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Foreword

It is a great pleasure to introduce the first issue of our online journal of *Journal of British Literature and Culture*. This journal continues the successful publishing tradition established by *Journal of British Literature and Culture* (1990-2010) and intends to keep up the standards of publishing quality scholarly articles about British literature and culture.

We would like to thank all who made this issue possible, namely the contributors and their reviewers, the editorial board and especially Dr. Merve Sarı Tüzün and Research Assistant Onur Çiffiliz for their enthusiasm, energy and time they very generously devoted to the procedures of publication of this issue.

The first issue of our online journal offers five articles. These articles illustrate the wide scope and variety of methods of analysis JBCL advocates.

We expect your contributions as readers and authors to the next issues of our journal. We accept your contributions throughout the year via jblc@hacettepe.edu.tr.

With best wishes

The Editorial Board

Articles

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"You Are Sherlocked": A Representation of the Victorian Colonial Ideology in Arthur Conan Doyle's *The Hound of the Baskervilles*[1]

"Sherlocklandın": Arthur Conan Doyle'un Baskerville'lerin Köpeği Romanında Viktorya Dönemi Sömürgeci İdeolojinin Temsili

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Abstract

Even though Arthur Conan Doyle is the writer of several fictional and non-fictional works, he is mostly famous for Sherlock Holmes stories. Doyle's *The Hound of the Baskervilles* (1902) holds a particular place among his Sherlock Holmes fiction as it sets the rules for the later detective stories. Therefore, the novel has been mostly studied in terms of its contribution to popular detective fiction. However, in addition to this, Doyle's *The Hound of the Baskervilles* can also be read as a modern work that represents the dynamics and conflicts of the period it was produced in. Accordingly, this article argues that *The Hound of the Baskervilles* is a detective fiction which represents the Victorian colonial ideology of the nineteenth century through its settings and characters.

Keywords: Arthur Conan Doyle, *The Hound of the Baskervilles*, Sherlock Holmes, detective fiction, popular fiction, Victorian colonial ideology

Öz

Arthur Conan Doyle hatırı sayılır sayıda kurgu ve kurgu-dışı eserin yazarı olmasına rağmen çoğunlukla Sherlock Holmes hikayeleri ile ünlüdür. Doyle'un Sherlock Holmes hikayeleri arasında özellikle *Baskerville'lerin Köpeği* (1902) adlı roman dedektif yazınında belirli kuralların konulmasına katkı sağladığı için ayrı bir yer tutar. Dolayısıyla bu roman, çoğunlukla popüler edebiyata katkısı yönünden çalışılmıştır. Fakat buna ek olarak Doyle'un *Baskerville'lerin Köpeği* adlı romanı yazıldığı dönemin dinamiklerini ve çatışmalarını yansıtan modern bir eser olarak da okunabilir. Bu makale, *Baskerville'lerin Köpeği* romanının Viktorya döneminin sömürgeci ideolojisini mekan ve karakterler üzerinden nasıl temsil ettiğini tartışmaktır.

Anahtar Kelimeler: Arthur Conan Doyle, *Baskerville'lerin Köpeği*, Sherlock Holmes, dedektif kurgu, popüler kurgu, Viktorya dönemi sömürgecilik ideolojisi

[1] This article is developed from a paper presented at the 14th International IDEA Conference: *Studies in English* held between 6-8 October 2021, Trabzon, Türkiye.

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Born in Edinburgh in 1859, Arthur Conan Doyle is the writer of several fictional and non-fictional works in addition to his famous Sherlock Holmes stories. His talent for writing detective stories is attributed to the years he spent as a medical student at Edinburgh Medical School where he met Joseph Bell, a surgeon and a lecturer who had a huge impact on Doyle's life (Stafford 34). According to Doyle's biographer, Russell Miller, Bell was "already a legend among medical students as a master of observation, logic, and deduction, possessing almost clairvoyant powers of diagnosis" (n.p.). Therefore, at Edinburgh Medical School, Doyle learnt how to make a diagnosis just by observing a patient, which laid the groundwork for his famous character, Sherlock, who is a master in the art of deduction. *The Hound of the Baskervilles* (1902), one of the famous adventures of Sherlock Holmes, holds a particular place among Doyle's Sherlock Holmes fiction as it sets the rules for the later detective stories as James and John M. Kissane suggest (353). Therefore, the novel has been mostly studied in terms of its contribution to popular detective fiction. Drawing upon Scott McCracken's statement that popular fictions are the product of the modern world (6), Doyle's *The Hound of the Baskervilles* can be read as a modern work that represents the dynamics and conflicts of the period it was produced in. Accordingly, this article argues that *The Hound of the Baskervilles*[2] is a detective fiction which also represents the Victorian colonial ideology of the nineteenth century through its settings and characters.

Doyle's interest in detective fiction has its roots in foreign examples. Foreign examples such as "Émile Gaboriau, known as a pioneer of modern detective fiction, and Edgar Allan Poe's Chevalier Dupin, [led Doyle] to create a detective character of his own" (Stafford 35). Evidently, Doyle's enthusiasm along with what he learnt from

[2] The primary text will be referred as *The Hound* hereafter.

Bell gave birth to the first Sherlock Holmes novel, *A Study in Scarlet* in 1887. Even though his first attempt was not an overnight success, it presented a successful detective, Sherlock Holmes, "the world's most famous man who never was," as Orson Welles puts it (qtd. in Miller n.p.). In 1889, when Doyle wrote the second Sherlock Holmes novel, *The Sign of Four*, he received positive criticism as well as high public demand, which made him the highest-paid author in the world by the turn of the century (Stafford 36). Critical accounts emphasise the reaction of the public to the detective Sherlock Holmes as follows: "The whole Sherlock Holmes saga is a triumphant illustration of art's supremacy over life. Perhaps no fictional character ever created has become so charmingly real to his readers" (Morley n.p.). Similarly, Christopher Clausen draws the attention of scholars to the "[l]etters of admiration and requests for help [which] are still addressed to the mythical rooms of a man who, had he ever lived at all, would today be a century and a quarter old. No other Victorian literary character, not even Alice, has maintained so powerful a hold on so many twentieth-century readers' imaginations" ("Order" 66). Both Christopher Morley and Clausen point out the success of the detective hero, which makes the fictional character a real one in the eyes of the British public. Clearly, this acknowledgement and recognition of the British detective demonstrate that he is more than a popular figure. Sherlock Holmes is also the embodiment of modern British ideals at the turn of the century when it is difficult to protect them. That is, Holmes, as a saviour of the nation, gains the trust of the public. However, despite the character's rising fame and the cultural meaning for the British, Doyle was not pleased with the popularity of Holmes throughout the world:

> By 1892, people were lining up at the newsagents waiting for a new story to come out, and Doyle was baffled and annoyed. He had wanted Sherlock Holmes

> to be a one-off character, not one that he would have to continue writing about for the rest of his life. … [Therefore,] by the time he was in his early 30s, he wanted to be finished with the great detective so he could focus on his science fiction and historical fiction. In a letter to his mother, he revealed that he'd decided to kill the character, and despite her pleading with him not to, he began working on that final story. (Stafford 37)

A year later, Doyle still felt the pressure of having to write new stories for Sherlock Holmes. He said to Silas Hocking, a friend of his: "I shall kill [Holmes] off at the end of the year. … If I don't … he'll kill me" (Green and Gibson 76-7). Subsequently, Doyle killed the famous detective in a fight with Professor Moriarty in "The Final Problem." Holmes was, however, later resurrected by the author in *The Return of Sherlock Holmes* in 1905 when Doyle gave in to the public pressure and demand for more Sherlock Holmes stories (Stafford 39). By the time of his death in 1930, Doyle had written four novels and fifty-six short stories for Sherlock Holmes.

Within the Sherlock Holmes canon, *The Hound* certainly stands out in capturing widespread public attention. Even though *The Hound* was first published in 1901 issue of *The Strand Magazine* (Frank 336), it refers to the times before the death of the character in 1893. On the surface, *The Hound* is about the Baskerville family, which is haunted by a gigantic hound. It is believed that the late Hugo Baskerville is punished due to his evil deeds and murdered by a hound, which puts a curse on the family. According to the family members, this curse on the family explains the death of Sir Charles Baskerville. Consequently, Sir Henry, the new owner of the Baskerville Hall, and Dr Mortimer, a friend of the late Sir Charles, are afraid that the same may happen to the new owner, as well. Believing that there is a supernatural cause behind all of these events, Dr Mortimer and Sir Henry visit 221B Baker Street to ask for help from the famous detective, Sherlock Holmes who solves the case with the help of Dr.

Watson by the end of the novel, similar to other Sherlock Holmes stories. Lawrence Frank observes that *The Hound* "was perhaps Doyle's reluctant response to the clamor of his reading public and to his publishers' entreaties, in Britain and the United States, for more of Holmes" (337). Even though *The Hound* is considered Doyle's "reluctant response" to the demands of the reader, the novel employs a narrative strategy that reveals a great deal about the period which it presents. In other words, *The Hound* presents the conflicts of the Victorian modernity and its colonial ideology at the end of the nineteenth century.

As a pioneer of popular detective fiction, *The Hound*, hence, is significant in terms of reflecting the dominant colonial ideology of the late Victorian period. As has been argued by McCracken, popular fictions are the product of the modern world and they emerge out of the contradictions of the modern reader. *The Hound*, in this sense, "acts as a medium between reader and world through which the social contradictions of modernity can be played out" (McCracken 6). Accordingly, as John G. Cawelti argues, Sherlock Holmes stories promote the social values and ideologies of the Victorian Britain since the author, Doyle, presents these values as a concept of Britishness that needs to be preserved ("Canonization" 6). Therefore, the main characters, "Holmes and Watson, embody the combination of solidity, morality, and eccentricity so central to the ideal of the British gentry while often having his criminals represent groups who threatened this traditional order" (Cawelti "Canonization" 6). Evidently, in *The Hound*, the conservative values of the Victorian period appear to be secured by British society. Hence, *The Hound* as a modern detective novel presents the Victorian colonial ideology through its settings, London and Devonshire, and characters, the detective Holmes and the criminal Stapleton.

To begin with, the period when the novel is written marks a significant point in British history as the Empire witnessed the death of Queen Victoria in 1901. The death of the queen in Britain at the time not only means a change in the monarch but also a transition from what seemed to be obsolete views to modern thinking. In this respect, Nils Clausson pinpoints the dichotomies in the novel, which are experienced at the time of this transition from the old to the new: "*The Hound of the Baskervilles* is constructed around a series of binary oppositions-science vs. the imagination, reason vs. superstition, the progressive present vs. the primitive past, evolution vs. degeneration or regression" (65). Thus, the time between the end of the Victorian era and the beginning of the twentieth century marks a transitional stage not only in terms of politics but also in social aspects. An important socio-political change in this transitional period is the change of attitude towards the colonial activities of the empire. Mae Leigh Cooke states that at the beginning of the colonial activities of the empire "[i]n literature popularly produced for young and adolescent males, the primary agenda of writers was to inspire favorable opinions of the empire's superior moral and patriotic outlook" (35). According to this ideology, the white English man as the coloniser is seen as developed, civilised and modern while the colonised person is foreign and the other; thus, undeveloped, uncivilised and barbaric. The colonised 'savage' people are not capable of changing their lifestyles and become modern; thus, they need the white English man to teach them how to live, eat and even pray, to transform them into modern and civilised beings. The modern white English man is a superior being compared to the foreign who is inferior. Therefore, the British public believed that the colonial activities of the British empire were aimed at saving those cultures from the primitive and savage lives they had to live. As Cooke states,

> [t]he messages built into Sherlock Holmes's adventures are no exception; inherent within the stories is a strong distrust of foreign people and places … Doyle's fiction also suggests that foreign influence contributed to the sudden savage behavior of otherwise respectable English soldiers if they became too involved with foreign substances, treasures, or the people themselves. (35)

Thus, the existing attitude towards the colonial lands changed accordingly, because British people were afraid of gaining the habits of those primitive and savage people. Consequently, the public became less interested in the glory of the empire than the repercussions of the foreign influence on their identity and modern, civilised self. At the end of the Victorian period, colonialism loses its patriotic and moral meanings such as teaching and civilising the uncivilised colonised subjects. The colonised people who are labelled as barbaric, uncivilised and savage start to be seen as potential criminals because they are not British, hence, not trustworthy (Cooke 35-36). In accordance with this view, in *The Hound*, the criminal investigation of the detective hero is presented as a colonial act in which the British detective as the representative of the British Victorian ideals is the coloniser while the criminal is the other and the place where the crime is committed is the colonised land.

In *The Hound*, the Victorian colonial ideology can first be seen in the relations between the urban and civilised London and the rural and primitive Dartmoor in Devonshire, a rural English town. The novel introduces these two places as an unequal pair. There are several differences between London and Dartmoor that correspond to the differences between the coloniser and the colonised of the Victorian colonial ideology. Sherlock Holmes and Dr Watson are invited to Dartmoor, Devonshire to solve a crime, which is explained by supernatural means by the inhabitants of the town. Hence, they travel from London, a civilised city, to Dartmoor which is a rural town away from modernity. While Dartmoor is a place of crime and

superstition, London, as represented by Holmes and Watson, is a place of civilisation responsible for solving the crime and establishing order as in the colonial ideology. In this context, Dartmoor is presented as a colonial land and it differs radically from the modern and civilised city, particularly London. Clausen aptly argues that, in the novel, "we are never allowed to forget the contrasts between London and Dartmoor" ("Order" 83). The superiority of London is conveyed in colonial terms, too. Dartmoor is represented as a primitive place inhabited by the primitive people of the Neolithic age. When Watson first hears about the region, he immediately draws an image of it as "a wild place," a place where superstition rules and where civil laws have no force. Watson states:

> "It must be a wild place."
>
> "Yes, the setting is a worthy one. If the devil did desire to have a hand in the affairs of men"
>
> "Then you are yourself inclining to the supernatural explanation."
>
> "The devil's agents may be of flesh and blood, may they not? ... Of course, if Dr Mortimer's surmise should be correct, and we are dealing with forces outside the ordinary laws of Nature, there is an end of our investigation. But we are bound to exhaust all other hypotheses before falling back upon this one." (Doyle 32)

According to Holmes, Dartmoor is a wild, untamed place, invaded by supernatural occurrences which stand against reason. As such, it may contaminate the rational, civilised and modern English people such as Holmes. In this context, the place is marked as the Other at the outset, because of its rurality and its distance from London. This kind of localisation renders the place to the status of a colonised land. As a colonised land in dire need of the civilisation of the West, the setting of the crime, Dartmoor, is contrasted with the civilised London by Watson and presented as a place of decay and degeneration. Watson states of the rural Dartmoor that "In a very few

hours the brown earth had become ruddy, the brick has changed to granite" (Doyle 59). To put it differently, while London represents the modern, civilised "white" man, Dartmoor is associated with a criminal act and a threatening criminal, in other words, the Other which needs to be corrected. Dartmoor, in this description is everything the modern London is not. While London is a place for civilised human, Dartmoor is home to animals, plants and also criminals. Even though Watson attributes his first impression of Dartmoor to the exhausting journey (Doyle 67), the perception of the land in his mind does not change. Afterwards, it gets even darker when he starts to get familiar with the neighbourhood. Emphasising the primitive atmosphere and the differences between Dartmoor and the civilised London, Watson, in a letter to Holmes, states that this rural land is nothing like modern England. He states that the engagement with the Moor in Devonshire will erase all the traces of modernity and leave you with the traces of prehistoric people everywhere:

> On all sides of you as you walk are the houses of those forgotten folk, with the graves and the huge monoliths which are supposed to have marked their temples. As you look at their grey stone huts against the scarred hillsides you leave your own age behind you, and if you were to see a skin-clad, hairy man crawl out from the low door, fitting a flint-tipped arrow on to the string of his bow, you would feel that his presence there was more natural than your own. (Doyle 81)

It seems that Watson acknowledges the binary opposition through which the colonial ideology is built. From this perspective, Dartmoor is both different and foreign hence, it has the attraction of a place to be dominated and civilised. Besides being both charming and dangerous, it also is inherently inferior. Watson's attitude towards the place is that of the coloniser. He focuses on the enchanting beauty of the Moor and the possible dangers it offers to outsiders. For instance, Dartmoor is depicted as a cursed place that contaminates every English man similar to the Baskervilles and

causes them to regress towards a state of primitiveness (Doyle 81). Moreover, the primitive and backward state of the place is emphasised even further through the Baskerville hall in Devonshire, which is depicted as a building with a lack of light. According to Sir Henry, because the building has no electricity or any such modern conveniences, it is less developed and unprotected. Its vulnerability needs to be remedied. Consequently, Sir Henry states: "I'll have a row of electric lamps up here inside of six months, and you won't know [danger] again, with a thousand candle-power Swan and Edison right here in front of the hall door" (Doyle 62). Sir Henry clearly positions himself as the "white man" of the colonial ideology and owns the responsibility to civilise the place and make it more modern with the instalment of electric lamps of modern technology thereby drawing primitivity away.

Moreover, the idea of primitiveness in the region is also supported by the description of the Great Grimpen Mire. The Mire is described as a bog where one "false step yonder means death to man or beast" (Doyle 73), which swallows and kills every living being that comes near it. For instance, it causes the death of two ponies (Doyle 74) as well as the death of Selden, the Notting Hill murderer who was hiding around the Mire (Doyle 136). The depictions of the Mire as a bog may, too, symbolise the resistance in the land against modernity and civilisation. The Mire restricts the progression of living beings and leads to either physical death, as in Selden and other animals, or mental death, as in Sir Henry Baskerville's engagement with the supernatural (Doyle 83). Unlike London which is a place of technology, modernity and reason, Dartmoor as a primitive place resists rationality. It is important that Holmes and Watson travel from London to Dartmoor, Devonshire to solve a crime and establish order in the region. Their journey in this context can be considered a colonial act as they try to bring modernity and reason to the Moor by solving the

problems caused by the undeveloped uncivilised people of Dartmoor. The investigation of Londoners eventually reveals that the crime is committed by a human criminal and that the so-called Baskerville curse is not a supernatural phenomenon, which, once again, points to the victory of reason over superstition.

