

BEYOND LITERARY BORDERS

GLIMPSES FROM BEAUTY AND SERIOUSNESS



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PROF. LUMA IBRAHIM AL-BARZENJI

Beyond Literary Borders: Glimpses from Beauty and Seriousness

Professor Luma Ibrahim Al-Barzenji (PhD)

University of Diyala / Faculty of Education for Humanities / Iraq

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Beyond Literary Borders: Glimpses from Beauty and Seriousness

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Author

Luma Ibrahim Al-Barzenji

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To...

My Dad, who preceded me early to heaven

Whom I long to tell him about everything happened...here

To...

The Soulmate...the spirit that shares me a fate.....

Preface

It has been said that success comes out of pain, spiritual or physical, when hard times move man into a way of no return but to say “I am here, I should do it”. It was that moment when my compiled thoughts encouraged me to set them all in a book to find a way to parallel attempts in documenting a greater or less depth of thoughts. To work hard, means to think more to find a method and a topic near to one’s nature and interest. The finest work of a writer comes when the words of the spirit take the body into the tempest of thoughts where inspirations are very manageable. It is in the nature of things that the purest originality must be moral and humanistic, and the one who entirely depends on this is nearly equal to be a prophet inside his/her person. But, strangely and ironically, the originality is nothing more than people’s suffering and challenges when pain is no longer endurable.

Love, war, death, life, politics, crime, betrayal, and many other themes in literature have paved the way to writers to list them in books mostly related to real situations all pass through. Along with these themes, the breath of new morning announces the experiences of millions who seem quick to write down the events of their lives or they bypass them in silence and quietness. Feelings and sufferings are imprisoned in the depths of soul and do not find an outlet other than written words in books. Thus, the mind has become a great reading-room for readers and writers and the substance of some heroic desires.

In my third authoring book *Beyond Literary Borders: Glimpses from Beauty and Seriousness*, the author tries to focus on some public scenes, political thoughts and conditions and the consequences followed, the social environment that formed the lives of people suffered during their lifetime, a look at some background information on literature in specific cultures, and an overview of the culture, authors, themes, and major works of prolific era of the second millennium. The book is divided into parts in that each of which is assigned

to study, analyze, and discuss selected novels written from 2000 and up to the recent time, sharing nearly the same theme. The Russian, Turkish, Asian-American, Irish, and Romani fiction are discussed due to writers' points of view, critics, and the public views of readers, besides some literary articles of how the prominent buildings and some city structures, Caricature, Grotesque, and Vampire novel have crept to the bestselling books market of the current times.

The great thing about choosing recent writings for reading is to pick up the close themes to people's interest in which the aim is the offering not just classic pieces, but also engaging within stories and characters live during our time of worthy and highly thought-provoking ideas, real or imaginative, particularly those related to the western cultural history. Reading these pieces might take a proper time to become accustomed to traditions, beliefs, and social norms experienced by these cultures. So, readers are wholly engrossed in the story-line, captivated by the sequences of events and the characters' actions, and motivated by the worthy and wise readable observations of being human that these great authors can present. So, reading something a little more updated may help to understand how life is running, how thoughts are planning, and how people are living.

The Author...

Luma I. Al-barzenji

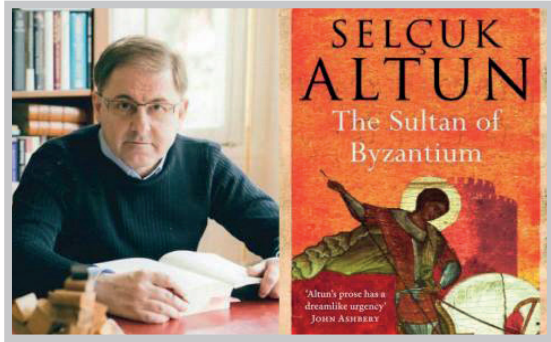
The City of Istanbul in Turkish Novel. Selçuk Altun and Orhan Pamuk

No one adores Istanbul and falls in love with it more than its authors. They know there is something missing without it in their writings. Nothing dares to stay in between. It gathers their characters and tells their stories. They sing it, draw its suburbs, and stay up in their streets. This does not come out of void. The city holds their hearts, fills their minds, and warms their bodies, like a shadow of a big tree covers them in hot and cold days. It is always in their dreams..... AND, IN MY DREAMS TOO.



Clearly, Turkish writers agree about how Istanbul is presented as another main characters among their novels' protagonists. This article is on the side of prominent writings by writers who usefully involved the city of Istanbul in their narratives and became the sparkling symbol unchanged over time. Many of these writers provide an overview of the history and beauty of Istanbul in that the major focus rests on its reception into Turkish literature and fiction in particular.

Selçuk **ALTUN**



The novelist who describes himself as a bibliophile and who finds in reading a passionate tool to feel alive, then he decides to crown his career as only a writer instead of a manager of Yapi Kredi Bank and the chairman of YKY Publication, the most prestigious and biggest publishing house in Turkey, his retirement from his professional works at the age of 54 allowed him to think seriously of writing the moment when he finished reading about 8,000 books from different fields of studies, he is Selçuk Altun, the Turkish writer born in 1950 in Artvin to a father who basically worked as a governmental official.

When Selçuk started his writing, he looked professionally and intellectually back to works of some national and international names such as Yashar Kemal, Sait Faik, and Anton Chehov. To Selcuk, the business of writing has definitely provided him with perspectives and literary considerations the same as these valuable considerations he learnt during his work in the bank. Time to Altun is priceless not to be wasted or treated carelessly. Thus, spending time in reading and writing, at first, short stories and short essays, was the key point to perhaps a distinguished writer of thriller plots. Moreover, Altun wisely and interestingly examines his appreciation to the places he considers highly. Streets, towns, cities, travels, and various cultures are important characters, sometimes main, that inspire highly Al-

tun's skill of writing. The process of Traveling rewards him with extra inspiration. Furthermore, his option of novels protagonists is precisely a choice of significant details as they tend to be male, wealthy, solitary, and bibliophilic. In his first novel *Loneliness Comes From The Road You Go Down*, written in 2001, Altun was afraid that the narrator's identity and work could be understood from readers as another Selçuk Altun for the former is a young banker who becomes a multi-millionaire. Therefore, to avoid misjudgments, Altun granted himself a cameo appearance that could be a unique way of writing.

The Sultan Of Byzantium (2011) translated into English and published internationally, represented literally the clinging of Altun to the place when he portrayed Istanbul (Constantinople) as the capital of the Byzantium and the center of civilization that contributed a lot to the modern world though is unfairly underrated. On the other hand, the novel ironically digs deep into the long historical thrillers like "Da Vinci Code." It could never be forgotten that Altun as a Turkish novelist comparatively, in an implicit way, zoomed on Istanbul and the Byzantine legacy in that Turkey held the civilization of that rich history where people should keep their eyes on it. Though the novel shows how the Ottoman invaders in Constantinople, fought the Emperor Constantine XI who was killed in that fight, still the plot goes to expose another adventure of the Constantinople when he escaped by a ship after cheating death and when a hand of help of some Turks smoothly made easy that passing to earn himself the title of Immortal Emperor.

The novel was shaped in a form of legend; the Genoese ship, cheating death, a sudden appearance after five years of disappearance, and carrying out the emperor's ancestor's last wishes, are all the historical techniques serve the Altun's legendary plot. Nevertheless, it is a memoir of a young man's journey into his deep past. The novel is interestingly dramatized by a lot of poetry and long speeches instead of action. Narratively, *The Sultan of Byzantium* is a fantasy tale about an odd, thirties Turkish professor who is told by three mysterious strangers that he is the descendant of Constantine XI.

Hence, the tale offers an opportunity for the professor Asil to earn his place on the throne of Byzantium-in-exile, in one condition first that he must solve a sort of geocaching puzzle that takes him and the novel's readers to the far reaches of the ancient empire.

Altun profoundly thought of his plot as a way to successfully reflect the rich heritage of his ancestors and the cultural uniqueness of Constantinople through the combination of arts and architecture, and archive of the heirs to the Roman Empire. Furthermore, Altun pointed out that the process of travelling to various places might give the plot a sort of adventurous reading and plot following particularly when the novel's protagonist/narrator, who hides his name until near the end of the story completes, earned the title of Emperor of Byzantium-in-Exile and a massive income that enabled him to travel to various parts of modern Greece, Turkey, Italy and the America to gain knowledge and appreciation of his heritage. At some point in the novel, imagination and reality logically exposed each other to challenge the information the reader needs about rich Byzantine history as well as to reach a self and identity fulfillment. So, the author has an attractively accessible style when he combines lots of interesting detail about locations past and present, characters old and modern, and interests traditional and stylish. Due to the setting of the novel, a vivid portrayal of Istanbul, formerly Constantinople, capital of the Byzantine Empire, has been shown as the focal concern of the writer thinking wisely as a link between the western and eastern worlds:

Byzantium laid the foundations of modernism. She initiated state social institutions. She disciplined the military, educational, financial, legal and technological sectors. She made sports and entertainment an integral part of life. To raise the quality of life she formed organizations for the improvement of health care, city planning, the crafts, fashion, jewelry-making, and social manners. As

a role model she influenced her neighbors in science, culture, and the arts... the Byzantine scholars who fanned out into Europe after the fall of Constantinople paved the way for the Renaissance.
(*The Sultan of Byzantium*)

Altun continues:

During the Middle Ages the East was generally superior to the West, military-wise. The Byzantines saved the future of Europe by blocking the path of the Eastern armies to the unprepared continent. In short, Byzantium was the most significant civilization in history...
(*The Sultan of Byzantium*)

Istanbul is the only city to straddle two continents, Europe and Asia, not only geographically, but in other ways through politics, religion, culture, history and the arts. Ironically, the novel suggests this very rich split: the Ottomans were ruled by sultans who overran the Byzantines who were basically ruled by emperors.

In principle, *The Sultan of Byzantium* is an analytical course about Byzantium that describes significantly the nature of that empire as well as it is a questing tale that leads the narrator to learn and then develop his inner thoughts and life philosophy which might enable him to reach the level of fulfillment, a bit too happy to satisfy himself with the services of prostitutes. Simultaneously, it offers an opportunity for him to find out more about his father and ancestors as he eventually meets his woman life partner that he can see himself being with her only. Moreover, it is a thriller of some sort when the protagonist finds some unexpected obstacles along the way such as the tests that he should pass to prove his identity, and the threat of a conspiracy that adds a little suspense too. Still, most of the novel is seen as a happy and relaxed rediscovering of Byzantium history and culture, mixed with interesting observations and personal ex-

ploration. Then, there is the symbolism and the well-chosen words in the tale through the use of Turkish language, his native one, and the poetic style that seems much fascinating after translation. Altun carefully adds beauty to his native tongue formed with images of the place and memories. The descriptions of Galata has added over doze beauty to the plot that obliged his readers to look at it with new eyes and high consideration. Altun emphasizes:

The first to revive Galata were migrants from Eastern Anatolia. Then in the 1990s its aesthetic and practical virtues were rediscovered by foreigners teaching at the new private schools. After that writers, painters, more artists, and some professionals who thought they possessed a bohemian spirit invaded those stone buildings still holding out against time. (*The Sultan of Byzantium*)

In *Many and Many a Year Ago* (2007), Altun repeated images of place like Istanbul and images of situations like escaping. Kemal Kuray is another lucky person to escape with his memory and to save his life after his F-16 falls down on the ground in a test flight. Fortunately, convalescence is given as in a form of monthly rest in a high-life standard apartment with a mysterious neighborhood of Istanbul, inexplicably left to him by an acquaintance in the Air Force. Still, Altun could not avoid being fond of poetic style of writing and reading for his character Kemal was obsessed by Edgar Allen Poe that the latter himself was obsessed by the adventures of the places. So, Kemal's obsession of Poe's influence on him has taken another form of chasing from the back streets of Istanbul to the broad avenues of Buenos Aires, then, to Poe's grave in Baltimore. It was not that sole thing to search for by Kemal, but the place and interest have profoundly given him additional concern for the real meaning and significance of Poe's poem, "Annabel Lee", "to love and be loved."

In the footsteps of *The Sultan of Byzantium*, Altun preferred the style of mystery and opacity. Edgar Allan Poe and beloved Annabel Lee, a guiding spirit or perplexing figure, supported the writer's technical style for more mysterious plot and gravel expectations, for example, Kemal coming across a long letter penned by Suat and addressed to Poe. Moreover, some sort of literary games helped generally Altun's dramatic ends when Kemal decided to enter a first-novel contest, with a book he titles *Many and Many a Year Ago*. The book tells much of Kemal's inner thoughts and wonderings rather than the hero himself. In fact, Altun and Kemal seem two in one. Both of them find in confusion and mystery a world of adventure they need to replace another parts in them.

