (206). Cynara uses her developing understanding of the history of black womanhood to move into the future as a powerful agent of her own life, something that Other is unable to do.

Other is also represented as prevented from fully understanding the reality of her interracial world. Not only does she never learn of her own biological mother's secret, a secret to which Cynara becomes privy in the course of the novel, but Other is also kept from knowing the truth about Cynara's relationship with R. or about Mammy's relationship with her father. Other is "absolutely confused", for instance, as she waits in vain for R. to appear at Tata to comfort her after Mammy's death at the same time that Cynara knows that R. will not come and why "R. couldn't come because I was there" (*The Wind Done Gone* 53). Moreover, Other thinks that Mammy's body has been buried next to Lady's, but Cynara knows that "Mammy be lying down beside Planter" in such a way that the white man is positioned in the middle of the two women "in death just like in life" (49). Other becomes a tragic figure ultimately portrayed as a victim, not of the changes that take place in the South after the Civil War as Scarlett is portrayed in *Gone with the Wind*, but of her own ignorance of her heritage and her complicity with the racial oppression of women like Mammy and Cynara, as well as her own mother.

Clearly, Other's position as revered white woman is completely subverted by Cynara's discovery of her half-sister's true ancestry, and she is rendered pathetically uninformed about her own identity and the reality of the world around her. The most radical aspect of Other's characterization, however, may be that even the bold acts of personal agency that make Scarlett such a compelling character in Mitchell's classic are depicted in Randall's novel as ultimately controlled by the black women in Other's life, Mammy and Cynara. Mammy is portrayed, for example, as having deliberately molded Other into a caricature of the Southern belle in order to revenge the white patriarchal power structure that oppressed

Mammy as well as her beloved mistress, Lady. Cynara considers Mammy's deliberate construction of Other's character: "I wonder what she would feel now if she knew, if I told her, if she ever come to understand that Mammy used her […] to torment white men. Other was Mammy's revenge on a world of white men who would not marry her dark self and who had not loved her Lady. […] Did Other see how she had been weaned to pick up hearts and trained to dash them down, both with casual ease?" (*The Wind Done Gone* 54). According to Cynara's assessment, Mammy applied the veneer of white womanhood to Other by teaching her the manners and dress of a Southern belle, but she also taught Other to use men as the means of meeting her own goals, a lesson that resulted in all three of Scarlett's marriages. Furthermore, with the verb "wean", Cynara here insinuates not only Mammy's psychological influence but her power of subversion through bodily means. Not only did Mammy infuse Scarlett's body with her own fluids as she wet-nursed her as an infant, but she also encouraged Scarlett's marriages, all the while knowing of the girl's black ancestry. Through Other's marriages to prominent white men and her delivering of three technically mixed-race babies, Mammy deliberately injected black "blood" into powerful white families. Instead of managing Scarlett's performance of white femininity in order to serve the status quo, as Mammy seems to do in Mitchell's novel when she squeezes Scarlett into her corset or warns her not to eat in front of potential suitors, Randall's Mammy constructs Other's appearance of ideal white womanhood in order to subvert the white patriarchal power structure. Other is rendered a pawn in Mammy's secret game of vengeance against white men and an entire culture that pushes her to the perimeter of public life.

Other is also depicted as vulnerable to the manipulations of Cynara, her half-sister who hated her throughout her childhood for seemingly monopolizing Mammy's love and attention. Perhaps most significantly, Cynara recalls that she deliberately arranged for R. to fall in love with and marry Other (*The Wind Done Gone* 44). It was Cynara who arranged for Other's initial meeting with R., after having carried on a sexual relationship with him for over a year. Cynara wanted R. to marry Other so that she would finally have claimed something of Other's before Other claimed it. In other words, Cynara arranged for R. and Other's marriage because she wanted to know that R. loved her better than Other, that he would marry Other only because she was the white, and therefore legitimate, version of the woman whom he truly wanted. Cynara used Other's relationship with R. as a way of healing the wounds initially caused by Other's close relationship with Mammy: "I didn't start loving him till he preferred me to her. Oh God, I loved him then. So much was reconciled for me in his reach for my nipple before her breast, my kiss before her breath, so much reconciled and so much redeemed" (*The Wind Done Gone* 147). Together, Mammy and Cynara's acts of intervention into her life prove Scarlett's utter lack of agency; the white female figure is rewritten as a prop to the agendas of two strong black women.

Because the story is presented in Cynara's own words, we see others of Mitchell's cast of well-known characters in new ways as well. Perhaps most significantly, Cynara's unique perspective on the events portrayed and covered

over in *Gone with the Wind* revises Mitchell's portrayal of Mammy, Mammy's relationship with Scarlett, and Mammy's role on the plantation. Throughout the narrative, Mammy is revealed as more than simply a nurse and maid for Scarlett. Although Cynara originally perceives Mammy as living to serve her young white charge—much as Mitchell portrays her in *Gone with the Wind*—by the end of the novel Mammy is characterized as a mother who loved both Other and her own daughter but was forced by her role as a slave to devote herself to the care of the former and to neglect the latter. A complicated character with complex motives, the figure of the mammy is explored not only as a faithful servant, as she is portrayed in Mitchell's version of the story, but as a conflicted mother, both biological and surrogate. Furthermore, rather than playing the traditional mammy role of the subservient caretaker, Randall's Mammy is shown to have wielded considerable power over her master and mistress and the household at large, not only arranging for the O'Haras' marriage, influencing their management of the plantation, and constructing their daughter according to her own designs, but perhaps even killing their three small sons in order to protect Cynara from the rape or sexual slavery that any one of them might have chosen to impose on her later in life (*The Wind Done Gone* 63). Moreover, Randall's Mammy is presented as having had an active sex life as a long-term mistress to Planter and, therefore, as Kimberly Wallace-Sanders says, "challenges the presupposition of this figure's role as a benign presence in the antebellum household in addition to challenging the stereotype of Mammy as an asexual figure" (139). Unfortunately, as Wallace-Sanders goes on to point out, Planter's relationship with Mammy also represents one point in the novel in which Randall's portrayal of Mammy collapses into the very stereotypical representation that it seeks to counter, "Randall stops short of granting Mammy full sexual agency; and her loyalty to Lady (whom she washes and lays out on clean sheets before giving her body to Planter) and to Planter do more to affirm the stereotype than contradict it" (139). To be sure, Mammy's reasons for sleeping with Planter are never clarified in the novel and, given his portrayal as bumbling and often drunk but also as ultimately both heartless and powerful enough to sell his own child, it is difficult to see Mammy as having been either genuinely in love with Planter or as having used her sexuality to effectively manage his actions.

It is also important to note that Mammy is the only character in *The Wind Done Gone* to retain the name given her in Mitchell's original story. Although Cynara admits knowing her mother's first name was Pallas, she continues to call her "Mammy" throughout the narrative. Certainly, Cynara has the right to call her biological mother "Mammy" that perhaps Other does not, since Other is only a surrogate daughter at best and a figure of tyranny at worst. However, Cynara's seeming willingness to leave the heavily freighted title of "mammy" intact perhaps indicates another place in the novel in which a discourse of liberation falters and the discourse of racial and gendered oppression remains dominant. The fact remains, however, that Randall's Mammy is rendered as a much more complex character than her namesake at first suggests, able to use her positioning within the culture of the Old South to subvert its racist structure.

Mammy is celebrated as a subversive figure in yet another way in Randall's text as well: her dual role as breast-feeding mother and wet nurse is portrayed as foundational for the development of the nation. As Patricia Yaeger points out, in this novel, Mammy's milk is depicted as "biopower that creates a black and white world" (782). In addition to "Cotton Farm" (a title that emphasizes the oppression of the slaves who were tasked with tending the crops that ensured the wealth of its owners), it is significant, then, that Cynara calls the plantation where she was born "Tata". Besides undermining the national nostalgia felt for the plantation as a symbol of the luxury of the upper-class antebellum lifestyle, this term, with its invocation of a vernacular term for "breast", renders Mammy's physical space as a bodily source of milk and nurturance, a site that generated both black and white children who go on to construct the state of the post-slavery nation. As the primary figure of maternal nurturance at Tata whose most obvious role was to attend to Other, Mammy served as both a source of food and a caregiver for the young white girl. Cynara remembers Other using Mammy as an ever-available font of material and psychological nurturance: "She walked right past me, past Lady, she walked right past Lady and me, over to Mammy, reached up for Mammy, and my Mama reached down to pull Other up onto her hip. Other reached into the top of Mammy's dress and pulled out my mother's breast. 'I want some titty-tip,' she said" (*The Wind Done Gone* 13). Very clearly, this visceral display positions Mammy—and not Lady—as Other's source of nurturance and development, literally when the girl is young and more figuratively as she grows to adulthood, even until the scene in which Mammy is dead and laid out in bed and Other enters the room and "[tells] Mammy her troubles" as Cynara looks on (40). As Yaeger points out, in Mitchell's *Gone with the Wind*, the black woman's "labor of giving white children milk is utterly normalized; the dispossession of the body's most nourishing fluids becomes the background, the repressed" (788). In *The Wind Done Gone*, in contrast, a mammy's milk is refigured as a critical substance of maternal strength and love and recognized as essential to the nourishment of white children.