The Hound presents the Victorian colonial ideology through characterisation, as well. In the novel, there are two sets of characters who represent the coloniser and the colonised respectively in their agency and attitudes towards the city and the country that is London and Dartmoor. The protagonist, detective Holmes, embodies the characteristics of the Western, civilised and rational subject. He is a British man, a man of science who provides order in the society by detecting criminals; thus, he does not allow the British nation to be corrupted, contaminated or on the brink of collapse. He acts as the representative of the conservative British values that are under attack due to the influence of the Other. In that regard, his involvement with Dartmoor as a detective of superior skills is similar to the coloniser who tries to civilise what he perceives to be barbaric, primitive and chaotic. In this respect, Holmes's characterisation as a rational being who is against superstition also contributes to the endorsement of Victorian colonial ideology. First of all, Holmes is introduced at the very beginning of the novel as a skilled detective. The novel opens with Dr Watson is busy with investigating a walking stick left at Holmes's apartment and Holmes is able to understand what Watson is busy with even when his back is turned to him:

> 'Well, Watson, what do you make of it?'
>
> Holmes was sitting with his back to me, and I had given him no sign of my occupation.
>
> 'How did you know what I was doing? I believe you have eyes in the back of your head.'

> 'I have, at least, a well-polished, silver-plated coffee pot in front of me,' said he. (Doyle 7)

Clearly, Holmes is a good observer who is careful about the minute details around him. Similarly, later, he constructs a truthful identity of the visitor to whom the walking stick belongs by making deductions from Watson's false observations (Doyle 8-9). The stick reveals a wealthy amount of information about the visitor, Dr Mortimer, before he arrives and helps Holmes conclude that Dr Mortimer is an amiable, unambitious and absent-minded man (Doyle 10). As Cawelti argues "[t]hese episodes establish the hero's special competence and give the reader confidence that, however great the obstacles and dangers, the hero will be capable of overcoming them" (*Adventure* 82).

As a representative of the colonial ideological power, Holmes also has considerable knowledge of anthropology, archaeology and ethnography, which are the three basic fields of knowledge for a detective as identified by Wilton Marion Krogman (155). It is important to note that the traits attributed to the detective in the introductory episode are related to his wit and knowledge but not to his physical abilities. That is, he is presented as a civilised and rational subject, and he will solve the case through his wit and knowledge, not in a physical way, which is attributed to the primitive and the barbaric. Moreover, as Clausen states, Holmes's eccentricity and isolation, in particular, represent his superior position in that "the stories seem to assert [that] in order to protect the social order effectively, one must separate oneself from it" ("Order" 74). Hence, the detective as an outcast, living a secluded life, along with his occasional drug abuse, emphasise Holmes's difference from the people he investigates and identifies the criminal among them. He is one of them in protecting the rational ideal and in bringing civilisation to rudimentary lands; however, he is also

an outsider in that his habits are foreign to the civilised majority. He thus has the skill and knowledge to outwit the criminals. The detective, evidently, has the advantage of knowing the mind of the criminal and understanding their motives:

> One has the feeling that Holmes and Stapleton are equals who understand each other all along. Early in the action, Stapleton even impersonates Holmes [in the taxi at the beginning]. At different points Watson describes each of them as having a 'dry glitter' in his eyes. Both are immensely resourceful but lonely, attended only by smaller figures who do not understand what they are doing. Each deceives his closest associate. (Clausen "Monster" 249)

It seems that the criminal investigation of Holmes is a competitive action and it involves a battle of the right and wrong. Holmes in fact makes a connection between himself and the criminal when he speaks of his job as collecting criminals and associates it with Stapleton's collection of rare moths and butterflies: "A pin, a cork, and a card, and we add [Stapleton] to the Baker Street collection!" (Doyle 146). Accordingly, in the end, a distinction is made between Holmes and Stapleton, the criminal. While Stapleton uses his knowledge and skill for murder like a savage, primitive and barbaric being, Holmes employs science and reason to protect his people and his society from such dangers to ensure order and safety in the society. Hence, Holmes is a trustworthy detective who works for the English people, because he is the representative of a modern, civilised English man/the coloniser who tries to civilise the uncivilised and help them develop. The murderer Jack Stapleton, on the other hand, comes from America even though he is originally British from his father's side. His late father moves to America, marries an American woman there and has Stapleton. He is also labelled as "the newcomer" by the people living in Dartmoor (Doyle 72). Thus, different from Holmes, Stapleton is foreign and unknown to the

British people and cannot be associated with what constitutes the Victorian colonial values.

The binary of reason and superstition, representing the coloniser and the colonised, thus creates the conflicts of the story. In Holmes and his engagement with the Dartmoor criminals, the distinction between modern thinking of the Victorian colonial ideology and the superstitious beliefs of the colonial lands can be observed. The prehistoric, superstitious beliefs of the colonial people and their subjection to such beliefs are removed with the reason of the modern British man. As James and John Kissane argue, in *The Hound*, Doyle

> rises to heights of mastery in the way he uses this material to dramatize a struggle of scientific reason against superstition and irrationality. It is common to regard the detective story as having been born of nineteenth-century 'scientism'; *The Hound of the Baskervilles* is the example of the genre in which the implications of that origin are given their most vivid and their richest artistic realization. (355)

Accordingly, Doyle portrays how the superstitious knowledge of the colonised is defeated and corrected by the nineteenth-century scientific knowledge. It is as a result of this struggle between the scientific and superstitious forces, the coloniser and the colonised that the mystery in the novel is solved. Holmes shows at the end of the novel that there is a human being held responsible for the crime. As stated, one of the elements that show the supremacy of reason is the portrayal of the detective hero, Sherlock Holmes. In addition to his own words as a detective claiming that he follows the path drawn by reason, Holmes is defined as a perfect scientist by the author: "[H]ours of intense mental concentration during which he weighed every particle of evidence, constructed alternative theories, balanced one against the other, and made up his mind as to which points were essential and which immaterial" (Doyle 30). In other words, as opposed to the immaterial agencies of the curse of the Baskervilles,

Holmes is in search of the material causes of the curse, which means, from the very beginning of the story, Holmes knows that there is a human agent involved in the death of Sir Charles. Yet, as the civilised, rational subject of the colonial ideology, he tries to collect the clues first, then logically solves the mystery and reveals the criminal. Holmes's reaction to the legend of the Baskerville family also proves the representation of the detective as a man of reason as he initially evaluates the case to be of interest "to a collector of fairy tales" (Doyle 18). Holmes's view of the Baskerville story reveals that he will prefer the rational way over the supernatural and, rather than the world of fairy tales identified with the colonised ignorance, he will "confine [his] investigations to this world" (Doyle 27). Accordingly, upon being charged with "inclining to the supernatural explanation," Holmes states his preference for a rational explanation in solving the crime: "There are two questions waiting for us at the outset. The one is whether any crime has been committed at all; the second is, what is the crime and how was it committed?" (Doyle 32). Rather than believing the supernatural story told by Dr Mortimer that there is a family curse behind the death of Sir Charles Baskervilles, Holmes prefers to ask the questions himself and then answer them one by one in due time by eliminating the probabilities. Emphasising the use of reason, Frank suggests that the adventures of Sherlock Holmes "become a brief for a worldview – naturalistic, secular worldview still in the process of consolidating itself in late-Victorian Britain elsewhere" (338). Hence, Holmes as a character illustrates the claim to reason by the Victorian colonial ideology and its triumph over the colonised as necessitated by the rationalistic and materialistic worldview of the period. In a similar vein, Holmes's pretence to abandon the case by delegating it to Watson shows that he needs rational clues, not legends to solve a mystery (James and John Kissane 359).

Hence, in *The Hound*, there is a rather complex interaction of the coloniser and the colonised and their co-existence. Still, as argued above, in the context of colonialism, Doyle seem to suggest that the scientific rationalism of the nineteenth century as the dominant ideology of the Victorian colonialism proves to be successful. As Catherine Belsey argues,

> [t]he project of the Sherlock Holmes stories is to dispel magic and mystery, to make everything explicit, accountable, subject to scientific analysis. … The stories are a plea for science not only in the sphere conventionally associated with detection (footprints, traces of hair or cloth, cigarette ends), where they have been deservedly influential in forensic practice, but in all areas. They reflect the widespread optimism characteristic of their period concerning the comprehensive power of positivist science. (59)

Evidently, as Belsey states, through the association of magic and superstition with the primitive and the savage colonised people who need to be redeemed by the civilised English subject, Doyle aims to create a role model for the people of the century and endorse it as part of the white civilisation and its dominant ideology.

In conclusion, it can be observed that *The Hound of the Baskervilles* holds a particular place not just among the Sherlock Holmes series but also among the detective fiction genre of the Victorian period as a pioneer and a model as it uses the imperial ideology of the Victorian period to defeat and correct the primitive and obsolete thinking associated with the colonised other. *The Hound*, indeed, represents the Victorian socio-political atmosphere and the scientific values of the period as the dominant colonial ideology. It seems that Doyle, in the detective story of *The Hound*, presents the Victorian colonial ideology in the contrast between the settings and characterisation. The rural Dartmoor in Devonshire with its criminals and superstitious people represents the colonised and their inferiority through the

comparison the novel draws between London and Dartmoor. The comparison between the detective Holmes as the embodiment of the British values and the criminal depicted as the barbaric, uncivilised other also contributes to the representation of Victorian colonial thinking as the dominant ideology in *The Hound*.

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Jane Austen and Her Reception in Türkiye

Jane Austen ve Türkiye'deki Yeri

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Abstract

Jane Austen is one of the most widely recognised authors of English Literature throughout the world. Her appearance on the Turkish literary scene took place in 1948, almost a century after her worldwide recognition begun. For the Turkish audience Jane Austen's reception is twofold. She is regarded as a canonical representation of the English novel; an innovator of style and ironical humour within the frame of romantic/ realist tradition among the Turkish academics and academically-oriented readers. On the other hand, for the general reader, she is the author of sentimental and melodramatic novels which paved the way through her books' translations into Turkish, Turkish popular and melodramatic fiction. Jane Austen continues to enjoy an undying interest in the Turkish literary polysystem due to her outstanding literary genius which is highlighted through the TV and media adaptations all over the world.

Keywords: Jane Austen, English to Turkish Translation, Turkish Translations of Jane Austen, *Emma*, *Pride and Prejudice*

Öz

İngiliz Edebiyatının dünya çapında en çok tanınan yazarlarından biri olan Jane Austen, Avrupa'da tanınmasından neredeyse bir yüzyıl sonra Türk yazın çoğul dizgesine 1946 yılında Sense and Sensibility (Sağduyu ve Duyarlılık) çevirisi ile girmiştir. Bu tarihten itibaren Jane Austen'in Türk okurlar arasında iki farklı konumda gelişen yerine bakıldığında, akademik çevrelerde ve klasik edebiyat okurları arasında yerinin İngiliz edebiyatının klasik, yenilikçi ve hiciv sanatını çok iyi kullanan bir temsilcisi olduğunu, genel okur çerçevesinden bakıldığında da romantik ve melodramatik romanlar yazan, sevilen bir İngiliz edebiyatçısı konumunda olduğunu görürüz. Özellikle son yıllarda Jane Austen romanlarının sinema ve televizyon dizisi olarak uyarlanmaları tüm dünyada olduğu gibi Türkiye'de de büyük ilgi ve beğeni toplamış, kendine yer ettiği iki konumda da zevkle ve ilgiyle okunmasını sürdürmüştür.

Anahtar Kelimeler: Jane Austen, İngilizce'den Türkçe'ye Çeviri, Jane Austen'ın Türkçe Çevirileri, *Emma*, *Gurur ve Önyargı*

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The purpose of this article is to explore the reception of Jane Austen in Türkiye by making a study of her features as an author and the elements in her art that led to her first appearance in Türkiye in 1946 by way of translation. Before delving into the process of the forming of her various images in Türkiye, it would be worthwhile to highlight her position in the world literary scene in general. It has been more than two hundred years since Jane Austen lived and wrote her six completed novels. Since then, she has been configured in different cultures in various dates and various appreciations. Austen makes her appearance on the continental Europe scene as early as in 1860s predominantly by translations. We know that, until her death in 1817 her reputation remained among a circle of elite readers in Britain. Towards 1870s after nearly half-a century of neglect, an immense interest in Jane Austen and her novels took place which, until today, has even surpassed almost all the British novelists except for "Charles Dickens perhaps" (Owen 16). The interest in Jane Austen in Britain and in the USA led the way to a flood of academic studies, critical works, media and film adaptations, and not to mention hundreds of translations worldwide that are still ongoing. David Owen writes that her undying reputation and popularity rely on her "classical" nature which is:

> The classical Austen, a figure perceived primarily as what she really was; an English novelist of domestic fiction with an underlying strand of romantic comedy whose writing took place in the final years of eighteenth century and the opening two decades of nineteenth century, whose published works (four novels in her lifetime, two immediately posthumously) enjoyed minor success in their contemporary period and then essentially fell into oblivion- more or less- for half a century, only to rise again phoenix-like and with great rapidity to the heights of canonical centrality that has admitted no abatement (quite the possible in fact) since the 1870s. (Owen 17)

There has been plenty of critical studies of Jane Austen since 1870s dealing with her position as a cultural phenomenon and an icon of classical literature. As for Türkiye, although her entrance into our literary scene is late as compared to that of Europe, her reception can be traced back similarly to that of Europe where her appreciation followed either a parallel track or alternated between academia, popularity among public and as a cultural icon of mass media. Her fame in Türkiye is not restricted to academic circles as a literary and cultural icon of British studies. Her Anglo-American context of popularity which has led the way in these countries to the production of her films, TV serials and even paraphernalia bearing her name or the names of her books and their characters of course had its bearings on the Turkish scene as well with a slight difference.

For the Turkish academia Jane Austen is a classic, an asset who takes her rightful place in the syllabi as a representative of the English novel; for the ordinary, middle-class Turkish reader she is an elegant author of love stories; for some of the middle-class people with some amount of taste and curiosity for literature and arts but who have no time to read, she is best known for her TV and film adaptations and is appreciated as the creator of such beautiful domestic love stories with a quality of very peculiar Englishness as reflected on the screen by way of big houses, nice gardens and pretty and elegant ladies and the faces of Keira Knightley and Colin Firth. Rana Tekcan in her article “Jane Austen in Turkey” (2008) evaluates Austen’s position among Turkish audience as such:

> The way in which Austen was translated into Turkish often reflects the particular cultural moment in Turkish life and letters. In particular, whether Austen was interpreted as serious and cerebral, romantic, or witty and ironical seems to shift from generation to generation among her Turkish translators. Only very recently have translations of Austen begun to be able

> to combine these aspects of Austen's approach rather than treat them as mutually exclusive. (1)

Indeed, the situation is same everywhere for Jane Austen. Her worldwide travels for the last two hundred years, has been made popular outside England by way of translations. She is one of the most translated English authors. Altogether as of now, there are nearly 800 versions of her books in different languages.

Just to make a brief survey of her worldwide translations, Jane Austen began to be translated first into French and then into German in the late nineteenth century. Her appearance in Türkiye was not so early. Her first translation is in 1946, by the Translation Bureau functioning under the Ministry of National Education. The Translator is Vecahat Güray, whom we know not much about. The first book to be translated was *Sense and Sensibility* as *Sağduyu ve Duyarlılık*, and followed by *Gurur ve Aşk* (*Pride and Prejudice*) in 1950 by MEB again and the translator was Beria Okan. In 1947, a private Publishing House, Rafet Zaimler printed *Aşk mı? Gurur mu?* translated by Güzin Güral. After that time, she has been consistently translated into Turkish in the '60s, '70s, '80s, and in the year 2006, Türkiye İş Bankası Hasan Ali Yücel Klasikler Dizisi has revived a whole series of Jane Austen translations until 2013. Even as of today, Jane Austen translations are still underway, from a variety of publishing companies such as İletişim Yayınları, or Kanes Yayınları and the quality of the translations varies depending on what version of "Jane Austen" is to be presented to the readers and whether her books will function as an academic representation of her art, or as a model for sentimental melodramatic fiction.

As it is mentioned above Jane Austen enjoys a great amount of academic status in Türkiye in the original language due to her place in the English literature studies in the UK. With the establishment of Departments of English Language and

Literature in Turkish Universities, Jane Austen was included in the syllabus. Considering the important position of these departments in the cultural and intellectual life of Türkiye, as a force that shaped the taste and interest of the reading public Jane Austen earned her rightful place among canonical English authors. She was soon going to push the academic boundaries and become one of the most attractive objects of translation to satisfy the needs of the Turkish audience, thanks to her developing fame in the world, mostly created by worldwide translation. This has been one of the motivations for her translations in Türkiye. Another reason was that, following World War II, there has been a great interest in Jane Austen's novels, due to her elegant and comic drawing room plots favouring sense and sensibility in human relations; writing about the feminine world, her depiction of home and family life and most importantly her favouring of sensibility over sense in domestic and marital arrangements. Her ideas covered by an ironical humour in her novels introduced a new concept to the Turkish reader who was traditionally less inclined to ponder so much on such themes. Hence, the policymakers of the Translation Bureau members of the Ministry of National Education in Türkiye became aware of her canonical and artistic weight in world literature and Jane Austen was commissioned to be translated into Turkish along with many other great authors from Europe and elsewhere. With the foundation of the Turkish Republic, the establishment of the Translation Bureau was a part of the modernisation process of the state. The Bureau was established by the Ministry of National Education, and it operated between 1940-1967 and published a total of 1247 translations including 80 English classics. Jane Austen's *Sense and Sensibility / Sağduyu ve Duyarlık* (pure Turkish) was published in 1946-48 twice, and *Pride and Prejudice/ Gurur ve Aşk* in 1950-51 respectively (all in two volumes). These two novels were translated and published by the state itself, which is an

indication of her positive appreciation in Türkiye, although among a limited audience. It should also be kept in mind that in the 1940s, the novel was a developing genre in modern Turkish literature and translations were scarce; hence, the policymakers of the Translation Bureau's selection of Jane Austen was manipulated by the initial norm of introducing new genres and styles as well as new narrative techniques to Turkish novel to enrich and develop this genre and Jane Austen translations were expected to be a model to Turkish authors. That was her initial appreciation in Türkiye. However, the cultural environment of the 1940s in Türkiye gradually changed when moving into late 1960s and 70s which resulted in two distinctively different images of Jane Austen.