Through getting a desk job, Kemal would meet another adventurous acquaintance with one of those who worked under him, Suat Altan, who "held diplomas in literature and computer science" "and was "the most efficient and mysterious" of the university graduates completing their military service in these positions. The fuzzy contact by Suat's twin brother to Kemal has increased Altun's desire to make from that contact a common thread running through setting up a trust fund for Kemal paying out \$5,000 a month for forty years, and transferring ownership of a house in Istanbul to Kemal; "...from the window I felt the satisfaction of a decision reached: in accordance with the wishes of Suat, the Master of Mystery, I would visit Haluk and meet his blind granddaughter." The mystery of the situation and the temptation of the submission as Istanbul is irresistible place to dwell in, Kemal eventually accepts the offer and decides to quit his job. Yet, Altun presents more offers to his protagonist when a New York lawyer offered him money to find the whereabouts of someone else due a big inheritance. Kemal's inquisitiveness is obvious:

I was curious about what the half-century-old telegram said, more than about where it came from. And even if the whole thing ended up being a fruitless

Anatolian goose chase, it might at least be a good opportunity for me to adapt to civilian life...It pleases me to see the anxious look that fell across his face when I ignored his card and failed to open the envelop, but I said "Okay" anyway. (*Many and Many a Year Ago*, Chap.4)

It is noticeable that the city pioneers the writings of most Turkish writers, or it might be all. Modern Turkish novels can be identified as the novels of the city, and Istanbul is on the top. Altun's works are in harmony with splendid atmosphere of Istanbul as it is accepted as the central point in Turkish people's living. Hence, *Many and Many a Year Ago* is a nostalgic novel hides the beauty of Istanbul and but reveals then its unavoidable cultural influence. So, Galata again gets that focal concern in Altun's *Many and Many a Year Ago* when it is compared to Genoa in a kinship:

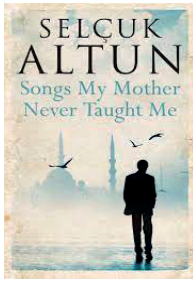
I suppressed my comparison of the buildings in Galata, on the other side, to mercenary soldiers kept waiting hundreds of years for home leave. But I confessed that I'd been dreaming of going to Genoa to check the degree of its kinship... (*Many and Many a Year Ago*, Chap IIV)

N. Buket Cengiz in his book *Right to the City Novels in Turkish Literature from the 1960s to the Present* (2021), stresses what other Turkish writers would give a priority to the city and to Istanbul in particular:

A certain vein within modern Turkish novels can be identified as right to the city novels. These novels all have migrant protagonists in Istanbul and their philosophical underpinnings are compatible with the right to the city, a concept developed by Henri Lefebvre...

these works in harmony with the concept of the right to the city can be accepted as a counterpoint to the vein of nostalgic Istanbul novels in Turkish literature. (Cengiz, Chap 9)

Altun and other Turkish writers scrutinized the importance of the city in their writings. They raised the possibility of appreciating how novelists enter the city life through details of streets, stores, buildings, suburbs, or traditional and modern restaurants, and explained how foreign readers could access thoroughly into that life details through reading these novels. Orhan Kemal's *The Homesick Birds* (1962) and Muzaffer Izgu's *Uncle Halo and Two Oxen* (1973), mirrored the life of the city when man migrated from rural to the urban life in Istanbul. They showed how integration could work successfully to give birth to new minds and souls especially to members from the working-class. In addition, these two novelist made that difference when they consider their works as message delivers to the migrant's right to live proudly in a city like Istanbul. Other migrated Turkish novelists moved to live in Istanbul with their families; Latife Tekin and Metin Kacan. Tekin's *Berji Kristin: Tales from the Garbage Hills* (1984), and Kacan's *Heavy Roman* (1990), celebrated socially, culturally, and economically the urban life of Istanbul that challenged any developed notions of urbanity. Both novelists argued how life is challenging when necessities are examined by materialism inside urbanity. To them, Istanbul presents that unavoidable choice to own deservingly the term 'migrant'. Ayhan Gecgin's *On the Periphery* (2003), and Hatice Meryem's *It Takes All Kinds* (2008), stressed once more on the necessities of materialism in crowded places like Istanbul and how human ought to make up his/her mind to choose the city that changes his/her life completely. The city elements and new conditions of the place people migrate to represent the real need to compare between the previous and next chosen places. That is why Gecgin and Meryem emphasized the fact that shanty towns are lived mostly by uneducated minds whom found an urgent necessity to migrate to other urban cities like Istanbul.



It might be judged that the title of Altun's masterwork *Songs My Mother Never Taught Me* (2008) never comes in bond with assassination, slaying, or thrill Altun waves his plot by. Istanbul witnesses a story of the death of overbearing and overinvolved mother who dies almost immediately and the unhappy and privileged young son, Arda who leans mainly on his wealth and on the life of his father, the famous mathematician Mürsel Ergenekon, who was murdered on Arda's fourteenth birthday. "Your humble servant" is what Bedirhan has called himself when he offered services to Arda and decided to pack in his ten-year career as a hired assassin who is supposedly redeemed from total savagery because he likes reading books. The unfit companion of Arda and Bedirhan to form a thriller one has led to understand later that Bedirhan is the killer of Arda's father. The interference of Selçuk Altun, as a story character and as a former family friend, has added a crucial role that interestingly but dead-ly moved the plot toward a dangerous game of death. Altun here comes to provide Arda with keys to track down his father's killer.

Technically, Altun gives again the city of Istanbul the definite priority of significance. The streets of Istanbul and its building structures hide the unsolved crimes started first with Arda's father and ended with other murdering cases. Yet, surprisingly, the assassin Bedirhan is bookish, a man of literature interest which seems that the novelist cannot exceed over the idea of literary concerns. The novel has references and allusion such as literary thriller. The bookish protagonists have beautifully an interest to know, read, and follow everything, classics and the collected works of Thomas Bernhard and Paul Auster. Books for Iain Sinclair's *Suicide Bridge* and "Gerhard Köpf's dilemma-ridden novel, and quotes taken and memorized from a variety of Turkish books have amazingly enabled Altun to enrich his novel with significant, or sometimes might be judged as irrelevant, references to Turkish literature. To Altun, these references are the key samples to evaluate the modern European reader the

time where the contemporary Turkish literature should be appreciated and known well. In addition, Istanbul looks as that rare beauty, big and mysterious though it is nearly a perfect place for hidden secrets which is considerably shown through walking tour by readers whom are mostly and frankly eager to know the consequences of the story happenings rather than the erected edifices. Touring Istanbul is spiced up by social criticism arguing that the postmodern inhabitants are careless about their city's history and richness. However, the author commences his story by an extensively mess around the forgotten landmarks, historic monuments, headstone, and neighborhoods of old Istanbul, introspection, literary references in abundance, and the distinction of the postmodern appearance of the author who got the privilege not only as a writer but a fairly significant character in the story and who was described as 'repulsive' by Arda. On the other hand, the novel is narrated by two who separately tell their stories. Arda, the first narrator who finally got his self after the passing of his hard-hearted mother, while Bedirhan is presented as the second narrator who has made his fortune as a hitman after coming from suspicious circumstances. A well-fortuned man or a protagonist who got heir and good wealth is another centered technical concern in Altun's novels. The two men are presented with a completely different life and background as the novelist refers to by various cues but of no arbitrary reasons, they share privy and common points; a notable love to books and holding secrets of death of Arda's father. The two have styles that devoid of normalcy but still agreeable to gather. Strangely, their lives reflect each other. They are bound together by maybe coincidence well-planned similarities in interest as well as events,

Depending and searching a series of clues that take him around Istanbul, Arda seeks his father's murderer that richly increased by his love to books. As Bedirhan, the killer, grows increasingly dissatisfied with his meaningless life and sick by remorse, he decides to become Arda's secret guardian and life companion. Like a shot, he encouraged Arda's search to know the truth behind the murdering of his father, reaching eventually to face each other as a truth investigator and a killer.

The novel has romantically a reference to love desires to women as part of normality people should live and behave. When Arda first meets his beautiful girlfriend, he was astonished of his contrast thoughts sample. She has an independent career and an independent life. She is a woman who looks different and who makes decisions better than him. She is the one who could rebuild her life again after a car accident. His desire to marry her comes after her ultimate gratitude she showed:

...it's as soap-opera as possible: she's in a car accident that mutilates her face, causing her to feel that she can never be seen in public again, but he uses his wealth to get the world's best plastic surgeon to restore her beauty, and pulls strings to have her hired at his company after she's fired from hers. (*Songs My Mother Never Taught Me*).

The gratitude she feels is Arda's satisfaction sense of manhood. He could never forget how his mother was overinvolved in his interests and how he tried to re-run extremely his life against his weakness after getting free from the mother's influence. Arda says:

(I felt proud if, in a dream, I said, 'Hey, Mother, how come you never noticed how you shoved the son you worried about so much into such a vortex of distress?') I was as shy and docile as a prince and heir apparent in exile. I was wealthy but captive in the midst of decisions and votes made in my name. (*Songs My Mother Never Taught Me*).

That bad influence disappears when he proves that he can kill 'with his own hands'; "I couldn't bear her coming between us [him and the man he would kill], accusing me of weakness and

squealing like a child. Very slowly, as though I was stroking a thoroughbred's rump, I pulled the trigger of the Webley..." (*Songs My Mother Never Taught Me*). He is now in contrast to his mother and on the opposite side of her provocative orders, so, he is no longer that impotent young, nor under any woman's oppression. He begins learning to react violently when he meets his first real girlfriend, the same with his guardian Bedirhan in his bibliophilic concern, as he quickly substitutes guns and killing for sex by his love to books.

Actually, Altun by describing the city of Istanbul and its old structure and then moves to its modern beautiful details, confronts the real challenge that stands clearly between the old-aged Islamic tradition of Turkish structural and behavioral systems and the secular modernism of Turkey now:

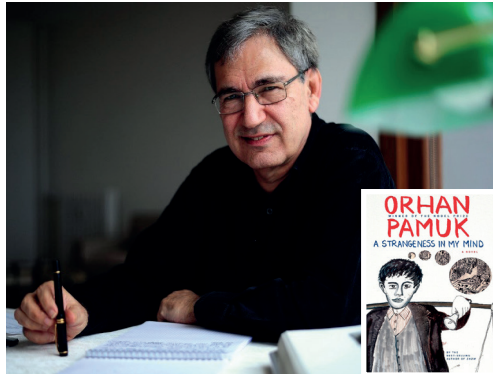
How often my mother had boasted that there couldn't be any mansion more elevated than ours, or with a better view of Istanbul. I used to trace the panoramic mosaic of the city, square by square.... As the plane took off, I glanced at the beloved old city of Istanbul from high above. Apart from the Bosphorus and the Golden Horn, what I saw didn't even have the charm of a Bedouin village... (*Songs My Mother Never Taught Me*)

It is like the contrast between now and then, or a conflict between the authority of overbearing mother in her life time and the immediate moment after her passing away. It is the feeling of divorce.

Songs My Mother Never Taught Me asks a question that may not be answered. It is a search for manly identity as well as a quest to love other things rather than violence and murdering. It is a gathering of reality of situations and a fantasy world of illusion. Still, Altun, of no doubt, presents this mingling form to be read by mod-

ern European readers who should know about Istanbul, and should read the contemporary Turkish literature. The literary reference to European names and books, and the illusionary description about Istanbul have offered Altun a space to surprise his readers with semi-thriller story of illegal shift in concern happened in particular with Bedirhan as hired assassin. On the other hand, Arda seems a man of semi-psychopathic level too who is insanelly overcame by the womanly dominated dead mother. And, sure, once again, there is another psychopathic evidence as Bedirhan's mother, who killed his dad (and his mistress) and then herself when he was a boy, to Bedirhan himself as an assassin.

Orhan Pamuk



Central to the representation of Istanbul city in narratives, writers insist to define the structure and buildings of the city exclusively on the basis of their effect on their memory and products under any circumstances. Thus, Istanbul is experienced as an unintelligible force that essentially would not lose any of its quality over generations. Orhan Pamuk presented Istanbul with a strong voice and a real understanding of its effect on Turkish people and visitors as well. In his 2014 novel *A Strangeness in My Mind*, Pamuk portrays Istanbul and the urban life, some life difficulties, the assimilation with new suggestions to live the urban hardships, and the visual shocking imageries inside a city.

A Strangeness in My Mind is a novel Orhan Pamuk has worked on for six years. It is the story of boza seller Mevlut, the woman to whom he wrote three years' worth of love letters, and their life in Istanbul. The place is Istanbul, the time is four decades between 1969 and 2012. In streets of the city, Mevlut works different jobs, from selling yoghurt and cooked rice, to guarding a car park. He observes human responses to the actually life lines in the streets and the structure of buildings that changed either to additions or removal. Mevlut remembers: "He thought of how his father, his uncle, and eventually his cousins, too, had all lived in this house together only recently. Thinking back on the stories Korkut and Suleyman had told him over the summer, Mevlut tried to picture them in this room, but the place felt eerily abandoned" (*A Strangeness in My Mind*, 47).

Something like this seems to have been in Mevlut's mind beside many transformational steps politically and socially. The strangeness in his mind is linked with his constant question whether he lives truly that big difference between him and others.

In fact, in all of Pamuk's writings, the political clashes seem more obvious and arguable with a considerable description about the socio-critical linkage. When Mevlut was asked by three, two women and a man, whether his boza is sour or not and after his answer; "I can't lie or sell spoiled food, or cheat anyone just to buy a house or give my daughter a proper wedding...", he was re-asked by; "Are you a religious man?". Pamuk cleverly makes from political and social key topics as factual and possible even in that beautiful Istanbul since the city holds acceptable and unacceptable issues to deal with. Pamuk ensures:

Mevlut knew by now that this question carried political connotations in the wealthier households. The Islamic part, which was supported mainly by the poor, had won the municipal elections three days ago. Mevlut, too, had voted for its candidate-who had unexpectedly been elected mayor of Istanbul because he was religious... (*A Strangeness In My Mind*, 53)

Thus, in *A Strangeness in My Mind* the hidden economy and the process of political election based due to economic status have been taken into consideration not only by the author, but by Pamuk's readers who think that his writings have a lot to do with their reality. Therefore, to the author, Istanbul is a place where danger and calmness could come suddenly

The story sways between the past and the present and how the author and his protagonist should get the balance of the two eras. Mevlut affirms: "I will sell boza until the day the world ends."

Mevlut Karatas (*A Strangeness in My Mind*, 584). Mevlut is spiritually connected with the city thinking that their relation is interwoven through his daily walking in its streets and suburbs:

So this is how Mevlut came to understand the truth that a part of him had known all along: walking around the city at night made him feel as if he were wandering around in his own head. That was why whenever he spoke to the walls, advertisements, shadows, and strange and mysterious shapes he couldn't see in the night, he always felt as if he were talking to himself. (579)

Istanbul seems always under scope. To Mevlut the place he used to wanders about is another self of his identity. It shares with him moments of laughter and happiness and it undoubtedly parts with his deep sympathy with the senses of lifelong belonging. So, Pamuk, Mevlut, and Istanbul are undergoing successes and crises. It is not that speechless city, but a figure like woman Mevlut and almost all others fall in love with her. Metaphorically, Pamuk through his character, has gendered Istanbul as a female bestowing her with beauty and elegance though she sometimes erupts like a storm. In some occasions, It/she is presented as rough and severe avenges its dignity. In this way, Mevlut shared deep love with three women and passionately saved them in his heart: his crush, Samiha; his wife, Rayiha; and, from the age of twelve, his adopted city, Istanbul.