Of course, Mammy nurtures Cynara as well as Other, albeit not always in the same ways. She does literally nurse Cynara, like Other, as an infant. Then, years later, Mammy takes care to arrange for her biological daughter's long-term care by dictating a letter to a representative of the Freedman's Bureau in which she attempts to convince R. that he must marry Cynara (*The Wind Done Gone* 160). Importantly—and ironically—it is this letter that finally convinces Cynara to refuse to leave the US and marry R. in England. The letter spurs Cynara to actively seek her mother's legacy in her home nation; after reading it, she imitates Mammy's dialect, stating with great emotion, "[a]h ain't goin' dere. I ain't goin' nowhere she ain't been. I'm staying here and looking for what's left of her" (*The Wind Done Gone* 160). Cynara makes the decision that she will not pass as white in a foreign country where, as R. has told her, no one "will know that [she's] supposed to be colored" and, instead, insists on her need to "look" for her mother, to finally see Mammy for the woman whom she truly was (*The Wind Done Gone* 160). She links the reclamation of her history as a black woman in the US to a reclaiming of the black mother figure as more than an invisible figure of black and white nurturance.

Cynara seems invested in reclaiming Lady along with her own mother, figuring her as another source of personal nourishment along with Mammy. Cynara recalls that after witnessing the satiation of her own child at Mammy's bosom, Lady often called Cynara into her room and nursed her in secret: "She pulled me onto her lap and I suckled at her breast till her warm milk filled me […]. We had been sharing these little spurred-by-envy suppers all my memory" (*The Wind Done Gone* 16). Here, Lady, who at least passes as a white woman, willingly nurses a black child in order to both fulfill her own emotional needs and to offer love and nourishment to this child. In the same way that Cynara recognizes Lady as black even when Other never does, so too does Cynara come to conceive of Lady as a source of maternal love even as Other fails to perceive her mother in this way. I would argue that Cynara aligns Lady with Mammy as both black women provided milk to nourish Cynara as well as the future of the nation represented in Cynara's descendants.

Certainly, the roles that Mammy and Lady play in the development of the nation are held up in this narrative as both critical and subversive to national functioning. As black mother figures, Lady and Mammy are prevented from claiming positions of power, however. Lady never openly acknowledges her heritage and, therefore, misses the opportunity to effect social change as a black woman, and Mammy is disempowered, by white people as well as by her own daughter for a period of time, by her treatment as a stereotypical mammy figure. As Cynara points out, at Mammy's funeral, the white attendees, even including Other, mourn the loss of a trusted servant symbolic of a better time and not of a complex woman, misused but also powerful and strong in many ways: "Dreamy Gentleman [Cynara's name for Ashley Wilkes] […] gave a little talk about how we were laying to rest the last of a vanished species and culture—the loyal servant who, Christ-like, sacrificed herself for others […] . He believed my mother to be a loving beast of burden without sex or resentment. He knew nothing of her at all" (*The Wind Done Gone* 53). Unlike Mammy, Cynara finally refuses to play the role designated for her as a black woman in the post-Civil War nation and goes on to take a more active role in shaping the US.

Importantly, Cynara's growing ability to forge her own future and to influence the future of the nation is tied not only to her claiming of her heritage as a black woman but also to her related efforts to tell her own story, to name herself, and to take ownership of her body. Cynara's journey toward power and agency begins with her journal, where she seeks to make sense of her past and to shore up her identity as a black woman: "This is my book. If I die tomorrow, nobody'll remember me except maybe somebody who find this book. […] If I forget my real name, won't be anybody to tell it to me. No one here knows. I'm going to write down everything" (*The Wind Done Gone* 7). In this early journal entry, Cynara insists on the importance of recording an accurate portrayal of her life for herself and for future generations. She also claims her "real name", rejecting the names given her by her father and R., white men who appropriate her identity by calling her Cinnamon and Cindy (*The Wind Done Gone* 3) at the same time that they control her existence through sales and concubinage. In fact, naming becomes a

central motif in this book that re-names Mitchell's popular novel and the characters within the *Gone with the Wind* narrative that conform to damaging racial stereotypes. Not only does Randall work toward a revision of a dominant national narrative that romanticizes the Old South by renaming Mitchell's characters and physical sites in ways that emphasize the stories carefully omitted from and covered over in *Gone with the Wind*, but Cynara herself ultimately insists on the importance of self-naming.

Accordingly, Cynara is first called to her role as a national mother figure as the black Congressman, Adam Conyers, speaks her real name. Adam demonstrates that he cares and sets in motion the events that will lead her to leave R. and bear Adam's child for the future of the nation by learning Cynara's story—by reading her journal—and calling her by name (*The Wind Done Gone* 182). Although his daring to read Cynara's private writing initially annoys her, she comes to regard Adam's interest in her as telling of her value as a black woman. Fittingly, when Cynara informs R. that she is leaving him, she uses the issue of naming as an explanation for her sudden decision to go. R. is stunned by her announcement of her intention to leave and stammers, "I gave you my name" (*The Wind Done Gone* 193). R. seems unable to fathom that his generosity, his willingness to legally marry a black mistress, should be dismissed so easily, but Cynara's reply, "I never told you mine" (193), reveals her reasoning. Unlike the Congressman, R. never bothered to learn Cynara's story or her name, both of which she has come to regard as powerfully linked to a past of the abuse and triumph of black women in the US and as central to the identity that she has claimed for herself and will build on in the future. Only as Cynara is walking out the door and R. questions her a last time does she tell him her real name (197). As Nicole Argall points out, Cynara's history with R. and the final scene as she leaves him shows "the strength of her self-naming" (238). Cynara has never told R. her name because she knows that he will not value her identity as a black woman. Once she is strengthened by Adam's love and his insistence on her worth, she chooses to reveal her name to R., but only as a method of exemplifying the distance between the two of them—I would argue that she shows that she no longer needs his name because she is now in full possession of her own.

Another part of Cynara's decision to leave R. is her new ability to claim her own body and sexuality. Although R. technically emancipated her years before the end of the Civil War, she begins to regard her position as his mistress as having kept her from ever experiencing full freedom during the course of the action related in her journal. As her second name for him, Debt Chauffeur, indicates, Cynara admits to having felt indebted to R. for protecting her from the degradation of slavery as a young teenager; for teaching her to read and write—and thus giving her the skills that she would need in the future in order to compile and claim her own story (*The Wind Done Gone* 12); and for providing her with a materially

comfortable lifestyle in adulthood (1).[7] In the early parts of the book, Cynara recounts how, throughout their long history, she often went out of her way to please R. sexually in order to repay his kindness, sometimes calling him to her with the line, "[t]he morning dew is on the Southern lawn" (*The Wind Done Gone* 29). In this way, Cynara figured herself as a lush and welcoming piece of property, owned by R., her white master, and, thus, played into R.'s fantasy of her body as belonging to him just as the land of a plantation would belong to a Southern gentleman. Within this erotic fantasy, Cynara played the part of freely offering a wealthy white male a specifically Southern form of pleasure. Cynara portrays her young self as unable to fully understand the ways in which R.'s lust for her was predicated on a history of white men constructing black female bodies as hypersexual and ever-available. Cynara goes on to recall that although sex with R., and specifically oral sex with him, often pleasured her physically, it also made her feel like "a fresh boiled shrimp between his teeth, swallowed but not devoured in the hours when it seemed that I was born to be no more than a taste on his tongue" (*The Wind Done Gone* 30). Just as he would eat shrimp to prove his wealth and status, R. used Cynara as a prop to his cultured lifestyle. Although R. acknowledged Cynara's agency by ostensibly granting her free will, he subjugated her to subhuman—even animal (shrimp)—status by convincing her that she shared culpability for her own sexual misuse by the older, more powerful white man who owned her.

In her relationship with Adam, Cynara seeks to fulfill the "hunger" that she says R. could never satisfy—for a meaningful link to the past, for an acknowledgement of her distinctly black female identity, and, not least of all, for sexual agency. She refuses to remain a commodity in R.'s life, instead choosing to become an active agent of her own sexuality. As she and Adam travel to Washington in order to see a doctor who may be able to identify or cure her illness, Cynara contemplates her previous loyalty to R., the only man with whom she has ever been sexually involved. She notes that she has never truly felt desire before, so her relationship with R. has gone untried; now, however, she knows that she wants Adam sexually and that she has the freedom to act on her yearnings: "Until now my virtue has been unreal—never tested. Now in this man I have a true desire and a true question; the pleasure is exquisite. Exquisite; that is the wash of freedom" (*The Wind Done Gone* 185). Here, Cynara links a claiming of black female sexuality to freedom itself. She rejects the legacy of sexual servitude to white men by freely choosing to love a black man instead.

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[7] The name "Debt Chauffeur" may also signify R.'s position in Cynara's life as someone who transports her from slave to wealthy woman or, ultimately, from concubine to national mother figure. Additionally, this name could indicate the debt that R. owes to Cynara for sexually serving him throughout his life or to black men and women more generally for the roles that they have played in making his family one of the wealthiest in the South. Finally, this name could be a play on the notion that freed men and women in the Reconstruction South should feel indebted to the white plantation families who had cared for them for so long in slavery.