Towards 1960s and '70s, with the rise of sentimental and melodramatic popular fiction in Europe and in Türkiye, Jane Austen was regarded as the author of very nice, decorous and elegant love stories; the times and the political climate during this cold war period canalized people into light reading. 1960s and '70s are also marked as the rise of capitalism and consumer oriented communities. Jane Austen's mark on the Turkish popular culture coincided with the literary environment of the times in Europe and in the USA. The rise of romance and domestic social dramas embellished with love and drama, especially materialised in Harlequin novels of Barbara Cartland and alike, paved the way for the translator Nihal Yeğinobalı who was to dominate Jane Austen translations stage for at least 20 years beginning in the 60s, 70s and into 80s. Nihal Yeğinobalı is an interesting translator and a very industrious one. She translated *Pride and Prejudice* in 1968. The date is interesting. It coincides with the sentimental melodramas of Kerime Nadir and Muazzez Tahsin, whose books swept over Türkiye, and even filmed many times starring Hülya Koçyiğit / Ediz Hun duo. The content of their novels are explained in relation to Jane Austen's fiction as such by Tekcan:

> They both were well established romance writers and enjoyed a wide, female readership. The protagonists of the Turkish romance novels written by Nadir and Tahsin were idealized figures; the heroes handsome and successful; the heroines are without exception, beautiful and virtuous. Conflicts may arise from class differences, or from differences between the morals and manners of the country and the city... The covers showed either a young woman, or a young woman and a man in pastel colours; they all were very similar in style, with catchy and dramatic titles like *Kalp Ağrısı* (*Heartache*), *Son Hıçkırık* (*The Final Sob*) etc. (9)

Indeed, the covers of the Turkish novels were distinguishable by the elaborate drawings of a man and woman, the woman in most cases resembled the famous Turkish actress of these days Türkan Şoray, with very melodramatic titles. Another interesting thing to describe the societal environment is that the children born that time in Türkiye have names like Nalan, Hicran, Murat, Hülya etc. which were the names of the characters in the Turkish melodramas. Hence, Jane Austen's translations by Nihal Yeğinobalı during the 70s and 80s follow suit and are produced in the same vein to meet the expectations of the times. Altın Kitaplar book covers are in total contrast with the serious or even austere book covers of the ones produced by the Translation Bureau. These are of course an indication of the growing number of private publishing houses which aimed at producing popular and light reading novels, whereas Translation Bureau publications had different purposes and targeted to create an audience who grew fond of serious literature. Nihal Yeğinobalı translations which favoured translations that could satisfy the readers who were looking for easily consumed light reading sentimental books, "were made to look very similar to a Nadir or Tahsin novel" (Tekcan 9). For instance the translation of the title of *Pride and Prejudice* (1968) is *Aşk ve Gurur* on the Turkish cover. It is seen that the Turkish translation title focuses on "Aşk" and it is most likely that the word prejudice is

totally omitted which results in the ruining of Jane Austen's focus in the title. We know that in Jane Austen's novels the pivotal role is played by women who are strong, fully-formed characters who, thanks to their sensibility and good judgement, manage to overcome their prejudices or even errors and form a consistent and sensible personality, rather than surrendering to the limitations imposed on them by the society and finally achieve their goals. Love is important, but has to be deserved, and achieved after a process of self-discovery and growth, as opposed to the sentimental melodramas where love and happy ending are achieved through a series of serendipitous confrontations, accidents, newly discovered family inheritance and kinships. In the 1968 Yeğinobalı translation on the other hand, by not paying attention to the distinctive ironical style of Austen and in an endeavour to highlight the love theme, *Aşk ve Gurur* or *Pride and Prejudice* is relegated into a Kerime Nadir novel.

In *Emma*, tanslated as *Kalbimdeki Kadın* (1972), the same can be said about the title and the book cover. As for the style of Jane Austen, Yeğinobalı seems to opt to concern herself not with the catching or conveying the irony of Austen and hence introduce Jane Austen to Turkish readers with her artistic weight and qualities, but her concern again seems to be creating an easy reading, a love story with a colour of Englishness and a touch of melodrama. For instance, the famous opening paragraph of *Emma* which reads as:

> Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex her. (Austen 1996: 7)

> Emma Woodhouse, güzel, zeki, varlıklı bir kızdı. Rahat bir evi,iyimser tabiatı vardı. Böylece, dünyanın en büyük nimetlerine

> sahip sayılırdı; ömrünün şu yirmi yılında pek az sıkıntı, üzüntü çekmişti. (Yeğinobalı 7)

In the original text, the first paragraph is also the introductory sentence of the whole novel to follow where, Jane Austen very skilfully foregrounds the plot and introduces her heroine with adjectives like 'handsome' instead of pretty or beautiful or charming, later followed by the adjectives clever, rich which may as well be used for a man. This description is significant; Jane Austen brings Emma to the same level as a male character and Emma's gender can only be guessed by the name in the opening sentence of the novel. In the translation, Yeğinobalı divides up this sentence into three shorter ones and loses the rhetorical subtlety of Jane Austen. The addition of gender adjective 'kızdı', and a cliche pattern in Turkish to domesticate the narrative for the taste of the Turkish reader by adding the expression "ömrünün şu yirmi yılında" (7) suggest that Emma is reshaped by the translator to such an extent that Jane Austen is just another sentimental novelist and Emma is just another melodramatic love story heroine as we see in American examples in the Harlequin series. As put forward by Marie Nedregotten Sørbø:

> However, as scholars have already observed, Austen's stories do pose a major challenge in understanding and translating her consistent irony. It follows that translators who are not aware that the author's style reflects her attitude, will end up with a very different story, sometimes even the opposite of the original work in its tone and idea. (11)

Before moving on to Jane Austen translations in 1990s, it may be a good idea to study her background and her age. Jane Austen produced her work during late eighteenth and early nineteenth centuries. These are the times of the age of reason and the movement of realism in arts and literature. Jane Austen's novels complement to the moral and social environment of her time. Her attitude to the individual who is placed

within a distinctive social setting is faced with decisions that are primarily personal; but very much related to the social circumstances which is appropriate with the age; the characters use their reason and their feelings in a balanced manner to arrive at a happy ending which is marriage. On the other hand, according to Jane Austen the society circles the individual in such a manner that the individual finds it difficult to establish genuine personal relationships. In most cases, social contact and conduct is superficial and hypocritical. However, Jane Austen never attempts to depict the society as a challenge to the individual who needs to be a non-conformist in order to defy it. Society is a system of manners which can be reconciled with personal choices and which the individual is expected to fall into its pattern and yet achieve personal satisfaction. What she underlies is that as long as the dignity of the individual is preserved, the genuine and the true feelings and emotions overcome the artificial and the superficial, individuals become at peace with the society and its norms. In order to attain the connection between the society and the individual in terms of sensibility and sensitivity, and in terms of rules of decorum, the characters have to undergo an inner struggle, a process of growth and moral and emotional change and development. Jane Austen portrays this process by means of a novel technique she employs for the first time in fiction what is called Free Indirect Speech. In this technique "the narrator is allowed to insert himself directly into the character's experience, sponging up the latter's perspective, tone, and inner reality, but can still report these personal thoughts and dialogue without breaking the narrator's authority" (Miller 2016: 4). As can be seen in the example below, through this stylistic device, the reader is able to understand that Mr Elton has no intention of marrying Harriet:

> The hair was curled, and the maid sent away, and Emma sat down to think and be miserable-it was a wretched business, indeed!-such an overthrow of everything she had been wishing for!-such a

> development of everything most unwelcome! –Such a blow for Harriet! This was the worst of all. (Austen, *Emma* 1996: 127)

The translation in Yeğinobalı reads as:

> Saçları kıvrılmış, hizmetçi kız iyi geceler diliyerek dışarı çıkmıştı.Emma bir köşeye oturdu,bedbahtlığını düşünmeye koyuldu. Feci bir durumdu doğrusu. Bütün isteklerinin böyle baltalanması! En istemediği şeylerin olması! Harriet için ne korkunç bir darbe! En fenası da işte buydu. (Austen, *Emma* 1972 113)

The immense popularity of Jane Austen film and TV productions of the mid 1990s has evidently boosted her popularity over the world and in Türkiye. The contribution of BBC adaptations of *Pride and Prejudice* and *Emma* are very influential for the growth of her popularity worldwide, as well as large scale translations in Europe, India and the Middle East. David Owen evaluates this interest in Austen in the 1990s by asking the question "which Jane Austen receives all that attention" and goes on to say that

> it is pertinent to examine whether we are discussing 'the canonical' Austen, author of the Big Six Novels, whether we are speaking of more expressionistic, rebellious Austen of the juvenilia works; whether we are assessing Gentle Jane...whether we are referring to the figure of knife-sharp irony and wry social comment that looms large in highly influential mid-twentieth-century academic criticism or whether... we are referring to the more shadowy 'cultural' Austen whose spirit infuses the veritable industry of literary works, screen adaptations and blogspots. (17)

This above evaluation may explain the popularity of all instances of Austen in the world and in Türkiye. The translations have played an important role in this phenomenon. Owen's Austens exist in the Turkish case as well. Indeed, the Austen translations of 1946 are very different than the Austen translations of 1960s and 70s

when we think of the Yeğinobalı examples. But other means of transmission are also important.

The 1990s and 2000s, is the time for Jane Austen TV dramas and films, going hand in hand with an increased interest in Philology Departments and post-graduate programmes. Actually, popularity and academic interest is reciprocal in the 90s. Movie adaptations lead the way to academic interest which results in the publication of more translations in Türkiye and elsewhere. However the interest and the reception is again two or three fold. In the academia Jane Austen is regarded as serious literature, nearly in all Turkish universities in the English philology departments Jane Austen is read and studied. According to Rana Tekcan, at YÖK Dissertation network between 2000-2007, 20% of the literature theses is on Jane Austen (Tekcan 8). Tekcan carried out the trace of Jane Austen in Ekşi Sözlük which is for her, a barometer of Turkish daily life and popular culture, and found that there are numerous entries for her such as biographical info, or some detailed analysis of her novels. Some of the entries present her as a serious author whereas others as a romance writer with entries such as:

> Jane Austen is for those who are ashamed to read romance novels, or the character of Jane Austen created still live in the likes of a neighbour who is dying to get her daughters married to a rich man. Some entries discuss old translations, and demand new ones, some of the Ekşi Sözlük writers say that they are lucky to read her in the original and that her genius is yet to be revealed in Turkish. (Tekcan 8)

Ekşi Sözlük actually reveals the three-fold reception of Jane Austen in Türkiye. At the same time, it points out the undying appeal of Jane Austen in the Turkish literary scene. Be it as a sentimental novelist, or a serious novelist, or in between for some, Jane Austen still enjoys great popularity among Turkish readers largely in translation

for all the reasons summed up by David Owen, reasons that cause her to be received in various different ways in other cultures. The 2017 translation of Kanes Yayınlar's title for *Pride and Prejudice* is interesting. The title is translated as *Gurur ve Önyarg*ı but in smaller prints "Aşk ve Gurur" title also appears, acknowledging the romantic appeal of Jane Austen as established by Yeğinobalı translations in 60s and 70s. However, the canonical place of Jane Austen is highlighted in the introductory paragraph on the webpage of the distributor, Final Pazarlama, as the following:

> 1775-1817 yılları arasında İngiltere'nin güneyindeki birçok yerleşim yerinde kısacık yaşamını sürdüren Jane Austen, çağının modern yazı dilinin öncülüğünü de yaparak 18. yüzyılın en güçlü yazarlarından birisi olmayı hak etmiştir. "Pride and Prejudice"- (Gurur ve Önyargı / Aşk ve Gurur) en ünlü eserlerinden birisidir ve senaryoya uyarlanarak beyazperdeye de aktarılmıştır. Jane Austen, eserlerinde romantik komedi tadında temalar seçse de asıl ön plana çıkarmak istediği şey, çağının kadınlarının hayata bakış açısını tiye alarak hiciv ve ironik bir üslupla yansıtmaktır. Zira kadın, erkek ilişkisinin toplum dengesine etkileri üzerine söyleyecek çok şeyi vardır. Herkesin hayatında en az bir kez okuması gereken ve klasikleşerek hiç eskimeyen bu eseri siz de iyi ki okudum, diyeceksiniz. Çünkü: *Gurur ve Önyargı'*yı okurken toplumsal statünün verdiği kibrin yegâne düşmanının ise gerçek bir aşk olduğunu hissedeceksiniz. (www.finalpazarlama.com)

> Jane Austen who led her brief life in many places in the south of England is an important author of the eighteenth century owing to her pioneering approach to modern narrative. *Pride and Prejudice* is one of her most famous novels which was adapted to cinema as well. Jane Austen's themes were mainly romantic comedies at a first glance but she actually concerned herself with depicting the world views of women of her time from ironical and satirical points of view. Indeed, she had plenty to say on the influence of gender relations on the social order. We sincerely believe that you will feel privileged to have read this novel which enjoys a worldwide reputation. You

> will feel that love by itself is the sole enemy of the arrogance that springs from social status.[1]

The same concern for emphasising Jane Austen's canonical place can be seen in the 2018 İletişim Yayınları' introduction on Kitapyurdu.com:

> İletişim Yayınları, Murat Belge yönetiminde edebiyat klasikleri yayımlamaya devam ediyor. İletişim Klasikleri dizisinden çıkan kitaplar, edebiyata karşı sorumluluğu okuma zevkiyle buluşturan bir anlayışla hazırlanıyor. Eserler orijinal dillerinden ve tam metin çevirileriyle yayıma hazırlanırken, ana metne eşlik eden ve yetkin isimlerin yazdığı önsöz ve sonsözlere yer veriliyor. Ayrıca her kitabın başında, yazarın hayatına ve yaşadığı döneme ışık tutan bir kronoloji bulunuyor. İletişim Klasikleri'nin içeriği eserin ilk baskı kapağı, el yazmasından örnek sayfalar, haritalar ve özel çizimlerle zenginleştiriliyor. Diziye özel olarak hazırlanan kapak tasarımında ise, resim tarihinden özenle seçilmiş görseller kullanılıyor.Zengin bir içerikle hazırlanan İletişim Klasikleri dizisi, güvenilir ve özenli bir edisyonla okurla buluşurken, alanında referans kaynaklar sunuyor. (kitapyurdu.com)
>
> İletişim Yayınları continues to publish canonical works of literature under the editorship of Murat Belge. Books published by İletişim Classics are chosen on the basis of literary quality and pleasurable reading. Original versions of the works are selected with their full translations consisting of a foreword and an afterword penned by eminent names. Chronological information on the author and the historical context is presented at the beginning of each book. The content of İletişim Classics series is enriched with a picture of the work's first edition, some sample pages of the manuscript, maps and special drawings. The cover drawings are carefully selected from the visuals belonging to quality paintings. Being trustworthy and meticulous editions, the series offers a rich source of reference as well.[2]

In the year 2006, Türkiye İş Bankası Kültür Yayınları inaugurated the series of world classics with a new translation of *Pride and Prejudice* by Hamdi Koç who has previously translated Shakespeare into Turkish. The title is *Gurur ve Önyargı*, as in

[1] Translation mine
[2] Translation mine

İletişim translation and the quality of translation reminds us of the earliest Translation Bureau translations. This shift in the quality of translation which tries to preserve the cultural and stylistic qualities of Jane Austen meticulously can be attributed to the development of translation studies as well. 1990s and 2000s mark the proliferation of an academic interest in translation studies which now largely favours a more source oriented and foreignising attitude to literary translation. In this context, Türkiye İş Bankası Series' main concern is not commercial, but, the series have begun as a cultural and literary initiative. The preface of the translation is an excerpt from Hasan Ali Yücel, the founder of the Translation Bureau in 1939, and is followed by the translator's preface for *Gurur ve Önyargı* which underlines literary weight and mastery of Jane Austen in the following lines:

> Elinizde tam iki yüz yıllık bir büyü tutuyorsunuz... Bütün klasikler bir yana, *Gurur ve Önyargı* bir yana... Okurun iyi olanı seçme ve yaşatma içgüdüsü olmasaydı, hangi edebiyatçı ne telkin ederse etsin, şişirsin ya da karalasın, Jane Austen iki yüz sene sonra hala burda olmazdı. Bu örnek, roman-okur ilişkisinin, arada hiçbir başka ihtiyaç olmadan, sadece ikisinin birbirini yaratma ve yaşatma ortaklığının harikulade bir örneği olması bakımından da önemli... *Gurur ve Önyargı* okur için hayati şeyler ifade eden, zamanın üstesinden gelmiş, kalbin gücüne ve ölümsüzlüğüne ait az sayıdaki romandan biridir. (Koç 10)

> You are holding in your hands a magic of 200 years… Of all the classics, Pride and Prejudice is unique… Without the reader's judgment and instinctive selection of what is good, Jane Austen would not be among us after two hundred years no matter what literary critics preached. This is a striking instance of the partnership in the creation and the survival of the relation between the reader and the novel without a go-between. Pride and Prejudice is one of the few novels ahead of its time, which portrays issues which are vital for the reader of all time, along with the depiction of the immortality of love…[3]

[3] Translation mine

To sum up it seems that Jane Austen's charm, her wit, and her sense of humour and her superb talent for irony and social comedy will go on luring the Turkish readers forever...