The street vendor, Mevlut, lives in Istanbul since he was twelve years old. He is presented as wonderfully friendly, optimistic, decent and hard-working young man. When he returned to Anatolia to meet his beloved Rayiha, they decided to escape though he knows no more about her but only through love letters. After making his getaway with his cousin, Suleyman driving, during the darkest of nights, Mevlut realizes his bride-to-be is actually the older homelier sister. Although Mevlut is the main character, yet Pamuk gives pri-

ority to Istanbul that holds virtues and vices of its inhabitants. The ever increasing buildings that has endless details, creates special kind of characters and different sort of emotion headed toward the city itself. It is alive. The city is heard and smelled. It is breathing, smelling, and feeling of its streets' walkers. In that sense, the novel has a historical line back from 1969 forwarding to 2012 showing how the city witnessed many changes and participated in the process of making differences in the regional area. But Pamuk never forgot to connect Istanbul's presence with love, work, family, memory, and social problems. He creates a readable, an old and new-fashioned city, and a place of societal changes.

Finally, Pamuk comes to conclude that *A Strangeness in My Mind* captures an ever-evolving Istanbul through the eyes of its people. It is the place where death, in a very melancholic way, infuses the city with sighs and where life, in joyful times lives the dream of immortality.

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The Russian Novel: The Reality behind Images

White as Snow.....

Soft as roses.....

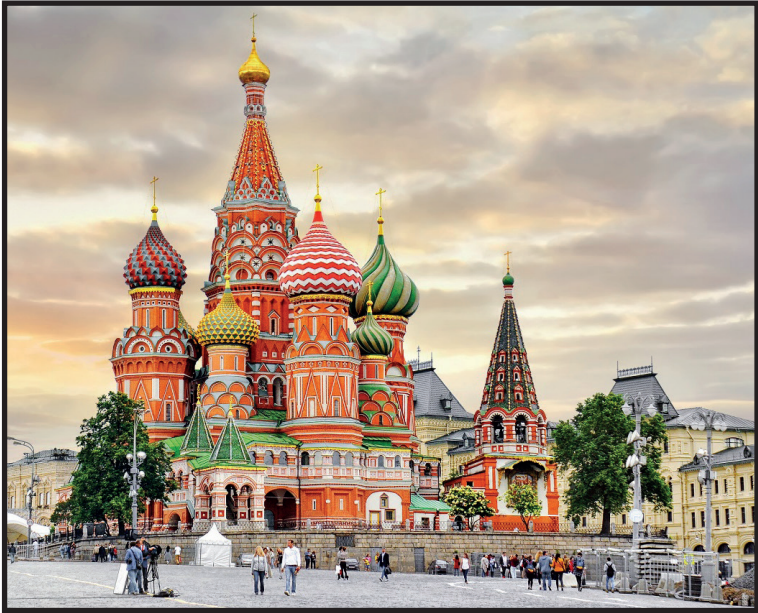
Hard as Diamond.....

Beautiful as moon....

Mysterious as a wood....

And, colorful as the Kremlin

It is Moscow...



The Russian classic literature has enthusiastically hastened the way to write about various subjects rather than about war or the Russian Revolution of 1917. Though many thought it is impossible to overcome writing about the hunger and social and political low-leveled conditions during and after the Revolution, but it could never be denied that Russian novel bore countless topics about life, romance, sacrifice, family, or culture. In comparison to the themes after World War I, fatal end of the protagonist of the period earlier had moved to shape other meanings in life related particularly to a universal experience of the human conditions, such as that of most recent time “the pandemic”, maybe, or the hidden economic war among certain nations such as America and China and the effect of this war upon other countries. On the other hand, the civil war in Syria gave another possibility to involve Russia in the situation in reality and in stories in fiction. So, the contemporary Russian literature in general and novel in particular adapted another ideology connected to the need of the second millennium believ-

ing that literature will help Russians to overcome all the hardships of their incredibly tragic history.

Frederick T. Griffiths and Stanley J. Rabinowitz in their 2011 study *Epic and the Russian Novel from Gogol to Pasternak* states: "Once Napoleon was beaten, writers in Russia sought to forge an independent literature that would not only celebrate the country's new status as a world power but also allow fallen Europe to read its own destiny" (12). Though the first decades of the twentieth century was distinguished by poetry centralization, yet during the thirties and forties after, prose started to crowd among other literary genres in Russia. In now and then, Russian new tendencies in literature focus on how to put aside the materialism of American and European communities emphasizing that Russia had passed by hardships many decades ago to set its ideological process about materialism. So more primary is how to zoom on the Russian identity and the finality of its spiritual powerful presence to be increasingly international and highly defined.

So many Russian novelists defined themselves and their works in light of Leo Tolstoy that the latter defined himself in the shadow of previous European works of Sir Walter Scott and French writings not to mention the *Iliad and the Odyssey*, or it might be pointed to other tragic works of Shakespeare. To clarify more, Russian Nights is an 1844 collection of essays and novellas written by Vladimir Odoevsky who involved German romanticism that inspired by Frederick von Hardenberg and Frederick Wilhelm Joseph von Schelling. But this did not stop other Russian writers from writing by more liveness and freshness blended with romance and realistic themes such as Nikolai Vasilyevitch Gogol (1809-1852) who chose to make from the southern of Ukraine as his inspirational world to start new steps of writing. Through a folkloric fashion within his first stories, Gogol began different, partly because of his style, and partly for his new approach to establish a new line far from imitating European one. Janko Lavrin states in his book *An Introduction to the Russian Novel*:

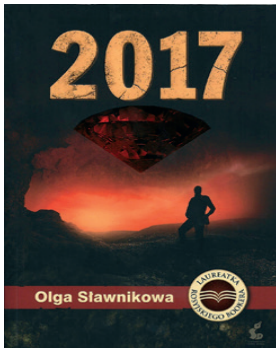
“A perfect specimen of Gogol’s prose is *A Cruel Vengeance*, which rolls on like a transposed folk ballad of the most gruesome type. While the classic-realistic manner reached its perfection in the prose of Pushkin, it was Gogol who developed the temperamental, ornate, and musical prose to its climax. Often he risked obliterating the distinction between prose and poetry, and mixing the two”. (Lavrín, 45)

On the other hand, Gogol’s grotesque style had followed certain steps of Dickens in spite of Dicken’s treatment with goodness had taken the way of comfort and welcoming, while Gogol reflected his personal nature to deal with life due to hatred and scorned manner for he rarely laughs “laugh through tears”.

But this is not the case. What things important to the contemporary Russian writers are how to make from hardships during and after the Russian Revolution and the aftermath of it a transformative step to a particular challenge in writing fiction? Although works by Gogol, Dostoevsky and Tolstoy are long lasted as masterpieces archived internationally, but people should think more broadly of contemporary works.

A sharper external separation between romantic and realistic literature comes from writers’ awareness of various crucial events happened after the dissolution of the Soviet Union. But, previously, under the influence of the Russian Revolution and the Civil War started in November 1917 and lasted in October 1922, the world realized later how this brought literary advantages to Russian writers and scholars. The upheaval itself was not that important for the outside than the inside. The entire of the Russian history had been affected for the revolution and the civil war brought radical elements that appeared outstandingly in the style, techniques, themes, and the ways of thinking in most Russian writers. Lavrin asserts:

The first few years of revolutionary struggle were too hectic to leave much time for literary activities. Lengthy prose works were out of question through lack of paper. The year between 1917 and 1922 were mainly years of poetry which was full of abstract slogans about revolution, brotherhood, a new heaven and a new earth. Most of it was not even printed, but publically recited at various gatherings or in semi-Bohemian cafes. (Lavrin, Chap XV)



Part from the overall changes in politics and literary products, many writers of recent times found in that era a perfect meal for feeding their appetite. Olga Slavnikova's novel *2017*, written in 2008, won the Russian Booker Prize, that would have been banned in Russia a couple of generations ago. It is set in term of "Russian novel" in post-Soviet Russia. Its thematic elements are notably concerned with magical mountain spirits, urban political revolution, a love affair, and environmental issues. It deals with the powers that be tend to leave the novelists alone, for no one is aiding or showing care anyway. The journalists are silenced, possibly with a gun, as in the tragic case of Anna Politkovskaya who was known as journalist, writer, and human rights activist as she reported the political events in Russia during the Second Chechen War. Her covering of Chechen details helped to make her national and international name. So, Olga Slavnikova has creatively made from the Russian revolution and its aftermath a solid ground to build her novel that bears the memories of great social experiment of 1917, where after one hundred years

from the Revolution, a gem cutter called Krylov falls in love in a Russian city where centenary celebrations lead to repeated waves of violence.

2017, has followed the literary style of Orwell's *1984*, in which the former has futuristic indications of Russian society that depends mainly on Slavnikova's imagining in picturizing how the poets have been worn about termination of employment notices. This is part of that genre of books of social criticism of current events but formed as near future book. The main characters in *2017* resemble those in Orwell's *1984*, Winston and Julia. Love in both has been shaped by the impossibility to go on with the masses of politics and social faults. The hero is desired by two women, who, apparently, look like similar: Tanya, a woman whose real name is unknown; "that her name was "Tanya, let's say." It wasn't her real name; he could tell from the slight hitch in her confident voice", and with whom he has an unusual love affair, and Tamara, his former wife, "Krylov has managed to divorce but not leave", beautiful and still has passion toward him. In her description of the future in Russia, Slavnikova emphasizes that the country is richly distinguished by all supplement and requirements, yet only special standards of publics would get benefit of it. She intendedly wants to elaborate the fact that reality is shallow, hollowed from inside. It is covered up by ideals of perfection, while under the cover is hollowed; "There used to be a globe like that at the local history museum: its hollow bumps resembled a cardboard mask" (*2017*, Part 1). Thus, in the year 2017, the suffering masses will be emerged once again and the political terrible will overcome the security of years passed over through what is called by the writer as the 'Winter Revolution'.

The story has taken its first step with Krylov, a talented gem cutter, when he noticed passionately 'a gossamer-wrapped woman', Tanya, in a chance meeting, and even their love relationship continues to be developed by sequences of chances. With some sort of unfamiliar meeting plan, the two lovers would choose a random place on the map to meet. Due to a condition set by both, if one of them fails to keep the assignation in which their appointment in

secret would not happen, then the thread that holds them together will be cut. The thoughtful defense of this strange way of meeting created by the author, allowed them to love each other in regardless to their identity or background. And due to the dramatic technique, the thread cuts when revolution flares up unexpectedly on the streets of the Riphean capital, in the same spot where Krylov and Tanya have decided to meet; “they began meeting but in secret, because according to the normal logic of things, what had happened to them was impossible. Why him? Why her? They are surrounded by hundreds, thousands of people to whom nothing like this ever happened” (2017, Part I). In fact, the approach of the lovers’ meeting, which is in certain extent unreal and imaginative, and the senses of feeling unreal the situation overwhelmed by have been supported by Krylov’s recall:

The dream of his childhood was vibrant and trembled at the mere sight of marble-hard white grapes sprinkled with harsh Riphean snow at the fruit stand-and then dropped right back into his subconscious. The episodes accessible to the adult Krylov’s memory consisted in part of his parents’ stories and in part of restorations from his imagination... (2017, Part 1)

The memory of Krylov about his early life and his relation with the family and society as well gives another opportunity to make Russia as another, maybe prior than Krylov, to be number one. The true character is here 21st century Russia. After one hundred years after the Russian revolution, the clash is there between the new poles of the Russian society anticipating for a new revolution begins. But, still, the city in particular and Russia in general are kept radiant in minds and hearts beautifully remembers even in their solitude and

black gowns. "Krylov suddenly felt he simply couldn't face the solitude of the day which was still as fresh and radiant as if the sun's warmth had just dissolved its minty, sleepy haze but which already held nearly its fill of the heavens' void." (2017, Part 2). 2017 delves into an examination of Russia shaped romantically by the semi-fairy tale of Krylov and Tanya that covered the harsh realities of contemporary Russia, its economic/social miseries, its strange and never understandable politics, but also its beauties, buildings, cities, and monuments. However, the story never moves away than a complex satirical examination about society and the human condition where everything is symbolic, wondering, and pivotal. People of modern Russia seem mostly unpleasant though they are proud of their historical cycle. So, the love affair between Krylov and Tanya needs that feeling of the place protection and reality, a need to feel more the strong connection with Russia not with the fragile reality of the outside world. To Olga and to her characters, the true external world is the only way to offer a protection that may not come by revolutions or never happened promises. Russia is the only true reality, the ultimate touchable world should never come as symbolic or metaphoric, but real and factual. Thus, Russia acts the same of Krylov and Tanya's relationship where can keep their affair 'transparent', in the sense that it is possible to see inside to what is real. The transparency of their love relation is connected strongly with the transparency of their 'Russia', both should chrysalis the reality inside. Krylov wishes:

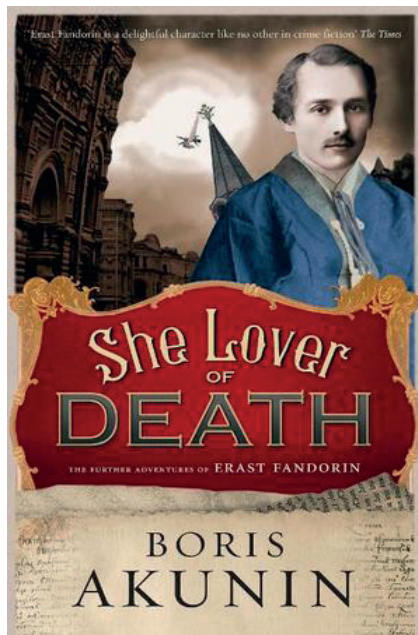
"Transparency was magic. All simple objects belonged to the ordinary world, this world; no matter how cleverly they were arranged or how tightly sealed, you could open them up and see what they had inside. Transparency belonged to a world of a different order, and you couldn't open it up and get inside". (2017, Part 2)

In more delicate way, pointing to transparency and the reality inside it in *2017* allows readers to get back to other writers who find in it a never-coming hope to make differences. Vladimir Nabokov's *Invitation to a Beheading* (1935), who has much to do with sadness, took his readers into fantastic prison-world of Cincinnatus, a man condemned to death without any idea when his death will come. Feeling of transparency has lost its meaning when evil thoughts is floating. In *Invitation*, Cincinnatus has been sentenced to beheading because he is not transparent.