Related to her choice to have sex with Adam and to refuse R. continued access to her body is Cynara's decision to bear a child for Adam and not for R. Interestingly, though, her determination to have Adam's baby is related to Cynara's need to contribute to the future of the nation and, specifically, to the future of black people within the nation. After Cynara leaves R. and when she learns that she is pregnant, she puts a plan into motion in order to advance the cause of racial uplift and to leave her mark on the movement. Cynara knows that, if she and Adam were to marry, her social position as a former mistress of a well-known Confederate would prevent him, and any children that they might have, from attaining social and political success, so she insists that Adam marry Corinne, a respected woman from an upstanding black family in Washington (*The Wind Done Gone* 202). In doing so, Cynara arranges another marriage for a lover, just as she arranged R.'s marriage to Other, but this time she does so in order to join in meaningful community with others. She convinces Adam to sacrifice their passionate relationship and to settle for Corinne by appealing to the desire that he shares with her to act for the best of the uplift movement, explaining that "[t]his short night they call Reconstruction is ending" (202). In the dark years to come, Adam and Corinne must carry on the Conyers reputation within and outside of the black community and continue to fight for the political and social advancement of the race (202). Cynara's decision to give her baby to Corinne and Adam is her way of guaranteeing that her baby will lead in the difficult upbuilding of the black race over the next several decades. Here again, it seems that names are important. The child is literally the son of Adam and Cynara, representative of human origins, as "Adam" is the name given to the first man in the Bible, and of homage to a black ancestry, as "Cynara" is a distinctly African American name. Thus, the child symbolizes both a new beginning and a carrying on of heritage. Cynara's choice to place the child in a position of future leadership represents her best effort to influence racial uplift; as a part of her scheme, Cynara literally bears the future of an integrated nation.

Although Adam and Corinne name the infant for his biological mother, christening him Cyrus, Cynara calls him Moses and insists that he be taught the biblical story featuring this namesake (*The Wind Done Gone* 204). Besides the resonances between the biblical story of Moses's birth to a slave and adoption by a princess and the story of Cyrus's birth to a concubine and adoption by a woman of respectable social standing, Cynara's name for her son recalls the importance of Moses as a figure of liberation in the Bible and also for many slaves who dreamed of a powerful leader who would guide his people out of bondage and into the Promised Land. Cynara's naming of Moses positions the child as a future leader of his people. Cynara hopes that Cyrus will deliver his race from the degradation of social and political injustice that she sees as an inevitable consequence of the inevitable end of Reconstruction. The postscript confirms that Cynara's plan ultimately works: not only does Cyrus's grandson become a Congressman and his great-grandson plan to occupy the office of President, but, through genealogical twists and turns, Cynara's descendants end up owning Cotton Farm as well (*The Wind Done Gone* 207-8). In this way, Cynara's descendants claim space in national

politics and reclaim the initial site of her own oppression, as well as Mammy's subservience and her simultaneous bold acts of subversion, the Southern plantation. They take ownership of a site representative in *Gone with the Wind* of the white patriarchal power structure that Cyrus the third and Cyrus the fourth work in *The Wind Done Gone* to dismantle. The postscript's description of the successes experienced by Cynara's descendants offers some hope of the nation as it resumes the path of equality begun during Reconstruction and, in doing so, finally honors the mixed-race mother from whose loins it sprang.

Into her role as mother to the nation, Cynara incorporates the legacy of the deprecation and triumphs of black womanhood in the US, embodied in her mother and in Lady. Unlike either of her maternal predecessors, though, Cynara is able to "[bear] a little black baby and [know]—what every mother should know and has been killed out of too many of my people, including my mother—[that] it was the best baby in the world" (*The Wind Done Gone* 206). In this way, Cynara demonstrates a pride in blackness that her own mother figures were unable to articulate. She also brings to her maternal role a new awareness of the connection between naming and claiming her own sexual agency and maternal power and freedom itself. Randall's novel ends on an optimistic note, with a depiction of a black mother who carves out room for herself within the nation. Cynara's literal and figurative descendants—her grandchildren as well as future generations of citizens—take further steps to heal the dis-ease of the nation, represented in the lupus-ravaged body of their black maternal ancestor, by ensuring the inclusion of black individuals into the social and political power structure. Randall's novel is perhaps even more important today than it was nearly twenty years ago, as, according to statistics tracked by the Southern Poverty Law Center, hate crimes, hate speech, and activity of hate groups have all increased substantially in the Trump era (Beirich). Ultimately, Randall challenges the continued marginalization and violent treatment of African Americans by displacing the iconic Scarlett O'Hara, a still revered and beloved representation of a racist past, and positioning her half-sister, Cynara, as a national mother figure who works toward a racially integrated and fairer future.

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"Deep Ecology" and Representation of the Non-Human in Iris Murdoch's Late Fiction

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Abstract: Modern man's moral dilemma has always been a central issue in Iris Murdoch's philosophical and fictional writing. Acknowledging the loss of belief in traditional religion, she develops a transcendental moral philosophy that works through contemplation on love and beauty. Considering a more inclusive attitude towards the innate value of the non-human in her late novels, this essay reads her late novels in terms of "deep ecology". As termed by Arne Naess and Fritjof Capra "deep ecology" rejects all kinds of abuse of nature in favour of anthropocentricism. With reference to dangers and abuses of technological progress and representation of the non-human in her late novels, it is concluded that Murdoch's transcendental moral philosophy becomes more inclusive of nature as an entity in itself.

Keywords: Contemporary Novel, Iris Murdoch, deep ecology, non-human, mysticism, tecnological progress, love, transcendence

Starting her fictional career in the post-war atmosphere of a widespread sense of loss and meaninglessness in the late 1950s, Iris Murdoch has revealed a deep concern with existential characters in search of meaning in her early novels. This concern, however, has gradually developed into an attempt at depicting characters struggling to achieve a conformity, especially in her late novels, between their physical existence and spiritual being in a world occluded by the loss of faith. Her upper middle-class characters, involved in philosophical considerations such as man's place in the universe, the meaning of life, justice, love etc., rather than everyday life concerns, are targeted at revealing her mystic philosophy that human existence is not limited to the physical world only but transcends beyond it. Mystic aspects of contemplation and intuition, which are generally identified with a higher consciousness, also involve animals as well as inanimate objects in her novels. Her exceptional handling of the non-human, in fact, allies her work with the philosophy of "Deep Ecology", which perceives whole nature as an interconnected entity, however with no superior position granted to human beings.

When viewed from traditional perspective, mystic philosophy relates to religion which places man to the center of hierarchical chain of existence. Murdoch's work, widely known for its mystic content, would also be expected to contradict with egalitarian eco-centric concerns that regard nature as a whole with its intrinsic value. Detailed readings of her philosophical and fictional writing, however, reveal a wider range of eco-centric resonances marked with a deeper concern with earth, water, stones, animals etc. beyond her surface concern with highly sophisticated human characters in search of meaning in her novels. This

essay aims to evidence, in this sense, that the process through which her characters undergo mystic experience corresponds to the deep ecological process of "self-realisation" in the presence of nature. Closer analysis of Murdoch's perception of "transcendence" as an experience that is gained through "selfless attendance" to others - not necessarily human beings, reveal that this procedure corresponds to deep ecological paradigm of "self-realisation" through "identification" with nature for its "inherent value". The magical experience that her enlightened characters undergo work through love and "attention" directed to others – ranging from a good person to a work of art, the beauty of nature, a dog, a horse, a snail, a spider, even a stone. By widening the scope of the subject of love, Murdoch creates a more egalitarian mode of existence that transcends the hierarchical boundaries separating human from the non-human, animate from the inanimate, and metaphysical from the physical.

Developed consequent to the Norwegian philosopher Arne Naess' criticism of the newly developing environmental awareness for its anthropocentric concern, which he calls "shallow ecology", "deep ecology" privileges nature. As a call at awareness to the destructive effects of technology on environment, and the reduction of the abuse of nature, deep ecology asserts a more eco-centric, rather than anthropocentric, understanding in man's concern with nature. Considering the vulnerability of the ecological balance that "every breath, hut building, berry picking alters 'nature'", the damage done to nature through our chemical and technological interference with it is beyond the grasp of human imagination (Gottlieb 2001a, 1). When considered on a global scale, however, the consequences are horrifying as revealed in the following,

> what we have done over the last century or so are monumentally larger than anything we might have even dreamed of before. Even if we think of 'nature' as including human beings, we find that one part of nature –ourselves –is having vastly disproportionate and unsettling effects on the other parts. (Gottlieb 2001a, 1)

Nature's vulnerable subjection to man's will, who spoils it recklessly for the last few hundred years, necessitates a non-anthropocentric attitude to nature. As a "*philosophical* outlook on the environmental crisis", as Katz puts it, deep ecology calls for a re-consideration of "the meaning of human life" (157) (emphasis mine). This is a call for the reversal of the traditional anthropocentric view, empowered by theistic concepts, that subjects nature to man's will and material priorities, as well as his personal whim.

