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**Nur Emine KOÇ, Asst. Prof.**  
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# Charles Dickens and Women

Geliş Tarihi: 20.03.2019

**Tuba ŞENEL İNCE, Lect.<sup>1</sup>**

## Abstract

Throughout history, the concept of female, the position and place of women in the society have been controversial subject matters in literature. One of the greatest periods and turning points of English Literature, Victorian Period has a crucial impact on the description of women in poetry. As a founding father, Charles Dickens employed a wide range of different masks and roles for his female characters in his novels. In this article, female figures with unique identities, and concepts of women will be analyzed with detailed descriptions and examples from different works of Dickens.

**Keywords:** Charles Dickens, women, female figure, Victorian Period

## Charles Dickens ve Kadın

### Öz

Edebiyat boyunca kadın konsepti, kadının toplumdaki yeri ve konumu tartışmalı bir konu olarak süregelmiştir. İngiliz Edebiyatının en ihtişamlı ve dönüm noktalarından biri olan Viktorya Dönemi edebiyattaki kadın tasviri üzerinde büyük bir etkiye sahiptir. Edebiyatın kurucu isimlerinden biri olan Charles Dickens, kadın figürünü geniş yelpazede ve farklı maskeler ardında ele almıştır. Bu makalede, eşsiz kimlik özellikleri ve konseptiyle kadın figürü Charles Dickens'ın eserlerinden sağlanan detaylı açıklamalarla ve örneklendirmelerle analiz edilecektir.

**Anahtar Kelimeler:** Charles Dickens, kadın, kadın figürü, Viktorya Dönemi

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## **Introduction**

It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood, it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness. It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and to-morrow, and every year the counterpart of the last and the next. (Dickens 19)

Dickens described the town, Coketown, with this striking realism following the developments of his own age. He told a lot about his environment in his literary works. He mentioned the 19<sup>th</sup> century evolvement with different aspects and examples in his works. The women issues of that period are employed by not only Charles Dickens, but also his contemporaries. This essay will demonstrate the reflections of the patriarchal structure, Dicken's creation of the concept of new women under the masks of the Victorian society and the fallen women that are produced in his own imagination and through experiences from Dicken's life in his novels.

The following paragraph provides a background information about 19<sup>th</sup> century. With the Industrial Revolution, people started to lead new lives. All classes in society were influenced by the revolution with the dramatically transforming life in many aspects such as living style, financial situation, losing jobs or taking up different kinds of jobs was among people's main problems that waited to be solved. Current article addresses one of these transforming issues of this period which is women in many aspects.



## **The Pathetic Position of Women in Victorian Society**

In 19<sup>th</sup> century, Victorian Period women were in a pathetic position because they were deprived of many rights and they were suppressed by men.

The accepted reasoning was that the career for women was marriage. In addition to being able to sing, play an instrument and speak a little French or Italian, the qualities a young Victorian gentlewoman needed, were to be innocent, virtuous, biddable, dutiful and be ignorant of intellectual opinion. Whether married or single all Victorian women were expected to be weak and helpless, a fragile delicate flower incapable of making decisions beyond selecting the menu and ensuring her many children were taught moral values. A gentlewoman ensured that the home was a place of comfort for her husband and family from the stresses of Industrial Britain. (Thomas, 2000)

The women were seen as prosperities of their husbands. They were not allowed to go out by themselves. They were responsible for households and raising up their children. They did not have any rights in terms of selection or governing. Reform Bill, 1832, as an example, extended the franchise only for males. Moreover, they could not govern even their own houses. They were a kind of slave in other words.

## **Details About Charles Dickens' Own Life**

Charles Dickens' life was full of griefs and bad experiences. With the imprisonment of his father, little Charles was raised up, in a sense, as fatherless. Charles had to work for his family because his education was not affordable. He experienced the life's cruel and painful side during his early ages. His mother sent him to work in a blacking factory. She was one of the most influential figures in Dickens' life. His wife, Catherine, giving birth 10 children to Dickens, was a miserable woman. Dickens mentioned his wife in his letters as a dumpy, boring woman. Dickens was a womanizer. A few examples for his womanizer character are: his adoration to his own sister-in-law and afterwards separation from his wife for having relationship with a young actress. He reflected these elements on his works, too. Apart from these elements, in his work he also gave place to the examples of women from his own life. For instance, his mother was mentioned in various ways in his works. His fondness of women was another subject for his novels.

Charles Dickens nourished his stories mostly from the Urania Cottage. He can be considered as a builder of this cottage. Urania Cottage was a kind of house in which there were a lot of women from almost all places in the society. Charles Dickens dealt with these women in terms of their education, getting skills for their households and for bringing them identities in the community.

Charles Dickens was a founder of the Urania Cottage. On 26th of May, 1846, Dickens sent her a fourteen-page letter concerning his plan for setting up an asylum for women and girls working as prostitutes at London streets. He began the letter by explaining that these women were living a life “dreadful in its nature and consequences, and full of affliction, misery, and despair to herself. His idea was to begin with about thirty women. Order, punctuality, cleanliness, the whole routine of household duties - as washing, mending, cooking - the establishment itself would supply the means of teaching practically to everyone. The house was already named Urania Cottage but first he called it simply the Home, the idea that it should feel like a home rather than an institution being so important to him. Charles Dickens later recalled the type of women he recruited for Urania Cottage. “Among the girls were starving needlewomen, poor needlewomen who had been robbed... violent girls imprisoned for committing disturbances in ill-conducted workhouses, poor girls from Ragged Schools, destitute girls who have applied at police offices for relief, young women from the streets - young women of the same class taken from the prisons after under-going punishment there as disorderly characters, or for shoplifting, or for thefts from the person: domestic servants who had been seduced, and two young women held to bail for attempting suicide”. Dickens also arranged for the women to be well fed, with breakfast, dinner and tea at six, being their last meal of the day. There was schooling for two hours every morning where they were taught to read and write. (Simkin)

With all these efforts for building a cottage for women, Dickens proved that he had a different perspective about women. He collected new life stories and fictitious characters from this house.

Patriarchal society is a system of men's power over women. The domination of male gender shapes the role of women in the community. In Victorian Era, the supremacy of men could be felt. Therefore, the society of that period can be considered as a patriarchal society. According to the opinions of men in Victorian Era, women had only one goal: sitting at home and waiting for a proper husband. After they found a husband, they turned into a wife figure who took their husband's interest. Having reached this high, blessed position they began to run on their households and to bring up their children. Women had to have specific qualities to be an idle wife according to the codes of conduct. For instance, they should be innocent and untouched. If they did not have the qualities, they would not be granted with marriage. In Charles Petrie's article he expresses his opinion as:

Innocence was what he demanded from the girls of his class, and they must not only be innocent but also give the outward impression of being innocent. White muslin, typical of virginal purity, clothes many a heroine, with delicate shades of blue and pink next in popularity. The stamp of masculine approval was placed upon ignorance of the world, meekness, lack of opinions, general helplessness and weakness; in short, recognition of female inferiority to the male. (Petrie 184)

When Charles Dickens criticized the patriarchal system of Victorian England he employed male characters in his novels in order to show their dominance upon women. Mr. Murdstone in *David Copperfield* can be considered as an example of this situation. He believes that he is one of the most suitable husbands with his perpetual skills. Cruel and retributive characteristics of him, towards not only his wives but also David, could be seen throughout the novel. With the subordination of women in his life and his ill-treatment of women, he is an apparent example of the patriarchal society. Pip, in *Great Expectations* is a character who is willing to be a gentleman. Being a gentleman in that era means that earning a reasonable amount of money, being dressed with luxury clothes and being served by servants. All he knows about being a gentleman is on the surface. He has lost a lot of values from his childhood date forward. He tries to get involved in a hypocritical society. Pip, as a gentleman, tries to handle the expectations that patriarchal society requires from him. In *Our Mutual*

*Friends* there is an ignorant father figure, Gaffer Hexam. He is the father of Lizzie and her brother. He never fulfills his responsibilities, for example he does not support his children and does not let them to be educated. In financial terms he is like a parasite. Gaffer tries to suppress his own daughter in every opportunity. Again he can be considered as an example for the typical man in the patriarchal society in terms of his subordination of Lizzie and his way of living and treatments.

### **The Position of Women in 19<sup>th</sup> Century England**

According to the Victorian society's opinion, the women should be innocent and well-natured. In order to be an idle wife, they had to have special qualities. The sexual sides of women can be considered as an important and a required quality. The women in that era were thought as asexual creatures who do not have sexual instincts.

Because they are often kept from participation in the commercial and governmental spheres, women are often oppressed by authority figures such as religious preachers. Men and even boys have more experience of the 'male world' and are often not as passive as nineteenth century women in obeying authority figures and believing the dogmatic truths they teach without questioning the motives that lay behind them. (McGuire 35)

The women who were not allowed to educate themselves and could only read specific pieces of literature, were seen as replaceable laborers whose lives were discounted. "The woman gave herself over to the rearing of children and overseeing of servants, housecleaning, food preparing, mending, sewing, shopping, flower arranging, and performing other tasks. The man earned wages, paid the bills, oversaw the livery, attended to political and legal matters, and went to war if necessary" (Ayres, 3). In such a disastrous atmosphere, Dickens tried to create new concepts for women.

Charles Dickens saw women as individuals and rebellious contrary to society. "The orphans, servants and child-carers, the seam-stresses, milliners and theatre girls, the prostitutes, tramps and petty thieves, the half-starved apprentices and the attempted suicides: they all gave him

their voices and stories.” (Hartley, 157) All sorts of women characters can be seen in his works. He portrayed his women in various ways. Dickens decorated the Victorian women in new clothes. He collected many life-like stories from every field that can be observed in life itself. He dealt with a lot of women issues. He was especially concerned with the fallen women and the immaterial position of women in the society.

In Charles Dickens’ novels there are a lot of examples of new women. There are women figures who are humiliated and frustrated in the male-centered society of the Victorian Era. He tried to show his domestic ideology, apparently, not only by weaving a plot, but also by making characterization. He did not purpose to advocate any ideology. On the other hand, he, as an influential novelist, dealt with the domestic ideology in the Victorian society. Brenda Ayres thinks that Dickens’ text overtly promotes an ideology of womanhood, however at the same time it modifies and subverts that ideology (Ayres 2). The women in his novels were depicted with their struggle against the patriarchal society rather than acknowledging the system of the superiority of men. In his literary works, he has put the women in their natural places according to the Victorian period’s expectations but they all have their veils playing the role of a new identity for them. Dickens literary works will be analyzed in the following sections in this respect.

### **Examples From Dickens’ Pieces of Art**

In *Great Expectations*, there is a woman named Miss Havisham. Her life was destroyed when she was abandoned on her wedding day. Her life was stopped with this abandonment. She educated the little girl Estella who has no feelings and is brutal towards men. Estella symbolizes a new type of woman who breaks the rule. Expected manner is to get married or to have a relationship with a man selected by her own family or relatives but she rebels against all social norms and rejects any kinds of relationship. Lady Dedlock is another woman whose emotional life is over after her denial. In *David Copperfield*, the mother figure Clara waited for a long time after her husband was dead. She came across a man, Mr. Murdstone, who destroyed not only Clara’s life but also David himself. Mr. Murdstone’s victims are not limited with Clara. He got married after his oppressed wife’s death. He

was like a life destroyer for the woman. Throughout the novel, there is a sense of harmful men who should be kept away from women.

In *Our Mutual Friend*, there are two foil characters, Bella Wilfer and Lizzie Hexam. Bella is full of pride in the beginning of the story. Her character development is on the side of increasing positively but her disputes and dissatisfaction about her father's position are several examples of resistance against patriarchal power, namely her father. In order to get married to whom is suitable with his social and financial situation for her, Bella uses her sexual power and intellectual background. On the other side, there is Lizzie who devoted her life to save and watch out her father. Lizzie is an ideal girl according to social codes but in a few aspects she can be an example of an independent woman. So as to financially support his brother she works in a factory, which is one of the duties of her father. Dickens was good at creating new women but in his novels it can be observed that he also criticized the concepts of old woman by depicting a few of them.