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Ian McEwan's *Saturday*: Relationship between Comfort Zones and the Spirit of Age

Ian McEwan'ın *Saturday* Romanında Konfor Alanları ve Çağın Ruhunun İlişkisi

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Abstract

Ian McEwan's *Saturday* (2005) presents the reader with the "perceived" dangers targeting the comfort zones of the Western society through the example of its protagonist Henry Perowne, a renowned neurosurgeon. These "perceived" dangers are a result of the newly emerging "spirit of the age" stemming from constant feeling of insecurity related to terrorism, and fear associated with non-Western peoples. This general spirit of the age impacts not only the macrocosm of the society, but also how individuals think and act. The novel begins depicting an ordinary Saturday of Perowne with his obsessively ritualistic routines which keep him within the boundaries of the mental and physical comfort zones so that he continues performing his duties. Perowne, here, stands as the individual example of how these comfort zones function. Throughout the novel, a series of instances force him to face his fears, to question his own morality, and physically endanger his and his families' lives at his home where they should be the safest. The aim of this article is to discuss how McEwan portrays impact of the spirit of the age in post 9/11 Britain upon an individual's comfort zones by means of Perowne's engagement with the news and the developments related to the "War on Terror." In addition to illustrating how macrocosm impacts the comfort zones of the individual, the article also comments on how McEwan also provides a personal story of conflict and home invasion via Perowne's encounter with Baxter, and consequently reveals what happens when the personal comfort zones fail.

Keywords: Ian McEwan, *Saturday,* Comfort Zones, Spirit of the Age

Öz

Ian McEwan'ın *Saturday (2005) [Cumartesi]* isimli romanı okurlarına Batı toplumunun konfor alanlarına dönük "algılanan" tehditleri meşhur bir sinir cerrahı olan Henry Perowne özelinde örnekleyerek yansıtmaktadır. Bu "algılanan" tehditler, kökleri terörizm ve Batılı olmayan insanlara dönük korkularla ilintilendirilen süreğen güvensizlik hissinden gelen yeni oluşmakta olan "çağın ruhunun" bir sonucudur. Roman Perowne'un sıradan bir Cumartesi gününü onu zihinsel ve fiziksel konfor alanları içerisinde tutmak ve böylece çalışmaya devam edebilmesini sağlamak için edindiği takıntı derecesinde ritüel özellikleri taşıyan rutinleriyle betimleyerek başlar. Perowne, burada, konfor alanlarının nasıl işlediğinin bireysel düzeydeki örneği olarak yer almaktadır. Roman boyunca, bazı hadiseler onu korkuları ile yüzleşmeye, kendi ahlak değerlerini sorgulamaya iter, ve kendisini ve ailesini en güvenli olmalı gereken yer olan evlerinde tehlikeye atar. Bu makalenin amacı 11 Eylül saldırıları ardından oluşan "çağın ruhunun" bir bireyin konfor alanları üzerinde yarattığı etkiyi Perowne'un haberler ve "Terörle Savaş" ile ilgili gelişmeler ile olan etkileşimi aracılığıyla McEwan'ın nasıl betimlediğini tartışmaktadır. Makro evrenin bireylerin konfor alanlarını nasıl etkilediğinin yanı sıra, bu çalışma aynı zamanda, McEwan'ın ayrıca kişisel konfor alanlarının çökmesi sonucunda neler yaşanabileceğini de Perowne'un Baxter ile olan ilişkisi üzerinden kişisel bir çatışma ve haneye tecavüz vakası aracılığı ile nasıl betimlediğini de değerlendirecektir.

Anahtar Sözcükler: Ian McEwan, *Saturday* (*Cumartesi*), Konfor Alanları, Çağın Ruhu

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Published in 2005, *Saturday,* Ian McEwan's novel of a single day in the life of a neurosurgeon Henry Perowne, reflects "the spirit of the age"[1] in the post 9/11 Britain in early 2000s. This reflection is generated through the kaleidoscopic lens of the experiences, relationships, thoughts and actions of Perowne which is supported by an omniscient narrator. This usage of the omniscient narrator enables the reader to actively engage with Perowne's thought process while having enough peripheral information to locate Perowne's views and actions in their contextual positions. Consequently, it becomes possible to observe both Perowne's very private world inside his mind, and his engagement with the world that surrounds him. The stability of both of these worlds is protected by "comfort zones" private and collective respectively. *Oxford English Dictionary* provides three definitions for this term of "comfort zones", and two of these are relevant to this article. The first one is related to the biological stability of a life form as it states that the term refers to "[t]he range of temperatures within which an environment is comfortable or habitable, esp. within which no heating or cooling is considered necessary" ("comfort zone" def.1). This definition while helps explain that comfort zones are essential for physical survival, a more extended definition is needed. *OED*'s third definition is more helpful in that manner as it refers to "[a] place or situation in which a person feels secure or at ease; (chiefly fig.) an established pattern of (professional) behaviour which presents few

[1] The usage of the term here draws inspiration from the manner this term was employed in the title of William Hazzlitt's *The Spirit of the Age: Or, Contemporary Portraits* (1825) where an attempt was made to define "the spirit of the age" in early nineteenth century through essays about 25 forerunners of the society in philosophy, politics, arts and literature. The term "spirit of the age" is originally related to the German phrase "Geist der Zeiten" or more commonly known as "Zeitgeist" which is associated with Hegel's usage of the term in *Lectures on the History of Philosophy* ("Zeitgeist"; Magee 262). Further popularisation of the term and its association with the cultural and moral atmosphere of a particular time period is due to German philosopher Johann Gottlieb Fichte and his series of lectures on the "characteristics of the present age" (1804-5), and Ernst Moritz Arndt's *Geist der Zeit* (1805) (Löwith 204-05). As seen by these examples, a working definition of the term for "spirit of the age" for this article would be the generally held set of beliefs, common fears, and common discursive practices shared by a community in a particular time span.

difficulties or challenges and yields only acceptable results, but which one is reluctant to change" ("comfort zone" def.3). Thus, it may become possible to expand on this definition by finding a parallelism between "comfort zone" and another term "homeostasis" which is defined in *OED* as "[t]he maintenance of a dynamically stable state within a system by means of internal regulatory processes that tend to counteract any disturbance of the stability by external forces or influences" ("homeostasis"). At this point, if the idea comfort zone is considered as a condition of mental homeostasis which helps the individual maintain a stable self-image and a feeling of security in habitual patterns of life, then it becomes easier to understand the fear of anything or anyone that might change this stability. This fear is due to the fact that it is this stability that ensures the safety and the survival of the system, the system here being the mental well-being of the individual or in the larger scale the collective psyche, and of course the ideological mechanisms that maintain this well-being. In this article, how Saturday provides a glimpse into the condition of England in the turn of the century, and how "the spirit of the age" is influencing where and how Perowne is setting up the borders of his comfort zones are discussed. Such a focus on the comfort zone appears to be necessary, because as Graham Hillard puts it "comfort represents much of what is at stake in Saturday" (140). Thus, this article focuses on the relationship between the functioning of the comfort zones and the changing "spirit of the age".

In order to discuss how Perowne is part of the larger "Western" community, and is affected by "percieved" dangers towards that larger entity's comfort zones, this article refers to the influence of the post 9/11 discourse on Perowne and his attitude towards "The War on Terror" and the anti-war protests. Meanwhile, in order to show how Perowne's personal comfort zones are affected by what is going on around him,

a large part of the illustrations and discussions covers the breach of Perowne's personal comfort zone through both his paranoia about terrorism, and through his relationship with the character named Baxter whom he meets in a traffic accident that takes place during anti-war protests.

Considering the manner McEwan presents the story, and how the narrator functions in the novel, it is possible to remark that *Saturday* was influenced by the methodology of the modernist novelists including James Joyce and Virginia Woolf; and Sebastian Groes suggests that *Ulysses* (1922) and *Mrs. Dalloway* (1925) are often considered as important sources of the idea behind *Saturday*'s being written (105-6). However, it is necessary to note that there is also another proposition that McEwan perhaps was trying to create, "a diagnostic 'slice-of-mind' novel" which is "working towards the literary equivalent of a CT scan" instead of a "modernist 'slice-of-life' novel" (Head 192). This metaphorical CT scan, arguably enables the readers to see the cracks in the walls of Perowne's comfort zones through which his life is invaded throughout the novel.

Besides its modernist influences, because of the strong reflections of "the spirit of the age" in it, *Saturday* can also be categorised as a Condition of England novel as well. Michael L. Ross provides the reasoning behind such a claim, as according to him, the novel "focuses on an urban setting epitomizing contemporary English life, and it refers repeatedly to a public event of signal importance"[2] (76). In addition to Ross' observation, it is also possible to add that the prominent debate in the novel about the danger of terrorism, and the potential war in Iraq are all reflective of the dominant discourse that is plaguing people's minds and becoming a part of the "spirit of the age" in early 2000s Britain.

[2] The event mentioned here is the Anti-War March against the invasion of Iraq in 2003.

By actively engaging with the "spirit of the age" in *Saturday* McEwan chooses to directly deal with the politics -an act not seen in such definitiveness in his previous works. This was possibly the result of the recent events, and the consequently created discourse in Britain regarding terrorism, paranoia and warfare. His increased level of engagement in politics is clearly visible in the choice of the day depicted in the novel, which is Saturday, Fifteenth of November 2003, the day on which the largest of the anti-war gatherings against the war in Iraq took place. The gathering in this particular day was cited by BBC as the largest of the anti-war gatherings with "at least 750,000 taking part" (par.2). Furthermore, according to Martin Ryle "Perowne's opinions and reflections have at times a strongly ideological tenor, which invites or provokes readers to respond by articulation their own views" (25). However, McEwan not only engages with the headline politics but also how Perowne, his protagonist is interpreting these changes in relation to his own personal perspectives that are determined by his obsession with staying in the comfort zone. The repercussions of a breach in this comfort zone can be observed in Perowne's psyche or consciousness throughout the novel which is at the focal point of the narrative.

The novel begins early in the morning before dawn with Perowne suddenly waking up to contemplate on the city, his own life and his patients until he notices an object in the sky, which is, in fact, a burning plane attempting to land at Heathrow (McEwan *Saturday* 18-9). This immediately reminds him of the plane attacks on the Twin Towers of the World Trade Center on September 11, 2001. His imagination creates a similar story for this plane where there is a "fight to the death in the cockpit" and a "posse of brave passengers assembling before a last-hope charge against the fanatics" (McEwan *Saturday* 20). While the plane continues its descent, his mind does not stop, and constantly creates new scenarios of a terrorist attack such as "[a] man of

sound faith with a bomb in the heel of his shoe" to explain what he sees (McEwan *Saturday* 22). Beginning the novel by such a strong sense of a threat reminds Perowne of what is at stake. One can understand from Perowne's attitude that he feels an entire way of living is threatened by constant fear of terrorism which is a crucial piece of the narrative that shapes the new "spirit of the age". The stakes at this point are also effectively explained by Tim Gauthier as he states that "[t]he novel thus lands squarely on the terrain of a prevalent sense of assailability, a vulnerability accompanied by a preoccupation with the preservation of Western cultural values *and* material trappings in the face of a seemingly unreasoning and intractable foe" (11). These "Western cultural values *and* material trappings" signify foundations of the comfort zone of the Western world, which Perowne shares with rest of the general community. Thus, when a "perceived" threat endangers this way of life, Perowne takes this as a threat on a personal level, and he reacts with a panic as if not only the comfort zones of the community, but also his own comfort zones are in danger.

This incidence in the beginning of the novel is interpreted as a "penetration of English airspace by putative hostiles" by Michael L. Ross (78). Possibly, this idea of the penetration of the literal borders of English airspace can be taken as similar to the concept of a breach of the theoretical borders of the space of the Western value system, and this breach can be interpreted as a violation the comfort zone of England, and thus it is quite significant in that it reminds the fact that there is no feeling of safety any more. In this light, it can be suggested that with such a mindset of constant expectation of danger Perowne, like most individuals, would "start seeing zebras everywhere"[3] with regards to daily events of little significance and interpret them as constant signs of a threat to be dealt with. The fantasies he conjures up in his mind

[3] The phrase "to start seeing zebras" is a term in medical jargon used for unwittingly focusing on the rare and least likely diaognosis instead of simpler and more obivous ones (Jardine).

about this burning plane are good examples of how his thought process is altered by the general atmosphere of irrational fear in the post 9/11 Western societies which constantly reminds him of the fact that his homeostatic life may be in danger.

After seeing that the plane landed on the airport, Perowne goes downstairs and finds his son Theo sitting by himself. The conversation between them makes him contemplate over his own feelings. His initial idea is that "like any other crisis, this one would fade soon" just like what had happened with "the Falklands and Bosnia, Biafra and Chernobyl" (McEwan *Saturday* 37). Such a thinking, however, does not work and he realises that there is "[n]o going back" and he thinks that "[n]ow we breathe a different air" (McEwan *Saturday* 37). This single remark, indicates that Perowne is aware that he is living in a different world, a world that was recently changed, and a world with a different atmosphere. One might even consider that he is aware that a new spirit is dominating this new world. Furthermore, this realisation also reveals the vulnerability of the borders of the comfort zone of the West he relies on for his own safety. As he is constantly afraid of losing his safety and comfort, he begins to think about this radical Islamist threat. This threat illustrates the impact of the new "spirit of the age" in the West which emphasises a fear of Islam: a fear that it would breach their comfort zone and appear within their *safe* borders and alter their norms and values. The narrator clearly explains this by suggesting that "[i]n the ideal Islamic state, under strict Shari'a law, there'll be room for surgeons", but it suggests that "[b]lues guitarists will be found other employment" (McEwan *Saturday* 38). This creates a juxtaposition of the Islam against the West that dominates the daily life in an atmosphere where people cling onto their comfort zones and attempt to block out anything that might breach it.

The fear, on the other hand, disappears as soon as Perowne and Theo hear the news broadcast stating the plane to be of Russian origin[4] and that there were no terrorist attempts on the plane, and it was just a malfunction and fire (McEwan *Saturday* 40). This brief episode of fear and paranoia that threatens their comfort immediately provokes a question in Perowne's mind: "Misunderstanding is general all over the world. How can we trust ourselves?", he contemplates (McEwan *Saturday* 44). This question is the inevitable result of the confirmation bias, which is defined in *The Cambridge Dictionary of Psychology* as "[t]he observation that individuals selectively seek out and attend to information which agrees with their beliefs or presuppositions while failing to seek and tending to ignore or discount information which does not agree with them" (Matsumoto). This event reminds Perowne of the unreliability of the human mind and perceptions, and he eventually comforts himself by thinking that it is "[n]ot an attack on our whole way of life then" (McEwan *Saturday* 44).

These comforting thoughts do not last for long though, as the prospect of a war in Iraq is constantly reminded in the novel at different instances. In one of these occasions Perowne contemplates on a patient of his, Miri Taleb, a Sumerologist from Iraq (McEwan *Saturday* 64-7). His encounter with this old professor has left an impression on him, which prevents Perowne from being impartial about the discussions of war (hence the confirmation bias), because he knows from first-hand accounts about Saddam Hussein's regime and how according to Taleb's words "the whole system runs on fear" (McEwan *Saturday* 66). This encounter has led Perowne to dig deeper into the Iraq matter, and he contemplates a lot about whether the prospective invasion of Iraq is the right decision, and whether it will bring the

[4] Surely the irony should not go unnoticed, if the same incident had occurred merely two decades ago in the midst of the Cold War, similar fears would have been evoked by the plane being of Russian origin.

proposed stability. These contemplations surface whenever Perowne encounters the protesters on the streets, or sees the protest in the news, and even when he is talking about the matter with his daughter.

Perowne, predicts many of the controversial matters in his contemplations (such as the Iraqi Insurgency, emergence of ISIS, American withdrawal, and 2022 civil unrest) that became visible to the reader only through hindsight into the events in Iraq that took place since. For instance, his readings and his experience with Taleb results in him believing in the "humanitarian reasons for war" which in his own view is "the only case worth making" (McEwan *Saturday* 71). However, he also develops against himself a counter argument worrying that "the invasion or the occupation will be mess" and he suggests to himself that maybe "[t]he marchers could be right" and considers the fact that "if he hadn't met and admired the professor, he might have thought differently, less ambivalently, about the coming war" (McEwan *Saturday* 75). In addition to this, he also realises that the matter of this war is "being clumsily handled particularly by the Americans" (McEwan *Saturday 83).* This realisation reinforces his fear that their comfort zone in the West may get breached as a retaliation. He further elaborates that, as part of this retaliation even himself or his family and friends could be killed, because he supposes that "there'll be more deaths on a similar scale, probably in this city [London]" (McEwan *Saturday* 83). With a hindsight, the fear of Perowne in the novel appears to be to a certain extent prophetic prediction by McEwan. This can be explained by the fact that Perowne, in the novel, thinks of this threat on 15th November 2003, and the novel was published in the first months of 2005. The fear of an impending attack in the air that lurks into Perowne's thoughts in McEwan's novel became a reality in 7th July 2005 with four suicide bombers killing 52 people and injuring hundreds in London ("7 July London

Bombings"). These bombs exploding in the middle of London show how permeable the Western comfort zones are, and how they can be breached, and how people could be killed as a result. Following such tragic attacks, the fear and expectation of further attacks of similar nature prevents people from benefiting from their comfort zones and the feeling of security it creates.