Considered in terms of the traditional religions' anthropocentric and theocentric perception of the paradigm of men, nature, and God, nature has always been thought to exist for man's well-being on earth only. In other words, God has created the whole of nature to serve man whereas man, if he feels any responsibility in his treatment of nature, it is not for its intrinsic value but for God's sake only. All Judaism, Christianity and Islam value nature, even though in varying scales, only for "being God's creation" (Gottlieb 2001a, 12). Alluding to the Biblical reference mentioning "the pain of living creatures" in his discussion of

Judaism within the context of deep ecology, Katz asserts that this statement "does not seem to be primarily a non-anthropocentric principle of moral evaluation—it is best understood as an ethical precept regarding the organization and treatment of animal life within the human community" (Katz 155, 157, 160-1). For him, "[t]he Jewish tradition explicitly denies a holistic ecocentrism, a concern for the extensive system of nature outside the human realm" (161). This belief in the existence of nature for the sake of humans only identifies "Jewish ethical philosophy" with a moral perception that is "transcendent of the natural world and not immanent within it" (161). Christianity, similarly, including both Catholicism and Protestantism, affirms "the sacramental dimension of creation", however, in accordance with "the theological doctrines of both transcendence and immanence" (Gottlieb 2001a, 12; Carroll 171, 173). Though Islam reveals a more conscious concern with nature by considering the natural world as an integrated part of humans, this is "not a mere environmental ethic but a call for devotional action that participates in Creation" (Gottlieb 2001a, 12-3). Based on the principle of devotion, nature in traditional religions is considered to be at the bottom of the hierarchical order centered around God, who has created man to submit to himself and nature for man.

As a contemporary philosopher, Iris Murdoch stands between the two opposing extremes of non-hierarchical and non-anthropocentric deep ecology and hierarchical and anthropocentric traditional religions. Both her philosophical and fictional writing allude to the traditional belief as well as deep ecology to different degrees. She refers to religion by saying that it "is not what it was", however not as a post-mortem for the lost influence of Institutional Christianity, but as a reference to the spiritual void and the sense of loss and meaninglessness that man is exposed to in the modern age (*Existentials and Mystics* 121). Murdoch, like many other critics of industrialisation and technological development with their various consequences today, associates the shattered body and spirit unity, which she terms as the "modern dilemma", with the Enlightenment. She claims that, today, "we confront in a particularly dark and confusing form of a dilemma which has been with us implicitly since the Enlightenment, or since the beginning, wherever exactly one wishes to place it, of the modern Liberal world" (*Existentials and Mystics* 291). Though her main concern is with the moral representations of the "Liberal world", her criticism of the Enlightenment is not limited to its consequences in the man-centered world, but covers the non-human as well. Beginning, like deep ecologists, with the criticism of a culture, "whose understanding of life, consciousness, and human affairs has been rooted for centuries in the worldview of classical physics, which describes the cosmos as a vast machine", Murdoch combines the mechanistic physical world with transcendental spirituality (Maxwell 260). Replacing the idea of God with the good, Murdoch develops a moral philosophy free from the principles of anthropocentric traditional religion, however contradicting, in principle, with non-hierarchical and non-anthropocentric philosophy of deep ecology for its transcendental and hierarchical basis. Centering meaning to the transcendental world identifies her work with traditional belief whereas her criticism of the

scientific and technological developments as well as depiction of the non-human in her novels associates her work with deep ecology.

Despite this paradoxical handling of "eco-centric" themes in the context of her transcendental mysticism, which constitutes the basic point for discussion in this study, Iris Murdoch's moral philosophy is developed, like the ethical philosophy of Deep Ecology, against the Enlightenment and the Industrial Revolution, which is considered as the turning point in the dramatic break with the traditional world view and life style in the eighteenth century. Murdoch complains that the recent invasion of our lives by "[t]echnological changes which used to be slow and invisible" in the past has reached, now, to the point of threatening the whole planet (*Existentials and Mystics* 121). The deep ecologist Fritjof Capra refers, similarly, to the potential danger awaiting the whole planet in future as that "nuclear weapons [...] threaten to wipe out all life on the planet, toxic substances [...] contaminate the environment on a large scale, new and unknown micro-organisms [are] awaiting release into the environment without knowledge of the consequences, animals [are]tortured in the name of consumer safety" (20). He goes on, then, asserting that we are now at the crucial point of introducing "ecologically oriented ethical standards into modern science and technology" (20). Though occluded by her intensive involvement with the spiritual consequences of this traumatic break with nature, Murdoch also reveals a deep awareness of the environmental crisis threatening the whole planet. The much privileged science granting man a god-like position, now needs to worry us, for Murdoch, "not only because we are now able to blow up our planet, but because, oddly enough, space travel does not make us feel like gods" (*Existentials and Mystics* 226). While referring to the "modern dilemma", for its spiritual consequences thus, Murdoch does not exclude the scientific and technological dangers threatening the posterity of the planet. Scientific improvements and industrial developments first exaggerated the limits of our abilities to the point of spiritual dissatisfaction, but is giving way, now, to self-destruction. Mr. Eastcote in *The Philosopher's Pupil*, written in the early 1980s, reveals the dangers awaiting humanity and the whole planet as follows: "My dear friends we live in an age of marvels. Men among us can send machines far out into space. Our homes are full of devices which would amaze our forebears. At the same time our planet is ravaged and threatened by dooms" (*Philosopher's Pupil* 204). William Eastcote's speech at the church refers to the malice of the modern world not only in terms of their corrupting influence on nature but on man's moral being as well. He asserts that modern life obstructs man from loving the closest things. John W. Grula refers, similarly, to the environmental and moral corruption caused by the idea of progress dominating the Western world since the beginning of modernisation. Asserting that "the time has come to remove applied science and technology from their pedestals", he highlights the ironical fact that we seek a cure for the maladies, which are caused by technology itself, in technology again (Grula 175). To Grula,

> we should abandon our contemporary ideology/theology [...] that technology can and should continually be pursued to reproduce ever more destructive weapons and new systems to 'successfully" wage war against perceived foes. Instead, we need to eschew the sin of pride that derives from the delusional notions of God like power and acknowledge that the acceptance of limits is the only moral choice in line with the truth of our condition. (175)

The positive connotations of the idea of progress, as a constant linear movement further and further, thus, has reached the alarming point consequent to the recent ecological crisis. Progress, sublimated since the beginning of the Industrial Revolution, led the civilized world first into a moral and spiritual exhaustion then to the verge of physical exhaustion. Dean Lauer refers to John Gebster's comments dethroning the sublimated perception of progress thus "[p]rogress is not a positive term, even when mindlessly construed to be one; progress is also a progression away, a distancing, and withdrawal from something, namely, from origin" (Gebster in Lauer 319). When considered from the perspective of the modern condition today, Gebster's reference appeals not only to man's spiritual self-alienation but also to ecological crisis threatening whole life on the earth.

Iris Murdoch criticizes existential philosophy, which can be considered as the natural outcome of the modern break with religion, for its materiality as it limits man's moral choice to such precepts as "freedom, will, power" while distancing him from nature at the same time. These concepts, substituting religion in the modern age however, restrict man within the boundaries of his physical existence. Both critical of existentialism and not believing in the relevance of doctrinal Christianity any more, Murdoch indicates at a "transcendental" truth, not in the traditional sense, but formulated on the Platonic idea of forms. Today, in the aftermath of the Enlightenment and the Industrial Revolution there is "no God in the traditional sense" (*The Sovereignty of Good* 4). Considering the priority of good in the hierarchical order of the "World of Forms", she asserts that "[g]ood is the focus of attention when an intent to be virtuous co-exists [...] with some unclearity of vision" (*Existentials and Mystics* 356). She defines virtue, as a concept central to morals, in this sense, as an instinctual inclination towards the good through the means of "attention" to others. The term "attention" that she has borrowed from the Christian mystic Simone Weil[1], occupies the central place in Murdochian philosophy as it refers to the loving contemplation directed to a beautiful person or object, as a purifying process that transcends beyond the physical reality.

"Reason and Science", which she considers to be the Bible of modern thought by claiming that they are "metaphysical substitutes for God", are criticized through her central figures, who are granted with high intellectual capacity and

[1] Iris Murdoch is inspired by the French philosopher and Christian mystic Simone Weil in coining the term "attention" as the basis of her moral philosophy. Using the term as a synonym for love, Murdoch reveals Weil's influence on her thought in her philosophical writing very often. See *Metaphysics* and *Existentials* for more information.