To Slavnikova, the world inside Russia is going far than being transparent. It is completely artificial. Truth can't be seen clearly for the fabricated atmosphere covers people's actions and thoughts. This is actually how did Krylov's ex-wife Tamara, a powerful figure in the Riphean world of business follow. Therefore, Tamara hired a spy to chase Krylov and the latter finds no way to oppose her dinner invitation since she will explain how things are going and how this life does work:

The structure of the molecule I'm explaining to you has nothing to do with the state's laws and the laws of economics the way they're taught to us. It's international. The only rules that exist for it are its own. And the people who aren't integrated into it don't exist either. You and your friends are blanks spots on humanity ... (*2017*, Part 3)

In the course of their search, Slavnikova and her character in the *2017*, Russia is not flexible nor complex. It is a mixture of emotional wounds of war and life. Its certainty brings doubts of being transparent or deep reality. Things are never be done comfortably and smoothly since the future of the world is not that heavenly one.



She *Lover of Death* (2010), a novel by Boris Akunin, as the pseudonym for Russian writer, Grigory Chkhartishvili, has elaborated a societal phenomenon similar to that of Romeo and Juliet's suicidal death, in that Moscow started to witness what London and Berlin preceded to. The story draws the line of observing a certain concern in Moscow over a wave of suicides among the city's young bohemians. The mostly suicidal end started with members, gather around, listen to poetry, and to select a

person to be the next suicide, but the person has to receive 3 signs of death before killing himself. Through the process of observation and the determination to uncover the truth, an intrepid newspaper reporter, Zhemailo, begins to discover the tragic circumstances where all victims joined a secret society "the Lovers of Death". Erast Fandorin, aka as the Japanese prince, joined the society to be in touch more with what is going on and to sound more aware about this phenomenon particularly after the joining of Masha Mironova and the death of Zhemailo.

It sounds almost wise that *She Lover of Death* has tackled more than one theme. Politically, the novelist is not only a detective writer, but he is the outspoken critic of Putin who knows clearly what kind of cold war Russia is undergone by other external forces. Socially, the plot is a call for strange unholy path for suicidal fate through convincing the society members to end their life willingly. And, psychologically, people are fought sentimentally and emotionally

that the untrusty life should be confronted darenly by death as the only beautiful reality one should believe in and search for. "She", in *She Lover of Death*, comes to centralize around a Siberian woman, Masha Mironova, who is led not only by her curiosity, but also by joining forcibly in a heinous scam of unknown goals. So, principally, the story is narrated due to Masha's point of view. Her coming from the city Irkutsk to another big city like Moscow, be the stand point in the story has reminded the reader that the bright light of Moscow community hides secrets and mysteries blended with suspense, violence, spyage, and life risk all are possible to experience in Moscow which are not surprisingly could be found.

The novel gradually and in dramatic dynamics gives the reader an opportunity to have a great interest to read a murder mystery of unexpected psychological violence that examines psychologically human's religious belief and society political trust. It presents how tricky way some people follow to love death and the beauty of doing unavoidable risk to kill a self.

When Fandorin reappeared in *She Lover of Death* after *He Lover of Death*, written earlier in 2001 by Akunin, within the continuity process of the same protagonist in two novels, the two stories, though each of which has different events, followed a detective case and style. The writer makes from the complexity a puzzling mystery by itself and from Fandorin a character participated in the intertwined novels. Moreover, in 'He' and 'She', Moscow was presented beautifully as a city of history, culture, power, and unique identity. It is the city of big names such as Gogol, Dostoevsky, and Tolstoy. But still, the mystery of Moscow encouraged Fandorin to be in contact with different people standards playing professionally the role of Sherlock Holms. Intellectually, his detective investigation set a new style in presenting Russian novel of modern age.

In emotional killing ways, characters often make justifications for suicide that should not be romanticized. The twisted tale of the "Lovers of Death" poetry reading and suicide society have encouraged readers to search the deep meaning in quoted verses written in

the novel that shape the suicide in romantic death, here is a sheet of paper discovered in the jacket of Simonovo, a member in the “The Lover of Death” cult entitled “Song of Firewall”:

Loveless life is mere vexation!
Wary stealth, deliberation,
Hollow mirth, dissatisfaction
Blight and thwart my every action.
Deriders, you have had your fun,
Your time for mockery is done.
Help this valiant fellow now
Set the crown upon his brow.
To her who did reveal to me
The fearsome love that sets one free
I shall cry in that sweet hour:
‘Pluck me like a paining flower!’
(She Lover of Death, Chap I)

However, choosing to set life end Simonovo follows has clearly shown how death is welcomed romantically as it is advised to poetically. Simonovo chose his way to pass away poisoning himself, “put the poison in the bottle himself”, and sang his death in a very delicate manner. In a happily end, Simonovo has no sign of insane or any mental illness, but he is convinced that death is sweeter than ever lively soul. Through a report written by Zhemailo and according to Akunin’s narrative style of enriching his story with different tales, Simonovo was not liked either by his pupils or by his colleagues in his school, and none discovered he writes poetry. He was mocked by people he used to invite them to his house. The feeling of undesired, unwanted, and being unnoticed by others around increasingly filled Simonovo’s mind to draw that ‘stop’. So, the “well-done” Simonovo final choice might come from another mockery by a woman he knew and loved to cry that romantic fate.

Another riddleous death tale Akunin points to through another verse of Romeo and Juliet happened in the old capital Russia few weeks later written by two hands of two lovers, Shutov and Lamm, who shifted writing the poem as line for each:

He wore a white cloak. He

 Stood on the threshold.

He wore a white cloak. He

 Glanced in the window.

'I am love's emissary, sent to

 You from Her'.

'You are His bride and I am sent for you'.

Thus, spoke he, reaching out

 His hand to me.

Thus spoke he. How pure and

 deep was his voice

And his eyes were dark and

 stern

And his eyes were light and

 gentle.

 I said: 'I am ready. I have

Waited very long'

 I said: 'I am coming. Say that I am coming'.

(She Lover of Death, Chap I)

It is a dark psycho romance. Death is strongly present and available and its users are completely blind. As Zhemailo through the journalist's articles, with the police informant reports, asserted that Lamm and Shutov enjoyed their love story of no mentioning problems, yet death is the choice. Notably, the repeated cases of death excited the reader to consider the novel as a thriller or a crime fiction tackled the mystery set in Moscow at the turn of the 20th century.

The scary wave of suicides and the poems left and then discovered in their wake made from the victims as centered characters of heroic deeds. The conversational technique inside poems indicates the calm situations present and the will to act. This double suicide of Shutov, 22 years old, and Lamm, a girl at the age of 19, had been reported to Moscow police through another article clarifying that the two lovers shot each other by two guns simultaneously:

Miss Lamm was killed outright and Shutov was seriously wounded in the region of the heart and taken to the Mariinskaya Hospital...he was fully conscious...only kept repeating, 'Why? Why? Why?' A minute before he gave up the ghost, Shutov suddenly smiled and said, 'I'm going. That means she loves me'. (*She Lover of Death*, Chap I)

The bloody romantic drama of the two lovers fashioned an old stories of love and death, but now with much spicy detail of suicide to people who are seduced by dangerous orientations of known sources. Thus, the super-macabre destiny that involved people seems to worship Death and liked acting this end through poetry. The novel basically gives the theme of death a priority to explore and discuss with a reference to the conditions during early 20th century emphasizing that all the victims are perfectly willing, for willy-nilly reasons, finding death romantic and desirable.

After all, the reader of *She Lover of Death* enjoyed the mystery, the mixed media storytelling, and Erast Fandorin's presence who appeared as ready at solving crime puzzles. Though the tales of dead people seem first as a sort of puzzle, but later, when the surrounding circumstances appeared more clear and the inner conflict of the club members were examined, their troubled minds are exposed to expect normally any death case done another members. Fandoran then decided how to end the club and how to keep that plan a secret.



In one of the greatest challenges in the Russian novel listed within the near past of just few years ago, *The Big Green Tent* (2010), written by one of Russia's most acclaimed writers and, at 72, an outspoken protester against the Putin regime, Ludmila Ulitskaya. She worked as a biologist and fired from

the Institute of General Genetics at the U.S.S.R. Academy of Sciences for distributing a samizdat books (publications were copied and passed hand-to-hand at great risk to the authors and to those who possessed or passed on these banned publications in that these publications were banned by the state, especially formerly in the communist countries of Eastern Europe). In 2012, Ulitskaya found a wide space in literary writings where she can produce various sub-genres of fiction. Ulitskaya tries successfully to portray what was inside Moscow the period when Russia was powerfully and globally pointed to by all nations namely from 1953, the year of Stalin's death, until 1996 some few years after the dissolution of the Soviet Union.

In her novels, Ulitskaya satirically describes how Moscow is ruled and how mottos falsely are adapted by rulers. She and others struggled with life in a society and brings real stories from real people, mostly her friends who lived the every single moment of suffering and clashed by themselves. Not only this, she joined her voice with women's voices who call for a radical change in literature to be dis-

tinguish, more realistic and readable. Moreover, her female characters are that kind of people who used to challenge life terrible, so Ulitskaya has made from her women characters as central figures with themes of a need to understand life in a proper way. Her writings are not gendering. Her female voice is to support the male one in that her female characters devoted their help to aid men willingly and enthusiastically. For example, Olga falls to cancer when she knew that her husband abandons her and to force her to leave the Soviet Union, but longingly she gets recover when she received a letter from him, “ after reading these letters, Olga felt as though the scales had fallen from her eyes...three-room flat, anticipating the arrival of her young husband” (*The Big Green Tent*, 143).

Ulitskaya in her treatment of political cases has chosen the realistic approach partially taken from events happened in Soviet Union after the death of Stalin. A part from this reality was her pointing to lustration of the Soviet functionaries who served heartedly and loyally their country of nothing in return. In doing so, Ulitskaya looked back at post-World War II denazification when the new government fired and lustrated all who worked during Hitler’s reign. Hence, in *The Big Green Tent*, there is a call to avoid any repetition of past Russian Utilitarianism, nepotism, and resonant slogans that serve the interests of those with political and economic influence who govern the country only in a manner of exclusion and threat. In spite of the unjustified excuses from the political side in Russia, yet Ulitskaya did not show her aggressive attitude toward her country or toward its leaders. The reality of the situation matters in her writing and thinking as long as her community suffers.

The Big Green Tent is a novel of dissident life in the Soviet Union. The story starts with three school friends met in coincidence in Moscow in the 1950s after the death of Stalin passing through 1960s. All three of the young men were involved in samizdat. So, all were resistors to the controlling regime. Their gathering allowed them to consider certain deeds such as bravery, recalling of childhood, and some experiences collected from the Soviet dissidents. These three boys are; Ilya is the class clown who managed to be a photographer

and became the major dissident risking his living by samizdat and dragging Mikha, a Jewish boy who found in poetry an opportunity to be more zealous and to participate in every strike, and Sanya, the sensitive pianist finds a release from his torturers. Each one of them struggled to reach adulthood in a society that chaste horribly its prominent activists either to kill them or to deport them to exile.

The stories of the three boys formed only the skeleton around which the book is structured and the outline of the lives of them allows a chance to understand the life line of others. The gathering of those three gave the author a key to enter again into literature world proving that her interest is not mainly politics, but something more significant that related to human feelings. Thus, Ulitskaya made from their teacher another linking way to involve them into literary community through helping to establish a literary club and take them outside of school hours on tours of Moscow's dense literary scene: places known to Pushkin, Gogol, Tolstoy and others. There are other stories significantly pointed to by the author all hold an implicit meaning of hidden and revealed secrets of USSR after Stalin's death, for example a Russian general who has a long-term affair with his secretary, and The Nobel prize-winning poet Joseph Brodsky who is expelled from the USSR.

Technically, the novel strengthens its plot by first; the story has intertwined with other stories in that there had been a plenty of stories before Ulitskaya about what life was like in the Soviet Union during 1950s and 1960s particularly for at this time for common people and especially for these dissidents, but she gave a very pointed argument that described symbolically the situation in Moscow. Not only in samizdat, but all dissidents are subjugated to be interrogated for days by the KGB in that their homes, personal things, even books are confiscated such as Ilya who are imprisoned and all his belongings were released, and Mikha is under force to immigrate to Israel for he is considered a source of anxiety and inconvenience. Second, the story is interspersed with historical events such as how people were crushed to death in the mob when Stalin's funeral took place in Moscow, the 1000 people were reported as dead, the scene of prison.

The six hundred pages of the novel has colored with various characters and topics, family ties, social problems, radicalism inside Soviet Union, cultural affairs, samizdat, and political ruling system; "The Decemберists-the beating heart of Russian history, its finest legend -appealed strongly to everyone" (*The Big Green Tent*, 82).

The interwoven texture of *The Big Green Tent* technically and artistically divides the work significantly into implicit parts that look as one unit from outside, but as a work certain separate topics from deep inside. Violence, loneliness, cruelty, imprisoning, and strikes are the hateful political part purposely linked to the Russian literary and political history started with the funeral of Stalin, Soviet dissident movement, until the era of 1990's with the collapse of the Soviet Union.