Throughout the novel Perowne is not able to make his mind definitively about the war in Iraq: in his mind the reader can see arguments supporting the invasion, and arguments opposing the invasion simultaneously. Through this means McEwan presents both sides of the argument about the invasion of Iraq, and provides these arguments with a voice. In other words, it can be said that Perowne "illuminates two oppositional views of the same issue without passing judgement" and this leaves the decision of "whether the invasion on Iraq is just" to the readers (Kosmalska 269). A lack of definite judgement on important matters such as taking a position in the argument about the war saves Perowne from carrying any moral responsibility of joining one side of the argument. Choosing a side would make him indirectly responsible for the outcomes of the war. These outcomes, which might involve death, pain and misery to many people might haunt him in his moral comfort zone[5]. It is suggested by Tammy Amiel-Houser that what enables Perowne to "close himself off" to the matters is his "material prosperity" (134). The fact of his reliance on his job, the high salary and other benefits it brings helps him easily justify his materialistic motivations in life. This enables him to hide behind his material comforts. Perowne, believes, so thoroughly in the merits of a capitalistic society that is based on material comforts and pleasures that his solution to the extreme views is based on materiality, he thinks: "It isn't rationalism that will overcome the religious zealots, but ordinary

[5] What is meant by moral comfort zone here is the set of moral codes that a person relies upon to define their personality. Relying on these set of moral codes would provide the individual with a sense of moral integrity, and this is important for mental well-being.

shopping and all that it entails—jobs for a start, and peace, and some commitment to realisable pleasures, the promise of appetites sated in this world, not the next. Rather shop than pray" (125).

While Perowne refuses to fully commit himself to one side of the argument related to the war despite his leanings towards supporting the war due to his experience with Miri Talib, his daughter Daisy is openly committed to the protests against the war. In their argument at home, she openly states her objection to the war by saying to his father: "But it's completely barbaric, what they're about to do. Everyone knows that" (McEwan *Saturday* 183). As he is confronted by his daughter, Perowne once again begins to create scenarios of the war in which "Baghdad is entirely destroyed", Iraq being invaded by Turkey, Iran and Israel; a situation that would create a "whole region in flames", and then Saddam is "unleashing his chemical and biological weapons". Then, the narration suddenly stops, and adds "if he has them" because "no one's really proved it convincingly" and "nor have they shown the connection to Al-Qaeda" (McEwan *Saturday* 183-4). Following this sudden turn in the tone, the narrator then further adds that when Americans invaded Iraq "they won't be interested in democracy, they won't spend any money on Iraq, they take the oil and build their military bases and run the place like a colony" (McEwan *Saturday* 184). While these thoughts are popping up in his mind, Perowne's urge to protect his moral comfort zone again prevails as he comes up with the apathetic conclusion: "Why should I fell any certainty about it?" and he reinforces this with another possibility which makes him feel more secure: "How about a short war, the UN doesn't fall apart, no famine, no refugees or invasions by neighbours, no flattened Baghdad and fewer deaths that Saddam causes his own people in an average year?" (McEwan *Saturday* 185). When he expresses these thoughts out loud, his daughter

charges back: "Daddy, you are not *for* the war are you?" (McEwan *Saturday* 185). To this attack Perowne replies: "No rational person is for war", but he adds that "[i]t's all about outcomes, and no one knows what they'll be" (McEwan *Saturday* 185). This is an attitude that refuses to take any moral decisions without certainly knowing what its results are going to be. Such an attitude prevents him from taking any meaningful action as a response in these crisis moments. This inability to morally commit to any action appears as another feature of the ordinary person in this new "spirit of the age". This moral aloofness practised by his father enrages Daisy who cites the influence of the "neocon" figures in the American administration such as "Cheney," "Rumsfeld" and "Wolfowitz" over the American foreign policy. This is followed by a strong counter proposal to his father:

> But there's nothing linking Iraq to nine eleven, or to Al-Qaeda generally, and not really scary evidence of WMD. Didn't you hear Blix yesterday? And doesn't it ever occur to you that in attacking Iraq we're doing the very thing the New York bombers wanted us to do – lash out, make more enemies in Arab countries and radicalise Islam. Not only that, we're getting rid of their old enemy for them, the godless Stalinist tyrant. (McEwan *Saturday* 188)

Their argument lasts until they bet on the results of the war, in which Perowne believes it may result in the betterment of the Middle East, and Daisy assumes that "it'll be a mess" and that they will "wish it never happened" (McEwan *Saturday* 190). Just as they end their argument in this manner, Perowne begins to question the nature of this discussion and realises "how luxurious" it was "to work it all out at home in the kitchen, the geopolitical moves and military strategy, and not be held to account by voters, newspapers, friends, history" (McEwan *Saturday* 190). All of this takes place in the safety and the comfort of a house in London, in the kitchen where no actual harm could be inflicted on him for whatever he thinks at that moment. This means "[w]hen there are no consequences, being wrong is simply an interesting

diversion" (McEwan *Saturday* 190). This illusion of safety and non-liability is what prevents him from actually taking any action. In this situation, through inaction, Perowne inadvertently supports the dominant discourse about the war and the narratives surrounding it. As these narratives make up a significant part of "the spirit of the age" Perowne becomes an ordinary follower of that dominant spirit.

In addition to illustrating the opposing sides of the dominant political matters of England related to war on terror, and the invasion of Iraq through Perowne's engagement with the public sphere and its dominant "spirit of the age", *Saturday* also presents a different and rather personal conflict in the parallel. On the one side, Perowne's engagement with the public sphere and their concerns over the war and terrorism shows how Perowne feels the pressure of the comfort zones of the public being under threat of collapsing. On the other hand, through the conflict in his private sphere Perowne gets to test the limits of his own personal comfort zones. Through this juxtaposition, McEwan presents his protagonist interacting with the macrocosm and its worries, and small more personal matters of his ordinary life.

Despite the significant events going around him in the city, Perowne refuses to be bothered by them at all, and proceeds with his routine for Saturdays that involves a squash match with his friend Jay Strauss, the afternoon shopping, and a visit to his mother in the care house who is suffering from dementia. On this particular Saturday of 15th November 2003, this comfortable routine of Saturdays, *which he never changes for years*, is breached by an unexpected event, a car crash on a deserted street. His first thought when the accident takes place is that his car is "ruinously altered, and so is his Saturday" (McEwan *Saturday* 85). The break in Perowne's routine is what he fears, for it is this routine that keeps him secure and comfortable, and even while he is arguing with Baxter about the damage on the cars, his mind is not properly on the

scene but rather on his match with Jay Strauss which he may not be able to attend to (McEwan *Saturday* 92). But as the argument becomes more and more threatening and he is about to be physically beaten, his mind begins to work differently, focusing on his best talent, that is his expertise in medicine. The narration at this point slows down as Perowne begins to note the details of an ailment (Huntington's Disease) which he realises Baxter has. According to Perowne this disease presents itself in the form of

> small alterations of character, tremors in the hands and face, emotional disturbance including – most notably – sudden, uncontrollable alterations of mood, to the helpless dance-like movements, intellectual dilapidation, memory failure, agnosia, apraxia, dementia, total loss of muscular control, rigidity sometimes, nightmarish hallucinations and a meaningless end. (McEwan *Saturday* 96-7)

All of these, in fact, suggest that Baxter's behavioural patterns would be unstable and unpredictable, and that as a doctor Perowne would need to be attentive and careful, and not further provoke a confrontation with him. Perowne, on the other hand, does the opposite to save himself from the situation and openly declares Baxter's illness in front of his friends (McEwan *Saturday* 97-100) which results in a direct confrontation between the two. This choice is read by Tim Gauthier as Perowne "exerting his professional superiority to take advantage of Baxter's vulnerability and extract himself from the perilous situation" (16). In this sense, his medical profession has managed to equalise the playing field, and helped him restore himself into the zone of medicine where he feels comfortable and can exert his authority. This comfort comes from the fact that with regards to medical matters, knowledge brings along power, and the novel actually jests about this fact as the narrator remarks "[w]hen you're diseased it is unwise to abuse the shaman" (McEwan *Saturday* 97). Things, however, go rather unpredictable, for brute strength is what kept Baxter's personal narrative together, and his comfort zone is built around an image of being physically strong. When his

illusion of strength is broken by his humiliation in front of his friends Perowne has actually shattered Baxter's comfort zone. How Baxter reacts to his weakness being exposed helps us understand the damage inflicted on Baxter's comfort zone. Narrator gives the reader a brief peek into Baxter's mind, and his mood change is depicted: "Rightly, Baxter believes he's been cheated of a little violence and the exercise of a little power, and the more he considers it, the angrier he becomes. Another rapid change in mental weather, a new mood front is approaching, and it's turbulent" (McEwan *Saturday 101)*. While he is digesting this new development in the situations, his friends also realise the fragility of Baxter, and they abandon him on the street (McEwan *Saturday* 101). Unable to pursue violence, Baxter also departs leaving Perowne alone for the time being.

Comforted by Baxter's escape, and not realizing the possible consequences of his act of humiliating him, Perowne continues his comfortable life as it is, though the thoughts of the incident after the car crash keep haunting him during his match with Jay Strauss. In a break where Jay goes away, he begins to contemplate: "Did he, Henry Perowne, act unprofessionally, using his medical knowledge to undermine a man suffering from neurodegenerative disorder? Yes. Did the threat of a beating excuse him? Yes, no, not entirely" (McEwan *Saturday* 114). Then, he questions the fault in his attitude from the beginning by thinking that he may have seemed "pompous" or "disdainful" at the start, but he reminds himself that "they wanted his cash" and that "they were eager for violence" possibly "planning it before they got out of their car" (McEwan *Saturday* 114). All of this self-questioning disappears and is forgotten as soon as the squash match continues, and his routines go on. In this sense, the adherence to the routines blinds him to anything else that matters.

As he proceeds in his car for his shopping, his comfort is once again disturbed by the news. This news is about the plane he witnessed in the morning, the one that temporarily breached his idea of safety and comfort. Now the plane does it again, because it is broadcasted that "[p]ilot and co-pilot are being held for questioning at separate locations in west London" and that "one of the men was of Chechen origin" (McEwan *Saturday* 124). Perowne, this time, refuses to dwell too much on this news, but rather he believes the comfort zone of the West created by commercialism "is robust and will defend itself do the last" (McEwan *Saturday* 125). The bricks of their world and the comfort zones of the West are laid by the well-oiled economic machine of commercialism which can be sustained by Western liberal ideals. The possibility of an outsider influence perhaps breaching this system, and changing its mechanics is what creates the fear Perowne experiences.

When he finishes his shopping, he gets back in his car. Driving on his way back home to drop off the shopping, Perowne is stuck in traffic listening to the news again. This time it is the prime minister commenting on the war. Hearing his words, Perowne contemplates about the war, and he becomes aware of his ambivalent position, as "he experiences his own ambivalence as a form of vertigo, of dizzy indecision" and this is followed by a straightforward admittance of how much he does not like uncertainties, for he thinks that "[i]n neurosurgery he chose a safe and simple profession" (McEwan *Saturday* 140-1). With this thought in mind, he goes back home, has a short conversation with his son Theo, calls his wife Rosalind on the phone, and goes back out to visit his mother in the care house. After this visit he returns home to prepare for the family gathering for which his daughter, and his father-in-law John Grammaticus, both of whom poets living in France, will arrive to stay the night. The

night begins with a heated discussion about the protests with his daughter Daisy[6]. After this discussion dies out, the night proceeds in a comfortably calm and delightful fashion with small talk. This comfort of the family, however, is breached in a matter of shock and awe; Baxter, whom Perowne humiliated early in the morning has followed him to his house and he barges in with Rosalind held at the knife point (McEwan *Saturday* 203). This unexpected event shatters the whole illusion of safety in their own private space. Perowne and his family experience a type of invasion they fear in their own private worlds, rather than the macrocosm[7]. The scene begins to escalate quite rapidly as Baxter and his friend, Nige, create a spectacle by brandishing their knives openly and demanding the family phones to be handed in (McEwan *Saturday* 204-6). It is followed by Baxter assaulting Grammaticus, breaking his nose to establish their dominance over the scene (McEwan *Saturday* 207). Baxter's attack leads Perowne to contemplate on his actions in their first encounter, and question the morality of his decision-making processes, for he often supports the lack of his moral decisions by the unpredictability outcomes. He realises that "[h]e used or misused his authority to avoid one crisis, and his actions have steered into another, far worse" and he accepts the responsibility for his decision (McEwan *Saturday* 208). This acceptance is in contrast with the portrait of Perowne who is so far observed to avoid making binding decisions and to refuse accepting responsibility. As he has made a mistake, he also has to clean it up by sticking to his initial strategy of playing to Baxter's weaknesses, and he tries to convince him to the existence of a non-existing treatment for his condition, but his strategy backfires making Baxter more unstable

[6] This discussion is mentioned previously as part of Perowne's engament with the war on terror, and his approach to the new "spirit of the age". Repetition of the details of the same discussion is not necessary at this point.

[7] The family home is their own sovereign domain for the microcosm, this domain is attacked by an outsider using brute force. Thus it can be considered an invasion, similar to the invasion of a sovereign country by a military force. While they were expecting a type of intrusion or invasion to disturb their entire community, instead it occurs in the private space.

and volatile to the point of threatening to kill Daisy (McEwan *Saturday* 213). It is revealed at this stage that Perowne's fixation on an apathetic and down-to-earth world view that keeps him safe in his comfortable and predictable routines is in vain and he fails in understanding the unpredictability of the human mind. Ironically as a neurosurgeon he can tinker with the bio-mechanical components of the brain, but not the abstract psyche and its workings. This fact is tied by Susan Green to Perowne's lack of interest in literature which prevented him from developing the skills he needed to speculate the psychological consequences of his actions, and because of this he "fails to empathise and predict how another might feel" and "he fails to read Baxter's mind" which "endangers his entire family" (64). His lack of empathetical connections even prevented him from noticing the mood changes in his daughter earlier which were related to her pregnancy. In his mind, this fact is revealed only when Baxter attempts to humiliate him by undressing her in front of him to rape her (McEwan *Saturday* 215-6). But, Baxter, notices the proof copy of Daisy's book before he turns his intention of violating Daisy into action, and this distracts him, giving him another idea to increase the humiliating effect of his deed. In order to further humiliate Daisy, Baxter makes her read one of her poems. The creates an impact on Baxter that is completely imperceivable to Perowne; it causes a significant change in Baxter's mood (McEwan *Saturday* 218-20). This mood change stops him from pursuing further violence.

The poem read by Daisy is not one of hers, but rather she chooses to recite "Dover Beach" by Matthew Arnold. This poem is definitely very suitable to the whole idea behind the novel that is so far observed: the isolation in the comfort zones against the unknown. According to Richard Brown, this poem is about "borders and the fear of the other across the channel" (90). The waves of the sea, across time, carry to the

persona of Dover Beach the sounds of melancholic misery of human existence, while ironically it also isolates him from the same misery. Thus, the isolation provided by the sea becomes a part of the comfort zone that serves as a bulwark against the potential of misery. But it appeals to Baxter, for a completely different reason. The poem captures Baxter's personal melancholy about his life. Through this poem, he manages to connect with the poet Daisy he created in his mind saying that "[i]t makes me think about where I grew up" (McEwan *Saturday* 219). As a result of the emotional connection he established with Daisy due to the poem, he is no longer able to continue his devious plan of humiliation and rape. Instead, he becomes unstable once again by euphoria, and decides to fight his illness. He immediately asks Perowne for the fake treatment (McEwan *Saturday* 221). This is the opportunity Perowne needs to isolate Baxter from his partner, and he takes it by luring him upstairs with the promise of delivering him the magic drug there. Once they go upstairs, Perowne jumps him with the help of Theo, and Baxter is hurled downstairs breaking his skull while his partner flees the scene (McEwan *Saturday* 224).

Following Baxter's defeat, things appear to go back to normal, and that homeostasis within the family home is re-established with the continuation of the dinner after the police leaves the house, and the injured Baxter is removed by the paramedics. The day, however, is not over and Perowne is called to the hospital to aid in Baxter's surgery. This call and Perowne's response serves as a proper closure to the story of the day. Before he leaves for the hospital, Rosalind asks why he accepted to go and aid in this surgery, and Perowne replies: "I have to see this through. I'm responsible" (McEwan *Saturday* 231). By making this choice Perowne proves that he has become a different person created by questioning his personal inabilities. It appears that his "moral responsibility towards Baxter emerges as he recognizes his

inability to enter the man's mind, to imagine what it is like to be Baxter" (Amiel-Houser 130). Such an inability created a spiralling cascade of events that could have been simply avoided. Consequently, this incident can be perceived as one of the underlying ideas in the novel, because it seems that the fixation of protecting the comfort zones prevents a deep inter-personal understanding between the people that could, in fact, prevent catastrophes. The fear that outsiders might breach the comfort zones and threaten the stability of one's life, or the ways a society functions prevents the possibility of understanding the other, and this creates a dangerous blindness to the plight of other people. McEwan personally expresses his code of morality about this lack of empathetical communication in an article following the terror attacks on the World Trade Center as follows:

> If the hijackers had been able to imagine themselves into the thoughts and feelings of the passengers, they would have been unable to proceed. It is hard to be cruel once you permit yourself to enter the mind of your victim. Imagining what it is like to be someone other than yourself is at the core of our humanity. It is the essence of compassion, and it is the beginning of morality. ("Only love" par. 16)

Such a remark suggests that McEwan considers a moral code that is dependent on bilateral understanding among people rather than shutting them off as "others" and seeking safety in the comfort zones of the known and the predictable. In this sense, it is understandable that Perowne only matures in the moral sense by opening himself up to the possibilities of minds and perspectives in the other, which is function of literature. The impact of even a single poem, as seen in Baxter's case, might be drastic. The poem and how it impacts Baxter change Perowne's perspective of him as well, and make Perowne attend his surgery by leaving aside the very recent traumatic events.