artistic skills in almost all her novels, but more in her late ones, with self-destructive consequences (*The Sovereignty* 4). These enigmatic characters represented as sages or gurus that retain a certain influence on almost all the characters around them, are, deep down, representatives of the modern dilemma as they fail to reconcile their material accomplishments with moral reality. In the process of the novels, however, they are developed trough their interaction with other characters, in the consequence of which not only themselves but also those who revered them fail. All geniuses granted with scientific, intellectual and artistic abilities in their own way, they are sufferers in reality, who put an end to their lives. Considering her late novels, Robert Rozanov in *The Philosopher's Pupil*, Jesse Baltram in *The Good Apprentice*, and Marcus Vallar in *The Message to the Planet*, represent these characters whom Murdoch herself refers to as "false deities" (*The Sovereignty of Good* 4). As a character content with his authority as a well-known academic and philosopher on the surface, Rozanov is developed, deep down, to be enslaved by his vanity and egoism in his attitude to his former student, George McCaffrey. Rather than responding to George's naive attention seeking marginalisation of himself, Rozanov rejects him under the pretence of being involved in thoughts more important than ordinary George. Even though George comes up as a means of an "occasion for 'unselfing'", Rozanov's ego captures him within the vanity of material pride (*The Sovereignty of Good* 10). John Robert Rozanov represents, for Murdoch, the "[r]ecent philosophers", who avoid attending to "beauty" for "they prefer to talk of reasons rather than of experiences" (*The Sovereignty of Good* 10). Jesse Baltram, the once popular painter in *The Good Apprentice*, is another figure who fails to achieve self-realisation in his eighteenth century country house, Seegard, to which he retires from his corrupt life in London. Like Rozanov and George, Jesse is also developed during his interaction with Edward, his son by a former affair, who comes to the Seegard where Jesse has been living with his wife and two daughters. Exhausted by his drug addiction and the catastrophic death of his friend, which he has caused by drugging him against his will, Edward hopes to be cured through his father but fails due to Jesse's own failure in subdoing his ego. Marcus Vallar in *The Message to the Planet*, however, is gifted both as a mathematician and a painter who is also victimised by his skills. He is retired to a country house, in the same way, when he is persuaded by Alfred Ludens to go to London to cure one of their friends, Patrick, who is believed to have been cursed by Marcus. All these three characters are enslaved by "personal fantasy [...] which prevents one from seeing what is there outside one", a whim which Murdoch considers to be "[t]he chief enemy of excellence in morality (and also in art)" (*Existentials and Mystics* 348). Crticizing this "Kantian man-God" figure, Murdoch regrets that "[v]alues which were previously in some sense inscribed in the heavens and guaranteed by God collapse into human will" (*The Sovereignty of Good* 6). Dissatisfied by their "will" only, Rozanov commits suicide in the little spa, where he has retired expecting to be inspired for the writing of his "great book", which he has failed for many years. Jesse Baltram fails similarly, despite his adaption to the simple life in the countryside, as he is also found dead in

a nearby stream. Marcus' simple life in the Red Cottage, in the primitive atmosphere of "an oil lamp" in an extremely small room, also ends with his suicide in an asylum. Deep ecologists define this kind of failure, however, as an inability to respond to nature as "[t]he clamour of Western society, urbanisation, and industrialisation" has blocked out "the resonances of the natural world" (Griffiths 266). "The urban-nurtured adult", in other words, "cannot [...] suddenly [...] experience an ecstatic responsiveness to nature" (266). While representing man's condemnation to suffering and loss of meaning and nihilism by over emphasized reason, these characters also exemplify the corrupting influence of an impure source of attention on the attendant. George, Edward and Ludens all fail, in this sense, as they choose the wrong persons to whom to give their loving attention.

Attending to beauty, however, which Murdoch believes is the physical embodiment of the good, is rewarding. A work of art, a good person, purity of nature etc. all represent beauty, which regenerates and purifies its attendants. Ludens reveals, in this sense, a good instance for both extremes. Watching the quiet night sky in darkness, Ludens can sense even the slightest movements and voices, "[e]verywhere stars were falling, solemnly, soundlessly, selflessly, carelessly, out of the vast generous over-production of Nature or God" (*The Message to the Planet* 439-41). His joy increases even more after he is joined by Marcus as follows "Ludens had begun to feel an overwhelming sensation [...] uplifting, as if he were literally being lifted off his feet [...] it took the form of a sense of unity with Marcus as Marcus had taken him up into a cloud and were conveying him gently and purposefully along toward some place, so long desired, and now so close" (*The Message to the Planet* 439-41). Coming very near to the very rare sensation of transcendence in the consequence of his selfless attention to the beauty of nature, Ludens fails, however, as he is obsessed with Marcus, an impure source to whom he gives all his attention. Tim, the fake painter leading a reckless life in *Nuns and Soldiers*, on the other hand, represents the other extreme by achieving self-realisation and artistic inspiration in the consequence of his pure love for Gertrude and his interaction with nature. Sent to their summer house in France, "Les Grandes Soulles", as a caretaker by Gertrude, the wife of his deceased guardian, Tim undergoes a spiritual regeneration there. Falling in love with Gertrude, who happens to visit "Les Grandes Soulles" while Tim is there, Tim reconciles not only with nature, which he thought was threatening at the beginning, but also with his inner self. The beautiful landscape surrounding the summer house is animated with a spirit of its own. The olive trees near the house, "fell about in grotesque attitudes, splitting into huge semi-recumbent forms possessed of elongated faces and writhing bodies" (*Nuns and Soldiers* 150). The hills, like "some oriental temple" and "vast heads of gods", are, similarly, mystified for their terrifying hugeness and stiffness (*Nuns Soldiers* 419). A pool surrounded by rocks, which he calls "the great face", is revered by Tim so much that he feels it is "improper to eat in the presence of the rock and the pool", as "his heart was filled with joy" (*Nuns and Soldiers* 159, 160). Considering this kind of experience as the improvement of ones' consciousness, Murdoch asserts that "if quality of

consciousness matters [...] then anything which alters consciousness in the direction of unselfishness, objectivity and realism is to be connected with virtue" (*The Sovereignty* 10). Tim is transformed from a selfish hanger-on into a self-sacrificing person, who does not hesitate to take the risk of even drowning while trying to save a dog from a nearby canal. Saved from a near death at the other end of a tunnel after a dangerous pass through it with the dog, "Tim crawled on hands and knees out of the water. Looking up he saw the dog again. It was shaking itself [...]. Tim blessed the dog, he blessed the open sky and the sun, he even blessed the canal" (*Nuns and Soldiers* 431). Tim's attendance to nature with love and admiration in Murdochian terms, and his identification with nature in ecological terms, purifies and regenerates him. Murdoch's claim that "[t]he apprehension of beauty, in art or in nature [...] is a source of good energy", refers to the regenerating power of nature (*Existentials and Mystics* 356).

Hierarchical and transcendental status of the "good", which she asserts "is not in this world", problematises Murdoch's moral philosophy, as important attributes of traditional religions, in relation to the ethics of deep ecology, which consider the physical nature as the only source of value. When analysed in detail, however, Murdoch's conception of the transcendence differs from its perception by traditional religions, which, depending on the doctrinal principles mainly, refer to the transcendental realm as the only source of authority for devotional acts. Due to her apparent integration of "beauty" with nature by defining even artistic production as "the imitation of nature", she privileges natural world (*Existentials and Mystics* 243). As "the visible and accessible aspect of the 'good'", beauty is considered to be "the convenient and traditional name of something which [...] gives a fairly clear sense to the idea of quality of experience and change of consciousness" (*Existentials and Mystics* 356, 243). Transcendence in Murdoch, thus, has an organic representation in the moral, artistic and natural beauty of the physical world. As an ultimate point of un/conscious ecstasy achieved by the abandonment of the self in the existence of the other, which can be a person, a work of art, or nature itself, the transcendent in Murdoch's moral philosophy is rooted in the physical world, and it is not discriminating. Considered against the eco-centric call for extending moral standards put against "racism, sexism, and wealth inequality [...] to other species", Murdoch is an egalitarian author in her portrayal of non-human characters (Kopnina 239).

Two dog characters, Zed in *The Philosopher's Pupil*, and Anax in *The Green Knight*, display human characteristics either through their deep consciousness or their capacity for love and attention. Zed, who appears as the young Adam McCaffrey's pet dog in the novel, is capable of intuiting good as well as evil. Attending to William Eastcote's speech at the church, he is also influenced, like all the rest of the audience, by the content of this speech, talking about goodness. Wondering Zed's thoughts in response to Eastcote's speech, the narrator concludes that "as his nature was composed almost entirely of love, he may be imagined to have felt an increase of being" (*The Philosopher's* 206). Love, which equals "attention" in Murdochian philosophy, is not the only aspect that sublimates Zed,

but he is also capable of endurance and sacrifice as he submits when dragged to the water against his will by Adam during a family visit to the seaside: "Zed could have let Adam know how much he hated it, but he felt he had to be brave because that is a dog's duty, and had to pretend in order to please his master" (*The Philosopher's Pupil* 344). Anax in *The Green Knight*, on the other hand, suffers for separating from his owner, Bellamy. Obsessed with the idea of goodness, Bellamy gives Anax away to make a retreat in a monastery to enable himself to abstain from evil, as he perceives "goodness" in doctrinal terms. Bellamy's practical abandonment of a loving and loved creature for a theoretical goodness, does not only reveal a moral dilemma but also a good reason for indicating how much love and sacrifice a dog can be capable of and how much he can suffer because of love. All sad and full of grief due to the absence of his owner, Anax can see no "reason why he had been deprived of the one he loved" (*The Green* 182). Later, however, he decides to go and find him thinking that Bellamy "might be somewhere in need, perhaps captive too" (*The Green Knight* 182). However naive his reasoning of his owner's absence is, he also manages to hide his decision by pretending "to be happy, sometimes, quite accidentally, he was happy because for an instant he forgot, and then remembering was a greater grief" (*The Green Knight* 182). The Bellamy and Anax paradigm, as discussed above, reveals an important aspect of Murdochian morals which privileges love over all doctrines and principles. Bellamy's obsession with doctrinal devotion in traditional sense is set against the empirical content of Murdochian transcendence, which he realizes through Peter Mir in the end. Abandoning the idea of seclusion, Bellamy takes Anax back.