In *Martin Chuzzlewit* there is a spinster whose name is Mrs. Gamp. She is a typical Victorian old woman being a midwife, a drunken old woman and a nurse. Matthew McGuire has a comment about this woman:

Mrs. Gamp is one of the Dickens's most brilliant early comic creations. She sets aside 'her natural predilections as a woman' and becomes an example of a satirical, dark comic figure of opportunism and unconcern. She is a cavalier and desensitized to genuine emotions and overindulges herself in eating food. Dickens makes a good use of stereo-types humorously ingratiating them into the mind of his reader and then carrying the character's thoughts and actions to the inevitable extremes of the stereotype he is satirizing. (McGuire, 33)

He, McGuire, gives another example for a stereotype that is satirized by Dickens: "Mrs. Jellyby is a dimensional stereotype of the "Angel of Charity" whose selflessness is incredibly selfish—she cares more about the children of Borrioboola-gha than her own children's welfare" (34).

Dora, in *David Copperfield*, is a girl who has fundamental shocks one after another. She is depicted as the daughter of an educated and intellectual

attorney. Her own purity and innocence, what actually contributes to her character, remain only as property after her first shock is experienced, which is her father's death. Her only stand is David. These circumstances can show the audience the typical behavior of a Victorian Miss; her desperate neediness towards men. When they are at loggerheads, Dora knows that her intellectuality is not enough for holding David in her hands. She just hopes that her sexuality and beauty will work. Dickens demonstrates the desperate and pathetic situation of the Victorian women here so as to give a lesson to young Victorian women.

There are a lot of fallen woman and orphan characters in Dickens's novels. In this paragraph the approaches to fallen women in Victorian society will be discussed before a detailed analysis of fallen women and orphans in Dickens' novels are given. As mentioned in the previous paragraphs women, in 19<sup>th</sup> century, were considered as asexual.

When examining the sexuality of the 19<sup>th</sup> century fictional heroine, it is equally important to consider whether the sexuality that is attached to her in a given representation is experienced by her or has her as its object; to distinguish the boundary between sexual knowledge and 'impurity'; to discover the relationship between the various types of passion attributed to her. It is conceivable that many writers on the novel and femininity have read the heroines of the Victorian novel as at least approximations to the passive, sexless cultural ideal only because an ideal is what they expect the heroine to be. In fact, the ideal wife-mother, sexless and dutiful, is not central concern of the typical novel of the period. (Reynolds, 15)

In Dickens's novels there are ideal women or angel figures that are used to demonstrate various kinds of women. Dickens puts spoiled characters among them. His infinite sources for creating women types are due to his fondness of women and also having different opinion towards them. He shows women's oppressed tendency to have sex in different versions.

In David Copperfield, Little Emily can be considered as an example of a fallen woman. In the beginning of the novel, Emily is an angelic figure whose beauty and innocence stands out. However, she intends to be a lady

and her willing to be a rich woman and get out of poverty are foreshadowing the future of a fallen woman. Little Emily, with her innocence and beauty is turning into a lady who is attractive and sexy. She will be deceived by charming Steerforth, who is a friend of David. Her desire for a higher rank and passion for being a lady are her destructive elements. She flees from her lovely house and betrays her respected uncle who brought up Emily, a pitiful orphan. She suffers the consequences when Mrs. Steerforth begins to humiliate her because she is from a different class and her friends, lifestyle and way of dressing are joking matters. The attitudes of Mrs. Steerforth towards Emily can be considered as society's opinion against the fallen women. At this point, an apparent example of fallen woman, Martha Endell can play her role. Martha is an orphan girl who is a potential harmful friend for Emily. She is fallen also. The two orphans will unknowingly share almost the same fate. Emily continues to be a friend with Martha in spite of all oppositions. She may see her near future in the life of Martha. However, ironically, Martha will be the one who saves Emily from a fallen world. This will be Martha's salvation. "Mr. Peggoty's trust will redeem Martha, as he enlists her in the quest for Emily. The despised 'image of humiliation' now has an object and ultimately salvation. Rescuing Emily from what sounds like a brothel, Martha Endell will fly the flag for other Marthas back at Shepherd's Bush" (Hartley, 160).

*Oliver Twist* is another profound literary work of Dickens's . Oliver is presented as an orphan to the reader. The first example of a fallen woman can be seen as the mother of Oliver because no one knows her and she is suspected to have given birth out of wed-lock. The more apparent instance for fallen women is Nancy. She is a prostitute but the reader barely even knows her. Her dialogues are limited but her crucial role is being a savior for Oliver. Like Martha in the previous novel, she tries to gain her salvation by aiding Oliver. However, she cannot reach her goal since she is murdered. Her eagerness and challenge towards men as well as risking her life to save Oliver resembles the behaviors and character of a heroine.



## Conclusion

With various examples and analyses of characters, Dickens has proof to have a different aspect towards women. He draws a picture in which there is a fallen woman, but at the end, contrary to the Victorian society, that fallen woman reaches salvation or she is seen as a savior. The fallen woman character can change her being a fallen woman characterization by behaving as not expected from a fallen woman. Dickens aimed exactly this concept of woman. In order to get attention to woman issues, he employed new women characters or he critically demonstrated the typical woman in 19<sup>th</sup> century England. Dickens wanted to see the women in a different position with new perspectives. He tried to give society the message that if the conditions changed the women would not be prostitutes. His purpose to create orphans may mean that if there were decent individuals for being parents, the society would be in a better condition. He tried to restore the aspects rather than erasing them. In order people to imagine what a livable society would be like Dickens narrated these kinds of stories with the different featured women. Betterment, even if it is just a possibility, could be a hope for altering points of view. Dickens, therefore, employed new types of women and fallen women in his novels.

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# ***Structures of the World; Human Rights and Equality through the Archetypes in Lord of the Flies***

Geliş Tarihi: 17.03.2019

**Umut Barutlu<sup>1</sup>**

**Nur Emine KOÇ, Asst. Prof.<sup>2</sup>**

## **Abstract**

The world as a whole is already full of corruptions, especially when looking at the human rights and equality. From birth till death, people teach generations what is right and what is wrong, but never ask what's really right or wrong, without depending on standardizations. What is meant here is, that when a child is born, his family teaches the child rights and wrongs and let him live with the principles he has learned for the rest of his life. Then, the society even determines what his or her religion is going to be. These standardizations or stereotypes appear as 'archetypes' since the time of Plato to this century. While these archetypes can change from time to time, they also become the representatives of human beings that show the characterizations of every single people with their types. This is exactly what *Lord of the Flies* tries to show; relationships of the children who seem innocent, but act according to what they've learned from their societies. A group of children land on an island by coincidence due to a plane crash and they find a conch. They use it to build a parliament and they try to maintain equality while giving everyone the right to talk, choose and live freely which is exactly the same of what they've learned from their parents and the world they live in. The problem is, after sometime they forget about this equality and start to fight for power.

***Keywords:*** *Archetypes, Corruption, Failure of relationships, Equality, Structures of the world*

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## **Dünyanın Yapıları; Sineklerin Tanrısı Kitabındaki Arketipler Üzerinden İnsan Hakları ve Eşitlik Kavramları**

### **Öz**

Dünya, özellikle insan hakları ve eşitlik kavramlarına baktığımızda, bir bütün olarak halihazırda yozlaşmış durumdadır. Doğumlarından ölümlerine kadar insanlar yeni nesillere, standartlaşmalara bağlı kalmaksızın, neyin yanlış neyin doğru olduğunu öğretmekte, ancak neyin gerçekten yanlış ya da doğru olduğunu asla sorgulamamaktadır. Burada anlatılmak istenen, bir çocuk doğduğu zaman, ailesi ona bir takım doğrular ve yanlışlar öğretmekte ve öğrendiği prensipler doğrultusunda ömrünün sonuna kadar yaşamaya terkedilmektedir. Sonrasında ait olduğu toplum, dininin bile ne olacağına karar vermektedir. Bu standartlaşmalar veya klişeler, Platon'un zamanından bu yüzyıla kadar geçen süre boyunca 'arketipler' olarak karşımıza çıkmaktadır. Bu arketipler zaman zaman değişkenlik gösterirken, kendi türleriyle birlikte her bir insanın nitelendirmelerini gösteren insanların temsilcileri haline de gelmektedir. Bu durum *Sineklerin Tanrısı* kitabının tam olarak göstermeye çalıştığı şeydir; masum görünen, ancak ait oldukları toplumlardan öğrendiklerine göre hareket eden çocukların ilişkileri. Bir grup çocuk bir uçak kazası sonucu mecburi olarak bir adaya düşerler ve bir deniz kabuğu bulurlar. Bu deniz kabuğunu bir parlamento kurmak ve ailelerinden ve yaşadıkları dünyadan gördüklerinin birebir aynısını uygulayarak herkese konuşma, seçme ve özgürce yaşama hakkı tanıyıp eşitliği korumak için kullanırlar. Problem şudur ki, bir süre sonra kendi oluşturdukları eşitliği unutup güç uğruna savaşılmaya başlarlar.

**Anahtar Kelimeler:** *Arketipler, yozlaşma, ilişkilerin başarısız olması, eşitlik, dünya düzenleri*

## Introduction

In the ancient times when Plato creates his ‘world of ideas’ he has also created the first version of archetypes. As anyone who read his theory about world of ideas can relate that in this world there are perfect states of every single thing which means everything in our world actually is an imitation. So he creates primordial versions of archetypes in this way. For him these are not like the archetypes of today, but an ‘idea’ which refers to this world of ideas. These ideas show up as ‘primordial forms’ in his words. However, there is an expression of him that basically claims this; these forms or archetypes are permanent which means even if a hero dies his/her name or his/her heroic state continues that’s why it’s called an archetype (Williamson, pp. 95).

In a different timeline, Northrop Frye in one of his articles, *The Archetypes of Literature*, shows the true meaning of learning literature and claims that it is not possible to learn literature because what a person learns is the criticism of literature according to him. Yet, he claims that literature is the central part of Criticism which is only the subdivision of literature. Then he continues with his definition of Archetype as follows;

“... III. The myth is the central informing power that gives archetypal significance to the ritual and archetypal narrative to the oracle. Hence the myth is the archetype, though it might be convenient to say myth only when referring to narrative, and archetype when speaking of significance... 1. The father and the mother: archetypes of romance... 2. The companion and the bride: archetypes of comedy, pastoral and idyll... 3. The traitor and that siren: archetypes of tragedy and elegy...” (Frye, Northrop, *The Norton Anthology of Theory and Criticism*, pp. 1304-1315).

What Northrop Frye tells is that in the process of ‘learning literature’ there are some simple elements to be acquired such as structures of establishing the literary criticism and archetypes that one can learn from mythology in order for someone to apply them on his/her life. In fact, what Northrop Frye tells is not exactly the part of the archetypes in this article, but because he is the successor of the archetype ideas, he leads people to the definition of the literary criticism and helps others to establish a form which works as archetypes.

On the other hand, as the follower of Plato, Carl Gustav Jung brings his ideas about archetypes with a logical sense because they are related to psychology. In his book, *The Archetypes and the Collective Unconscious*, he suggests that there are twelve core archetypes that represent the general idea of it which he calls the 'psyche' (Jung, pp. V). These archetypes are not specified as a list, they are available throughout the book, like the part 'Psychological Aspects of the Mother Archetype' (73). To give an example in this extent, Jung suggests that,

"It is necessary to point out once more that archetypes are not determined as regards their content, but only as regards their form and then only to a very limited degree. A primordial image is determined as to its content only when it has become conscious and is therefore filled out with the material of conscious experience." (79).

This can be seen as the proof for him that he is following the primordial footsteps of Plato and for this reason actually he claims that archetypes are the part of this collective unconscious. Yet, according to other philosophers and according to Jung also, one can determine some other archetypes as well because this is the meaning of an archetype; general forms of stereotypical characters that can change according to the timeline.

Since the beginning of the early civilizations, every man fights for himself, but the issue of human rights and equality begins with the idea of having a property. It goes back as far as to cavemen, who are the first with the title as the owners of something; cave, farms, animals, etc.

Nowadays, people are so crazy about owning something. It is right to have something that binds one to this world, but during the time of slavery people went mad and thought that they could own other people and thus they created superiority, slavery and subalternity. As the Indian philosopher Gayatri Spivak says in her article *Can the Subaltern Speak?*, there is this distinction between people; some declare themselves as masters and don't let subalterns speak for their own sake. She uses Karl Marx's passage in her article which suggests that;

“... The small peasant proprietors ‘cannot represent themselves; they must be represented. Their representative must appear simultaneously as their master, as an authority over them, as unrestricted governmental power that protects them from other classes and sends them rain and sunshine from above...’” (Spivak, *A Critique of Postcolonial Reason*, pp. 71).