"He led his boys down the paths of little Mikolay Irteniev, Peter Kropotkin, Sasha Herzen, even Alesha Peshkov -- through orphanhood, humiliation, cruelty, and loneliness, to their acceptance of things that he himself considered absolutely basic: the sense of good and evil, and the understanding that love is the supreme value." (*The Big Green Tent*, 77)

The novel also makes from the Russian family a reminder of how strong this tie is and how family intimacy would gather its members even after decades. Then, the importance of literature to Russian minds and thoughts covers another space through so many indications to poetry, play, dancing, or playing music; "With modern poetry, naturally." Mikha was more than ready to take part..." "As far as literature goes, I am most interested in poetry and science fiction" (436). Besides, the concept of love is emotionally driven the readers to appreciate different forms and meaning of it particularly when it is linked to a spot of land, family ties, literature, changes, and women. Each of which has its special way of loving and acting, yet connected totally with their entire lives, which some may lead them to an early death. Becoming involved in the promotion and publication

of samizdat journals is another sort of love the three young obsessed by. In addition, their love to arts has increasingly supported the author's idea of the importance of art, artistic expression, and freedom of choice. The photographer became involved in the promotion and publication of samizdat journals. The musician instead of becoming a pianist, he turns to the teaching of musical composition. The love for poetry forced the third to involve in the teaching of disabled children. They manipulated art differently but interestingly although they were circled tightly by difficult life conditions but they proved that politics do not ban brilliant life and art. Almost immediately, the three leave boyhood to follow other choices.

In light of love for life and art, the author and her characters did not step back Russia from development or superiority. It is the culture of extraordinary lovers, no matter what had happened or what may come after, but the good will come when the feeling of completeness and satisfaction could be done by free will. Morality and good nature are not doomed yet.

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The Asian-American Novel: Moods and Unrevealed Secrets

When man migrates to the land of unknown....

Certainty will be doubt....

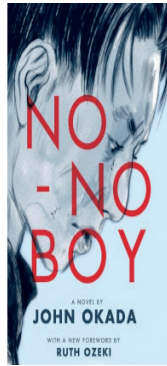
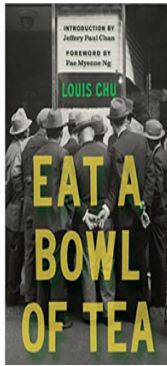
Reality will be faked....

The greatness of antiquity will be refuted....

Identity will be scattered....

But,

Creativity will be projects for inspiration, and, Secrets of Success....



From the early waves of immigration to America, the Asian-American literature was archived within the most influential, thorough, and varied international literary contributions.

Many of these works have been busy carving a successful career as new generations live in America and in facing conflicts of keeping tradition in a new world. Still, humans follow different challenging ways to define their American experience and simultaneously their real and rooted ones.

In spite of the fact that Asians in America had been considered newcomers to the country and viewed as outsiders, the rich history imposed itself widely. The antiquity and greatness of their countries could not slough off the Asian's skin. Their amount of experiences has allowed them to find a large readership who discovered the key elements of creativity and diversities in their contemporary American literature.

Asians had been faced with scorn. Their immigration to the United States was hardly moved toward stability and respect. Min Hyoung Song pointed to that in his article published in 1904 "Century Magazine" edited by Crystal Parikh and Daniel Y. Kim in *The Cambridge Companion to Asian American Literature* in 2015:

"These Orientals have a civilization older than ours, hostile to ours, exclusive, and repellent. They do not come here to throw their lot with us. They abhor assimilation, and they have no desire to be absorbed. They mean to remain

alien; they insist upon being taken back
when they are dead; and we do well to
keep them out while they are alive.”(13)

By a possible key entrance, Asian writers could navigate into the general interest of the American community where reading attitude searched for knowing more about other cultures. So, Asian uniqueness and creativity have been aware of what kind of writings they should offer to American readers and what kind of expectations wisely might be faced if these writings disapproved their significance. In doing so, Asian writers have found their fulfillment in the modern topics of the very present time intelligently chosen to increase the communications among cultures, to project about inspirational stories concerned for humanities, to create motivations to study problems of abroad limits, and to encourage the publishing houses for polarization to ensure proper central focus on other writings rather than Americans. It might be tempted to say that the creativity of these writers disappointed the thought that the race limited their works to their nation. So, these creative works explicitly helped to questions those writers whether they consider themselves as Asian-Americans or they still cling to their ancestors. However, they were guided to write about settings, characters, plots, and interests belong to American general atmosphere and not to that condition as being immigrants in principle. In this sense, Asian-American writers should not model their writings to fit the Asian societies or the eastern part solely.

In late 1960s and early 1970s, Immigration Act set up a system of advantages that chose only skilled workers and some elite families of Asian origin to immigrate to America. Indeed, this encouraged huge new waves of Asian migration and opened wide gates for creative writers who waited opportunities of representation and shedding light. Hence, new communities started to take place in different states in America, such as Los Angeles' Koreatown, and the Sikh community in Yuba City, and suburban Chinatowns in Monterey Park.

The immigrants of post-1965 worked enthusiastically to represent their friendly identity and to zoom on their reputation for establishing more Asian American communities that have virtually changed the thought of how Asians in America are marginalized. Among them, were Asian writers who started to manipulate the early problems of ethnicity such as the way of the arrival, struggle, adjustment, accommodation, or making living? Still, between 1960s and 1970s, a period of many political changes related in particular to the Civil Right Movement and the problem of ending black discrimination in America, the Americans from Asian originality stepped to write their own stories of immigration, struggle, conflict, human relationships, and dignity. Mostly, they looked backward to remember names that engraved their works particularly in storytelling field and championed others in this genre such as Sui Sin Far, an English-born Eurasian, wrote and published short fiction in the nineteenth century. She was one of the first to speak for an Asian American sensibility that was neither Asian nor white American, Carlos Bulosan, Hisaye Yamamoto, Jose Garcia Villa, and so many others. Thus, *Aiiieeee! An Anthology of Asian American Writers* (1974) by Frank Chin and others, presents the 140-year history of Asian American and less than ten works of fiction and poetry have been published by American-born Chinese, Japanese, and Filipino writers. It is the first of its kind. It is a "key book" that helped its readers to come close to many forgotten texts and writers.

Aiiieeee! is a cry from Asian Americans who bitterly expressed their emotions that helped to understand their conflict during their living in America as they were treated as fuzzy, strangers, self-hating, undesirable, unwanted, and compliant. Frank Chin, Jeffery Chan, Lawson Inada, and Shawn Wong, the Anthology editors, outlined the history of Asian American literature as well as pointed to some daring voices in writing such as Carlos Bulosan and John Okada. Kai-yu Hsu and Helen Palubinskas insisted in their introduction to *Asian-American Authors* (1972), that "The rebellion against the stereotype is a real and serious undertaking of these Asian-American writers. They admit that they have responded to the impetus of the

Black movement, but they recognize that their battle is their own, long overdue.” (Kai, 5). Moreover, David Hsin-fu Wand emphasized the fact in his book *Asian American Heritage: An Anthology of Prose and Poetry*, that how the Asian American literature played a great role in rising literary elements in American literature. He asserts:

The neglect of Asian-Americans in American literature can thus be traced to the linguistic and cultural barriers of early Oriental immigrants; to the whites’ indifference to or discrimination against ethnic minorities (as shown in the history of United States immigration); and to the myth of the melting pot, in which all “alien” people are expected to shed their racial and ethnic identities and be assimilated as Christian and “loyal” Americans.... But Asian-Americans have distinct physical characteristics which bar them from total assimilation. And some of them are too proud to renounce their cultural heritage, the heritage of their ancestral lands. The recent awakening of black consciousness in the United States further convinced some Asian-Americans to seek their ancestral roots. (Hsin, 21)

Other key books of Asian American literature that place struggle to get Americanness is Helen Zia’s *Asian American Dreams*, published in 2000. It thoroughly contains two main parts; the first is memoir and the second is historical background. Logically, it starts with some real political experiences happened to Asian Americans such as the 1982 murder of Vincent Chin and the Los Angeles riots. To deepen readers’ understanding about this book, it would be better

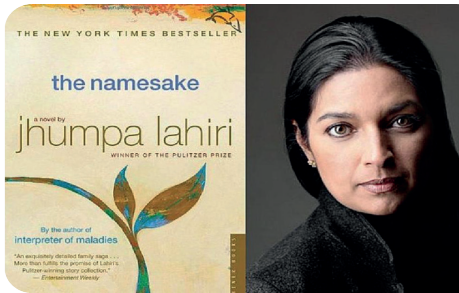
to realize how this work has taken into consideration the struggle of East, Southeast, and South Asian American life. Yen Le Espiritu, his book entitled *Body Counts: The Vietnam War and Militarized Refugees* published in 2014, explains the struggle of Vietnamese to demonstrate their sparkling identity particularly after the Vietnam War. It moves its readers to realize the refugees' experiences in U.S. wars in Southeast Asia that became part of the Asian American community.

The historical threads of the past and the ongoing relationships that gather Americans from Asian origin and U.S community have given Lisa Lowe, a professor of American studies and ethnicity, race, and migration at Yale University, an opportunity to stand on a central point emphasizing the interrelated connection between the wars stepped by America against countries where numerous numbers of Asian migrants, immigrants, and refugees hailed from, and the dreamy-like gaining of the term "Asian American. Lowe goes further to expose that until the recent time Asian women are subjugated to violent actions, even crimes, in different places in America, in which work place, streets, or other public spots expose Asian women to risky situations and harms. Lowe's claim may link its examples with the consequences of wars upon Asian communities trying by that to tie the history back to the eras of occupation and colonialism.

Some scholars gave a sense of awakening to the first consideration of Asian Americans emphasizing that they were divided, at first, as "along classed, ethnic, linguistic, geographical, gendered, and sexual lines, and were differed much more due to other divisions as Lisa Lowe describes "heterogeneity, hybridity, multiplicity" and can perhaps be better designated, as David Palumbo-Liu insists, with a slash that runs between its two keywords - Asian/American" (Lisa). Kandice Chuh, on the other hand, strongly stresses in her book *Imagine Otherwise: On Asian Americanist Critique* (2003) that "Asian American studies is itself a "subjectless discourse": it doesn't name a group of people whom we can neutrally describe as Asian Americans, but rather it refuses to name any such group

and demonstrates in the process how any attempt to do so is itself a kind of ideological illusion" (Chuh). Ditto, Susan Koshy argues in her article "The Fiction of Asian American Literature" published in *Yale Journal of Criticism*, that "'Asian American literature' is itself a 'fiction' but one which we cannot do without" (Koshy).

In the current climate and in near previous time after the 11th, September 2001, American writers of Asian ancestry celebrated their literature, culture, traditions, and the newness of all. Enthusiastically, they linked between their real experiences of immigration and the contemporary needs of the globalization to form what is so called the new Asian American literature. Ambitiously, they tried to pass over the problem of immigration to more urgent demands of readers through getting over many hurdles so closely associated with humanities.



Jhumpa Lahiri, born in 1967, is an American author known for her short stories, novels and essays in English. A woman of triumphant moments that most of them are not yet discovered. Her life is

shaped beautifully with stories of love, joy, wondering, devotion, and dreams. Her fear from death comes from her forever love to discover secrets of life and language. It is her world of spiritual exile lived by her talented way which is exceptionally clever.

Jhumpa Lahiri was born in London to Bengali parents and then raised in the United States. After winning a Pulitzer Prize (for her first book, the collection of short stories *The Interpreter of Maladies*, published in 1999), and publishing three other books (*The Namesake*, *Unaccustomed Earth*, and *The Lowland*), she thought of Rome to be her paradisaical city existed "always outside of us". Her insistence

to write in Italian has increased the necessity to live as a new woman in a new world outside London. Her desire to be another woman has come frustratingly from searching for years for a real identity properly Italian or Indian. In an interview by Francesca Pellas in August 31, 2017, Jhumpa was asked about the metamorphosis she pushed herself in and the reason behind being a new person. Jhumpa answered: "A sense of frustration, of dissatisfaction. I used to look for an identity that could be sharp, acceptable, mine. But now the idea of a precise identity seems a trap, and I prefer an overabundant one: the Italian piece, the Brooklyn one, the Indian one. Identity is a completely fluid thing, and metamorphosis has this concept in it. Ovid, too, speaks about this fluidity, and reading Ovid always helps me" (- Francesca Pellas, Interview). To Lahiri, metamorphosis meant a sort of escape to a place and memory where she wants to leave behind. Her writing is her freedom and her belonging is the language and people she loves and searches for. Due to a certain sense of belonging, Lahiri's Bengali parents, American raising up, and finally Italian last dwelling allowed her to live in three languages and to claim the Italian as her own one. Only through the last one, she discovers a precise identity, a culture, a country, and a hometown. Thus, the sense of belonging to Lahiri meant the identity of language and place she loves, not the identity of blood.