In light of what is so far discussed regarding McEwan's *Saturday* several assertions can be put forward. At the beginning, it is possible to argue that McEwan uses the novel to portray his moral code in action by the transformation of Perowne. This code as he states in his interview cited above stems from compassion that is grounded in mutual understanding. Perowne's experiences exemplify the importance of this mutual understanding. Another important point is that, the novel reflects effectively the paranoia about terrorism in England at the turn of the millennium and how it influences people's perceptions and actions. This indicates that McEwan captures the changes in "the spirit of the age" and successfully pinpoints the new discourse related to the post 9/11 world in England. In this regard, it is apparent that the society has diverse views on the intervention in Iraq, and the possible outcomes it may bring forward. By employing Perowne's indecision, McEwan illustrates this dilemma. Furthermore, it is possible to say that McEwan suggests that the insistence of people on not accepting to leave aside their comfort zones prevents them from taking any moral action. This is exemplified on a more personal level with Perowne's relationship with Baxter, and it is presented that it may end up with more drastic results. In addition to these, the novel suggests that literature and arts have a role in shifting perspectives and moods and help better understand how other people might be thinking. This appears to be of crucial importance as at the end of the novel it is not tactics, strategy, brute force or any other method, but rather a poem that saves the day, helping Perowne connect with Baxter. Finally, due to the events of the last two decades around the world, a dangerous form of isolationism inside the shells of comfort zones for safety is on the rise, and this seems to be a trend that the new "spirit of the age" is leading the world into. However, *Saturday* illustrates the dangers of such isolation by emphasising the importance of empathy, inter-personal

communication, and in this sense, it serves as a reminder, besides being a "condition of England" novel that portrays the situation at the specific time it was written.

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Hostile Homes and Tainted Safe Havens Within the Context of Slavery in British Jamaica in Two Contemporary Fictional Slave Narratives[1]

İki Çağdaş Kölelilik Anlatısında Britanya Jamaika'sında Kölelik Bağlamında Düşmancıl Evler ve Kusurlu Güvenli Alanlar

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Abstract: In its most common sense home refers to a physical place with positive connotations and sense of belonging of a person to that place. Hence, there is the nuance between a house and home. However, what happens if the sentimental connection to the place is based on anger and resentment? Even so, what if this hostile home is equally inescapable emotionally? That is exactly the experience of second generation of slaves who are born into slavery, and who do not have any sense of belonging to anywhere, except for the involuntary relation to the plantations and their owners. This concept of home is shaped mainly by the outside world, which is equally hostile to the slave after freedom, and the systematic slavery, which does not in any way leave the former slave equipped enough to survive what is beyond the limits of the plantations. Contemporary fictional slave narratives such as Marlon James' *The Book of Night Women* (2009) and Andrea Levy's *The Long Song* (2010) present us with two female protagonists, who are born into slavery. Lilith and July are two slave girls who cannot take that first step to freedom when they find the chance. This article aims to analyse these characters with regards to their choice of staying in the place they are enslaved even after they are free or have the chance to escape.

Keywords: *The Book of Night Women*, *The Long Song*, Slave Narrative, Andrea Levy, Marlon James

Özet: En yaygın anlamıyla ev pozitif çağrışımları olan ve kişinin aidiyet duygusu hissettiği fiziki bir yerdir. İngilizcedeki fiziksel yapıyı kasteden "house" ve pozitif çağrışımları bulunan "home" kelimeleri arasındaki ince ayrım buradan kaynaklanmaktadır. Peki ya bir eve sahip olunan duygusal bağlılık öfke ve içerleme üzerine kuruluysa? Buna rağmen bu düşmancıl ev bir o kadar duygusal olarak kaçınılmazsa? Köleliğe doğmuş, tutsak oldukları çiftlikler ve onların sahipleriyle olan istem dışı bağlılıkları dışında hiçbir yere aidiyet duygusu bulunmayan ikinci kuşak kölelerin yaşadığı tecrübe tam olarak budur. Bu tarz bir ev kavramı, özgür olduğunda bile köleye düşman olan dış dünya ve onu çiftliğin sınırları dışında hayatta kalmaya hiç mi hiç hazırlamayan kölelik sistemi tarafından şekillenir. Çağdaş kölelik anlatıları olan Marlon James'in *The Book of Night Women* (2009) ve Andrea Levy'nin *The Long Song* (2010) adlı eserleri bize köleliğin içine doğmuş iki kadın ana karakter sunarlar. Lilith ve July özgür olma fırsatını buldukları o ilk adımı atamayan iki köle kızıdırlar. Bu makale özgür kaldıklarında ya da özgür olma şansını yakaladıklarında bile esaret altında tutuldukları yerde kalmayı tercih etmeleri bağlamında bu iki karakteri incelemeyi amaçlamaktadır.

Anahtar Sözcükler: *The Book of Night Women*, *The Long Song*, Kölelik Anlatısı, Andrea Levy, Marlon James

[1] This article is developed from a paper presented with the title of "Better the Devil You Know: The Paradox of Home Under the Context of Slavery in Two Contemporary Fictional Slave Narratives" in Online BAKEA 2021 Conference held between 15-17 September 2021, Denizli, Türkiye.

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Mary Prince, whose autobiography as a former slave, titled *The History of Mary Prince* penned by abolitionist Thomas Pringle, claims in her concluding paragraph, "[t]he man that says slaves be quite happy in slavery--that they don't want to be free--that man is either ignorant or a lying person. I never heard a slave say so. I never heard a Buckra man say so, till I heard tell of it in England" (3). However, if one goes back a couple of pages to the section where she leaves the service of her former so-called master, an interesting momentary hesitation can be seen in her words:

> She said, she supposed I thought myself a free woman, but I was not: and if I did not do it directly I should be instantly turned out of doors. I stood a long time before I could answer, for I did not know well what to do. I knew that I was free in England, but I did not know where to go, or how to get my living; and therefore, I did not like to leave the house. (Prince 20)

There is no doubt that this hesitation to leave does not stem from a willingness to remain under bondage of slavery. Rather, it is the result of living in bondage for years, doubts over her livelihood and a damaged self-confidence. At this point it is important to note that Mary's dismissal from the household takes place in London on the eve of the abolition of slavery in 1833. If the setting was a colony, and the date a bit earlier, what awaits Mary outside the gates of freedom could have been more frightening. That is exactly the experience of second generation slaves and onwards who are born into slavery, and who do not have any sense of belonging to anywhere, except for their involuntary relation to the plantations and their owners. This concept of home derives mainly from the outside world, which is equally hostile to the slave after freedom, and the systematic slavery, which does not in any way leave the former slave equipped enough to survive what is beyond the limits of the plantations. Therefore, leaving behind the

hostile home takes extraordinary courage and willpower, when they are finally free to leave. The first step to freedom comes with poverty, homelessness, and loneliness in a hostile environment.

Contemporary fictional slave narratives, Marlon James' *The Book of Night Women* (2009) and Andrea Levy's *The Long Song* (2010) present the reader with two female protagonists, who are born into slavery. Lilith and July, respectively, are two slave girls and protagonists of the novels who cannot take that first step to freedom when they find the chance. This paper aims to analyse these characters with regards to their choice of staying in the place, where they are enslaved, even after they are free or have the chance to escape.

In Marlon James' (1970-present) *The Book of Night Women*, a sharper and more straightforward look into the violent conditions of plantation life can be observed. Through the story of Lilith, a headstrong, passionate and angry slave woman, and her involvement with a group consisting of only female slaves who plan a rebellion, James explores the effects of violence and counter-violence on the psyche of a slave. Similar to July, Lilith, who is the daughter of the former overseer, finds herself in a romantic relationship with the current overseer of the Montpelier sugar estate, Robert Quinn, which somewhat transcends the master-slave dichotomy temporarily to a certain extent. However, when the rebellion finally takes place, Robert Quinn dies in the turmoil, while Lilith takes a passive stance to save herself from further psychological burden of taking part in the violent action. Accordingly, she refuses to escape from the plantation during the uprising, and stays in the place, which is the root of her traumatic experiences.

In *The Long Song*, British Jamaican novelist Andrea Levy (1956-2019) tells the story of a mulatto house slave girl July through the metanarration of July's autobiographical novel and its writing process. July is born on the Amity sugar plantation as the illegitimate daughter of the

plantation's overseer, who is implicated to have been forcing himself on her mother at the very beginning of the novel. Although she shares no father-daughter relationship with the overseer, she is brought to the manor of the plantation to serve the sister of the owner of the plantation. Set in early nineteenth century, her story covers the era of the Baptist War, emancipation of slavery and the era of transformation after the emancipation. As this is regarded as a coming-of-age novel, in which July retrospectively tells her life story from her birth to her adulthood, the reader observes July's transformation from sharp-witted and good-humoured young woman into a traumatised former slave as well as the birth and loss of her two children, her failed romantic relationships and psychological decline.

Before delving into the examples of the physical space and the emotional attachment, which turns that space into home, it is important to note that the protagonists of both novels are born into slavery on the grounds of sugar cane plantations. Contrary to first generation of slaves who were transferred from their actual homes in Africa, and who had a sense of belonging to a place which was not essentially hostile, the second generation whose members are born into slavery do not develop the concept of home because they lack the anchorage to which they can compare their current conditions. As a result of the day-to-day violence, extremely hard work, malnutrition, poverty and disease they experience, the possibility of forming a sense of belonging to their physical space to which they are confined is completely negated in the traditional sense of the concept. Therefore, this paper will analyse the points where the protagonists come close to creating their microcosms of home, albeit doomed to fail. Acquisition and loss of these homely spaces, and the romantic interests that grow in them contribute greatly to the psychological erosion of the protagonists which lead to the point where they hesitate, or rather refuse to leave the places where they are enslaved even when they are free.

Developing a sense of belonging, be it to one's homeland, a foreign country, one's home, or community, is a fundamentally individualistic concept. However, it becomes a cultural phenomenon when it is seen among a majority of the members of a community. It is one of the most common themes of contemporary postcolonial studies because people are devoid of having a sense of belonging to their immediate communities or surroundings are regarded as a side effect of highly hybridised communities and multicultural settings, which are the realities of postcolonial societies. Widespread displacement of former subjects and slaves, and the waves of immigration that follows, form the postimperialistic multicultural societies that former empires have today. Therefore, seeking one's identity through developing a sense of belonging is a common journey which a postcolonial protagonist takes. But what happens if the narrative takes up times of slavery as its context? The original slave narratives, such as Mary Prince's history, adapt an inductive approach to the experiences of a former slave. Naturally, they are created to confront the problem at hand, their contemporary reality and practice of slavery. Accordingly, supporters of abolitionist movements in the U.S. and the British Empire encouraged the publications of the original slave narratives. As Hanley asserts, "Mary Prince, the first black woman to publish an autobiography in Britain, was in much the same sense as Equiano an antislavery author, and her text was if anything even more carefully marketed to meet the ends of former abolitionist movement" (76). These texts aimed to increase antislavery feeling among the general public by giving voice to these stories.

In accordance, Stepto comments that "[s]lave narratives were often most successful when they were as subtly pro-abolition as they were overtly antislavery—a consideration which could only have exacerbated the former slave's already sizable problems with telling his tale in such a way that he, and not his editors or guarantors, controlled it" (235). Therefore, an individualistic concept such as having a sense of belonging is not the primary concern of slave

narratives, especially so considering their anti-slavery agenda. What enables this article to consider the protagonists' sense of belonging, and their attempt to create a "home" even inside the confinements of a slave plantation, is the fundamental difference between original slave narratives and the fictional neo-slave narratives. As opposed to original slave narratives' inductive approach, neo-slave narratives focus on personal histories, focusing on the emotional development of an individual slave living in bondage. According to Berry and Blassingame, in the first half of the twentieth century, the general scene concerning history of slavery was dominated by stereotypical approaches to blacks which turned black scholars from studying the subject (502). They point out that "[s]o many whites accepted these stereotypes and similar ones about Africans that many blacks rejected the study of slavery and Africa. They both were part of a dismal past best forgotten" (502). Moreover, Dubey informs that it was not until the 1970s that critical attention began to be paid to the subject:

> Regardless of how they label the genre, scholars agree that its emergence in the 1970s marks a crucial juncture of historical reckoning that followed the racial upheaval of the previous two decades. Although it seems logical to assume that the genre of the neo - slave narrative emerged in response to historical amnesia about slavery, in fact it was preceded by a heightened public attention to slavery during the late 1960s. In the immediate aftermath of the Civil Rights and Black Power movements, slavery erupted onto the national scene as a matter of intense public interest and debate. (333)

A century after the end of the practice of slavery, freedom was no longer a point of debate. However, the ideologies behind slavery, and their legacy persisted. Accordingly, debates over human rights and racial equality became the subjects with priority. Moreover, neo-slave narratives did away with any questions regarding the ownership or authenticity of their stories.

While doing so, they kept the concept of the original slave narratives and addressed their shortcomings. In line with this, Lima states that

> Simply by rewriting the stories of lives and events of a distant past, authors of neo-slave narratives want to explore the closely woven bilateral relations between individual history and national history, also typical of the historical novel. But contrary to the traditional historical novel, neo-slave narratives do not conform to either official historiography or bourgeois ideology. (141)

Consequently, while cruelty and the inhumane conditions of slavery are at the forefront in slave narratives, neo-slave narratives bring the individual experience to the centre of the stage, all the while keeping the violence and cruelty as realities of the time, albeit without central focus. Levy reveals her intention to do so in an interview as she states as follows:

> What I wanted to do was take my reader and plonk their feet on the ground in the eighteenth and nineteenth-century Caribbean and walk them through what it was like. I didn't want to mythologize and say all black people were good and all white people were evil. I didn't want to say that it was a simple society. I wanted to really look at it and try to understand it. (qtd. in Rowell 269)

She chooses "to really look at" the experience of slavery through the method of putting herself and her reader in the place of an individual slave, experience her life story and the decisions she makes. Her approach coincides with the development of the fictional slave narrative as a genre. Fulweiler comments that sense of belonging evolves from a communal concept to an individual one with the changing movements in western philosophy saying, "[t]he evolution of consciousness of Western men and women may be understood in the light of their gradual development away from what Barfield calls 'original participation,' the immediately experienced a sense of belonging observed in primitive people" (333). He also argues that this primitive form of sense of belonging is the driving force behind the semi-religious and familial narratives

created by slave-owners to justify slavery (333-34). Therefore, development of personal consciousness as opposed to communal participation can be observed as the main approach of neo-slave narratives in examining the sense of belonging of their slave protagonists. Fulweiler uses the example of Toni Morrison's *Beloved* (1987), which is considered to be one of the forerunners of neo-slave narrative genre, which *The Long Song* and *The Book of Night Women* follow. The development July and Lilith's consciousness, their responses to the events taking place in their lives, and personal growth enable the reader to analyse whether they can develop a sense of belonging to their immediate environment, or whether they can build a space for themselves which might be close to a home. Therefore, their experience is no longer just an inductive representation of the conditions of slavery in general. Rather, they are personal histories of individuals trying to adapt to their situations and survive under slavery.

Having been born mulatto children as a result of overseers' sexual assaults on slave women, both protagonists lack a familial dwelling in their childhood. July is taken into the manor as a servant from a very young age. Lilith, on the other hand, grows up with an involuntary foster parent figure after her mother's death at childbirth. Just like July, she is taken to the manor when her passionate character is taken notice by one of the older servants, Homer. Therefore, neither character has parents or a family dwelling that might be called home since their childhood. When they are assigned to duties inside the manor, their working space becomes their primary living quarters and also the place where they interact with others. However, rather than being a homely space, the working space acts more like a hub area where servants of the manors interact on equal terms. Even so, neither novel portrays slaves as a group having solidarity among themselves through representations of intra-black violence, rivalries, sexual assaults and scheming against one another. Therefore, it is not until their romantic interests come up that the chance of having a place which might feel like home presents itself.

Coincidentally, the plot development of both novels introduce the love interests and the possibility of an isolated home in which master-slave dichotomy can be broken down, even inside a plantation, after the biggest traumas of the protagonists' lives. In July's case, this time period refers to the Baptist's War of 1831 in Jamaica. Critic Markus Nehl explains the rebellion as follows:

> In late December 1831, twenty-three years after the legal abolition of the transatlantic slave trade in 1808, tens of thousands of Jamaican slaves rose against their white masters, setting fire to sugar plantations and estates. The so-called 'Christmas Uprising,' which also became known as the "Baptist War" because many white Jamaicans believed that Baptist missionaries had been involved in the conspiracy, was one of the largest slave revolts in the history of the British West Indies. Although the rebellion was violently suppressed in early January 1832, it played a significant role in the Caribbean slaves' struggle against enslavement. (170)

The Baptist War is the most wide-spread slave rebellion in the history of Jamaica, taking place two years before the abolition of slavery. In the novel, the turmoil caused by the rebellion scares the white residents of Amity off to the point that the only ones left in the estate are the servants. Taking advantage of the situation, July and her first lover Nimrod drink from the master's cabinet and have sex in his bed. However, the owner of the plantation John Howarth returns from the bloody rebellion, shaken by the things he has witnessed, commits suicide while the couple hide under the bed. With a quickly devised plan, the suicide is staged to be a murder committed by Nimrod, and a manhunt begins for him and July. The pillage that follows leads to the murder of Nimrod, the sacrifice of July's mother to save her from her biological father who is about to kill July, and a pregnant July, who is to leave her newly born son in front of a church. This sequence of events leaves July so emotionally scarred that she wants to cut her autobiographical novel short by adding a fictional happy ending marked by the abolition of slavery. Losses of her

children are the milestones which mark July's personal development and are the main causes of her emotional breakdown.

Lilith's traumatic experience, on the other hand, takes place after she spills hot drinks on a guest in a Christmas party. She is severely punished for it by whipping and by being sexually assaulted by multiple men. Moreover, she is temporarily sent to a nearby manor where sexual abuse continues daily until she, in a fit of explosive anger, drowns the master of the house in a bath tub. Obviously, killing a white man is a capital offense for a slave. Afraid for her life, Lilith sets fire to the whole estate, burning it down with everyone inside it including the two little children. Counter-violence is presented as the natural outlet for the suppressed anger caused by a constant stream of torture, abuse, and violence. However, the event has a transformative effect on Lilith:

> Subjected to intolerable physical pain and psychological torture, Lilith has internalized the white (wo)man's conception of violence as a legitimate tool of punishment and sadistic suppression. Her hatred is directed against all White people, including children like Roget's son; and she hopes that her white oppressors will suffer the same fate as Dulcimena and other brutalized slaves. (Nehl 184)

Accordingly, Lilith's attempt at justification of her actions builds up to the belief that Roget's children would grow up to be just like their parents and that they would be the ones holding the whip in their hands. Only thanks to this thought that July can repress her guilt temporarily.