The main point here is that those masters never send them rain and sunshine from above, but send wipes and pain. This goes against democracy because the idea of democracy stands for having equal rights and having the same quality of life standards. However, there are some people who think they are more entitled than others, like in the book *Animal Farm* by George Orwell who claims that some animals like pigs think they are superior to others, so they must be more deserving in the society, which is the exact violation of democracy and these people believe that they can run the democracy on their own and can ‘have’ the rest of the world. In literature, there are many examples about these topics; *Lord of the Flies* by William Golding is the main book of this article because it shows what owning something means to the society and it also shows what the effect of it is to equality and human rights, especially when it’s looked through the structures and archetypes in the book. *Lord of the Flies* shows some relatable examples about equality and human rights and it shows the archetypes of people clearly.

First of all, the very first archetype is the conch which is found in the first couple of pages of the book by Ralph who is the protagonist and Piggy who is the sidekick and advisor of him, to summon other boys (Golding, *Lord of the Flies*, pp. 10-13). At first, it seems good to gather all the boys around to be united. The point is that the conch is the first thing they own on the island and they sort of build a parliament with it. Till now, everything is perfect because this is a part of human nature; humans cannot survive in wilderness without standing together. So people need democracy, they need their rights and they need (unfortunately) some classes to prevent everyone from falling apart. The conch also represents power because it functions like a microphone on the platform in the parliament, the one who owns the conch has the right to speak. It is for everyone, every single person has the right to take the conch and speak as he likes, but this changes once they choose a leader and let him speak on behalf of other people. It is

only because the boys on the island build up the exact system they used to see every day in their normal lives, but they also take the corruption of the system during this process when they let the power in.

This situation shows how literature reflects reality; boys have a plane crash, they find themselves in an isolated island, then find a conch, they build a parliament, create job opportunities for themselves such as hunting, cooking and 'ruling' which means they re-create the reality of society; the world they have been living in. Besides, in the real world, the book shows the archetype of the villain/devil. In the book, there is this specific character, Jack, who wants to personalize the crown of the king, the conch, for himself for good; which can be resembled as dictatorship. Others don't let him personalize this common property; they fight for it; and they finally get separated. The main point of this is that since ancient times when Ancient Greeks created democracy, there have been so many fights to make it happen; to give the public what they deserve. That's why this particular topic becomes the main event in today's world, because the world is full of greedy people who are power-hungry. In this respect, the book *Midnight's Children* by Salman Rushdie can be seen as a comparison to the clear example of the parliament and the archetype of becoming or owning the conch in *Lord of the Flies*. For instance, in some parts of the book the main character Saleem who is also a part of the Midnight's Children Society, creates a telepathic conference with other kids and discuss about important issues, like the future of the kids (Rushdie, *Midnight's Children* 240-254). The relation of this situation with *Lord of the Flies* is that just because Saleem has the power of creating a conference in his mind, he becomes the conch itself. Here, there is also a villain archetype who tries to confiscate the management of the children. Owing to this, he creates a chaos out of chaos, because there is also another war going on between Pakistan and India in the background for the sake of Pakistan's freedom. The main point in this paragraph is that there are still archetypes of people like Ralph who is trying to build something instead of destroying what has already existed, in other words, the archetype of 'the hero'; and people like Jack who wants to possess all the power and use it mostly for their own benefits, in other words villain or the archetype of 'the warrior'.



The second archetype or structure for this topic is the general meaning of equality in people's mind or the archetype of masters who try to become gods. This issue is related with all of the events in case someone is dealing with humans. All around the world, people have always dealt with equality problems because of slavery. From the beginning of the early ages, all civilizations think about this idea as a matter of their causes, which are basically war treasures. All countries always think that they are superior and the rest of the world is either their ally or enemy. A person can only be good or bad, it is that simple for people. After sometime people evolve, especially mentally, and they start to create new classes like; rich and poor, literate and illiterate or even legitimate and illegitimate. This is the moment where authors take control of the show and let people know how this is shown in literature.

William Golding shows some quite apparent examples about this in his book. In *Lord of the Flies*, these kids are just school children, which mean they only learn to be equal in their classes because that's what teachers tell them. Besides, the society they live in teaches them how to treat 'others' as if they are the lower class; similar to white parents teaching their children how to treat black people during the time of slavery. So, the children in the book come to the island with the knowledge of how to treat and mistreat others. This might be something they learn from their parents or just some kind of trauma which isolates them and limits their communications with others, but even after they create the parliament-like system and reanimate their civilizations, they start acting angrily instead of speaking properly. The problem of miscommunication here reflects the human inner world, the primitive sides of someone who loses his relationship skills.

Some symbolic examples in the book shows the reality behind two edges of civilization. It's not easy to become civilized but it seems easy to turn back one's primal existence. As an Englishman, Golding show these edges of civilization with the examples from English society. In the book *Lord of the Flies*, as the representation of both civilization and savagery, there is a group of boys that are controlled by Jack who wears school uniforms. This symbol of uniform comes in our sight three times inside the book. At first when Ralph and Piggy call the boys with the conch, boys on the island are described in different appearance. "...Some were naked and carrying their

clothes; others half-naked, or more-or-less dressed, in school uniforms; grey, blue, fawn, jacketed or jerseyed.” (Golding, pp. 14). This part shows in a way that these children represent the stages of being civilized; at first naked like first men, then half naked like cavemen and uncivilized countries or tribes, and lastly with uniforms like civilized countries. In the first chapter of the book while boys on the island are trying to establish a parliament on the island they decide to use the conch as a microphone so that everyone can speak like in the parliament. When it comes to the second chapter it seems boys try to figure out how to keep fire burning so they decide to put someone as a watchman (41). They want to handle things as how it is in their normal lives, because they say that they are English and they have to act like that. “I agree with Ralph. We’ve got to have rules and obey them. After all, we’re not savages. We’re English; and the English are best at everything. So we’ve got to do the right things.” (42). Owing to these words of Jack, one can see that this is where the boys are the only boys and this is the only point that they are clearly imitating their ‘civilized’ societies with innocent thoughts. After some time, they turn back to their origin.

On the island, Jack and his Boy Scout group bully others, even kill some, because their aim is to show their strength like primitive people and use force to dominate the rest of the children. “See? See? That’s what you’ll get! I meant that! There isn’t a tribe for you anymore! The conch is gone...” says Jack after they kill Piggy (Golding, pp. 201). This is where William Golding shows the violation of equality in his book. As mentioned at the beginning about the pigs in the book *Animal Farm*, Jack and his group think that they are more deserving than others, because they are fearless and superior so they must rule the island. Also, just because they are stronger, they have the power which divides the society of the island. With this power and ego of the group, they take this ruling business on the other part of the island and make a rival sort of country. So with this example, one can see two types of regimes; democracy and tyranny. Ralph and his group represent democracy because they have all the elements such as parliament, public and equal rights. In Jack’s tyranny there is one supreme leader and his warriors.

The third archetype in this article is the archetype of ‘purity’ and ‘innocence’ or with Jung’s words ‘the child’. One may think that everyone is free and people can do whatever they want, but this is wrong because people have boundaries and responsibilities against the society. Sometimes, these responsibilities put some people into the positions that they do not want to be in and once one crosses these boundaries, that person loses his/her innocence, because crossing boundaries can start from insulting others without any reason or killing them. This is also what happens on the island. According to William Golding, the kids on the island reflect these ideas, life styles and actions of their parents or the societies they belong, which means they cannot think on their own, they build up a distraught copy of the life they used to live in order to be able to survive. Their parents or the society do not teach them to imagine or do not give them the idea of creation and imagination, but they just give the order to make them follow. This is the main problem about freedom because as long as people follow traditions blindly, without asking anything or just do whatever the stronger ones tell them to do, they cannot achieve anything in their lives. The ones who give up their freedom live exactly as how Edward Said starts his book *Orientalism* with the words of Karl Marx; “They can’t represent themselves. They must be represented.” (Said, *Orientalism*).

The first time when someone loses his innocence is the time he creates distinctions between people. As how it is in archetypes, people create their own archetypes as well, but this can be a bad version of them. Meaning, one can label others because of their appearances or their deficiencies which create unlivable and unequal environments for those people. In fact, this issue includes Piggy as well but because Simon is the youngest of the boys he fits in the position of ‘the child’ archetype. William Golding here shows a kind of a pure soul among the kids. Simon is the representative of the neutral side on the island; he is the archetype of innocence and logical sense. He is just a regular kid who does not want to get involved in any fight. He doesn’t represent any religion, any culture, but represents the logical side of humans. He just wants to be free and out of corruption, but here is the point, corrupted minds do not allow him to live his life. Through the middle of the book, after those children on the island create their own society, they also create a religion for themselves. They find a pig, kill it and put its head on a stick. They call it ‘Lord of the Flies’. When

the time comes, the time of hunting the 'beast', Simon puts his head above the parapet and tries to act reasonable as if others can understand him. All scream "Kill the beast! Cut his throat! Spill his blood!" (Golding, pp. 168). While Simon tries to tell them the reason of his existence in between the two sides, they do not listen; only throw the sticks on him (Golding, pp. 160-170).

In the book, children see the pig as their Lord that must be an archetype of God on the island, because humans need faith to give a meaning to their lives, but when one looks at the signs and elements throughout the book it's easy to see that this figure of the pig or 'Lord of the Flies' represents the evil side of the boys. They refer to the pig as a female, "Kill the pig. Cut her throat. Bash her in." (79) which shows that after 'she' becomes their Lord they actually start worshipping Devil since the Devil can be seen as 'she' even in Bible itself. Besides, it is shown both in the name of the chapter, *Gift for the Darkness*, that basically explains their sacrifice to the so called 'beast' and in the definition of its appearance which displays that, "...and in front of Simon, the Lord of the Flies hung on his stick and grinned. At last Simon gave up and looked back; saw the white teeth and dim eyes, the blood--and his gaze was held by that ancient, inescapable recognition." (152). In this quotation also, Simon appears as the reflection of Jesus because even the protagonist Ralph has some dark sides in him since he also seeks for power, but Simon is pure and thinks as if this 'Lord of the Flies' speaks to him. Like the Crucifixion of Jesus, they kill Simon with wooden sticks and this is the end of their hopes. He never fits in either group on the island, but rather he is the man of all. However, in the world, there is not exactly a neutral side. People have to choose a side to be able to survive in the society or the society devours them. This can also prove that there is a transition through civilized to uncivilized because earlier in Chapter 4 of the book, Jack and his 'civilized' Boy Scout group who used to have uniforms appear as hunters with painted faces. It was actually their duty when they have divided the jobs, but in this part, when they first kill something, which is a pig, their attitudes change. Like blood lust, they want more that leads them to do other things on the island. "I painted my face--I stole up. Now you eat--all of you--and I—" says Jack to Simon when they are staring at the pig meat (Golding, pp. 78). Then when it comes to tell the story they are so excited that their narrative becomes scary. "We

spread round. I crept, on hands and knees. The spears fell out because they hadn't barbs on. The pig ran away and made an awful noise--" (79). As an example for the boys who go back to their primordial sides, this part of the book can be seen as another vision referring to pagan rituals. Again in the same chapter, when the boys bring the pig near the fire they start talking about how they hunt the pig. After some time, they decide to act that scene and show others what they do and how they do it which unconsciously turns out to be a pagan ritual. "Then Maurice pretended to be the pig and ran squealing into the center, and the hunters, circling still, pretended to beat him. As they danced, they sang." (79) Their circular dancing and singing becomes the part of a ritual that pagans or shamans used to perform in ancient times. This circular dancing is very obvious in Chapter 9 when the boys gather around in a circular way dancing after they kill Simon and can be seen as a sacrifice to the pagan gods (168-169). Also, after they kill Piggy and crash the conch, they start dancing like in a ceremony. "The tribe was dancing. Somewhere on the other side of this rocky wall there would be a dark circle, a glowing fire, and meat. They would be savoring food and the comfort of safety." (206). This in a way proves that they are not the same anymore. This too, can be seen as their rebirth into the nature.

The forth and the last part of this article is the struggle between power and knowledge. This struggle leads people to create differences and fight with their own creation. For example, in *Lord of the Flies*, there is one point where mean boys bully Piggy because as the only child who wears glasses and being a bit fatter than the other boys, they see him different than themselves and because of this different appearance and because he is the 'wisest', one of the boys kills him by rolling a big rock onto him (Golding, pp. 201). When some of the boys turn to their primordial beings, they start to scare from wisdom and intellectuality. For them Piggy is the other; he represents the archetype of wisdom that some children refuse to use in the book. Piggy can be seen as 'the Sage' in the book who seeks for knowledge. His glasses are the representation of his wisdom. Not exactly a wisdom maybe, since they are only children but it's obvious that he has different intelligence than other boys. This intelligence is shown since the beginning of the book. For example, when boys try to choose the leader, with help of Piggy, they decide to vote for the leader.