In *The Namesake* (2003), Lahiri stresses on several key subjects, starting with the immigrants' experiences, differences and similarities among cultures, coping with other culture and humans' minds, the difficulties of assimilation, and, most influentially, the nature of close or dubious relationship between generations. The story moves forth and back between the two generations of the Ganguli family who left Calcutta to settle in the United States. The clash starts when the wife Ashima insisted to get back home to her tradition and society that she strongly feels she belongs to, and hardly accepts to stay longer in America; "...hurry up and finish your degree...I don't want to raise Gogol alone in this country. It's not right. I want to go back" (*The Namesake*, 32):

“For being a foreigner Ashima is beginning to realize, is a sort of lifelong pregnancy -- a perpetual wait, a constant burden, a continuous feeling out of sorts. It is an ongoing responsibility, a parenthesis in what had once been an ordinary life, only to discover that previous life has vanished, replaced by something more complicated and demanding. Like pregnancy, being a foreigner, Ashima believes, is something that elicits the same curiosity of from strangers, the same combination of pity and respect.”
(*The Namesake*, 49)

While the husband Ashoke planned his future through staying first in Cambridge then to Massachusetts to set his career in engineering. Ashima's feeling of homesickness for India has increased her need to keep the bond with the traditions of her country. As a part of her helplessness, she creates a pseudo-family in her new country. This family is a reminder of home for her, and, as a result, she never fully assimilates into American society, while Ashoke keeps going his fruitful and precious time in learning and teaching. Between both, the son, Gogol, has to decide which side should be followed; the family's tradition or assimilating to U.S. culture. The bitter decision taken by Gogol is the real problem that most of Asian Americans stand arms folded. The bound life in Calcutta bestowed the author a key point to define what kind of clash the Ganguil family experienced. When Gogol was born, the problem of giving the baby a name was another difficulty the family is about to face. Thus, his name eventually came from the story of a Russian writer, Nikolai Gogol, who was named by his Indian parents in memory of a crises happened years before; “He has been told that he was named after famous Russian author, born in a previous century” (66). In fact, Gogol hates his name, and the arranged things set to him as part of the Bengali traditions when he was a child until he became adult:

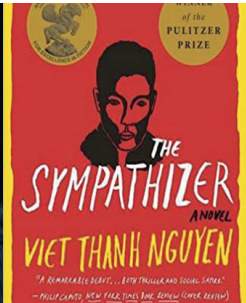
“He hates that his name is both absurd and obscure, that it has nothing to do with who he is, that it is neither Indian nor American but of all things Russian. He hates having to live with it, with a pet name turned good name, day after day, second after second... At times his name, an entity shapeless and weightless, manages nevertheless to distress him physically, like the scratchy tag of a shirt he has been forced permanently to wear.” (*The Namesake*, 76)

The flow of hatred to the name and its use in different place and for different occasions has increased the author’s motivation to focus on gaps in cultures and the far distance in traditions between India and America. Gogol hates the question when it needs to call his name. As the author hates to have any scattered identity but the Italian one.

The dislike of his mother to stay in America and the like of his father to arrange their living there forever affected the appreciation of his identity and his relationships with women. Gogol lives waves of uncertain likeness or unlikeness that shows the struggles each generation has with each other and how that can work in a family where each generation is from a different cultural experience. It is the problem of understanding of the world, our community, and surely ourselves. Experiencing two cultures is not always easy. Gradually, Gogol and his younger sister Sonali grow up fully assimilated as Americans. They liked to be factual individuals have rights and do duties in the American community, affect and be affected by the American surroundings. Their indifference to speak Bengali was understandable and their contact with other Indian people was rare. They chose a life line similar to that Americans. So, their Americanness became strongly rooted. Gogol’s metamorphosis and his sister Sonali is a reflection of Lahiri’s own as she personally experienced the immigration and celebrated getting another identity to be a new

person, as well as she aimed to a doctorate degree in French literature but not in Bengali literature.

The Namesake comes close to the criteria of being scattered thoughts of characters for it takes place in three cities and two countries, and examines the meaning of satisfaction with one's own identity upshot of metamorphosis between different cultures with a great consideration to the religious, social, and ideological differences.



In 2015, the Viet and the Pulitzer Prize for Fiction winner Thanh Nguyen published his debut novel *The Sympathizer* that owned him a place on *The New York Times* Bestseller list. Thanh and his family

fled from their village in South Vietnam in 1975 to America. At age of 10, Thanh started to realize that life contains a lot of hardships that came out of wars or crises might be certainly made by humans. But through his watching the movie *Apocalypse Now*, an American drama, that exposes the Vietnam War, he deeply felt that stories about that war should be more centered. *The Sympathizer*, is the story of the unnamed narrator “the captain”, a South Vietnamese, who works for the communist North Vietnamese as a spy. He was born to and grown up by an absent French father and a poor Vietnamese mother. He went to university in America, but returned to Vietnam to fight for the Communist cause. After a big chaos and shortly the Fall of Saigon, he is among the refugees sent to the United States and tries to start a new life there, but is quickly returned back to spy on his fellow comrades. The captain's narration is a form of a forced confession written by him telling how he is secretly used to observe and report on the group to a higher-up in the Viet Cong. These reports were given to the North Vietnamese who worked undercover of the South Vietnamese commanders.

When Thanh startlingly linked the word sympathizing with the crime of spyage, he realized that both sides would suffer psychologically and in time where self is definitely divided into parts; "Instead, the mission assigned to me by Man, my fellow conspirator, was to learn American ways of thinking. My war was psychological". It was definite for the author that his novel is purely political examined the Vietnam War as well as people who involved willingly or unwillingly into its worlds. Moreover, the novel addresses the moral norms and priorities surly changed by the rules of wars. It comes also to document the Vietnam War and list it within the references of war game, as well as, it archives this war among other Vietnamese literature, filmed or readable writing.

Deservedly, *The Sympathizer* has listed within the Pulitzer Prize winning novels as it touches all the direct and crucial points of Vietnamese American history and the Vietnamese American experience period as well. And it might be more significant that the novel is written by a Vietnamese American who was actually a boat refugee. Though its spy genre, yet it is real and accepted as authentic and creditable document. Genuinely, the novel describes the legacy of war and how Vietnamese people actually think and survive.

This novel is actually prophetic not only about the archetypal American phobia of defeat, but it satirizes the political system behind the legislation of wars. The focal conflict in Vietnam has become a historical metaphor for many writers to document literarily the American politics as Thanh dramatizes the problem of America in Vietnam and stages how some countries were hooked for either financial advantages or some other unrevealed reasons. To Thanh, the war in Vietnam was the dark side which was so obvious to Americans, Asians, and to none of both.

As the novel goes in turn to describe the defeat and retreat, the narrator explains how the death toll free reached to people "our troops had shot civilians in the back as they all fought madly to escape on barges and boats, the death toll running to the thousands" (*The Sympathizer*). He continues his feeling of sympathy:

I could not help but feel moved by the plight of these poor people. Perhaps it was not correct, politically speaking, for me to feel sympathy for them, but my mother would have been one of them if she were alive. She was a poor person, I was her poor child, and no one asks poor people if they want war. Nor had anyone asked these poor people if they wanted to die of thirst and exposure on the coastal sea, or if they wanted to be robbed and raped by their own soldiers. If those thousands still lived, they would not have believed how they had died, just as we could not believe that the Americans-our friends, our benefactors, our protectors-had spurned our request to send more money. (*The Sympathizer*)

Ironically, death is the pleasant end thousands of poor Vietnamese reached, and satirically Americans, the friend, have hastened that death and made it believable who secured trustfully “the spare parts for the weapons, plans, and tanks the same Americans had bestowed on us for free”. The trauma of robbing, raping, random killing by Vietnamese soldiers is remembered parallelly with the alive silenced people and Americans as well. Importantly, the author refers to Graham Green’s novel *The Quiet American* (1955), in that Vietnam War in both books was the horrible fact poor and innocent people should live and accept. *The Sympathizer* extends one’s thought:

“They believe in a universe of divine justice where the human race is guilty of sin, but they also believe in a secular justice where human beings are presumed innocent. You can’t have both. You know how Americans deal with it? They

pretend they are eternally innocent no matter how many times they lose their innocence. The problem is that those who insist on their innocence believe anything they do is just. At least we who believe in our own guilt know what dark things we can do." (*The Sympathizer*)

A similar idea is caught in *The Quiet American*:

"Innocence is a kind of insanity" "Innocence always calls mutely for protection when we would be so much wiser to guard ourselves against it: innocence is like a dumb leper who has lost his bell, wandering the world, meaning no harm." (*The Quiet American*, 163)

Perhaps not surprisingly that the process of spyage is meeting with a man of two minds, two loyalties, and two identities the narrator lives and reflects through his interior conflict. So, he states: "I read American history and literature, perfected my grammar and absorbed the slang, smoked pot and lost my virginity" (no p.). Undoubtedly, the matter of coping perfectly with new beliefs, culture, and reality is hard. Telling and writing real stories written by a Vietnamese writer and a Vietnamese narrator do not necessary give Americans positive points.

The fall of Saigon is emotionally remembered by the narrator and all soldiers. The identity falls down as the country does, all tie together and all are frustrated and shocked, "Saigon! They sang. Oh, Saigon! Oh, Saigon!...a Little Saigon as delightful, delirious, and dysfunctional as the original, which was exactly why we were not allowed to stay together".

The matter of separating war from the issue of immigration is obviously weak. The immigrants' stories are basically presented to show the heartbreaking of those who nearly lost everything. They

are victims and victimizers as well for they have to realize the meaning of confrontation and responsibility that tends seriously to get a sort of confrontational clash between Vietnamese and Vietnamese. In addition to the chaos of immigrants' confrontations, it seems that the problem of refugees promoted another case for discussion by the author of the novel and those who pay great concern for human rights. Issues are raised by refugees who are homeless within their own country under the mess of humanity, exposed other problems such as funding other foreign armed groups in another countries. The Captain thinks and certainly believes that "no war, no refugees", and the money collected by Americans may possibly fund the armed refugees in Thailand. Outside Vietnam border side, Americans lit up cigarettes of another war, while inside the city, "thousands of refugees wailed as if attending a funeral, the burial of their living", as they could not dream the American Dream of freedom and democracy. Explicably, there was no right side to be on. Both, the forgiveness and the blaming stand to frame the dilemma of war that only Vietnamese pay its cost:

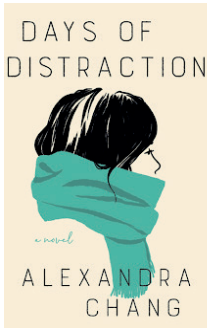
Our country itself was cursed, bastardized, partitioned into north and south, and if it could be said of us that we chose division and death in our uncivil war, that was also only partially true. We had not chosen to be debased by the French, to be divided by them into an unholy trinity of north, center, and south, and to be turned over to the great powers of capitalism and communism for a further bisection, then given roles as the clashing armies of a Cold War chess match played in air-conditioned rooms by white men wearing suits and lies. (*The Sympathizer*)

Masterfully, the author, due to above quote, presents Vietnamese with awareness of the identity question, nationality, moral norms,

struggle, interior conflict, and cultural privacy. Through a spy narrative genre, Thanh's emotional engagement with the historical events of the Vietnam War has challenged the idea of fencing a wall between the writer and the reader. It is almost notable that Thanh distinguishably approaches hot spots of the Cold War that moved away other human issues such as White-on-Black oppression and the long lasted demand for stopping racial discrimination in America. Nguyen pointedly emphasizes in an interview published at the end of the hardback, some targeting ends through writing this debut novel:

I did not want to write this book as a way of explaining the humanity of Vietnamese. Toni Morrison says in *Beloved* that to have to explain yourself to white people distorts you because you start from a position of assuming your inhumanity or lack of humanity in other people's eyes. Rather than writing a book that tries to affirm humanity, which is typically the position that minority writers are put into, the book starts from the assumption that we are human, and then goes on to prove that we're also inhuman at the same time. (*The Sympathizer*)

Finally, it is *The Sympathizer* that accentuates the understanding of war effect upon those who lost their identity and loyalty. It reflects the sense of alienation and depression as Vietnamese and other nationalities struggle to adapt to life in America. Eventually, the novel codes a political damage of some places defended by some true believers in the significance of war, rejected by many war victimized.



*D*ays of *Distraction* by Alexandra Chang, an American writer of Chinese origin, published her debut novel in 2020. It is the story of a young woman named Jing Jing, struggling to find her place in her career,

family, and love relationship. Through many indications of difficulties in the current times, the story moves to indispensable commentary on racism, sexism, and the everyday conflict of being Asian American. Again, the concept of identity plays a considerable theme that is connected with memories, work, media, love relationship, and appreciation.

Days of Distraction presents a story of the protagonist's a puzzled journey from a technology reporter in the Bay area works as a writer for a tech publication in San Francisco, California, where she is, notably, one of only two women on the entire staff (the other woman is a photographer named Jasmine, who also happens to be Chinese-American and also Jing Jing's closest work friend), to follow the footsteps of her boyfriend an Irish guy, J, to upstate New York for his grad school. As a staff writer at a prestigious tech publication, she reports on the achievements of smug Silicon Valley billionaire yet she realizes that the place and work do not fit her inner demands as a twenty-four-year-old woman searches for another life fulfillment. She did not wait a moment to escape and leave behind her work and city to go with J which was probably not the right choice she made:

J and I are representative of the Sunset neighborhood's history: Irish and Chinese. Though the Irish are dwindling... Then again, J is third-generation Irish. We watch Hell on Wheels, an American West-

ern set in the post-Civil War 1860s. Whenever the Irish characters are discriminated against on the show, I feel more connected to J. (*Days of Distraction*, no p)

Going with J is principally a must step to find what the protagonist searches for. It is her plan to leave and to reshape her meaning of “self”. But winds blow counter to what ships desire. Another misfortune she lives when the feeling of minor significance of her existence is there with her boyfriend. Jing Jing is always in the mood of recalling the memory of her Asian ancestors and the real meaning of her identity, never stop questioning about who even cares to understand a minor identity and its leaving or staying? Unfortunately, Jing Jing is captivated to things move around her everyday about her identity within a society that mostly does not care about her presence:

“And from those brief moments I was living with a certainty that I was exactly where I should be, where everything is deeply quiet and deeply alive. I thought about the many aspects in this life that I could not control or understand despite how much I wanted to or tried. How my father’s life, my mother’s life, the lives around me and the figures from the past they are not mine to determine, not mine to map out no matter how much they shaped what I had become however much we were connected. I could only help in small ways, I could listen and piece together and recount. But what was truly mine was only a little, no, a miniscule speck of it all. And while this is a sort of devastation to me, when I knew it would take some time to fully accept, it felt nice at least to be on the

way in spite of not knowing exactly how far I had come nor how far I have left to go." (*Days of Distraction*, no p)

So many life steps of Jing Jing have been subjugated to the psychological and emotional unstable decisions which mostly affected the self, senses of success and failure. The foggy ideation of the narrator provokes the reader to wonder why she chooses to struggle as homeless and useless leaving behind her job and city to follow a boyfriend.