Considering Murdoch's non-egoistic and non-discriminating attitude that transgresses not only personal but also anthropological boundaries, such basic Murdochian moral concepts as "unselfing", "attention" and "transcendence" can easily be alluded with deep ecological ethic codes of "inherent value", "identification" and "Self-realisation"[2]. Fritjof Capra explains the term, "inherent value" as the motto referring to "the recognition of value inherent in all living nature" (20). Considered from the subjected condition of nature to human desire, it refers to giving up the idea that nature exists for man to be consumed endlessly. It countervails, thus, the idea of killing ego as a preliminary step that enables one to attend to other people/things. It ends up in personal fantasy if "the direction of attention [...] [is not] outward from the self" (*Existentials and Mystics* 348). "Identification", as the next step in the handling of nature, is "the deep ecological awareness that nature and the self are one" (Capra 20). This procedure counterparts "attention/contemplation", which is the process of giving loving attention to the beauty of somebody/thing outside of the self. Murdoch defines this process of transcendence from the beauty of the physical world to the sense of unification with the whole, either in the physical world or the metaphysical one, with reference to the attention paid to the beauty of, for example, an animal as follows:

[2] "Inherent value", "identfication" and "self realisation" are the basic principles constituting the background of the ethics of deep ecology. David Rothenberg translates and revises Arne Neass' relevant writing in *Ecology, Community and Life style: Outline of an Ecosophy*.

> I am looking out of my window in an anxious and resentful state of mind, oblivious of my surroundings, brooding perhaps on some damage done to my prestige. Then suddenly I observe a hovering kestrel. In a moment everything is altered. The brooding self with its hurt vanity has disappeared. There is nothing now but kestrel. And when I return to thinking of the other matter it seems less important [...] give attention to nature in order to clear our minds of selfish care. (*The Sovereignty of Good* 10)

The final stage, Self-realisation, which Katz defines as the level of consciousness at which "I come to understand that I can only fully realize myself through the flourishing—the Self-realization—of the entire natural universe", counterparts transcendence in Murdoch (159). What is called "Self-realisation" in deep ecology, "transcendence" in Murdoch, is the "spiritual awareness" that is "the mode of consciousness in which individual feels connected to cosmos as a whole" (Capra 21). As a "conscious identification with nature" in deep ecology, and its variations like art and good people etc. in Murdoch, this process is "spiritual in its deepest sense" (21).

Murdoch's claim that "we take a self-forgetful pleasure in the sheer alien pointless independent existence of animals, birds, stones and trees", explains her deliberate portrayal of the non-human (*The Sovereignty of Good* 11). Feeling and responding to the natural phenomena is essential for human well-being rather than the intellectual and scientific considerations of it. Murdoch's late novels, thus, reflect a great deal of instances of interacting with the world through intuitions rather than the intellect. Due to her egalitarian perception of the natural world, she reveals intuitive perception to be a capacity common to the whole of existence rather than a human aspect only. A parrot, Grey, who is developed through his capacity for love in *The Book and The Brotherhood*, intermediates Gerard's, his owner's, childhood world with the ecstasy of mystic reality. Gerard undergoes the most traumatic experience in his life when his parrot, taken as a pet in his childhood against his mother's will, is given away after he has left home for a boarding school. The parrot's constructive influence on the child Gerard's psychology is immense. It is defined to have been "a vehicle which connected Gerard with whole the sentient creation, he was an avatar, an incarnation of love. Gerard knew, he could not doubt, Grey understood how much Gerard loved him, and returned his love" (*The Book and The Brotherhood* 58). Grey is identified as a mystical being through his capacity for receiving the love given to him and reciprocating it in conformity with Naessian concept that "[i]dentification [...] is the widest interpretation of love. In love one loses part of one's identity by gaining a greater identity" (Rothenberg 11). Gerard, however, who can never forgive his mother, and can never talk about Grey with his father, who has supported and taken part in his love for the parrot, is paralysed emotionally. Even years later on the day his father died when Gerard is a middle aged man, he feels the deep pain caused by Grey's absence.

Lily is another character, who is developed in the same book, through her interaction and influence on animals. Her employment of a snail to contact Gull,

with whom she wants to begin a relationship but who decides to leave London for Newcastle to find a job, saves their relationship as well as shows the transforming power of love. Believing that her grandmother is a witch, who "could tame wild things", Lily attempts to do the same with Gull, while he is at the train station to leave for Newcastle (*The Book and The Brotherhood* 532). Gull relates to Lily, later, that he has found a snail in an unusual place at the railway station. He says, "I picked it up [...] for a moment he came right out and unrolled his eyes and started waving his front part about and I put him on the back of my hand and he walked and –do you know –looked at me [...] as I'd developed this sort of personal relationship with him I felt I had to look after him properly" (*The Book and The Brotherhood* 597). After this empathic interaction with the snail, Gull is employed by a man whom he comes across while looking for a safe place for the snail. Lily also remembers, then, that she "found a snail in an unusual place, inside her flat [...]. As she took it out into the garden, worrying about Gull, she had mumbled to it some words from an old snail-charm which her grandmother used to recite" (*The Book and The Brotherhood* 601). Lily believes, yet, that "if this was a trick, it worked through love, and if I ever have any magic it will only work through love, and I'll be that kind of witch. Oh what a mysterious world we live in" (*The Book and The Brotherhood* 601). Both Gull's and Lily's interaction with the snail represent Murdochian examples of "the direction of attention" to the "outward, away from self", which is termed as identification with nature for its intrinsic value in deep ecology (*Existentials and Mystics* 348). These animal characters, either the most evolved or primitive ones, depicted as the agents of love capable of both receiving and reciprocating it in Murdoch's late novels, have also a transforming influence on human characters.

In a manner to respond to the deep ecologists' call for "a spiritual answer" to the abuse of nature, Murdoch also discusses the ethical dimensions of the "transformation of nature into environment" in terms of both the occupying of the animals' natural space by human beings and the animals' subjection to human authority through their domestication (Gottlieb 2001b, 22). The killing of the foxes living in Alex McCaffrey's garden in *The Philospher's Pupil* is one of the most elucidating details that reveals the horrific victimization of nature by self-righteous anthropocentrism. A letter written by officers, who are warned about foxes in her garden by Alex's maid, to ask Alex's permission to kill foxes runs as follows "[w]e are sorry to hear that you have been seriously annoyed by a vicious and savage fox. It had come to our notice that there is a fox's earth in your garden, and our pest control officers will attend at your convenience to deal with the matter. There will be no loss of amenity. The exits of the earth will be stopped and poison gas introduced" (*The Philosopher's Pupil* 478-9). Through this instance of killing animals just for living in their own natural fauna, Murdoch reveals not only one of the most innocent attacks on nature, but also its destructive consequences on the earth, on the animals, on the atmosphere, as well as on the humans themselves. It reveals the horrible victimization of nature to human whim, especially when we later learn that the foxes are killed despite Alex's rejection. Empathising with them, Alex "felt frightened and hunted, as if it were she herself who was to be locked in

and gassed" (*The Philosopher's Pupil* 479). Both Murdochian ethics and "ecologically oriented ethics" refuse the cruel abuse of nature (Capra 20).

Furthering this concern in her novels, Murdoch also questions the ethical boundaries of man's self-acclaimed authority, even in the most positive way, over nature. As a young adolescent girl attentive to nature and picking things like stones up, Moy in *The Green Knight* feels over intrusive at some point in the novel through her interaction with Anax, as his caretaker during his abandonment. Despite the extreme love she feels for Anax, Moy can intuit grief in his "white-blue eyes which could look so sad", and thinks that she "was keeping him prisoner" (*The Green Knight* 109). In the consequence of her emphatic interaction with not only Anax, but the whole of nature, Moy realizes man's, including herself, reckless destruction of nature. Reconsidering her habit of rescuing "the snail or snug or worm from the pavement where it might be stepped on, the spider from the bath where it was imprisoned, the tiniest almost invisible creatures who were in some wrong place where they might starve or be crushed", Moy regrets (*The Green Knight* 109). Moy's interrogation of herself about her innocent incentive to protect creatures, is, deep down, a deep ecologic warning about our most innocent attempts with regard to nature. She asks herself

> [h]ow did she know what little living creatures, and even things, wanted her to do? . . . Did the stones who were picked up by humans and taken into their houses mind, did they dislike being inside a house, dry, gathering dust, missing the open air, the rain, perhaps the company of other stones? Why should she think that they must feel privileged because she had, out of a myriad others, discovered them and picked them up? (*The Green Knight* 109)

Moy's decision to give up her habit of picking things up and taking the ones she already has to their native places is a good instance of respecting the nature's intrinsic value, which is developed also through the reconsideration of Zed and Anax's confused ontologies as domestic animals.