“This toy of voting was almost as pleasing as the conch. Jack started to protest but the clamor changed from the general wish for a chief to an election by the acclaim of Ralph himself. None of the boys could have found good reason for this; what intelligence had been shown was traceable to Piggy while the most obvious leader was Jack.” (18).

Besides, Piggy is the only one who can suggest things intellectually and rationally. “The boys began to babble. Only Piggy could have the intellectual daring to suggest moving the fire from the mountain.” (142). Just because he is speaking with logical sense, he can dare to say whatever he wants to say. These quotations lead to two different points; the struggle between power and knowledge which is the war between Jack and Piggy, and awakening the monster inside the innocent minds. Even the appearance of the boys reflects who is representing which side but the point is that while these boys are all alone fighting for their lives they turn into savages instead of acting rationally. The ones who represent power act as if they have to fight, kill and give fear to others which is what dictators do; and the ones, Piggy and Simon, who represent wisdom act as if they can bring civilization back, but they lose their lives instead.

“[T]hat it is notably enlightening to posit power in place of individual ‘happiness’ (after which every living thing is supposed to be striving): ‘there is a striving for power, for an increase of power’; -pleasure is only a symptom of the feeling of power attained, a consciousness of a difference.” (Nietzsche, pp. 366).

This quotation from Friedrich Nietzsche’s book *Will to Power* suggests that humans always seek for power. When they have it, they want more which is why once Jack starts killing animals he starts to want more. This bloodlust or seek for ‘power’ gives him pleasure that he cannot reach in any other way than to go back to his inner self. Since this struggle for the need of power makes Boy Scout group crazy, their threshold for pleasure increases and thus they start killing boys. Because of these reasons, until ‘the King’ comes to the island at the end of the book, this fight turns into the fight between the Warrior and the Sage in Jungian terms. However, while looking at the symbols or even just the appearances of the boys, as how it is explained before, Piggy represents the Sage but also the other.

This otherness can be seen as discrimination in English Christian societies. Since Golding criticizes this specific society, it's not wrong to say that apart from Piggy's different looks, it is also a fight between religious figures. While pagan culture or pre-Christian culture is obvious in the book, there is also the element of Jewish representation through Piggy. Even the name Piggy is not randomly chosen. Here William Golding tries to show the importance of this name and what it represents. As the wisest, Piggy is the figure of the Jew amongst Christian boys. Although some people can see Simon as another Jewish figure as well, he is seen as the prophet Jesus, but because of how they kill him he also can be seen as Moses. At the end of the 9<sup>th</sup> chapter where they see Simon as 'the beast', they gather around in a circular way and hunt him down which is like both the crucifixion of the Jesus and the death of Moses (Golding, pp. 168-169). That's why the position of Piggy in the book, him being the other, the wise and good at decisions, is the Jew because this fight between power and knowledge is also the fight between Christians and Jews; Old Testament and New Testament; society and outcasts (Rosenberg, *Lord of the Fire Flies*).

### **Conclusion**

The archetypes of this world can vary largely. To see all of the archetypes, all that is needed is to look at the structures of the world. From the beginning of mythology, to the creation of comic books, people always put themselves in archetypes. One becomes a hero while another becomes the villain. Modern world children put themselves into the position of Superman, Batman, Joker or even mythological gods like Thor and Odin. Even writers while writing their novels, short stories or poems, put their imaginary characters into the position of archetypes; they create stereotypes and as if the character has morals they call him or her a hero or the protagonist, and if a character commits sins they call him or her a villain or the antagonist with the aim of creating some certain structures.

In *Lord of the Flies*, William Golding serves the real meaning of human rights, equality and freedom while pointing out the archetypes of the world. Only establishing a parliament does not show the real democracy; the person who is in charge should also chase the rights of the public; giving birth to the rights for people is not enough alone; the person who is in charge should also protect these rights and the others should respect

these rights; only saying to people ‘we are all equal’ does not mean there is equality, but all of the others should also act as if all people are equal by not bullying people, not starting a war or not treating people like they are not from this world. Lastly, even in the 21<sup>st</sup> century, real freedom should not be like this, because this era is not the era of physical wars anymore. Today, wars are happening in people’s minds that they cannot control it as simple human beings. This means that they aren’t even aware that they are the slaves of the ideology of their societies. They are the archetypes of all times; they are the mimic men of their own societies.

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# ***An Investigation Into the Factors That Lead to Speaking Anxiety Among Efl Learners***

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## **Abstract**

The aim of this study was to investigate the factors that cause speaking anxiety in English language learners. The participants of this case study were randomly selected 50 Turkish university students who are at the pre-intermediate language proficiency level of English at the Preparatory School of Istanbul Aydın University. Two main data collection instruments were used in this study. The first data collection instrument was a Foreign Language Anxiety Scale, which was developed by Horwitz and Cope (1986). The second data collection instrument was the focus group interviews. Using the item categorization of the Foreign Language Anxiety Scale, the data of the study were analyzed in four sections: self-perceived proficiency, self-comparison to others and competitiveness, fear of performance in test situation and learners' beliefs about making mistakes in English classes. The findings on self-perceived proficiency showed that although the majority of the students have self-confidence and feel relaxed about speaking English in the class, there are a few students who have self-perceived low-level ability in learning a foreign language. We may conclude that being confident and comfortable while speaking a foreign language are significant factors in speaking. With regard to the self-comparison to others and competitiveness category, we realized that more than half of the students don't think of others' competence during the language learning process, while the rest of them compare themselves

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with the other students in the class. Those students stated that they do not get anxious about the English language examinations because they always prepare themselves for the examinations in advance on a daily-basis. In addition, they mentioned that studying hard at home and also listening to the teacher in the class help them to become aware of the topics they are not good at. Moreover, they pointed out that their teacher is very good and that is why there is no need to get nervous about the examination time. However, we cannot deny those learners who do have problems in test situation even though they represent the minority of the participants. Regarding the learners' beliefs about making mistakes in English class, we concluded that the students do not feel anxious about making mistakes in the English class.

**Keywords:** *Foreign language anxiety, speaking anxiety*

## **İngilizceyi Yabancı Dil Olarak Öğrenen Öğrencilerde Konuşma Kaygısı Yaratan Faktörler Üzerine Bir Araştırma**

### **Öz**

Bu çalışmanın amacı, İngilizce öğrenmekte olan öğrencilerde konuşma kaygısının neden olan faktörleri araştırmaktır. Bu çalışmanın katılımcıları İstanbul Aydın Üniversitesi hazırlık okulunda okumakta olan ve orta düzey İngilizce bilen rastgele seçilmiş 50 öğrenciden oluşmaktadır. Bu çalışmanın verileri iki veri toplama ölçeği ile toplanmıştır. Birinci ölçek Horwitz, Horwitz ve Cope (1986) tarafından geliştirilen yabancı dil kaygı ölçeği (FLCAS), ikincisi ise hedef grup mülakatlarıdır. Çalışmanın verileri yabancı dil kaygı ölçeği öge sınıflandırması baz alınarak dört bölümde analiz edilmiştir: dil yeterlilik algısı, kendini diğerleriyle kıyaslama ve diğerleriyle rekabet etme, sınav kaygısı ve İngilizce derslerinde hata yapma kaygısı. Kişisel dil yeterlilik algısı ile ilgili bulgular katılımcıların çoğunun İngilizce konuşma konusunda özgüvenli ve rahat olduğunu gösterse de, az sayıda kişisel dil yeterlilik algısı düşük öğrenci olduğunu göstermiştir. Öğrencinin kendini diğerleriyle kıyaslama ve rekabet etme konusundaki bulgular katılımcıların yarısından çoğunun dil öğrenme sürecinde kendilerini diğerleriyle kıyaslamadıklarını göstermiştir. Bulgular, bu öğrencilerin yabancı dil öğrenme sürecinde hata yapmanın doğal olduğunu

düşündüklerini ve kendilerinin diğerlerinden daha iyi olduğuna inandıklarını göstermiştir. Bu öğrenciler İngilizce sınav kaygısı çekmediklerini belirtmişler ve bunun sebebinin, günlük olarak sistemli bir şekilde sınavlara hazırlanmak ve İngilizce öğretmenlerinin de çok iyi olması şeklinde açıklamışlardır. Bu öğrencilerin yanı sıra azınlık bir grup öğrenci sınav kaygısı çektiklerini belirtmişlerdir. İngilizce derslerinde hata yapma kaygısı konusunda, öğrencilerin sınıfta konuşurken hata yapma kaygısı yaşamadığı sonucuna ulaşılmıştır.

**Anahtar Kelimeler:** *Yabancı dil kaygısı, konuşma kaygısı*

### **Introduction**

EFL learners believe that speaking a foreign language is the greatest dilemma they could ever face that is conducive for induced anxiety during language teaching (Young, 1990). In addition, it is one of the biggest obstacles that may affect the anxious foreign language learners when they are required to speak in front of the class (Horwitz et al. 1986). Language learning process has a psychological effect on the learner. In this process, several factors affect learning such as the student's personality, his/her feelings, and the language learning practices. For this reason, many endeavors have been invested regarding language anxiety to determine the sources that cause anxiety and perceive its significance. Language learners' achievements might be affected because of their mental barriers toward language learning as these barriers could prevent them from understanding new items or even make them avoid engaging in communicative activities and express themselves spontaneously. It has become clear that language anxiety emerges when learners start to learn a foreign language and not before that, which means only when learners become more exposed to the target language their perspectives and feeling are constructed, therefore it is argued that language anxiety is not based on the language itself (MacIntyre and Gardner, 1989). Aydin (2001) argued that the level of anxiety may increase for the learners when they experience negative practices during the process of learning a new language. The current research aims to investigate the factors that cause speaking anxiety in an EFL classroom. Accordingly, the research question of the present study is as follows: What factors cause speaking anxiety in an EFL classroom?

## **Research Methodology**

This study was conducted at Preparatory School of Istanbul Aydın University, Turkey during the 2018-2019 academic year using quantitative and qualitative research methods to collect and analyze the data. The participants of the study were 50 Turkish university students. The students' subject area of study ranged from English Translation and Interpreting to Business Management, International Relations, English Language and Literature and Electronic Engineering, but they were all English preparatory school students at the time of the study. The students' language proficiency level of English was pre-intermediate. The data of this study was collected through two main instruments which are Foreign Language Classroom Anxiety Scale (FLCAS) and Focus Group Interviews. The first data collection instrument, the Foreign Language Anxiety Scale (FLCAS) was developed by Horwitz and Cope (1986). There are two parts in the FLCAS. In the first part, there are two questions, which require demographic information about the students' age and gender. The second part involves 33 items based on a 5-point Likert type- rating scale ranging from strongly disagree (1), disagree (2), neither agree nor disagree (3), agree (4) to strongly agree (5). The questionnaire items are divided into four subcategories: Self-perceived proficiency, Self-comparison to others and competitiveness, Fear of performance in test situation, and Learners' beliefs about making mistakes in English class. The second data collection instrument of the study was the focus group interviews. The questions used in the focus group interviews were developed by Batiha, Mohd and Mustaffa (2014). The number of the learners who participated in the focus group interviews was 10 out of 50 participants. The learners already articulated their notions in FLCAS but through the focus group interviews they were offered the opportunity to discuss and express their ideas verbally which made them feel more comfortable. The data collected through Foreign Language Classroom Anxiety Scale was subjected to Statistical Package for Social Science (SPSS) version 19. The qualitative data collected through the focus group interviews was transcribed and then analyzed through descriptive analysis.