Terms like white supremacy, model minority, races, and marginalization have motivated Chang to highly point them in the story for she made from her protagonist as a reminder of how to set a notable place in the world in general and in the American society in particular, as well as how to preserve the memory of the Chinese American immigrants in the late 19th century. She certainly parallels between the past and the present and ties the history of the Chinese's' immigration with the history of the dominance of white supremacy in the United States. To Chang, racism against Asian Americans is factual, not illusioned. It dominates that system of racial supremacy not only against Asian Americans, but other worldwide nationalities. Seemingly, the author emphasizes the fact that most Asians live in America experience the burden of how to cope with everything around in America; in workplace, love relationships, in political opportunities, and in social claims. This way needs a better understanding how these concepts fit into this larger system of racism. On the other hand, the psychological melodramatic sense of loneliness and the departure from minor to more minor has increasingly found its place when Asian girls are dealt with as cheap, poor, and prostitute.

The desire for a change has always encountered with failure. Jing Jing doesn't just accept her circumstances, but change seems really impossible. Even the meaning of change has that uselessness in her relationship with J. her existence with him does not make difference either to herself or to him for she heads many questions to her inner

senses of why an Asian American is involved with a white man? Does it make any difference? Does she have to keep going in that interracial relationship?

The best and mostly clear part of Jing Jing's searching is "immigrant story" that centers on the protagonist's struggle with identity and belonging. On the surface, she is a woman who navigates another different world than that of her, the world where minority seems unable to adjust with the majority of natives in America or those whites from other countries but not Asians. The Iraqi professor Nahidh F. Sulayman has asserted in his study *Maintaining Minority Cultures in America: A Study of Selected Plays of Amiri Baraka, August Wilson, David H. Hwang and Wakako Yamauchi*, that "the minority should be assimilated and adopted the dominant culture... for some of the minorities, the main concern is to achieve acceptance in the dominant society" (Sulayman, 16). The novel does also comment on significant social key issues such as racism, politics, interracial relationships, familial ties, history, and culture within culture. It might be said that the story presents issues related to the society's injustices, references to traditions, and unforgotten history of Asians. It grants a central argument on possibly nowadays problem of racial looking at other identities rather than American. Through her leaving to the upstate with J, Jing Jing included some tidbits about Chinese traditions and ancestors she kept in her memory. The pretty light is shed more precisely on the interracial relationship between whiteness and yellow skinned people and how Asian Americans raised their defiant voices in demanding for placing such discrimination side away. The author and Jing Jing are moved by the racist and sexist matters immigrants confront in America with the fact that love relationships with whites may minimize the experiences with racism.

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Irish Novel: The Improvisation between Crime and Identity

It is no longer the time of Yeats, Joyce, Wilde, or Even Jonathan Swift...

It is no longer about national identity.... Resistance or Struggle....

Or a romance with nature, Trees and Gardens.....

Dreamy lovers..., love sacrifice, or...Family bondage....

Alas.....

It is the Second millennium of crime, death, and wars...

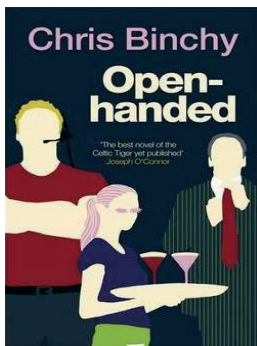


I was about to nail my figure on a topic like identity as a prominent subject matter in most, maybe, all Irish literary concerns, but when I searched more, I realized that romance, fantasy, comedy, and tragedy are fantastically involved in modern interest of Irish fiction. There is so much more to Irish fiction deserves to highlight through going backward and forward in the Irish lives. In principle, through reading any literary piece, there

isn't a wasted word, there isn't a word that is ill-used or over-used, and everything has its significant role in astonishing and attracting readers' minds to follow a plot. So, growing up in Dublin and moving around different places in Ireland encourage readers and writers as well to discover more about self and society. Helena Wulff in her book *Rhythms of Writing: An Anthropology of Irish Literature* (2017) states: "Ireland has had many dark dramas, historically and politically, but in literature, they tend to be lightened up by wit and warmth. Creative wit is highly valued in Ireland, especially among men" (Wulff, 57).

In many times, writings about politics may take thoughts into dark side of interest, though still other stories written in Northern Ireland put aside politics and the troubles of politics to replace them for instance by crime plots or thriller. A lot of Northern Irish crime writers don't have an interest to write about the North at all. Adrian McKinty wrote what is so called *The Chain* which became this huge, massive multi-million-selling book the time he already supported his writing skill by his excellent detective stories set in Northern Ire-

land. Stuart Neville writes brilliantly about the traditional Northern Ireland and then about contemporary Northern Ireland, post-Troubles and, under the name 'Haylen Beck', he chose America to be the setting of his next couple of novels. Therefore, writers did not specifically move with the idea of writing about the Troubles. It is maybe that most readers moved away by reading about troubles or any political mess, but rather to search for more social realistic targets. So, nobody wants to read about them, unless, some writers want to bio their personal experiences of most exceptionally details. Thus, a psychological thriller was caught as that distinctive genre rooted in crime fiction, plots of serial murdering cases. For instance, *The Nothing Man* by Catherine Ryan Howard, is books written within one book. The narrator is the only survivor of a family massacre, carried out by a serial killer in the mid-1990s that was never caught. Catherine cleverly presents her motive of writing about psychological thriller inspiration that is shaped by tricks and suspense. Ryan was very much inspired by the real case of the Golden State Killer, Joseph James DeAngelo, and the book by Michelle McNamara on him, *I'll Be Gone in the Dark*. The story set in Cork City, her native place of abnormal events and consequences. Cork is Ireland's second biggest city and they would claim to be the real capital. It comes as Manchester vs. London, and Cork vs. Dublin. So, basically, it is a new wave of writing in Irish fiction that successfully proved its reading-central concern and commonly came across the traditional literary topics until nearly 80s.



Open-Handed (2008), a novel by Chris Binchy, born in 1970, presented beautifully a place and time in the middle of Celtic Tiger Dublin and other places in Eastern and Western Europe through a thrillingly a mysterious plot of a distinguished group of characters, five characters; two businessmen working with foreign property Irish and three from East-

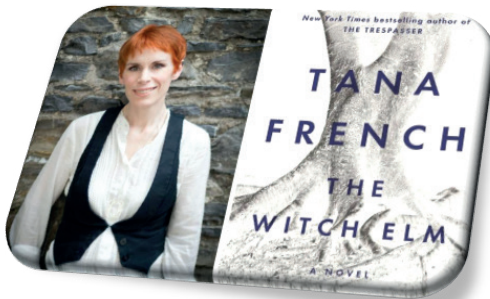
ern Europe, Marcin, Victor, and Agnieszka who seek to choose a new beginning in their life. The author points to a fatal gathering of those characters who are brought together by circumstance, ambition and need. They are all brought together to emphasize that not only the immigrants from outside are not familiar with codes of success in Ireland, but even the Irish themselves in their country. It shows how they become involved in troubles of politics, property, sex and violence. The changing in these five characters' directions to set their minds finally to immigrate from the Eastern side of Europe to Dublin has heavily increased the chance of committing different kinds of crimes and corruption:

And then he was on the road. There was a bag on his shoulder with more money than he had ever seen in his life...he told himself. I am going home. He walked on, but after ten minutes was in unfamiliar territory and realized that this was the wrong direction...Pass the security guard...might have been alerted to the crime that Marcin had committed. (*Open-Handed*)

Among the interesting things Binchy does is his centering on the process of immigration from and to Dublin, besides the better understanding of the inner conflict of the characters in his works. Crime, prostitutions, economic changes, and social ills are depicted in his writings instead of nature themes or those related to humanities. These various perspectives of modern Ireland shifted the center sometimes to awkwardly new explanations in terms of cultural changes. The question of corruption in Irish crime fiction has not necessarily connected with economic needs to insiders or outsiders Irish people. Instead, it makes from Irish culture that friendly pattern readable by other cultures readers.

Although Binchy shows a great interest to work on the line of detective fiction, but still his love for examining adulthood psychologi-

cal growth and friendship satisfy his need to write differently. In his 2010 novel *Five Days Apart*, Pinchy considers well the friendship and people relationship that examine man's ability to act in responsibility. It works fairly well when David, who for all intents and purposes is a geek of as socially inept man who engages actively in different discussions or tasks related to technical detail, solving problems or issues, yet, he's tongue-tied when it comes to beautiful women and when the situation needs a decision because two young men fall in love with the same unforgettable woman. It is a thought-provoking examination of friendship in a specific time, interwoven with adulthood, the expectations, roles, and rules. It is also a story discusses self-delusion blends to growth and understanding.



The *Witch Elm* (2018), by Tana French, is a book of extraordinary and standalone novel that globally its author is claimed to be the master of crime and suspense.

It is archived as close

to psychological thriller asking the capability of a self to know the real inner identity and the way we are heading to. French in *The Witch Elm* as in most of her novels, presents images from the Dublin Murder Squad series and which basically written to examine the unstable psychosocial people cases. As a psychological novel, Tana is suspenseful story writer ready to impose darkness in her turns inside the plot to embody finally unsolved murdering mysteries. Toby, for instance in *The Witch Elm*, is a young man of uncertain future lives in an ancestral home where a human skull is discovered to initiate murdering and suspense. Toby is a lucky and handsome man of good looking. He is the luckier one whose thoughts are out than being threatened:

They could have gone to school. Instead of spending their time sniffing glue and breaking the wing mirrors off cars. They could have got jobs. The recession's over; there's no reason for anyone to be stuck in the muck unless they actually choose to be. (*The Witch Elm*, 19).

Toby belongs to the upper-class Dublin family and he is surrounded by friends, family, and girlfriend, until everything turns opposite. He is chronicled by *The Witch Elm* as an empty shell of a man who lost luck in an overnight. His situation is rather more difficult and weird when he finds himself in the middle of a mystery not similar to what he planned and thought to find in the country. Toby is subjugated to various astonishing events. First, he is accused of being a thief instead of being a victim, second, he had to take care of his ill uncle of cancer with a new responsibility he would bear. Then, he had to look friendly with two of his cousins whom he has seen little of over the years meanwhile something weird happened in his house garden. Hence, the psychological and physical terrible sequences played a game of thriller the moment when the crime heated up the story lines.

Another kind of crime fiction is presented by David Graham in his 2013 novel *Incitement*, with a close scope around the international drug war, ranging from Mexico to Miami, then to Kosovo with a mercenary as a round-centered figure (Cliff 151). This thriller set in the illegal narcotics trade sees DEA agent Dian Mesi. The author pulls his readers through themes of crime and drug wars in which mystery surrounds the plot. Rival drug runners were killed to be followed by investigation to put hands on the killers though many incidents came to increase mystery and obstacles that pushed Diane Mesi to present herself to the readers as a very different person near the end of the novel. As the author provides his readers with thorough backgrounds about each of his characters, still Graham's audience are wondering to reach the clear final lines of the story. With

a definite reference to American drug dealers, Graham makes of his novel as an international recommendation to consider the crime thriller stories interwoven among different countries with danger and loss that certainly accompanied with. Once more, Paul Carson's fourth novel *Ambush* (2004), portrays another interest to examine the international drug case represented by a Dublin widower and his murdered American wife's surviving brother as they chase down her killer from Chicago to Thailand (Cliff 151).

Now, this is all very well, as far as it goes, yet I guess that post-modern Irish ideals did not ignore the theme of identity as main part of Irish history. Simultaneously, Irish writing of the twentieth century might be more helpful in understanding contemporary Ireland. Not only this, it might be so helpful also to emphasize on the role of women writers in contemporary Ireland away from the classics of dallying the Irish Sea or living the moment of solitude.

The extensive study of modern Irish novel would not have been possible without a close look at some names that chaired the interest in culture, society, and literature of modern Dublin. I found myself drawn to this compelling literature for it represents a missing point in the puzzle of knowledge of contemporary European Irish fiction. Something remains so significant in that knowledge that can be shown through the Irish writers' personal impressions about the new life in Ireland offering their own perspectives on the developments in thoughts and ideas about everything around that helped in turn to reconsider history of people's lives.

In the introduction previously, I pointed to the general tendency in writing new interest in Irish novel that took variant ways of topics such as comedy, fantasy, or thriller. So, looking at some titles of recent Irish writings published in the past ten years, one is struck by the reference to psychological treatment that are analyzed due to killing, death, loneliness, mental disorder, and trauma. Thus, going through sort of detail will help me much to zoom on certain names and works that successfully made difference in modern Irish novel.



Sarah Davis-Goff, born 1984, an Irish writer and the author of her debut novel *Last Ones Left Alive* published in 2019, tried to make something fresh to the new world she lives in. She thinks that writing new things will help in joining the history and

modernism as well as in amalgamation the creativity and reality. When her novel *Last Ones Left Alive* was nominated in the An Post Irish Book Awards, she felt that her love to reading has increased by her careful awareness about the inner critic and self-ability realization. Thinking considerably of the public salient and prime topics, Sarah builds her writing structure on the most recent themes that are related to post-apocalyptic novel of extra ordinary events of fusion ideas between politics and romance.

Last Ones Left Alive is about a young girl named Orpen. In Slanbeg and under the care of her mother and Maeve, Orpen spent her childhood that she always remembered how love and stories beside fireplace formed her early experiences that later turned to swarthy: "I had a childhood and it was happy, and the fact that my mother and Maeve were able to do that for me while the country was ate around us says probably everything anyone needs to know about them. The sun rises on Slanbeg and us with it. I hear the soft voices of the hens..." (*Last Ones Left Alive*, Chap. Two).