Like human characters, domestic animal characters are also attributed with a certain degree of corruption and "self-alienation" consequent to their absorption in human company, reflected especially in their encounter with wild fellow animals. Zed's encounter with "a big dog fox" in the garden, most probably one of those poisoned by the officers, reveals him to be estranged from nature totally. Zed, who "had never seen a fox" before considers him an enemy and is frightened by his smell (*The Philosopher's Pupil* 248). This encounter reveals the barriers that humans put between the fellow animals, and it is pathetic as he is defined, ironically, in human features, thus "[t]he big fox looked down at Zed with its cold pale eyes, which were sombre and ruthless and sad, awful eyes which knew not of the human world" (*The Philosopher's Pupil* 248). Rather than identifying with the fox during his immediate encounter with him, Zed displays an almost "human" attitude, either in his encouragement after hearing human voices or "his blue-black eyes in which there was reflected so much of the expression of man" (*The Philosopher's Pupil* 249). Later, however, "Zed [...] felt so strange, as if he pitied

the fox, or almost envied him, and did not want to turn to the world of happiness", which is his life among human beings (*The Philosopher's Pupil* 249). Anax undergoes a similar confusion in his encounter with a mouse on the street during his search for Bellamy. Like Zed who first others the fox, also "Anax felt pity for the mouse, or something more like affinity, respect" (*The Green Knight* 186). Later, however, he is overtaken by such a feeling "as if he had lost his identity and become part of some immense world being" (*The Green Knight* 186). As opposed to Zed's sorrow for failing to identify with the fox, Anax manages, despite his confusion at the beginning, to feel a sense of unification with the mouse. The holistic philosopher Fritjof Capra, who considers the whole universe as a "web of life", believes that "humans' threats to non-human forms of life" should come to an end (Capra 20). Gottlieb emphasizes the nature's vulnerability under human invasion as follows: "[V]irtually all our earthly surroundings become stamped with a human mark, or threaten to become our pets, raw materials, or victims" (2001b, 22).

A holistic perception of nature as well as its victimization, which has been felt all throughout Murdoch's novels, culminates in *The Green Knight* (1993), written some six years prior to her death. Peter Mir, who replaces her existential characters in *The Green Knight*, represents the apex of Murdoch's concern for nature. As the reincarnation of the Medieval "Green Knight", who represents nature in *Sir Gawain and the Green Knight*[3], Peter Mir admits an awareness of the "Green Politics". Appearing as an enigmatic middle aged man in the life of a circle of friends centered around Louise, with her three daughters, Aleph, Sefton, Moy; and her deceased husband's friends Bellamy, Clement and Clement's brother Lucas, Mir wants compensation for a blow that Lucas has given him in the head in a park in London. Declared to be a mugger trying to rob Lucas and believed to have died in the hospital afterwards, Peter Mir comes back to life, as if resurrected, to initiate a moral dilemma by declaring that Lucas hit him on the head because he has interfered while Lucas was about to murder his own brother, Clement, just out of jealousy. Mir's resurrection, paralleling that of the Green Knight in the medieval romance, opens ground for the discussion of moral issues concerning not only intra-human relations but human's interaction with the non-human as well. Clad all in green, and a vegetarian, who claims that he is "very much for ecology [and that he is] [...] a member of Green Party", Peter Mir represents the apex of Murdoch's ecological consciousness (*The Green Knight* 194). Developed through his interaction with the members of the circle first as a threatening outsider, then as an enchanting friend, Mir is mystified either through his first appearance or through his disappearance in the end. His identity is blurred between the facts of a retired lunatic butcher put into an asylum, and died as a saintly character who is

[3] The same topic is discussed by the author in an article suggesting that Peter Mir in *The Green Knight*, counterparts the "Green Knight" in *Sir Gawain and The Green Knight* to the purpose of drawing a parallel between the modern man's search for meaning and the quest of the medieval Knight. See Z. Y. Kurt, "A Murdochian Reading of *Sir Gawain and The Green Knight*" *Interactions* 18.2 (2009): 149-159 for more detail.

enlightened in the Eastern wisdom. His interaction with other characters, Anax especially, in the process of the novel, however, gives more clues about his identity as an intermediary character combining deep ecological process of "self-identification" with Murdochian conception of transcendence in the same mystic sense of unification.

Peter Mir is defined, especially, through his enigmatic influence on Anax. Mir's encounter with Anax, after Anax's escape in order to find Bellamy, is one of the most important scenes that interrelates Murdochian philosophy with deep ecology. At the time that Anax feels most vulnerable when he can neither find Bellamy's house nor knows the way back to his new home, and is worried with the fear that he might be caught up and put in a dog shelter, he sees a man,

> holding an umbrella above his head [...] He breathed. Something very strange was happening. The man passed close to him. Anax sniffed at his trousers [...]. There was a faint gentle reassuring smell, a smell almost it might seem of Anax himself [...]. The man leaned down and stroked him. Anax began to wag his tail [...]. Anax, trembling with relief, walked beside him, breathing in the magical reviving smell. (*The Green Knight* 190-1)

The affinity that Anax establishes with Peter Mir, who happens to be the man who rescues him, reveals, not only Peter Mir's goodness which is "smelt" by Anax, but also the holistic perception by deconstructing human and non-human binary opposition. Like attributing animals human quality, she also attributes animal quality to human beings by having Anax feel Peter Mir's smell as "almost it might seem of Anax himself" (*The Green Knight* 194). Mir too admits that "Anax must have known that instinctively" (194). The ontological boundaries between the humans and animals, as well as the inanimate, are transcended.

The transcendence of ontological boundaries in Murdoch's novels is an initial step to the ecstasy of unification with the whole, either with nature in deep ecological terms or with the transcendental good in Murdochian terms. Griffiths defines "the nature experience" in terms of deep ecological ethics, as termed by Naess, as a phenomenon which "is principally mystical, and which involves a sense of self-abnegation before the vastness of cosmos, an 'oceanic epiphany', usually precipitated through an encounter with natural landscape or wilderness" (256). So, it is "an experience necessarily mystical because transgressive of the normal boundaries between 'self' and 'world around"' (256). The ecstatic experience of the two adolescent characters, Moy in *The Green Knight*, and Bran in *Jackson's Dilemma*, both indicate Murdoch's affinity with "nature experience", in Naessian terms. Moy returns the stone that she has been keeping in her room to its native location thinking that "the rock and the stone, who had stood there alone together on the grassy hillside, for centuries, for millennia, were now pining for each other" (*The Green Knight* 148). The placement of the stone to its former location takes place like a ritual accompanied by Anax: "Anax was already sniffing about. Then *he* began to dig in the grass at the side of the dell [...]. Yes, that was where it has been, where they could see each other [...]. Moy lowered the stone into the hole. It

fitted exactly" (*The Green Knight* 470-1) (emphasis original). Moy feels, as soon as she places the stone, that "something snap inside her as if her heart had snapped. The heart-string she thought –what is the heart-string? Tears came into her eyes. She touched the stone, pressing it firmly into its hole. Kneeling, she kissed it" (*The Green Knight* 470-1). Moy achieves a mystic unification, a "selflessness and loss of individuality [...] [in] bliss and rupture" (Barbour in Maxwell). Bran in *Jackson's Dilemma* undergoes a similar experience with Spencer, a once hunter horse belonging to the Hatting Hall now left on his own. Despite his loneliness, Spencer is full of love himself which he pours out on his rare visitors. Bran's visit to Spencer, however, happens in a more intensive emotional atmosphere during which both the boy and the horse become one:

> the horse leant down towards the boy. Bran felt a strange feeling on his bare arms where big strong tongue was leaking him. Clumsily he reached to get an offering, a carrot out of his pocket, but Spencer was not interested, and had now removed his tongue to Bran's face [...] reaching up his arms to the horse's neck, stroking his huge face, looking into his beautiful eyes, and tears came to Bran as he said his name and felt with his hands the warm smooth tense skin [...] it was as if he were holding up all the world [...]. Bran found himself sobbing. He lay against the horse's side, pressing up against the shoulder [...] the horse and he were one. (*Jackson's Dilemma* 248)

Murdoch's transgressive approach in revealing the egalitarian interaction of humans not only with animals but also with inanimate nature, as represented by Moy, also conforms to the ethics of deep ecology.

What Murdoch's characters experience during their interaction with nature develop in accordance with the deep ecological fact that "everything that lives is precious, just because it is part of and contributes to the precious, differentiated whole that is the natural world" (Gottlieb 2001b, 20). Considering Lauer's assertion that "[o]nce we identify with the natural world, ecological rules of conduct become less a matter of duty than an intuitive, integrated response to the whole of life", it can be concluded that Iris Murdoch reveals a "Green" awareness, especially, in her treatment of the non-human in her novels written since 1980s (Lauer 317). Though she does not employ the vocabulary of deep ecology in her discussion of man's interaction with nature directly, Murdoch transgresses, in practice, all the boundaries that discriminate natural phenomena as humans, animals, and inanimate objects. Tim's ecstatic regeneration trough the beauty of nature, Moy's identification with animals and stones, Bran's unification with Spencer, Anax's discovery of his oneness with the mouse, all refer to nature as the source of "mystical experience of unity" that is achieved through selfless attendance to others (*Existentials and Mystics* 357). Both Murdoch's moral philosophy and ethics of deep ecology rely on a sense of holism centered around or rooted from nature.

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Solitude and Ecocritical Settings: *Blade Runner 2049*

Antonio Sanna

Blade Runner 2049 (2017) is the much-awaited sequel to Ridley's Scott 1982 cult noir/science fiction film. Directed by Denis Villeneuve—the French Canadian director and producer of *Maelström* (2001), *Polytechnique* (2009), *Incendies* (2011), *Enemy* (2014) and the forthcoming *Dune* (2020)—the film earned almost 260 million out of a 150 million dollars budget; it was nominated for five Academy Awards and won two of them (for Best Cinematography and Best Visual Effects).