## **Findings and Conclusions**

The research question of the study aimed to define the factors that cause speaking anxiety in an English foreign language classroom. By using the design of the FLCAS as a basis, we attempted to present the conclusions of the study in four sections: self-perceived proficiency, self-comparison to others and competitiveness, fear of performance in test situation and learners' beliefs about making mistakes in English. The findings related to self-perceived proficiency showed that the majority of the students have self-confidence and feel relaxed about speaking English in the class. However, the rest of the students, who represent the minority, have self-perceived low-level ability in learning a foreign language, which cannot be ignored in educational settings. As for the analysis of the reasons of those students having self-perceived low-level ability, we found out that those students are not sure of themselves during speaking English in the class. The focus group interview analysis helped us to conclude that those students with low ability level self-perception learn to overcome the feelings of speaking anxiety as they get accustomed to using English in communication. This underlines the importance of involvement in speaking practice activities in language classrooms. All in all, we may conclude that being confident and comfortable while speaking a foreign language are significant factors in speaking. This conclusion is similar to those pointed out by Young (1991) and Toth (2007). Toth (2007) argued that the learners may feel anxious about using the target language if they believe that they lack enough competence in language skills. For this reason, Toth (2007) believes that there are negative correlations between self-perceived competence in language learning and anxiety level and if students have low expectations of their foreign language learning ability; they perceive their success as poor in foreign language learning.

With regard to the self-comparison to others and competitiveness category, we realized that more than half of the students don't think of others' competence during the language learning process while the rest of them compare themselves with the other students in the class. In the light of our analysis as to why those students do not think of others' competence, we found out that those students consider it natural to make mistakes while learning a foreign language. They also believe that they are better than their peers in English classes and this

is why they feel very confident when they talk in front of the class. As for those students who compare their language proficiency levels to others, we observed that those students are less proficient in the target language than the others and in time their level of confidence in the use of the target language increases. This conclusion is similar to those pointed out by Price (1991). Price (1991) articulated that most of the participants in the survey believe that their language skills were behind the others in class and they were worried about what the others would think about them when they made mistakes. Therefore, it was found out that self-comparison to others played an anxiety-arousal factor causing students feel less competent than the others.

The findings that are related to fear of performance in test situation revealed that most of the students have no problems when it comes to taking English examinations. The students who stated that they do not get anxious about the English language examinations add that it is because they always prepare themselves for the examinations in advance on a daily-basis. In addition, they mentioned that studying hard out of classes and also listening to the teacher in the class help them to become aware of the topics that they are not good at. Moreover, they pointed out that their teacher is very good and that is why there is no need to get nervous about the examination time. Although they represent the minority of the students, one cannot deny those learners who do have problems in test situation. It was clear that those students who have problems in this issue feel worried about the idea of failing in the English language examination for different reasons. For example, while one student says he does not spare much time for out-of-class work, the other one complains about his carelessness.

Regarding the learners' beliefs about making mistakes in English classes, we concluded that the students do not feel anxious about making mistakes during the courses in general. These students view the process of foreign language learning similar to learning a mother tongue. Accordingly, they believe it is natural to make mistakes in the classroom. Additionally, they expect the teachers to correct their mistakes so that they learn the target language appropriately. Hashemi and Abbasi (2013) conducted a study on this topic and they concluded

that making mistakes in English classes might have a negative impact on those students' self- image who are anxious of making mistakes in front of their peers, which in turn may increase their anxiety during speaking. Also, as concluded by Keramida & Tsiplakides (2009) students who practice bad assessment whether from the teacher or their peers do not view language mistakes as an ordinary fragment of learning process but as a threat to their appearance.

The finding that are related to the classroom procedures showed that half of the students feel confident and relaxed when they speak in the English class and they also do not consider English as a difficult course at all. While the other half of the students have problem with respect to self-confidence while speaking in the English class and according to those students, English lessons are neither difficult nor easy. Therefore, we cannot ignore the students who do have problems with self-confidence. Additionally, we can conclude that the reason why they do not feel confident speaking in the English class ascribes to their personal features. In addition, as concluded by Daubney (2002), classroom procedures play a vital role in academic success and a supportive and friendly environment should be set up in classrooms where students behave comfortably without being constantly evaluated. Similarly, Aida (1994) articulated that for some students the classroom setting presents itself as an anxiety-provoking situation because it includes perpetual evaluations from others except the student him/herself.

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# ***The Differences between Plato's Republic and Thomas More's Utopia***

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## **Abstract**

This article aims to explain the concept of utopia and to clarify and analyze the differences between two books about utopia—Plato's (428/427-348/347 BC) *Republic* (380 BC) and *Utopia* (1516) by Thomas More (1478-1535)—and to discuss the importance of these books. The word 'utopia' is derived from ancient Greek language, combining the words 'ou' which means 'not'; the word 'eu' which means 'good'; and the word 'topos' which means 'country'. So 'utopia' means 'good' but 'impossible country'. It is a way of expressing a perfect or ideal society for its citizens. Utopists' aim is to show the possibility of creating a better society or state. As each utopian builds his model of a society, he criticizes the problems of his time. In this article, Plato's *Republic* and More's *Utopia* will be analyzed as the examples of the utopian genre.

**Keywords:** *More, Plato, utopia, imaginary, perfection, society, state model*

## **Platon'un Devlet'i ve Thomas More'un Ütopya'sı Arasındaki Farklılıklar**

### **Öz**

Bu makalenin amacı, ütopya kavramını açıklamak, Platon'un *Devlet*'i ve Thomas More'un *Ütopya*'sı arasındaki farklılıkları belirtmek, her iki kitabın önemini tartışmaktır. 'Ütopya' kelimesi eski Yunan dilinden 'değil' anlamına gelen 'ou'; 'iyi' anlamına gelen 'eu'; ve 'şehir' anlamına gelen 'topos' kelimelerinin birleştirilmesi ile oluşmuştur. Yani, 'ütopya' 'iyi' fakat 'mümkün olmayan' yer anlamına gelmektedir. 'Mümkün olmayan' yer anlamına gelse de, ütopya vatandaşları için mükemmel ya da ideal

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toplumun ifade ediliş biçimidir. Ütopyacıların amacı, daha iyi bir toplum ya da devlet kurmanın mümkünliğini göstermektir. Her ütopyacı kendi toplum modelini inşa eder, döneminin problemlerini eleştirir. Bu makalede, Platon'un *Devlet*'i ve Thomas More'un *Ütopya* 'sının, ütopya türünün bir örneği olarak ve bu sınıflandırma kapsamındaki çalışmalar içerisindeki önemi analiz edilecektir.

**Anahtar Kelimeler:** *More, Plato, ütopya, hayal, mükemmellik, toplum, devlet modeli*

### **Introduction**

In order to better understand differences between Plato's (428/427-348/347 BC) *Republic* (380 BC) and More's (1478-1535) *Utopia* (1516), one should first know the concept of *utopia*. The word 'utopia' was used by Thomas More, but the concept of an ideal society dates back to the period of Plato, even earlier, however, Plato and earlier philosophers did not use the word 'utopia' for describing their ideal societies; they used the concept of 'Golden Age' for such kind of utopian societies in ancient Greece.

The word 'utopia' is derived from the word 'topos' which means 'country' in ancient Greek language. Utopia means an 'impossible world', it is a way of expressing an ideal society that offers a perfect life for its citizens. Utopia, which is a kind of an imaginary design, is also a place that is invented based on the purpose of creating better society or a state model. Although imaginary, utopias are not completely detached from reality, and only formed by dreamers. Utopians understand the real world well, and they approach reality critically. Their aim is to change the existing system as a whole. Utopianism aspires to create an alternative world which cannot be achieved, but can be imagined. Utopia is based on the idea that the world is not perfect and its aim is to reform it. According to Ruth Levitas, who is a sociologist, utopia is a "desire for a better way of being" (2010, p. 9).

According to the Merriam-Webster's Encyclopedia of Literature (p.1152),

The word utopia first occurred in Sir Thomas More's book of that name, published in Latin as *Libellus ... de optio reipublicea statu, deque nova insula Utopia* (1516; "Concerning the highest state of the republic and the new island Utopia"). In *Utopia* More describes

a pagan and communist city-state in which institutions and policies are entirely governed by reason. The order and dignity of such a state was intended to provide a notable contrast with his description of the unreasonable state of the Europe of his time, which he saw being divided by self-interest and greed for power and riches.

Utopian literature is actually a criticism of the period in which it is written, at the same time, utopic texts mention a future hidden in these situations or circumstances. Therefore, we must read them as political texts rather than literary. It would be better to describe utopias as ‘drums of war’ than imaginary places because the aim of utopia is to eliminate the source of badness, poverty, inequality and injustice in the society. Hence, we can analyze the books ‘Republic’ and ‘Utopia’ in this way. Despite being fiction, both of the books describe the ideal government as well.

The utopian city, dreamed and imagined by philosophers, had a great impact on the march of human civilizations in the East and West. Those philosophers who wrote philosophical books or had an impressive experience in life, expressed their ideas about building a virtuous and perfect society. The most known of them are Plato, Thomas More, Saint Augustin, Al Farabi, Tommaso Campanella, Francis Bacon. In addition to studying the reality of their work and efforts to meet people’s needs, each one of these philosophers has put together the fundamental nature of their ideas and what they have drawn from the culture of their time in a book. Plato’s Republic was, and still is, a solid foundation and an important source for all the virtuous cities written by philosophers after him. Every philosopher building his civilization or addressing the problems of his country, time and culture, draws inspiration from Plato’s Republic. Plato was almost allocated as the head of the city. He was aiming to raise the idea of the philosopher king. According to Plato, if the king is a philosopher, this means that the rulers of the city will be wise enough to fully administer the affairs of the state. Although the philosophers will deal with the problems from multiple perspectives, they are going to pay particular attention to the city’s governor. The dialogue in the Republic is the most important of what Plato wrote for its various theories, which has been related to the general view of the life of man and society. In the history of philosophy, the work had an unprecedented impact. Plato searches for, in the dialogue of the Republic, the image of the ideal state in which justice was achieved; he also places a neighboring republic in ten pamphlets.

The dialogues of the Republic do not belong only to the field of philosophy, but rather to stronger representation in the field of moral philosophy. They also contain the historical achievements in the field of metaphysics as they contain the theory of knowledge. Plato's purpose was to clarify the importance of integrity and justice for human beings.

Many scholars regard Plato's Republic as the main source of utopic works and all types of social engineering. In his book *Republic*, Plato represents an ideal society and defines an ideal society in terms of justice, education, work system and many other aspects of a society.

The term, Utopia, however, was coined by Thomas More. He also deals with an ideal society in a different manner in his book "Utopia". He rehashed the thoughts of Plato and came up with his own idea of "utopia". Firstly, More wrote the second section of "Utopia", then in 1516 he wrote the first section and finished the book. So, it can be thought that he aimed to create his perfect ideal society at first and then show how the bad conditions of United Kingdom and all European countries were when compared with his Utopia. In this sense, Utopia has a great value. Because, in neither Plato's Republic, nor in later utopian works were criticized the negative sides of the societies in which are lived. The effects of Renaissance and humanism are clearly seen in Utopia whereas in Medieval ages the religious believed that happiness was only possible in the afterlife, in the Renaissance people wanted to be happy not in the other world, but in this real world and right now. The center of the world was human in the Renaissance period unlike in the Medieval Ages (it was- God). Thomas More believed that human-being is a supreme being that God created; he can solve the problems using his mind and can build perfect or ideal societies. Thomas More understood that this ideal society may be different from the society which he lived. In this sense, he tried to create a new, perfect country, which is called "Utopia". More defends that people can reach perfection in the social system in his book. He begins Book I with panegyric words to the king of U.K –Henry VIII.