The cycle of violence and counter-violence in an endless loop is the overarching theme of the novel. It is symbolised with walking in circles in the repeated sentence: "Every negro walk in a circle. Take that and make of it what you will" (James 33). In the repetition of this sentence, and the varying short commentary on it in different sections of the novel, the narrator breaks the third person narrative to directly address the reader to put special emphasis on the message. A

vicious cycle does not bring fulfilment to either parties in the cycle of violence. Her murderous acts in Roget Manor enables Lilith to realise that she is a part of that cycle. After the events take place, Lilith feels so elated and powerful that she perceives counter-violence as a self-assertion of identity. She goes as far as to believe that to be a woman is to have the power to "*make men scream*" (James 24). However, due to the fact that she is constantly haunted by the disturbing vision of two burning children slowly melding into each other, her triumphant feeling is short-lived. Moreover, she is frequently visited by the vision of a nightmarish dark woman in the night, who represents the dark side of her character and her guilty conscious. As her conscious grows heavy, she realises that continuing the cycle cannot quench her anger and the relief can only be temporary.

Before moving on to the brief moments when the two protagonists come close to having a personal space, which they share with their love interests and can call home, it is important to note that both novels paint a pessimistic picture of black and white romance as a way of transcending the boundaries set by white and black, master and slave dichotomies. In fact, Pready observes that the juxtaposition of the outside world and the homely space, which presumably offers safety to the characters, is characteristic of Levy's novels (18). Pready argues as follows:

> Consistently Levy presents and deconstructs images of the home-space in her novels. . . . Spaces outside the home are often scenes of extreme violence. . . . Yet, despite this focus on fear outside the space of the home, the interior of the homes never seem to offer the protection they superficially exude. . . . . The lack of safety provided by all familiar spaces, highlighted by this juxtaposition of interior and exterior spaces, creates a porous network of spaces that equates to a constant feeling of escape and return making attachment almost impossible. (18)

Although, *The Long Song* is not among the works Pready analyses, same approach to the homely space can be observed in it as well as *The Book of Night Women*. The shared vision of the novels on these romances and the spaces they are tied to is that they are both volatile and based on shaky foundations. Even so, July's "the room under the house" (Levy 285) and Lilith and Quinn's house appear temporarily to be above and beyond the realities of the sugar plantations. Although July and Goodwin develop a romantic relationship, marrying a black woman still remains out of question for Goodwin. In a roundabout manner, Goodwin takes up the suggestion of his father, who urges him to marry soon. In one of his letters, Goodwin's father claims, "[r]emember, Robert, that a married man might do as he pleases" (Levy 278-79). Goodwin decisions to marry Caroline Mortimer and keep July as his mistress are caused by this suggestion. This arrangement works in two ways for the benefit of Goodwin in that he is able to maintain his relationship with July in the room under the house, and become the owner of the plantation through his marriage to Caroline. Accordingly, the room under the house, as Goodwin refers to it, becomes his "real home" and July his "real wife" (Levy 288). His marriage to Caroline, on the other hand, remains a formality for the time being as he consummates the marriage only twice in their first year (Levy 281). Therefore, it can be concluded that Goodwin's arrangement works as intended for a while as July lives happily in her new small homely space and gives birth to a girl. However, the decline of this arrangement is paralleled by Goodwin's relationship with the black workers of the plantation, who are by then free people after the emancipation of slavery. Their increasing demands for human conditions and refusal to work drive Goodwin to a more violent approach to all blacks in the plantation including July. When July finds Goodwin cutting cane in the field after all black workers have left, he is almost a mad man ready to attack her:

> She struggled to hold him- grasping tight at his arm while he twisted and turned in an effort to shake her away. She would not leave him. But then he caught her throat

> so tight within his hand that her tongue protruded under the grasp. July wrestled to free herself from his hold as he raised his machete high above her. An all at once, July heard herself crying, 'Mercy, massa, mercy,' as she cringed away from him. (Levy 333)

Goodwin's hatred for blacks reaching even July and her pleading for her life calling him "massa" indicate an end to their romantic relationship and a return to master-slave status. Accordingly, July is left with their child, memories, and the room which acted as their home. Ironically, the positioning of the room right under the master bedroom provides the final ending to July's period of grace with Goodwin. As she is not allowed near Goodwin after the incident, July feels that she can only be with him in her room under the bedroom. She listens to every mundane movement and noise coming from upstairs to feel like she is with him; "If her breath was held she did feel him turning fretful within the bed. If she stood upon her tip-toe she would catch his sigh as he stared, bored, through the window" (Levy 248). However, the scene showing that July still cares about Goodwin is immediately juxtaposed by July hearing Goodwin and Caroline Mortimer having sex upstairs. The position of the room, which was July's safe haven, under their bedroom ironically marks the end of July's emotional getaway from the plantation life and racial discrimination. The room is no longer an isolated place as the outside forces and dynamics intrude into it. Moreover, July's emotional downfall is complete when the English couple takes her daughter with them when they leave the plantation (Levy 353). July is left on the empty plantation as a psychologically broken woman without a purpose in life. At this point, she is already a free woman, yet she has no desire to leave Amity, because there is nothing for her outside of Amity. The revelation at the end of the novel shows that she has lived in the fields of Amity for thirty years like a ghost haunting the empty plantation. The attorney says: "This one claims she has no home but this. Says she had been living upon Amity all her life. . . . She

believes, as many of the negroes do in their child-like way, my lord, there is no other world" (Levy 368).

Unlike July, when Lilith is assigned to Overseer Robert Quinn's house, she does not know that he has feelings for her. In fact, she is completely oblivious to any idea of a mutual romantic relationship to the point that she cannot recognise either Quinn's treatment to her as equal out of affection or her inability to hate Quinn even though she wants to. Even though his initialisation of the relationship is assertive, his attitude towards Lilith once they are living together, is kind and caring. She tries to force herself from believing that white man can show affection for a black woman:

> Lilith look at him. Ever since he take her to bed she don't know what to say to him or how to say it. He talk to her sometimes with a voice that White people don't give black people and sometime not to white people either. Things would be easier if she was just a whore or a tool that get use, then put back in a box. But him want to hold her in bed even when they not sexing and he want to talk, and him talk to her in white people voice. She listen to him sometimes and think of milk flowing. Him smile. (James 234)

However, when they argue the impact of master-slave relationship suddenly resurfaces giving the impression that the constructed social hierarchy between them impenetrable. The scars of whipping on Lilith's back, which is ordered by Robert Quinn himself, remain as a solid, undeniable proof of their hierarchical positions under slavery: "But then him skin touch her scars and they both realise what they touching. He flinch and she flinch too. Suddenly they turn back into slave and master and they both know. He look away" (James 268). Ironically, the downfall of the home they build for themselves inside the plantation is caused by both their individual choices. On the one hand, there are Lilith's involvement with the night women, their rebellion, and her reluctance to warn Robert Quinn when it begins. Her decision to remain out of the

rebellion all the while keeping it secret from Quinn can be considered as Lilith's way of breaking out of the cycle of violence. Even then, she is aware that the rebellion will end their relationship as she contemplates how things could have been under different circumstances:

> Lilith know that he not going call her lovey again. . . . Lilith think 'bout what she not to think. About a different Montpellier where Robert Quinn live with her and she wear white to a wedding and they have three pickney all different colour. Or a different one where she is just the woman of the cottage and she accept that life even though she be him wife in every way but name. (James 385)

This short daydream sequence indicates that Lilith, although she may not want to admit it at times, has grown to love Robert and their home. It is further demonstrated by how she puts Robert to sleep with a herbal tea to keep him out of the fighting going on (James 384), and how she fends off the rebellious slaves who have come to kill the overseer (James 391). In other words, Lilith's attempts to save both Robert and herself from the disastrous rebellion can be read as her way of preserving the home they have built for themselves. On the other hand, there is Quinn's choice to protect the plantation instead of protecting Lilith and their home. The suspicion that Lilith may be working with the night women is the source of the tear in their relationship. Therefore, when Quinn realises that he has been drugged, his assumption is that she is trying to kill him by poisoning: "Quinn try to pull himself up. Lilith look at him eye and see him frighten . . . Queen gasping, he eyes red. He look at Lilith, red with fury, then white with sadness. . . . He grab her by the neck. Him weight slam her against the wall and Lilith shriek" (James 384). The fury and sadness in Quinn's face reveals that he is being killed by the woman he loves, therefore, he attacks her but passes out. His reaction clearly indicates that he does not have complete trust in Lilith. While this scene can be interpreted as a misunderstanding on Quinn's side, his final departure clearly shows where his loyalties lay. The fact that he rushes to the conflict after regaining his consciousness, disregarding Lilith's appeals (James 393), signals

that he puts the plantation's well-being before his own home's. Since Quinn dies during the rebellion, the glimmer of hope to have a place close to becoming a home dies with him. Lilith's guilty conscious and her conflicting emotions regarding Quinn guide her to stay out of the cycle of violence this time as she refuses to join the rebellion or try to run away from the plantation. Consequently, she is one of the few slaves alive in Montpelier after the rebellion, continuing to live there as almost a free woman, who has no expectations from the future.

In conclusion, through July and Lilith as protagonists of two contemporary fictional slave narratives, Andrea Levy and Marlon James explore psychological conditions of the slave women who refuse to leave their place of enslavement even after their traumatic experiences and the loss of their individual, isolated spaces which are the closest things that they could call home. These homely spaces are represented to be places where norms of their contemporary societies concerning racial discrimination can temporarily be transcended. Such transcendence is brought about romantic relationships with the overseers of those plantations. However, these relationships are not depicted to be strong enough to overcome the influence of the outside world which results in the eventual downfall of the homely spaces and the relationships they cater. Such a paradox stems from their unwillingness to tackle the big outside world, which is unknown to them because of their declining willpower and refusal to take part in the cycle of violence again.

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Le Fanu's "Carmilla": The Magical Female Body beyond the Colonial English Rationalism

Le Fanu'nun "Carmilla" Eserinde Sömürgeci İngiliz Akılcılığının Sınırlarını Aşan Büyülü Kadın Vücudu

Kübra KANGÜLEÇ COŞKUN*

Abstract

Le Fanu's "Carmilla" (1872) is a multi-layered novella that can be read from different perspectives because it touches upon political and social issues under the cover of horror fiction. While the political allegory of the story highlights the English oppression of Ireland, its social aspect deals with the "woman problem" of the Victorian age. These two topics are closely related to each other since the ideology of colonisation is also based on the woman (colonised) / man (coloniser) dichotomy. This study focuses on the gender representation of the Carmilla character and her lesbianism that threatens the political and moral order set by the white Anglo-Saxon man. According to Protestant male authorities, her vampiric power must be destroyed for the maintenance of order in society. If Carmilla, of Austrian origin, is taken as the representative of Catholicism and Ireland, the threat hidden within her supernatural beauty and existence becomes more meaningful. In this respect, Le Fanu's choice of a female vampire is multi-functional because she not only represents "immorality" in the eye of the Victorian reader with her overt lesbian desires, but also helps the author deal with the colonial history of Ireland over the image of a woman's body. In this article, Carmilla's fall from grace (her transformation from an angel into a monster in the eye of men) is tracked down and how she comes to represent all the "evil" that runs counter to the principles of the white Anglo-Saxon man who stands for reason and power in colonial narratives is revealed.

Key words: Le Fanu, "Carmilla", Irish gothic, colonialism, vampire

Öz

Korku edebiyatı "maskesi" altında siyasi ve sosyal konulara gönderme yapan Le Fanu'nun "Carmilla" (1872) adlı eseri, farklı okumalara uygun, çok katmanlı bir kısa romandır. Eser hem İrlanda üzerindeki İngiliz baskısını alegorik biçimde gözler önüne sermekte, hem de Viktorya Çağı'nın toplumsal problemlerinden "kadın sorunu" üzerinde durmaktadır. Aslında bu iki konu birbiriyle oldukça ilgilidir çünkü sömürgeci ideoloji de kadın (sömürülen) / erkek (sömüren) ikiliği üzerine kurulmuştur. Bu çalışma Carmilla karakterini ve lezbiyen eğilimlerini eserin cinsiyet sunumu açısından ele almaktadır ve Carmilla'nın vampir ve lezbiyen doğasının, beyaz Anglo-Sakson erkeğin kurduğu siyasi ve ahlaki düzeni nasıl tehdit ettiğini sorgulamaktadır. Erkek Protestan otoritelere göre, Carmilla'nın doğaüstü güçleri toplumsal düzeninin devamı için yok edilmelidir. Avusturya kökenli Carmilla'nın hem Katolik inancını hem de İrlanda'yı temsil ettiği düşünüldüğünde, doğaüstü güzelliği ve varlığının oluşturduğu tehlike daha iyi anlaşılabilir. Bu açıdan, Le Fanu'nun kadın bir vampir kahraman kullanması çok amaca hizmet etmektedir: lezbiyen arzulara sahip Carmilla karakteri Viktoryen okurun gözünde "ahlaksızlığı" temsil etmekle kalmaz, yazara İrlanda'daki İngiliz sömürge tarihini kadın vücudu üzerinden alegorik bir biçimde işleme fırsat verir. Bu bağlamda, bu makale Carmilla'nın gözden düşüşünü (erkek gözünde melekten canavara dönüşümü) incelemekte ve sömürgeci anlatılarda aklı ve gücü temsil eden Anglo-Sakson erkeğinin kurallarına karşı çıkan kadını nasıl kötülükle özdeşleştirdiğini ortaya koymaktadır.

Anahtar Sözcükler: Le Fanu, "Carmilla", İrlanda gotik edebiyatı, sömürgecilik, vampir

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Joseph Sheridan Le Fanu's (1814-1873) novella "Carmilla" (1872), published before Bram Stoker's (1847-1912) *Dracula* (1897), not only introduces the vampire story into British literature but also creates the first female vampire in British fiction to set the main characteristics of next generation vampires in the genre. As a multi-layered story, "Carmilla" can be read from different perspectives ranging from feminism to new historicism since Le Fanu touches upon political and social issues under the cover of horror fiction. While the political allegory of the story highlights the English colonialism in Ireland, the social aspect deals with the "woman problem" of the Victorian age. Indeed, these two topics are closely related to each other since the ideology of colonisation is also based on the woman (colonised) / man (coloniser) dichotomy. In the eyes of the Englishman who stands for science, reason and civilization, Carmilla represents a magical and unreasonable world with her monstrous semi-dead presence and threatens the political and moral order set by the white Anglo-Saxon man through her lesbianism and unrepressed sexuality. In this respect, Le Fanu's choice of a female vampire is multi-functional because according to the Victorian reader, Carmilla stands for "immorality" with her overt lesbian desires as well as helping the author deal with the colonial history of Ireland over the image of a female body.

Reading the British vampire stories within the context of English colonialism is a common academic practice due to the hybrid nature of vampires and their intimidating "otherness," and "Carmilla" is no exception in this sense. However, the character's lesbian identity and paradoxical appearances in the text first as an angelic figure and later as a *femme fatale* complicate the issue, pointing out the metaphoric function of the female body in the story. As argued by Sally Harris, these seemingly

paradoxical portrayals and Carmilla's embodiment of Ireland can be explained through Le Fanu's Protestant Irish identity as well as his "conflicting sympathies for Irish-Catholics" lying at the core of the text (1). Born in Dublin into a middle-class family in 1814, Le Fanu had a first-hand experience of the mid-nineteenth century Ireland and its turbulent politics. Although his father was a Protestant minister who represented the British rule in Ireland, Le Fanu fostered sympathy for Irish Catholics under the influence of his mother Emma Lucretia Dobbin whose father was a clergyman in the Church of Ireland but still had some acquaintance with the well-known Irish rebels (Harris 1). When his father was appointed as the rector at Abington in 1826, Le Fanu family migrated to the country where they were exposed to some attacks by a group of Catholics angry at the Protestant government (Howes 55). Later, with the start of the Tithe War (1831-36), the family fell into a financial difficulty and was marginalized by the Catholic majority (McCormack 40). These were the incidents that triggered Le Fanu's evolution into a Protestant horror story writer.

Le Fanu was active in politics during his early years and took place in some political associations aiming to preserve the Anglo-Irish identity. Despite his Protestantism, he did not adopt an entirely hostile attitude towards Catholicism. Underlining the fact that the Irish gentry in his stories turned out to be Catholic by their continental links, McCormack argues that for Le Fanu, Catholicism was acceptable as long as it was not politicised (76-77). Harris also draws attention to the same point, claiming that "he was pulled in two directions: one by his ancestral, Protestant history and one by his national, Irish history." On the basis of these arguments, it is evident that Le Fanu's problem was not with Catholicism and the Irish identity but with Ireland's radical break from the English government. Thus, he

started to adopt an angry tone in his letters when he noticed that Catholicism became politicised under the leaders like Daniel O'Connell who supported the abolition of the Act of Union. In one of these letters, Le Fanu even accused the English government of failing to protect the Protestants of Ireland (McCormack 83). Irish nationalist Gavan Duffy describes Le Fanu in his memories of Young Ireland as "the literary leader of the young Conservatives" who supported the Home Rule League (501). Yet, in the 1840s, during which Le Fanu experienced political disillusionments as well as his sister Catherine's death, he lost his active interest in politics and tried to relieve his pain through his writings. His conservative Irish nationalism and his wavering between Protestant ancestors and mainly Catholic homeland can be tracked down in "Carmilla" that reflects his contradicting personal and national feelings.