The plot resumes the fictional post-apocalyptic universe created by American novelist Philip K. Dick, the master of paranoid science fiction, whose 1968 work *Do Androids Dream of Electric Sheep?* was the basis for the 1982 film.[1] Set thirty years after its predecessor, the narrative begins with Officer KD6-3.7 (Ryan Gosling) encountering and killing an illegal replicant of an older generation.[2] KD6-3.7, also called K., is a replicant himself of the newest generation, trained to obey unconditionally, whose mission is to "retire" replicants. After surveying the lair of the fugitive, K. discovers the remains of a female replicant who was pregnant and died in childbirth—which was thought to be impossible for androids. By examining the replicant's bones, the police officer establishes that they belonged to Rachel, an experimental model formerly belonging to Tyrell Corporation, and uncovers a fragmentary conversation of her with her lover, blade runner Deckart (Harrison Ford). The search for the missing child leads K. to an orphanage in San Diego, where children are forced to work (in a futuristic version of Dickens' *Oliver Twist*) and all data about the child have been erased. Simultaneously, Rachel's child is sought also by the leader of the new Corporation that produces replicants, industrialist Niander Wallace (Jared Leto), a blind man who roams the empty spaces of his palace, is obsessed with childbirth control and posits as a god—praising his ability to generate new life, describing his creations as angels and boasting his contribution to the exploration of new worlds and the settlement of new colonies. Wallace charges his secretary Luv (Sylvia Hoeks), a replicant characterized by detached cruelty and repressed anger, with the duty to spy on K. through satellites and to intervene once he accomplishes his mission in order to retrieve the child. During his investigation, K. finds himself in places he apparently remembers and is forced to face the memories of his childhood, memories he believed to be artificially implanted. He therefore wonders whether he is Rachel's son himself; his search for the other becomes an exploration

[1] The novel led to three authorized sequels that were written by K.W. Jeter and published between 1995 and 2000.

[2] According to the fictional universe of the *Blade Runner* films, replicants are androids, perfect replicas of human beings with superior intellectual and physical abilities, who are employed as hard force in the process of colonization of extraterrestrial worlds.

of his own identity and past. His traumatic reaction to the discovery (and consequent expression of strong emotions) causes his dismissal from the police and, before being chased himself, he searches for Deckart in Las Vegas. After having been tracked down by the ruthless Luv, K. is severely beaten up and Deckart is taken prisoner. He is saved by a group of rebel replicants who consider the miracle child a sign of their forthcoming rebellion against humankind, and whose leader reveals that Rachel actually had a daughter who is safe in hiding. K. returns to Los Angeles and, after a furious fight against Luv, rescues Deckart and leads him to his and Rachel's daughter.

The story reprises its predecessor's social subtext on the marginalization of minorities, fear of the Other and exploitation of slavery. Replicants are perfect replicas of human beings, from their appearances to their capacity to feel and express emotions, but they are treated as mere sentient, purchasable and disposable products. Such a discourse is also expressed through the representation of the story's protagonist and the events concerning him. While being introduced as a killer with no empathy towards his victims at the beginning of the film, when he is charged with the duty to trace and kill Rachel's son, K. wonders whether that would be correct since, he believes, "to be born is to have a soul". This question resonates throughout the film for the spectator to ponder if replicants (as symbolic of all those creatures that humans consider inferior, are genetically-modified, or have been created in a laboratory) do possess a soul and, therefore, if they might—and should—expect equal rights.

Characteristic of *Blade Runner 2049* is the presentation of the main characters as affected by solitude. The epitome of loneliness is certainly the morose Deckart, who has renounced the company of all human beings to live in the radioactive, abandoned environment of Las Vegas. Another example is offered by K., who suffers from social ostracism on the hands of the human characters surrounding him, and leads a solitary life in spite of being engaged with Joi (Ana de Armas). The latter is an affectionate wife, but she is a hologram—another product of Wallace Corporation. Though programmed to do so, Joi's love for K. appears to be real and sincere; she advices him to take the best course of action on each occasion, even sacrificing herself to save him when he is wounded by Luv. However, the viewer might question the reality of the feelings expressed by the two artificial beings, one of whom is (literally) ghostly, her not being physically existent (as is the case with the holographic Doctor (Robert Picardo) in the TV series *Star Trek: Voyager* [1995-2001]). The major villain of the story, Wallace, is equally alone, unable to have children but priding himself instead of his creation of millions of replicants. Wallace is accompanied only by Luv, whom he considers his "best angel", and the latter obeys his orders mindlessly but is actually scared of his tantrums. Solitary is the life of the human beings as well; Villeneuve's film offers a portrayal of a broken humanity, where characters are generally rigid or afraid to express their emotions and humans barely interact with one another, preferring to depute replicants of the actions they should accomplish in the first person. A climate of distrust seems to reign over the humanity of the future, according to

Blade Runner 2049, with the dialogues between the characters being usually cold and principally concerned with pragmatic matters.

The solitude of the characters is reflected in the representation of the settings as inhospitable and alienating. As was the case with its predecessor, *Blade Runner 2049* exalts—through the use of the flying cars' perspective and bird's-eye views—the magnificence of Los Angeles' enormous skyscrapers that are barely visible in the constant smog and rain. Nevertheless, the film also focuses on other aspects of the dystopic environment of the future, such as the absence of animals and vegetation in the suburban areas, the tremendous extension of the blocks of houses in Los Angeles (indicating the overgrown population of the future) and the disposal of waste (the protagonist's visit to an abandoned dump clearly depicts the material—and living—residues of the society residing in cities: See Figure 1). The film therefore exhibits a series of environmental concerns that exemplify two of the criteria evidenced by Lawrence Buell in *The Environmental Imagination* (2010) for works that belong to ecocriticism, "works that do not single out human interest as the only significant interest; and works whose ethical orientation includes human responsibility and accountability toward the environment and the non-human sphere" (in Maricondi-Willoquet 2-3).[3]

On the other hand, when the camera is on ground level or uses low angles in those sequences that are set in Los Angeles, it presents the blue-filtered streets as filled with holographic, gigantic advertising, neon signs and holograms (especially of naked women) that can interact with passers-by, in a continuous bombardment of images and messages epitomizing Jean Baudrillard's argument that, in postmodern society, "advertising [...] invades everything, as public space [...] disappears. It realizes, or [...] it materializes in all its obscenity; it monopolizes public life in its exhibition" (129).

The interiors are depicted either as claustrophobic, unadorned, plastic and metallic spaces (where white walls and white lights indicate sterility) or as spacious, geometric-shaped environments, with moving lights carefully chosen to illuminate some details or produce further shapes (such as is the case of the archive of the Wallace Corporation). Both kinds of environments reveal no human warmth, no touch of life, in spite of the presence of human beings, the only exception being the apartment where Deckart lives in Las Vegas, which is filled with artefacts, books and photos recalling and embodying his memories. Such artefacts are reproductions of real things and, therefore, are aptly located in Las Vegas, the city which created in its hotels and their decorations the replicas of many other cities and past ages of the world.

The film is indubitably praiseworthy for its special effects, which are excellent in their realistic of a future world where holograms can synchronize with real human beings to let the latter experience physical pleasures, the faces of the hologram and the real person being visible simultaneously or alternatively for brief

[3] The third criterion includes "works in which the nonhuman world is not mere backdrop for human action but helps situate human history within natural history" (2-3).

instants up to the point of not distinguishing them. Exemplary is also the presentation of a clone of Rachel whose purpose is to seduce Deckart into revealing the location of his child. The face of Rachel's clone (interpreted by Loren Peta) is a perfect reproduction of the original face of Sean Young in the 1982 film—obtained by means of the digital superimposition of the footage of actress. Though such an achievement is definitely praiseworthy, it can also produce the unsettling feeling of simultaneous familiarity and unfamiliarity typical of the Freudian "uncanny" in both Deckart *and* the viewer (as it probably occurs in Gareth Edwards' *Rogue One* (2017) with the reproduction of late Peter Cushing's face for the character of Governor Tarkin twenty-three years after the actor's death).

Noteworthy is also the soundtrack by Hans Zimmer and Benjamin Wallfisch, which recalls several passages of Vangelis' enchanting and moving motifs, though it drowns them in gloomier tones and impeding beats or martial drums, or elevates them in ethereal and wavy effects, often punctuated by notes executed with the piano. The general impression is one of melancholy, either for the pejorative future represented in the film and the characters' loneliness, or for the loss of lives represented and recounted on the film. It is indeed a melancholy soundtrack that well accompanies the representation of a world where life can have, at best, only a monetary value for the majority of the people.

As was the case with Scott's film, *Blade Runner 2049* is equally a feast for the spectators' eyes for its enchanting images and offers simultaneously much food for discussion about its thematic preoccupations with individual identity and rights and with ecology. Both films are cold, apparently slow, with sudden bursts of unexpected action and violence that are quickly resolved and leave a sense of emptiness in the spectator. The 2017 film can be partly considered as the diurnal version of the 1982 film because, contrary to its predecessor, it presents several scenes set in misty daylight, but also because it ends with a more hopeful message than Scott's work (especially the 1992 Director's Cut). Furthermore, its numerous plot twist and unexpected evolution of the narrative capture the spectators' attention throughout the story, though the open-ended finale (which could easily lead to a further sequel) may be unsatisfactory for some viewers. *Blade Runner 2049* can therefore be considered as a worthy successor of its predecessor and an equally entertaining viewing experience.

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Figure 1. KD6-3.7 (Ryan Gosling) in the San Diego dump.

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