Henry VIII., the unconquered King of England, a prince adorned with all the virtues that become a great monarch, having some differences of no small consequence with Charles the most serene Prince of Castile, sent me into Flanders, as his ambassador, for treating and composing matters between them. (1516, p. 11)

In the passage above, although he was against the royal system and defends democracy in *Utopia*, he praises King Henry VIII. It may be because of the injustice of royal system of that time. One would lose his life in case he makes the king angry. In the book, Thomas More meets Peter Giles in Antwerp, and Giles introduces Raphael Hythloday to More. Raphael is a sailor, from Portugal. He can speak Latin and Greek languages very well; he is interested in philosophy. Raphael gives everything he has to his brothers, and goes to a long journey around the world. More invites Giles and Raphael to his garden, and they start to talk about places Raphael has visited. Raphael tells the different varieties of government systems of the places he visited, and he explains what is right or wrong in these systems, good and bad sides of them. Raphael's vast knowledge influences More and Peter. So, they wonder why he does not become an employer in the service of a king. Raphael denies his superiority and says that even if he was so qualified, he would not accept to work for a king. He explains his idea with this sentence: "... most kings are more interested in the science of war- which I don't know anything about, and don't want to- than in useful peacetime techniques." (More,1516, p.42). The dialogues between the three men stand out in Book I. It is focused on England. The penal codes, unfair income distribution, social injustice in England and the economic problems of other European countries are criticized. According to Raphael, the primary reason of unfairness and poverty in the society is not allocating national wealth fairly. He asserts if a few of people has tremendous wealth while most people live in poverty, we cannot talk about happiness in such kind of a country. H. W. Donner explains it as "a most emphatic contradiction of the very principle of communism" (Donner, 1945, p. 66). More aims to show failures of the governments, particularly in justice and economy. Thus, in Book II, he creates a society in better or even in perfect conditions. Book II begins with a meal where More, Peter Giles and Raphael Hythloday come together. Here, Raphael gives details about Utopia and its basic features such as geography, marriage, family, religion, education and social structures. For instance, in Utopia, there are 54 big and well-planned towns in which all people speak the same language, and farming is their main activity (More,1516, p.70). According to gender and marital status, all Utopians wear the same clothes. "Even the Mayor himself wears perfectly ordinary clothes without any special head-dress" (More,1516, p.106). It demonstrates the equality between people in Utopia. Girls can marry after 18 and boys after 22 years of age. Divorce

is only permitted under special circumstances, those who do not obey this law become slaves (More, 1516, pp.103-4). Men and women in Utopia are equals. However, this equality is only seen in the labor and the army system. Man is the head in a family and if necessary, he can punish his wife (More, 1516, p. 104). Karl Kautsky (1959, p. 227) rightly criticizes the inequality between men and women in the family. He says that it is not only contradictory to modern socialism, but also to More's socialism. There is tolerance for all religions in Utopia. Even so, the faith of most of Utopians is converted to Christianity. Utopians work only six hours a day; three hours in the morning, three hours in the afternoon. Karl Kautsky in his work *Thomas More and his Utopia* (1959, p.198) points out that Marx's views about working hours which he argued in *Das Capital*, have resemblance to More's thoughts. According to Marx working hours can be lessened providing that the capitalist production system is avoided.

These two books can be regarded as the most important works in the line of works related to utopia, and they share the same reasoning: an ideal society. However, there are serious differences between these two works as they were written many centuries apart. To begin with, while More was affected by Plato's "Republic", in fact, More just took the idea of establishing a perfect and ideal society. He created a completely different country from that of Plato's. The most obvious difference is the structure of the societies: there is a class-based society in Plato's ideal society such as producers (money-lovers), guardians (honor-lovers), and philosopher-kings (wisdom-lovers) whereas in More's perfect country no such classes exist. In addition to this, More's Utopia differs from the Plato's Republic in terms of laboring system. Utopians work in any kind of job, but in Republic, everyone must work in one job which is suitable for him, nobody can meddle with the others' works. Even, Plato defines justice and injustice through labor system. He claims that doing one's own work is justice, on the other hand, injustice is the conflict of the three classes in the labor system, that is, exchanging their parts, which is very harmful for the authority. For instance, if someone is a part of the money-making class and attempts to join the class of judges or soldiers, he just gives harm to the society. Because money-making class does not have the appropriate tools and honors of the soldiers; soldiers have no capacity to judge like the wisdom-lover class. Plato thinks that things such as injustice, ignorance, cowardliness, immorality are the results of the turmoil and up-down

movements in classes. He supports this with these words: “Meddling and exchange between these three classes is the greatest harm that can happen to the city and would rightly be called the worst thing someone could do to it” (Plato, 380 BC, p.109 434c.). The other difference between More’s Utopia and Plato’s Republic is about forms of governmental systems. More believes and defends that the best regime is democracy whereas Plato argues that there are five forms of regimes, and five forms of souls. It means, there are different types of citizens according to the government, and the good and the right regime is monarchy or aristocracy.<sup>2</sup> The other four governments are bad and mistaken (Plato, 380 BC, pp.121-122).

According to Plato, in a monarchical system, the city is like a person, and this is the most important aspect of a unified government. So, everyone will say ‘mine’ or ‘not mine’ for the same things, people will share pains or pleasures, have the same purposes and benefits; they will not have separate wives, children, and money. In other words, they will have no private things except their own bodies. This is how all the conflicts that rise among people due to money, family, children etc. will be solved. So, they will not cause any harm to the society (Plato, 380 BC, pp. 136-137-139). In addition, he asserts that kings must also be philosophers because only they have political power and intelligence.

However, Plato (380 BC, p. 181) explains that some people are born to be philosophers and politicians; some are created as ordinary people to do everything without thinking. Even further, he claims that philosophers are divine beings, and the rest of the people are only human (Plato, 380 BC, p.209). Although Plato’s ideas about equality between men and women show some similarities with More’s ideas, they also differ significantly from each other at certain points. Like More, Plato also defends that sexuality does not matter while doing anything. Woman can also work in any occupation that men do. However, Plato (380 BC, p.157) claims that women are weak by nature while men are strong, so men are better than women in all works. Plato utilizes the equality between men and women for the safety of the society. He says that the creation of women is also suitable for being guardians as men are. So they will marry each other, they will go to war together, they will even take the children who can fight

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<sup>2</sup> *Monarchy and aristocracy are the same forms of government. If the power has one single ruler is called monarchy, if the power is shared among few selected people is called aristocracy.*

in a war (Plato, 380 BC, p. 467a). Plato isolates guardians from the rest of the people and gives some privileges to them such as making sacred marriages or having sex more than the people of other classes.

In Plato's Republic, like everything, women are also common; all guardians, both women and men live together, have common houses, meals, even children; they join in all physical activities together. However, from Plato's point of view, the concepts of marriage and family are different from those of More's. According to Plato, some beneficial marriages are considered as sacred. People who can marry are selected depending on certain regulations. So, the best men match with the best women while the inferior men and women match with each other. In addition to this, the best men and women will have more sex than the most inferior men and women. Thus, the offspring is bettered. Moreover, the children of good parents are taken and brought up by nurses in a private part of the city, but if you are the children of inferior parents or born defective, you will be brought up in an isolated and confidential place. So, the good line of the guardians will not be broken. Mothers whose breasts are full of milk are brought to the nest and they feed the children without knowing whose children they are. The number of marriages are decided by the rulers according to war, disease, and such kind of factors, so that the city becomes neither too big nor too small (Plato, 380 BC, p.134). A woman is able to bear children from the age of 20 to 40 whereas men reproduce until 55. If a human-being has a child other than his or her reproduction periods, the act will be accepted as offense against the republic and religion, and the child will be called "unhallowed" and the government will not feed the child (Plato, 380 BC, pp. 132,134-5). In Utopia children are fed by their mothers in the nests. Another difference between More's Utopia and the Republic is that Utopia is based on the equality of property, but Plato thinks that property is just for the guardians and the philosopher-kings (Plato, 380 BC, p.195). According to Plato, philosophers are divine-beings while the others are just human-beings (Plato, 380 BC, p.171).

To sum up, although there are some similarities between the two works of utopia, in fact, there are a lot of differences almost in every aspect of the two societies. Besides, both of them are very essential works in utopic genre. Although there are some utopic cities before Plato, his Republic can be considered as the main inspirer source of utopian works. The traces of



Plato can be seen especially in utopian works that are written after Republic. Each utopist creates his ideal society getting his inspiration from Plato's thoughts. In this sense, the importance of Plato cannot be denied. The important point about Thomas More is that he is the founder of the concept of "utopia" as a genre. Even More is affected by Plato while writing his book Utopia. Of course, it is not the only important for him. More creates almost a perfect society in his book in terms of family structure or working system. So, More's Utopia can be considered as the first utopic book in modern sense. Besides, while creating his ideal society, he also criticizes the society he lives in. This criticism is not common in the other utopic works.

### **Conclusion**

The aim of this article is to offer an explanation regarding the concept of utopia; to analyze the books "Republic" and "Utopia" by Plato and Thomas More respectively, and show the differences between these two works while expressing their importance.

The word 'utopia' is derived from ancient Greek language, combining the words 'ou' which means 'not'; the word 'eu' which means 'good'; and the word 'topos' which means 'country'. So 'utopia' means 'good' but 'impossible country'. Although there are a lot of explanations about utopia, utopia is a way of expression of an ideal society that has perfect qualities for its citizens. It is based on the purpose of creating a better society or a state model. Utopian literature is actually a criticism regarding the situations of the period in which it is written at the same time mentioning the future hidden in these situations or circumstances. Therefore, we must read them as political texts rather than literary due to the aim of utopia to eliminate the source of badness, poverty, inequality and injustice in the society.

The concept of utopia is known to have been used by Thomas More, an English humanist, but the concept of an ideal society itself does not begin with More. The concept of utopia goes back to the period of Plato, even earlier, but Plato and earlier philosophers did not use the word 'utopia' for their ideal societies. Many scholars refer to Plato's (428/427-348/347 BC) Republic (380 BC) as the main source of all types of social engineering and utopic works. In the Republic Plato tries to depict an ideal society and describes an ideal society in terms of justice, education, warfare and many other aspects of a society. The term itself, however, was coined by Thomas

More (1478-1535). In his work, *Utopia*, More also fictionalizes an ideal society in a different manner. These two works can be regarded as the most important works in the line of works related to utopia, and they share the same rationale: an ideal society. Of course, there are serious differences between these two works as they were written many centuries apart.

As is mentioned before, *Republic* (380 BC) is regarded as the main source of all types of social engineering and utopic works. Even More himself was influenced by Plato and his book *Republic* taking the idea of creating a new and perfect society from Plato. He creates a completely different country than Plato's *Republic* in *Utopia*. With his book *Utopia*, More, also, influences those who come after him such as Thomas Campanella or Francis Bacon. When these two books are analyzed, the strict differences between them are clearly seen besides a few similarities in some aspects. These differences are in government, politics, economics, work system, marriage, family, justice, equality and class system. These differences give these works importance in utopian literature.

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# ***Relationships Affected By Postcolonial Social Norms In Hanif Kureishi's 'With Your Tongue Down My Throat'***

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## **Abstract**

Hanif Kureishi, known as one of the most prominent authors of post-colonial writing, describes his frustrations and disturbances regarding the effects of colonialism on people through his works. Belonging to a mixed ethnic background, it is thought that he unravels what he experiences in his own life. As is known post-colonialism is an approach that focuses on the lasting impact of colonialism on people. As a person knowing and experiencing this state of inbetweenness, he thinks that these people do not belong to either East or West; not having this sense of belonging affects their relationships to a great extent. In this paper, the reader will witness the effect of this concept on the relationships between parents and children and grasp the reality that these people are under the control of their upbringing and social norms around them through Kureishi's "With Your Tongue Down the Throat".

**Keywords:** *Post colonialism, parenthood, social norms, relationships, belonging*

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## **Hanif Kureishi'nin "With Your Tongue Down My Throat" Hikayesindeki Kolonileşme Sonrası Sosyal Normlar Tarafından Etkilenen İlişkiler**

### **Öz**

Koloncilik sonrası en çok tanınmış yazarlarından biri olarak bilinen Hanif Kureishi, eserlerinde koloncilikten ve bunların insanlar üzerindeki etkilerinden duyduğu rahatsızlıkları eserlerinde dile getirmiştir. Kendisi de melez olduğu için kendi yaşadıklarını eserlerinde açığa vurduğu varsayılır. Bilindiği gibi koloncilik sonrası dönem, koloncilığın insanlar üzerinde süregelen etkileri üzerine odaklanır. Bu arada kalmışlık durumunu iyi bilen ve deneyimleyen Kureishi, bu insanların Doğuya da Batıya da ait olmadıklarını öne sürer ve bu ait olma hissinin olmamasının ilişkilerini çok yoğun bir şekilde etkilediğini savunur. Bu makalede Kureishi'nin *With Your Tongue Down the Throat* eseri ile okuyucu, bu arada kalmışlığın aileler ve çocuklar üzerindeki etkisini görüp, bu karakterlerin kendi yetiştirilme şekillerinin ve etraflarındaki sosyal kuralların etkisi altında olduklarına şahitlik edecektir.

**Anahtar Kelimeler:** *Post koloncilik, ebeveynlik, sosyal kurallar, ilişkiler, aidiyet*

### **Introduction**

This paper deals with the relationships between the daughters and a father whose name is never mentioned in the story, which can be considered as a way to criticize the colonizer affecting the relationships in all ways. In this way, the relationship of the father with Nadia and Nina and the relationships of these two with their mothers will be the focus of my analysis in this story. Thus, the parenthood along with the daughter's own perspective will be depicted and clarified. This analysis will be done through the post colonialist perspective.