As Le Fanu's political views are taken into account, the colonial mindset embedded within "Carmilla" becomes more visible and also paradoxical. Le Fanu chooses to write the story of a female vampire to present his political and social concerns because double-marginalized by her controversial gender identity and supernatural existence, Carmilla offers a vast literary field to be exploited. It is well-known that the vampire myth becomes a kind of liberating literary tool for Victorian writers since it ensures the indirect treatment of taboo subjects like female sexuality, homosexuality and racism in the midst of strict obscenity laws and Victorian censorship (Thomas 43). In Le Fanu's case, the supernatural plot paves the way for dealing with both women's sexuality and Ireland's Catholic legacy that threatens the union of England and Ireland. In this context, the vampire story cover means that Carmilla character cannot be censored because of her sexual perversity or rebellion against patriarchy since her vampire nature already makes her a social outcast.

A vampire always comes forward with his/her rebellious stance, a failure in abiding by the contemporary rules and a marginalized identity based on difference; thus, s/he is always regarded as "the other" by the majority of the Western world that inevitably defines otherness in line with the heterosexual white man's superiority (Williamson, "Introduction" 1). And Carmilla who is a female, a lesbian, a vampire, of Catholic descent and of Austrian origin, has more than enough reasons to be reduced into a monster by the Victorian male authority. Moreover, with her gender identity and Catholic background, she can be regarded as the personification of Ireland which has to be controlled by the coloniser because of the country's incapability of governing itself as alleged by the English. Thus, both as a woman and as the representation of Ireland, Carmilla's lesbian desires and rebellion constitute a threat to the welfare of the Victorian society.

Depicting Ireland with feminine qualities is not Le Fanu's discovery but a literary tradition going back to "the early Irish manuscripts and to medieval political writing, including various forms of the sovereignty myth as well as the odes on the Irish lords" (Theinová 177). In other words, Ireland was always represented as a woman though this image is abused in colonial texts to mark the country's subordinate status to England that is represented by the "superior" male figure. Such a representation reminds the histories of colonisation in the world going hand-in-hand with the feminization of the colonised land, verifying Luke Gibbons' statement that Ireland is a "First World country, but with a Third World memory" (3). For instance, "On the Study of Celtic Culture" Matthew Arnold associates the Celtic culture with femininity and barbarism while claiming that England as representing reason and leadership (regarded as male qualities) is to correct Ireland's feminine deficiencies under unionism. He writes that "no doubt the sensibility of the Celtic nature, its

nervous exaltation, have something feminine in them, and the Celt is thus peculiarly disposed to feel the spell of the feminine idiosyncrasy." The quotation reveals not only the colonial view on Ireland but also the Victorian perception of femininity that equates sensibility and nervousness with the female. For Arnold, the Irish culture is based on emotion and thus, is incompatible with scientific thought. Structuring his argument on the binary oppositions of the Western patriarchy, Arnold uses the colonial discourse of the male image associated with power, reason and science, and the female image associated with weakness, sensations and superstitions in order to define the so-called "inferiority" and "weakness" of Ireland.

Such a gender-oriented approach is reminiscent of Edward Said's theory of Orientalism which points out the romanticized and false images of the East in the Western colonial culture. Although Said establishes his theory of Orientalism by directing his interest into the West and the East dichotomy, his work can be adapted to all cases of colonisation since colonialism builds its argument on the trope of body and land. Also, Said himself draws a parallel between Ireland and other colonised countries in *Culture and Imperialism* (1993) though his claim continues to remain a controversial issue in the Irish studies; the facts that Irish people are not different from the English in terms of their skin color and Ireland is a neighbor to England complicate Ireland's colonial experience, differing it from other colonised geographies like Africa (Kiberd 17). Besides, today's Ireland with its economic and political power cannot be compared to other colonised non-Western countries struggling against poverty and political instability; still, Ireland's colonial past and feminine representations in the English documents reveal the Orientalist approach to Ireland. In Said's own words, "[t]here are Westerners, and there are Orientals. The former dominate; the latter must be dominated, which usually means having their land

occupied, their internal affairs rigidly controlled, their blood and treasure put at the disposal of one or another Western power" (*Orientalism* 36). Pointing out the power relations in the colonial lands, Said makes the further observation that the Orient is "irrational, depraved (fallen), childlike, 'different'" while the European is "rational, virtuous, mature, 'normal'" (*Orientalism* 40). In other words, the Orient has to be governed by the "superior" West because of its very nature that is associated with femininity. Hence, as a colonised land, Ireland is not different from the Orient in the eyes of the English; thus, it must be suppressed, managed and disciplined.

Highlighting the contrast between the feminized Irish and the masculinised English, Arnold touches upon the same issue of controlling the "inferior" in his essay and portrays the Irish as almost a burden on the white Anglo-Saxon man's shoulders:

> The Celts, undisciplinable, anarchical, and turbulent by nature, but out of affection and admiration giving himself body and soul to some leader, that is not a promising political temperament, it is just the opposite of the Anglo-Saxon temperament, disciplinable and steadily obedient within certain limits, but retaining an inalienable part of freedom and self-dependence, but it is a temperament for which one has a kind of sympathy notwithstanding.

As can be inferred from the quotation, the Englishman stands for order, discipline and freedom which are regarded as masculine characteristics in their essence by the Victorians. Furthermore, Arnold presents the nature of the Irishman as unstable and uncontrollable; the qualities that can be related to hysteria which was regarded as a female illness during the Victorian era. The Victorians used even the medical science to justify the fragility and inferiority of the female body and tried to keep her at home under the male gaze through the domestic roles attributed to women. In this highly strict patriarchal community, Le Fanu's Carmilla comes to symbolise the uncontrollable female nature that is also associated with Irishness.

Carmilla appears as an intruder in the patriarchal realm even at the very beginning of the story as she enters into the life of her victim, 19-year-old Laura, unexpectedly. The narrator of the story, Laura, is a lonely girl living in an isolated castle in Styria with her widow father and servants. One day a mysterious carriage crashes in front of their castle, and a mysterious woman coming out of the carriage requests Laura's father to take care of her daughter Carmilla until she comes back from her journey. As an English gentleman, Laura's father undertakes the role of a protector. However, Carmilla and Laura discover that they have met each other before because Carmilla is the one whom Laura saw in her dream (which, in fact, was not a dream but reality) years ago. The household warmly welcomes Carmilla, thanks to her beauty, which seems rather an important detail since the Victorians would take physiognomy as a science that could make racial features visible for them (Pearl 107). Despite her dark complexion symbolising her otherness from the very beginning, Carmilla is depicted as "the prettiest creature," "gentle" and "absolutely beautiful" by the Madame working in the castle (Le Fanu 280). Moreover, she looks fragile with her slender figure, is graceful and her movements are languid (Le Fanu 286). As the portrayal suggests, Carmilla fulfills the Victorian ideals of feminine beauty that require fragility, weakness and gentleness in a female; thus, she seems as if she needs male protection all the time. Her indigent status at the start of the story not only makes Laura's father feel his masculinity, but also supports the colonial discourse of the novella. Carmilla, representing the colonised Ireland, must be protected by Laura's "English" father who emphasises his responsibility, saying: "and my beautiful guest, I do feel the responsibility, unaided by advice from your mother, very much" (Le Fanu 303). This emphasis on Carmilla's beauty, namely her femininity, is noteworthy in terms of the colonial reading of the story.

The dominant patriarchal ideology in the novella does not allow a woman to survive as an individual within society but regards her as subordinate to a man; in this respect, the male characters including Laura's father and the General reflect the dominant Victorian ideology of gender that associates woman with the domestic sphere while charging the husband with protecting and guiding his wife as well as meeting her financial needs. Accordingly, women and the colonised occupy the same status in the Anglo-Saxon patriarchy as the relation between the male and the female overlaps the relation between the coloniser and the colonised. In this respect, the father's over-desire to protect Carmilla from the dangerous outside world can be seen as a metaphor of the masculine England's burden of protecting the feminine Ireland as underlined by Arnold.

However, Carmilla's damsel-in-distress status turns out to be a fake one as the story evolves, revealing that she is a lesbian vampire. And in parallel to her degrading status, Le Fanu plays with the male characters' perception of Carmilla. When the vampire incidents come to light and the General's niece becomes a victim of a vampire (namely Carmilla), Carmilla's beauty starts to be perceived as an evil one by the male characters. So, her once-praised qualities get a devilish dimension, transforming her into a *femme fatale*. In the story ending Carmilla's existence turns into a religious necessity as can be understood from the priest's involvement in the vampire hunt; at this juncture, the source of Carmilla's evilness should be looked for in *the Bible* that provides two main women stereotypes for the Victorians. As argued by Jeanette King, "[t]he two most powerful images of woman that emerge from the Bible, or at least from the interpretation of it that has dominated Western thought for two thousand years, underpinned the division of Victorian womanhood into the polarized extremes of 'madonnas' and 'magdalenes'" (10). Carmilla samples this

Victorian dichotomy between the "Virgin Mary" and "Eve" within the same body respectively. Therefore, her naïve beauty masking her evil nature undermines the Victorian physiognomy that associates beauty with goodness.

While narrating the death of his niece, the General claims that she falls victim to the "hellish arts" (Le Fanu 323), and describes the vampire Carmilla with a "remarkably beautiful face" which has a beguiling influence over her victims (Le Fanu 328). He continues, saying that "I must confess the refined and beautiful face of the young lady, about which there was something extremely *engaging*, as well as the elegance and *fire* of high birth, determined me; and, quite *overpowered*, I *submitted*, and undertook, *too easily*, the care of the young lady [italics mine]" (Le Fanu 332). Here, the General's words have a sexual undertone, meaning that he comes under the influence of Carmilla's beauty. In other words, he is lured by evil beauty.

Interestingly, although Carmilla's physical features do not go through any transformation with her vampire attacks, her beauty that is previously presented as almost ideal becomes a source of devilry towards the end of the story. In this respect, Le Fanu problematizes the Victorian understanding of beauty and points out the hypocrisy of the male world in "Carmilla." Sudden eroticization of Carmilla's beauty can also be read from a postcolonial perspective since, with her *femme fatale* nature, Carmilla embodies the exotic lure of the colonised "other" which entraps and threatens the coloniser's stability and status by drawing him into a sexual intercourse with an "inferior" race.

At first, Carmilla's charm opens the doors of the patriarchal realm controlled by Laura's father; however, her feminine power comes to threaten the bourgeoisie Victorian morality in time as she seduces the little girls in the town. In contrast to the

moral codes of the Victorian period, Le Fanu describes the lesbian scenes with a very obscene tone highlighting the physical contact between Carmilla and Laura:

> She used to place her pretty arms about my neck, draw me to her, and laying her cheek to mine, murmur with her lips near my ear, "Dearest, your little heart is wounded; think me not cruel because I obey the irresistible law of my strength and weakness; if your dear heart is wounded, my wild heart bleeds with yours. …
>
> And when she had spoken such a rhapsody, she would press me more closely in her trembling embrace, and her lips in soft kisses gently glow upon my cheek. (Le Fanu 288)

These lines draw a vivid and erotic scene between the girls as it becomes clear that Carmilla's apparent feminine identity helps her experience sexual freedom that goes beyond the heterosexual affair before the very eyes of Laura's father. Yet the father, sure of his authoritarian power on the girls, does not get suspicious while Carmilla "usurps the male heterosexual privilege of penetration of women" (Thomas 54). In the story, Laura is not portrayed just as a passive victim to Carmilla's desire but also as an active participant in the lesbian affair. Since she lost her mother at an early age, she suffers from loneliness and lack of motherly love, and sees Carmilla as both a lover and a mother substitute.

Laura's need for a female companion points out the defects in the patriarchal realm of Laura's father where feminine qualities are belittled and disregarded. As argued by Adriano, Carmilla is a mother figure who cherishes and nourishes Laura when she feels neglected, but at the same time, she punishes her by becoming an anti-mother that "takes life from the breast" (100-101). Thus, both as a cherisher and a punisher, Carmilla fills the leading female figure's place in the house. Besides, the lesbian love affair between the girls can also be taken as a kind of sisterhood that

threatens the unquestionable power of the male figure. Although Carmilla is killed by Laura's father and other male authorities in the end, the fact that she turned many girls into vampires beforehand marks her victory over the patriarchal society. Moreover, Laura does not mention Carmilla with hatred although she reveals that Carmilla is a vampire; her tone implies longing, instead.

In addition to her subordinate status as a female, her erotic beauty under the mask of an angel and her protest against the moral codes, Carmilla's supernatural existence constitutes another reason for reading the story metaphorically, namely Carmilla as the colonised Ireland. As supported through Arnold's claims, Ireland runs counter to English rationalism with her commitment to the supernatural folkloric elements and superstitions; thus, the country is regarded as primitive, childish and irrational by the English. At this point, Le Fanu's paradox in the face of the English colonialism becomes apparent as the "rational" English men of the story suffer defeat against Carmilla by giving sacrifices to a "supernatural" creature that they humiliated and did not take seriously, at first.

The publication date of "Carmilla" coincides with the time when English empiricism and rationalism were given utmost importance by a group of Victorians. As put forth by Sage, it was the time when "the debates about Darwinism and the pressure on the Protestant Establishment were at their height" (190). While some Victorians were living abiding by the strict principles of the Church, there were some others who desired for a change in society under the guidance of science and technology (Moran 24-32). Le Fanu reflects this opposition through the clash between the patriarchal authorities and Carmilla the vampire. As Laura tells about the first incident during her childhood when she was bitten on her breast by Carmilla, her father laughs at her experience, labelling it as a dream (Le Fanu 269). In the same

scene, the female servants of the house seem anxious and, most probably, they believe Laura because one of them whispers to the other that there was surely someone in the room since the place under the bed is still warm. However, they prefer to keep their silence in front of their master, fulfilling the patriarchal expectation from the womankind. Here, the dichotomy between the reasonable and the supernatural develops in parallel to the dichotomy between men and women which also forms the basis of the dichotomy between the coloniser and the colonised. The incident and the father's underestimation of the situation by attributing it to Laura's fantasy is Carmilla's first success in the face of the snobbish patriarchal values because she manages to reach Laura, who is under the patriarchal protection, without being caught.

The father still insists on reason, the mysterious attacks on young girls and murders continue in the village, though. He remarks: "All this … is strictly referable to natural causes. These poor people infect one another with their superstitions, and so repeat in imagination the images of terror that have infested their neighbors" (Le Fanu 295). As can be inferred from his words, the father has a tendency to explain everything with science, but he is not aware of the fact that his insistence on natural causes prepares a horrific end for his daughter. He gets rid of his "male" obsession with the scientific only when the General, another representative of the English patriarchy, openly criticizes his attitude and records that he was the same until his niece was murdered. He says, "[y]ou believe in nothing but what consists with your own prejudices and illusions. I remember when I was like you, but I have learned better" (Le Fanu 323). The General's statement includes repentance because he had to accept the existence of "other" realities through the painful experience of losing his niece. Later, the General once again emphasizes his despair in the face of the supernatural:

> You are right in supposing that I have not been led lightly into a belief in the marvelous – for what I have experienced is marvelous – and I have been forced by extraordinary evidence to credit that which ran counter, diametrically, to all my theories. I have been made the dupe of a preternatural conspiracy. (Le Fanu 324)

From a postcolonial reading, the other "marvelous" realities that are disregarded by the English authorities stand for the reality of Ireland, the colonised. As a conservative nationalist, Le Fanu presents a political stance here. He directly criticizes the Victorian rationality and obsession with science by using the General as his mouthpiece; however, while criticizing the over-exaggerated scientific stance, he also condemns the coloniser attitude of England that labels the Irish culture as superstitious and primitive. In this context, Carmilla's half-dead body stands as a supernatural terrain beyond the English reason, which helps her penetrate into the English patriarchal system insidiously in order to destroy it. Even the medical science, which seems a way of controlling the female body through the male gaze during the Victorian age, remains helpless to explain the supernatural wounds on the patients. Stating that "I grieve, Monsieur le General, that by my skill and science I can be of no use [for the treatment of the girl]," the old physician confesses the failure of science and advises the General to see a priest, instead (Le Fanu 341-342). This confession can be read as the defeat of the rational by the supernatural and the defeat of the "masculine" England by the "feminine" Ireland. The English men are able to win the battle only by using brute force, which counters their "civilized" manners. Le Fanu depicts the scene where the representatives of the patriarchal system kill Carmilla in her tomb by using graphic images of violence:

> Here then, were all the admitted signs and proofs of vampirism. The body, therefore, in accordance with the ancient practice, was raised, and a sharp stake driven through the heart of the vampire, who uttered a piercing shriek

> at the moment, in all respects such as might escape from a living person in the last agony. Then the head was struck off, and a torrent of blood flowed from the severed neck. The body and head were next placed on a pile of wood, and reduced to ashes …. (Le Fanu 349)

The last-minute victory of the masculine powers over Carmilla's supernatural existence can be read as Le Fanu's sympathy for the English dominance over Ireland. However, the scene can also be read from a postcolonial perspective; although Carmilla is dead, she has already bitten many girls and multiplied her race, transforming her victims into vampires. In this respect, her struggle against the masculine powers cannot be taken as a futile one. Thanks to her ability of transformation, lesbian affairs and "innocent" beauty defined by the patriarchal discourse, Carmilla manages to transgress the physical, sexual and social borders. Besides, Carmilla's revealed vampiric nature does not end Laura's love for her. Still, she longs for Carmilla, fancying her together with her paradoxical appearances: sometimes as "the playful, languid, beautiful girl" and sometimes as "the writhing fiend" that she saw in the church (Le Fanu 353).

In conclusion, when Le Fanu's disfavor of English rationalism, Carmilla's relative victory, her violent death in the hands of the Englishmen and Laura's great love for Carmilla are taken into account, the story cannot be easily labeled as anti-feminist or colonialist. Carmilla falls from grace only in the eyes of the patriarchy, not in the eyes of Laura. She does not go through a process of physical transformation; it is the patriarchy who grants her an angelic status in the beginning just to degrade her into a monster in the end because she challenges the patriarchal codes. In this context, "Carmilla" reflects Le Fanu's personal inbetweenness and his controversial sympathy for the Irish nationalism under the English domination.

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