### **Relationships Between the Parents and the Daughters**

In "With Your Tongue Down My Throat", there are four different relationships between the parents and the daughters. First of all, the Western part, the connection between Nina and her mother – Deborah – will be depicted in terms of a mother-daughter relationship. Then, the relationship between Nina and her father is observed. When the Eastern,

the Pakistan part of the story is taken into consideration, the readers witness the relationship between Nadia and her father.

As stated in the previous chapters, Nina lives with her mother, Deborah, in London. She is aware that her father lives in Pakistan with his wife and three daughters, one of them is Nina's half-sister, Nadia. Nina was born and raised as the only child of a single mother. That is why, she just has one parent, and in return, Deborah has only one child. Nina is oblivious of having a half-sister living in another country, until she is eleven. Nina states this as a joyful moment in her life:

All my life, I've been this only child living here in a council place with Ma, the drama teacher. I was an only child, that is, until I was eleven, when Ma says she has a surprise for me, one of the nicest I've ever had. I have a half-sister the same age, living in another country. (Kureishi 1987, p.62)

Nina feels happy after having learnt that she has a sister at the same age with her although the sister lives in another country. From this 'nicest surprise', it can be deduced that Nina needs some other people to feel the sense of belonging that a family offers. Probably Ma, on her own, was not enough for Nina after some time. When Nina has a chat with Howard – Ma's boyfriend – she has some ideas about her sister, Nadia. She imagines her sister;

A girl materializes sitting under a palm tree, reading a Bronte novel and drinking yogurt. I see a girl being cuddled by my father. He tells stories of tigers and elephants and rickshaw wallahs. I see... 'I can't see any more!' Because I can't visualize Nadia, I have to see her. (p.63)

From Nina's statement, it is understood that she is eager to meet her sister. She realizes that it is a must for her to see and meet her sister. She thinks and daydreams about her. After some time, merely thinking is not enough for Nina. She is in need of meeting Nadia. Nina wants someone else related to the 'family'. She wants to feel the sense of having a family like other people. She wishes for another member of her family and that's why she is really willing to meet her in all senses.

Before Ma and Nina have a letter from the father they have a conversation which more or less shows their relationship to the reader. When Nina says that she does not like eating, her mother tries to give some advice to her. "But the palate is a sensitive organ," Ma says. "You should cultivate yours instead of—" "Just stop talking if you've got to fucking lecture." (p.64). From these lines it can be perceived that the relationship between Deborah and Nina is not a classical interaction that may exist between a mother and a daughter. Nina swears to Ma and blames her for giving lectures. Nina does not need to get any advice. Unlike what is expected, she does not have a respectful approach to her mother. The connection of an ordinary mother-daughter is not available; she does not live with her father as well, that's why when the letter comes from the father, it is significant that Nina's father sends the most important thing in his life to Nina and Deborah, and it is Nadia, he states his feelings saying "Look after her, she is the most precious thing in the entire world to me." (p.64). It is obvious that although Nina is also the daughter of the same father, he sees no drawback to write that Nadia is the most vital thing in his life. The father does not consider that Nina can feel sorry because of his lines. From this letter, it is understood that for the father Nina has no importance at all. His one and only daughter is Nadia and there is no inconveniency of stating this in his letter to Nina and Deborah.

Through the end of the first part, after Nina and Deborah read the letter from the father, Deborah changes her mind and decides to accept Nadia only as a guest to her home. She wants Nina to write a letter to her father regarding the decision she has made. After she tells this idea to Nina, Nina gets mad and threatens her mother:

"Because, Nina, I'm not at all prepared for this. I really don't know that I want to see this sister of yours. She symbolizes my betrayal by your father."

'Symbolizes?! I say. 'But she's a person.'

I'm very severe. Get this: 'Ma. Nadia's coming. Or I'm going. I'm walking right out that door and it'll be junk and prostitution just like the old days.'

She drops her bag. She sits down. She slams her car keys on the table. 'Nina, I beg you.'" (pp.64-65)

This conversation reveals a lot of realities to the reader about Nina. She is extremely willing to see her half-sister and spend time with her in London. It is like a reaction to Deborah and to her father. Nina seems like she needs to see someone else from the family. When Deborah has hesitations about seeing Nadia, she asserts that she remembers the father's betrayal. However, it does not affect Nina at all. She does not care about her mother's past relationship with her father and the betrayal of her father. She does not empathize with Deborah. Nina has no pity for her mother. She is like a spoiled child and utters threats to her mother instead of understanding her feelings about Nadia. From these lines it can be deduced that Nina does not have a proper life, school or job. She warns her mother about going back to be a junk and doing prostitution again. In contrast to Nina's brutality towards her mother, Deborah does not answer her with the same cruelty. She gives up and begs Nina to understand her and accept her idea to refuse Nadia, which does not happen. It is quite strange that Nina saddens her own mother because of a half-sister that she has never seen before. She does not have any idea about Nadia, whether she is a good person or a bad one and whether they get on well with each other or not. However, for Nina, it is not abnormal to make her mother disappointed. Nina is not afraid of losing Deborah due to her wicked utterances. Deborah is her mother and Nina is sure that whatever she does, Deborah is there for her. Her availability any time for her makes Deborah worthless for Nina.

In the second part of the story, Nadia comes to England and Nina feels adored and in love towards her sister: "I think I'm in love. At last." (p.67). It can be seen strange that Nina has intense feelings about a total stranger, Nadia and her presence in London, in Nina's home. Nina needs a person, a thing to fill the emptiness in her life and Nadia rescues her. Later on, the story continues about the ideas of Nina towards her mother. Nina thinks that Deborah is good, gentle and cannot understand unkindness and violence. Nina utters it as follows.

'This way we'll change the world a little bit,' she'd say, holding my hand and knocking on doors at elections. But she's lived on the edge of a nervous breakdown for as long as I can remember. She's had boyfriends before Howard and most of them were married because she was on this liberated kick of using men. Men flee when they saw the deep needy well that Ma is, crying out to be filled with their love.

And this monster kid with green hair glaring at them. Howard's too selfish and arrogant to be frightened of my ma's demands. He just ignores them. (p.67)

Above, Nina expresses her ideas about Deborah. She is kind and gentle; however, she is always on the edge of a nervous breakdown, according to Nina. Deborah uses men because she is a free person, and she has excessive desires from men that no men can bear her. Howard is a selfish one and he does not care about Deborah. That is why he is still with Deborah. Nina's cruel explanations about her mother is thought-provoking. It is clearly seen that Nina is the monster kid and asks Ma's boyfriends about their wives. Deborah uses men and wants extreme love from them and although she always seems kind and good, she is nervy; according to Nina. The readers do not know why Nina is so brutal when talking about her mother and her relationships. In the end, she clarifies that Howard also does not give enough importance to Deborah that he ignores the wishes of her and continues dating with her without meeting her needs. It is clearly seen that Nina's thoughts about her mother is not a healthy one. However, Deborah's accepting Nadia home is a sign of the culture she lives in. Even though she remembers the father's betrayal, she accepts her in a way.

Nina and Nadia wander around London. Nina shows the neighborhood to Nadia, and imagines talking to their father: "Daddy, these are the sights I show my sister." (p.69). It can be obviously witnessed that Nina and the father does not have regular communication, however, Nina is deeply in need of it. She aspires a good relationship with her father. She needs to feel closer to her father and that is why she utters "daddy" (p.69). In contrast, as it is remembered from the father's letter, Nadia is the most precious person in his life. There is no reference to Nina at all. Nina's subconscious desire to be loved by her father is not mutual. The father has a family and daughters which shows that he does not need Nina for anything.

When the half-sisters continue wandering in London, Nina wants to learn more about her father and his thoughts about herself. She asks about it to Nadia. Then, Nina feels pretty sad about her father's horrible ideas about her:

'Oh, he was worried, worried, worried.'

'Christ. Worried three times.'



‘He said, all right, he said you were like a wild animal!’

‘Like a wild animal?’ I say.

‘Yes. And sometimes he wished he could shoot you to put you out of your misery.’ She looks straight ahead of her. ‘You asked for it. You made me say it.’

‘The bastard. His own daughter.’ (p.72)

These lines show the reader the desperate situation Nina is in. She is so eager to hear anything about her father since she cannot see him very often and she lives without him. She needs to hear something from a person who has a close relationship with her father, Nadia. However, when Nina learns that his father pities her and wants to shoot her to end her so-called misery, she feels awful. Nadia continues to tell the bad news by saying the father’s likening Nina to a wild animal. In the end, Nina cannot believe that her father tells these kinds of things to his own daughter. As it is understood, Nina’s need for a father’s love is obvious. She wants to hear some news about him, she wonders about his thoughts about her. However, the same interest is not available from the father’s side. For the father, Nina is a mistake. He comes to London years ago and has a love affair with Deborah. Since the father does not want or expect a new child, he does not give any importance or a proper father’s love to Nina. He has two more daughters who were born before Nadia and Nina were born. The love Nina and the father expect from each other is not at the same level. Nina does not anticipate these ideas from her own father and in addition he does not behave like an ordinary father.

Nina remembers the old days when her father visited London and stayed with Nina and Deborah. Before mentioning the old days, Nina utters “Well, what a bastard my dad turned out to be! Wild animal! He’s no angel himself. How could he say that? I was always on my best behavior and always covered my wrists and arms.” (p.73). Nina is righteously angry with her father. She is sad about his ideas and at the same time she thinks that he is a whorson. Although she pays attention to the Islamic rules, Eastern rules when her father visits them, he does not seem to appreciate of this behavior of Nina. Nina thinks of the old days. She states that she and her mother felt very excited when the father visits them. They spend time together, eat out in expensive French restaurants, receive many presents

from the father, listen stories from the father and most importantly, she feels like a family. Nina finishes this illusion by stating: "Why does he always have to be leaving us?" (p.73). As it is apparently seen, Nina needs a family as a whole, not just her mother. She longs for the father figure even though the reality of her real father is not as kind as she imagines. While we see Nina's feelings, we are not given any clues about the father's ideas. We can assume that the Western part of the father is in the past and it is like an adventure for him. He does not consider Nina and Deborah as his real family since he is an Easterner and all the other family members of him are pure Easterners, too. They are not strangers like Nina and Deborah.

After remembering the old days with her father, Nina continues: "After one of these occasions, I go out, missing him. When alone, I talk to him. At five in the morning I get back. At eight, Ma comes into my room and stands there, a woman alone and everything like that, in fury and despair." (p.73). From these lines, one can infer that Nina does not give even the half of the affection she feels towards her father to her mother. Nina misses her father and imagines talking to him on the streets. When it comes to her mother, she describes her as an alone and a furious woman. Nina probably blames her mother inwardly. The situation of living without a father is Deborah's guilt. She leaves her after learning that the father has another life and family in Pakistan. It is because of her mother that Nina has to live with the absence of her father. When Deborah comes to Nina's room at eight, she asks Nina about her involvements in drugs and prostitution. Nina accepts this. She does not try to deny the accusations. She goes out with guys for money and she calls it 'work' despite Deborah's objection. Nina mentions about her suicide attempts and adds: "Suicide is one way of saying you're sorry." (p.74). What is she sorry for? What kind of life does she expect and cannot find? What can be the solutions of her sorrow? These questions are not totally answered in the story. What Nina wishes for is not accurately known.

Deborah and Nina host Nadia at their house. One day, Deborah comes home from school and Nadia and Howard chat on the sofa too friendly. Nina is at home too, and she leaves some food for Deborah. Nina understands that Deborah feels worried because of Howard and Nadia's sincerity. It is stated as Nina and Deborah talk;

‘You’ve always been good in that way; I’ll give you that. Even when you were sick you’d do the cooking. I’d come home and there it would be. I’d eat it alone and leave the rest outside your door. It was like feeding a hamster. You can be nice.’

‘Are you sure?’

‘Only your niceness has to live among so many other wild elements. Women that I know. Their children are the same. A tragedy or a disappointment. Their passions are too strong. It is our era in England. I only wish you could have some kind of career or something.’ (p.76)

This is the first time Deborah says negative things to Nina. She compares Nina to a hamster and praises her for cooking but criticizes her for not having a career at the same time. Deborah gives examples from the other women’s children. They are also a tragedy or a disappointment, just like Nina. Until this conversation, Nina is the one who treats Deborah badly. In this conversation however, it is seen that Deborah is not also very pleased with having a daughter like Nina. They continue talking about Howard. Nina wonders why Deborah is together with Howard. That is the point Deborah bursts to Nina.

‘I need someone bright to talk to! D’you think I can talk to you? D’you think you’d ever be interested in me for one minute?’

‘Ma—‘

‘You’ve never cared for me! And then you brought Nadia here against my wishes to be all sweet and hypercritical and remind me of all the terrible past and the struggle of being alone for so long!’ (p.77)

Deborah is furious because of Nadia and Howard’s close friendship and Nina’s persistence to bring Nadia to London. These are all because of Nina. Nina insists on meeting with Nadia a lot and Nadia wants to sit and chat together with Deborah’s boyfriend. Nina’s mother accuses Nina of not understanding and caring for her. She is a mother and a human. She cannot give compassion to Nina all the time. Sometimes, she needs to be given love, affection and interest, too. According to Deborah, Nina never does this. That is why she needs Howard. Besides, Nina is not knowledgeable enough to have some conversations. She is not Deborah’s dream daughter.

After Nina gets her answer about Howard from her mother, she warns Nadia to lay off Howard (p.77). He is Nina's mother's boyfriend. Nina feels responsible for Nadia's behaviors. She feels that she needs to protect her mother from Nadia's interest towards Howard.

Through the end of the story's second part, Nina understands that Nadia and Howard kiss each other. Nina cannot accept this as a normal behavior and gets angry at Nadia and Nadia even claims that she is in love with someone else. (p.80). The half-sisters continue spending time together and Nina takes drugs. When Nadia realizes that Nina feels awful, Nadia tries to help her:

'Why are you crying? If our father could see us now.'

'Your bad behavior with Howard makes me cry for my ma.'

'Bad behavior? Wait till I tell my father – '

'Our father –'

'About you.'

'What will you say?'

'I'll tell him you've been a prostitute and a drug addict.'

'Would you say that, Nadia?'

'No,' she says, eventually. 'I suppose not.' (p.81)

After this conversation, Nadia decides to go home referring to Pakistan as her home, and Nina agrees with her. (p.81). It is normal for Nadia to mention Pakistan as home. However, it is not Nina's home. On the one hand, it can be inferred that Nina is afraid of losing her value in her father's point of view from these lines while on the other hand, it reminds us of the aforementioned quote of Homi Bhabha that states such colonized people not feeling either as Westerners or Easterners (1994 p.45). Nina, by clinging to Nadia in such a fervent way, shows that she wants a sense of belonging to somewhere, she is in quest of the unknown. She wants to be in good terms with the father, their father, not just Nadia's, because he is unknown to her compared to Deborah. Nina imagines that the father sees the half-sisters while quarrelling, and feel ashamed. She does not want to be a 'bad child' and Nadia should not tell anything bad about her to the

father. Nina wants to be the favorite one too. She needs her father's love, interest and affection. That is why, at the end of this part, she also says "home" to Pakistan where her one and only father lives. As Kaleta states: "Nina now sees herself as a part of her dream, the princess of her tradition. Since the dream of Elsewhere has alluded her as a hybrid Londoner, she dreams she can find it by accepting her Asian heritage." (Kaleta 1998, p.149). Nina has dreams about her father and her own Asian culture. She is a half Londoner and a half Easterner. That is why she wants to give a chance to the Eastern part of herself and that part is her father. She needs her father to live the illusion of Elsewhere, to feel completed and accepted as a real daughter.

Third part of the story starts at Heathrow, Nadia and Nina go to Pakistan, together. When they go there, Nina utters:

I stand outside your room, Dad, where the men always meet in the early evenings. I look through the wire mesh of the screen door and there you are, my father for all these years. And this is what you were doing while I sat in the back of the class at my school in Shepherd's Bush, pregnant, wondering why you didn't love me. (Kureishi, 1987, p.85)

She watches her father, finally, when he does his daily work with the other 'important' men. Nina thinks that this is his life, these are the things he does when Nina wonders about him or misses him or wants him to be near Nina. When she is at school, when she is pregnant, when she is in a good or a bad mood; she wonders why the father does not love her. She is torn apart about the father issue as she states. If I speak, you don't hear. You're one of those old-fashioned romantic men for whom women aren't really there unless you decide we are (p.85). The father ignores Nina. That is why Nina cannot say yearning words. She thinks that the father cannot hear her even if she speaks. His decision determines the time of Nina's visibility. The father is an old-fashioned man and he decides whether to see and talk to Nina or ignore her.

After this Nina continues: "You look up and see me. The sight of me angers you. You wave furiously for me to come in. No. Not yet. I walk on." (p.86). It is difficult for Nina to be ready to talk to her father. She longs for a father

figure, that is obvious, however the word 'furiously' gives her the meaning that they need still some time before facing each other and talking. Her dad is not warm towards Nina. After Nadia tells the thoughts of the father about Nina, she abstains the father, too. In Pakistan, the father's family and friends do not know how to call Nina although all of them know that she is the illegitimate daughter of the father. Nina explains:

'This is our distant cousin from England.' It amuses me to see my father deal with this. He can't bring himself to say either 'cousin' or 'daughter' so he just says Nina and leaves it. But of course everyone knows I am his illegitimate daughter. But Nadia is the real 'daughter' here. 'Nadia is an impressive person, 'my father says, on my first day here, making it clear that I am diminished, the sort with dirt under her nails. (pp.87-88)

Although Nina is the father's real daughter, he does not call Nina by using this word. The original daughter is Nadia and she is the clever, the most precious one for him as he states before to Nina. It is a pity for Nina to know and feel that she does not get the same love from her father. She does not do anything wrong, she is the daughter of the same man, but she is not wanted. She is like a distant cousin living somewhere in England. The father not only does not show any love to Nina but also gives extra love and interest to Nadia and displays this deliberately. This probably makes Nina feel more humiliated. Thus, she uses "diminished" (p.88) to define herself according to her father. Nina can only be the dirt under the nails of Nadia. They are that much opposite according to the father. (p.88) When Nina and her father have a chat, at last, he asks some questions:

'What do you do in England for God's sake?'

'Nadia has already given you a full report, hasn't she?'

'Yes, but I want the full confession from your mouth.'

He loves to tease. But he is a dangerous person. Tell him something and soon everyone knows about it.

'Confess to what?'

'That you just roam around here and there. You do fuck all full time, in other words.' (p.89)

This is the first proper talk between Nina and the father. However, it is not an optimistic one for their relationship. Nadia gives a full report probably about all the bad habits that Nina has. The father does not want to know how Nina is or how her life is going. He is just curious about the prostitution of Nina. Besides, he wants her to “confess” (p.89) the sexual intercourses she has with men, or boys. Nina is once more disappointed because of the father’s speech. She is jealous of Nadia since Nadia gives the full report to dad as “nose to nose, whispering and giggling, eyebrows shooting up, jaws dropping like guillotines, hands rubbing. (p.89). In this part, Nina feels humiliated twice. Once because of Nadia and to be compared with her, and twice because of having a loveless father. Her case is hopeless. She cannot change the ideas of his father towards her. Later, Nina and the father continue chatting: He says to his servant and indicates me: ‘An Englisher born and bred, eh? But you belong with us,’ Dad says. ‘Don’t worry, I’ll put you on the right track. But first there must be a strict course of discipline.’ (p.90). The father utters that Nina belongs to them. The reader can clearly see a conception of us and them here. Nina is considered an Englisher; she is one of “them”. The father makes her someone from “us”. He puts her in the right track as he knows which path is the right or the wrong one. It is seen that the father’s love to Nina depends on some things which are not free. Nina needs to deserve it by following the rules of the father. In contrast, Nina’s love for her father requires nothing. He behaves improperly to Nina during all her life but still she loves him since she needs to have this sense of family, she craves what she lacks. Nina needs the concept of father for herself to feel ‘whole’ as a person. However, the father does not need Nina’s existence to compensate for anything in his life. He corroborates his ideas in the following passage: ‘Give everyone a drink except Nina. She has to get used to the pure way of life!’ he says, and everyone laughs at me (p.90). He degrades Nina in front of all the other guests on purpose. His so-called aim is to teach Nina how to live a pure life as if he actually knows how to do it.

When Nina and Billy meet and spend a night outside the house of the father, it is estimated that the tension between Nina and the father tightens. When Nina returns home is crowded because of an event, again. Her father calls her and wants her to prepare a plate for both of them. Nina states: “And here we sit, father and daughter, all friendly and everything.” (p.97). That is the long-awaited image in Nina’s mind. Unfortunately, the reality is different. She tries to have a talk with the father:

'How are you today?'

'You fucking bitch,' you say. You push away your food and light a cigarette.

'Goody,' I say, going a little cold. 'Now we know where we are with each other.'

'Where the fuck were you last night? You enquire of me. You go on: 'You just fucked off and told noone. I was demented with worry. My blood pressure was through the roof. Anything could have happened to you.'

'It did.'

'That bloody boy's insane.'

'But Billy's pretty.'

'No, he's ugly like you. And a big pain in the arse.'

'Dad.'

'No, don't interrupt! A half-caste wastrel, a belong-nowhere, a problem to everyone, wandering around the face of the earth with no home like a stupid-mistake-mongrel dog that no one wants and everyone kicks in the backside.'

For those of you curious about the menu, I am drinking tear soup.

'You left us,' I say. I am shaking. You are shaking. 'Years ago, just look at it, you fucked us and left us and fucked off and never came back and never sent us money and instead made us sit through fucking Jesus Christ Superstar and Evita.' (p.97)

The conversation above is the peak point of the father and Nina's relationship. The father is worried about Nina because she is not at the house and states this worry by swearing to Nina. This anxiety of the father has some social connotations behind, namely for him a girl cannot be outside at midnight showing that she is under the control of her Western rules. He clearly states that she belongs to nowhere, and it is very clear from her quest of the family or family members.



Later, his comments about Billy and Nina are very rude. This time Nina does not stay silent. She answers the father by saying everything she thinks. When the ideas of the father are read, it is seen that he apparently degrades Nina. For him, Nina is a problematic person, she belongs nowhere and she has no home. (p. 97) He even considers Nina's existence in the world nonsense. He does not have any idea about how Nina feels when she hears these words from her own father. The father is not a kind, gentle man and he has no love for Nina. When the answer of Nina is examined, the things she says are all correct. If there should be a person to blame, it is the father and Deborah. Having been born from these two, Nina is not the guilty one. Her lines designate that throughout her life, she suffers from the lack of her father. The father image is destroyed for Nina as she knows the truth about her own father. This event is the last one related to Nina and the father. Later, it is time for Nina to go back to the real 'home' of her, London.

The last part of the story starts with a confession from Howard, the author. He starts explaining the reason of replacing Nina: "The days Deborah and I have spent beating on her head, trying to twist her the right way round, read this, study dancing, here's a book about Balanchine and the rest of it." (p.99). Howard's explanation demonstrates that he is like a parent figure for Nina as he is the boyfriend of Deborah. When Howard and Nina talk in Howard's home, he states: "she has no illusions about her father now." (p.101). Nina's sadness about the behaviors of her father stops her illusions and dreams to see the father and have a good relationship with him. She does not have any hope about him anymore. Nina comes to Howard's place to have some money and to tell him that she leaves her mother's home. Thus Ma is alone from now on. Nina utters: "You've ripped Ma off before. She'll get over it." (p.102). After Nina and Deborah learn that Howard writes the story by degrading the mother and the daughter and promoting himself, Deborah and Howard breaks up. Thus, at the end of the story, Nina gives advice to Howard to protect her mum in a way.

To conclude, Nina and Nadia's relationships with their parents are totally different which is greatly affected by the social background they live in. In Nina's condition, she has neither been loved nor cared for by her own father throughout her life. She does not have a sense of belonging that a family has; so she belongs to nowhere. Her mother is with her, but they cannot get on very well in general, which may be a protest of Nina to the situation

that she is in. When it comes to Nadia, she is the precious daughter for the father. Her mother does not have any part in the story, there is not even a word told about Nadia's mother, the same case exists in Kureishi's 'My Son the Fanatic'. The mother is the silenced one; she does not even utter a word (Kureishi 1998, p.120). However, it is felt that Nadia's 'proper' family and school life make her the loveable one according to the father's point of view. In contrast, Nina is the daughter that her parents are not pleased and satisfied with. Their differences arising from their background and how they were brought up are not welcomed contrary to what Chinua Achebe thinks, who is in favor of having a lot of different colors. (Achebe, 1973, p.61).

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# **ISTANBUL AYDIN UNIVERSITY INTERNATIONAL JOURNAL OF MEDIA, CULTURE AND LITERATURE**

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