When Ireland was under the threat of what is so called skrake, Irish women were also under the risk of being fighters and escapers. Living in apocalyptic world meant that Orpen should face fate courageously or defeatedly with the possibility that Maeve would be bitten and soon she will be transformed in complete. So, Orpen's responsibility is determined either to kill Maeve or to leave her to get some help; "...and trying not to be killed or have to kill. I can see four signs, all pointing in different directions, and one big one,

too, half overgrown with ivy". Orpen needs to defeat the fate and to fight repeatedly to save her life and other survivors. She has to follow the trainings she got before and her instinct as well. Orpen should move beyond being only fragile creature born in a city:

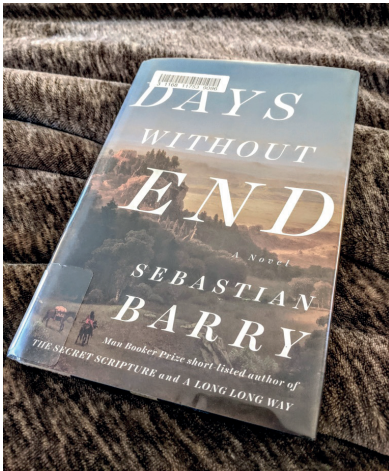
"I kept looking. I looked all around the island with a hunger in me to know more about how it was when the world was whole. I read everything. In the houses, in old papers, there was more of it, signs of people all gathered up. I went further all the time, out to places I wasn't meant to go on my own, and I ate up the pictures of businesses and towns and cities and countries. I kept going till I first read the word 'banshee,' and that was only the start, so it was." (*Last Ones Left Alive*, Chap. Two).

Moreover, Orpen ought to rediscover her ability to be the heroine of the situation and the one others trustfully believe in. In this sense, Sarah Davis-Goff dramatically treated with woman's limits of skills to follow self-realization in knowing the answers of how the world is going, whom should receive true love and faith, or how is the entire world working? Within the process of realization, Sarah comes again to emphasize that the world around us is never easy as it dangerously controls people's lives and fate. She points to how women should face that danger by their move from a place to another and by involving into hardships most of their times.



Sebastian Barry, a novelist, poet, and playwright, born in Dublin in 1955, has definitely pointed to different topics that mostly related to loss, broken promises, failed hopes, and an implicit death or crime happened to one of his novels' characters. In his body of works, Barry often is inspired by his real-life ancestors and his love to a family tree. He writes in lyrical mood and dramatic woven tex-

ture that ends eventually into a narrative form. To Barry, killing the identity is another form of murdering. The Irish nationalism takes form of sacred line murdered when the beautiful meaning of living are risked by various ways of threats. His novels include *The Whereabouts of Eneas McNulty* (1998) took place after World War I when violence and conflict offered lyrical tale to the complex history of Ireland, *Annie Dunne* (2002) set in a rural section of Ireland in 1950 as a poignant reminder of the passing of time in Ireland when innocence, loss, and reconciliation to find clear ground and clear way for lightening candles of love for more quiet life, *A Long Long Way* (2005) exceptionally gives Ireland a horrible entry into World War I with vast movement of history, political changes, and war. This novel was shortlisted for the Man Booker Prize and the Dublin International Impac Prize, and was the Dublin: One City One Book for 2007, and *The Secret Scripture* (2008), won the Costa Book of the Year award, the Irish Book Awards Best Novel, the Independent Booksellers Prize and the James Tait Black Memorial Prize and was shortlisted for the Man Booker Prize. *On Canaan's Side* (2011), adds another account to Barry's interests in depicting stories of war, killing, rebels inside Ireland, the ideals of freedom, loyalty, the new Ireland, and mistaken identity. In 2017, he wrote *Days Without End*. His latest novel, and then in 2020 *A Thousand Moons* came to set a companion to *Days Without End*.



A *Thousand Moons*, is a novel about identity and memory set in Tennessee in the aftermath of the Civil War. In this novel, the crime is embodied by the slaughtering of the tribe, by the memory of the Indian War, and by the Civil War. Winona Cole, an orphaned child of the Lakota Indians, was grown up in an unconventional household on a farm in Tennessee and was adopted by Thomas

McNulty and John Cole, whose story has started previously by Barry's novel *Days Without End*. Winona is now the new narrator that flashbacked the violence and severity of war as well as her belonging to a family and the harmonious relationship among her its members before the traumatic time that Winona would confront later.

War had divided the state of Tennessee into parts in that people of each of which felt humiliation and defeat. Killing hundreds of people raised in Winona's mind the motif to have a revenge by finding herself again through continues search for love and true identity. *A Thousand Moons* is, so much like a crime novel. Rape, a beating, a killing, are some sort personal crimes as well as the public or political crime represented by what happened after the horrible Civil War in the divided state of Tennessee, where the defeated Confederates seek revenge such as lynching, murdering, and arson. Not only had this, but the demanding for challenging the past by resetting the political power needed another risk.

Though Winona is distinguish a young girl of beauty and innocence, still her memory has overwhelmed her life that is drastically darkened more by the genocidal destruction of her own ancestors and their way of life. Barry's poetic way of narration increases his description of Winona's clinging to the beauty of nature and to the memories of her passed days. The sentimentalized Winona was under threat of war trauma and the scenes of death and destruction. Fortunately, Winona has been rescued by another kind of power bestowed to her by McNulty and Cole and their employer, the framer Lige, the two emancipated slaves Rosalee and her brother Tennyson, and finally, Peg, a girl whom was Winona her rival in fight, but then her befriend.

In *On Canaan's Side*, images like war, violence, migration, committing suicide, veterans, and family have inspired Barry's readers to imagine another images from another country when Lilly Bere and Tadg Bere fled to America under assumed names, to freshly live new life steps, with an awareness to forget memories of wars and death both passed through. Although they are aided by the extend-

ed family's help in Chicago, but, this is hardly considered success because the past is always present; A small measure of my terror was I was now moving through America with this stranger" (*On Canaan's Side*, 60) So, Lilly could not cope with the idea that living in America will add happiness to a soul suffered from spiritual injury of wars. On the contrary, it increases her sorry for permanently remembering the fact that the distance between Ireland and the new adopted country is the distance between her history and the scattered identity she holds now.

On Canaan's Side starts when Lilly mourns the loss of her grandson, Bill. Barry hands his readers to moments when Lilly remembered how she was forced to flee Sligo, nearly at the end of the WWI, to choose another life in Chicago that filled with new life entries and dangerous risks. Through these images of remembering the inspirational rooted identity, Barry influentially created clues to emphasize the sentimental part not only in Lilly's heart, but people who slough off their old skin. The professional depicting of day by day events and the flashback of fear, death, and loss happened through four wars reflected the author's deep sympathy with the ground and people he belongs. He lets out a long sigh of despair through his novel's characters particularly when suicidal death is considerably chosen to stop that grief. There must be a point, a purpose for death, yet alas, death comes out of nothing significant. Rachel Nolan in her article "On the Wrong Side of the New Ireland" in *The New York Times* emphasizes that Lilly was affected badly by not only the suicidal death of the grandson, but by the dark images of war and it turns the beauty of life into a thriller. Nolan states: "Stricken by the suicide of her grandson, she tries to manage her grief by writing an account of her life in a daybook. These entries add up to a novel with so many twists and killings and cases of mistaken identity that were it not for Lilly's musical language it might be mistaken for a thriller".

To Barry and to most Irish writers, the horrible feeling of fear is traumatically drawn deep into Irish's heart and mind for it lasts far

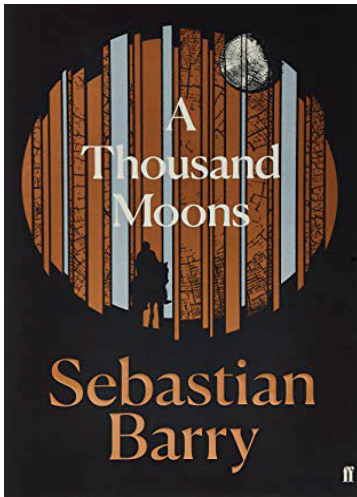
longer and digs deeper than the incision of lesion. It is the accumulation of terrible experiences people of Ireland witnessed. They strongly believed that their country is a land lived the real meaning of fear and transformed this sense to next coming generations accompanied by the psychological hurricane caused by the absence of security:

There was a defiance that comes after fear, but really is a sort of sister to it. That really is the fear itself, with a new aspect. This sight of Joe, and myself also when I gazed in the mirror, I do believe returned me to what it properly was. The fear that arises from the simple sorrow of the world. And therefore can't be got away from. (*On Canaan's Side*, 140)

It can be realized that Barry's voice is recognized clearly when the accumulation of harm formed the life cycle in Ireland. It is that forced escaped Lilly lived and experienced in America, *On Canaan's Side* keeping a continuous shift from past to present, backward to forward, native and adopted, and nostalgic Dublin to real America. Thus, Lilly's voice is like Barry's one imprisoned as victims and echoed as free. They are rested in sensitivity and strength. Lilly's loss is not only the death of her grandson Bill who committed suicide, but it is her feeling of unidentified immigrant in a world of no close relation with it:

'Only the unfaithful can be truly faithful, only the loser can truly win'- this was said to me once by my grandson Bill, with his usual sparkle, before he went to the desert war. He had already been divorced, aged nineteen, and already believed himself to have lost in life. Or Life, with a capital L, as he called it. The war took the last sparkle out of him. He returned from the burning desert like a man that had seen one of the devil's miracles...He had hanged himself on his tie from the door hook. (*On Cannan's Side*, 8)

In what is so called by her as ‘confession’ Lilly moved by these memories for seventeen days. She kept the readers in a close distance to the recalling of her girlhood in Ireland, her beautiful days with neighbors and family and her happiest moments in Dublin. She starts her story from the ending point of it when her certain words stressed the fact of death that overwhelms human’s life in which murdering, identity, and memory seem sad melodic entities into Irish history; “What is the sound of an 89-year-old heart breaking? It might not be much more than silence, and certainly a small slight sound.” (3)

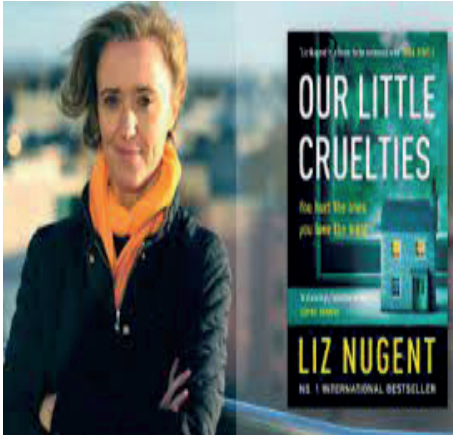


A *Thousand Moons* written by Sebastian Barry and published in 2020, is another novel that gathers crime and romance. It’s set in 1870s Tennessee and is the story of a young Native American girl, Winona, who has been adopted by a couple of gay cowboys, Thomas McNulty and John Cole, who are unfortunately responsible for slaughtering her entire tribe in the American Indian Wars. The focal concern of the story is limited to two opposite directions: the crime

of murdering Winona’s family and tribe, and the feeling of love and belonging to McNulty and Cole, the two men who have bought her up as their own. As she grows up in unidentified identity and loyalty, Winona is utterly confused about which way she should follow. She is unable to decide about her status in America; she is rather an American nor Indian. The bondage between these two men and Winona is definitely emphasized by protection and love they offer her.

Another work of crime fiction written by Brian McGilloway, *The Last Crossing* published in 2020, is a literary product that combines between the past memory of being killers and the very now of being

middle-class men. The story begins with the three former IRA operatives. Under orders, they recovered bodies burring 30 years earlier in Scotland, when they were members of a paramilitary organization. Tony, Hugh and Karen, lived the conflict of being chased by the fact of killing others though they brilliantly move on living. The psychological suspense that leads the three men into recalling the past has scattered their thoughts of being unscarred and untracked by their horrible past.



The bestselling author Liz Nugent, whose latest novel *Our Little Cruelties* published in 2020, has her opinion about the new storm in Irish fiction claiming that Irish novelists of most recent times have risked the up level of readers' interests and selling books. To Nugent, the modern

Irish reader has widened his/her realization to think the way of American readers follow putting together themes like murder, love, sacrifice, comedy, and fantasy. Thus, *Our Little Cruelties* is brought to the reader with a plot of a dysfunctional family of three brothers, who are all smartly unpleasant to each other. The funeral is the clue scene. The narrator says: "All three of the Drum brothers were at the funeral, but one of us was in the coffin", as he mysteriously and horribly refers that one of the three is dead and one of the same three is the murderer. As the family goes in dysfunctional way, the funny part of it lies in the lives of this family members. Incidents and happenings are analyzed due to the psychological suspense started with the damaging role of the mother and her negative effect on her children and how their childhood and early adulthood had that initial mistakes in their lives.

Our Little Cruelties spots the light on a deranged family drama with some dark humor, of murder, psychological violence, cruelties, betrayal, addictions, adultery, mental health issues, fame, and rivalry. The story opens with the funeral of one of the brothers, William and Brian, in that the readers left answering the puzzle particularly when the author gives a shocking finale that reveals which one dies. The story starts at the funeral of one of the brothers, not to be revealed until the end, although the suggestion is that one of the other brothers is responsible for the death; "Three is an odd number so there had always been two against one, although we all switched sides regularly. Nobody would ever have described us as close." (1).

Masterfully written by Liz Nugent, the novel moves backwards and forwards interplay with each brother for each one of them narrates incidents related either to him or to his family. The Drumm family, led by their mother Melissa, with her three sons, Will, Brian and Luke, seem to be adept at handing out little cruelties with spices of narcissism and selfishness. The development that was considered is the psychological moves toward negativity and complex personalities resulted from the cruelty of the mother. Melissa is a selective in her treatment with her children. She looks more narcissist and sides to one side. Will is her favorite, a boy of so special merits that she cannot hide her siding by, Luke whom she almost hates. Brian is mean, harsh, always looking to squeeze someone out of money, and tricks Luke. To Melissa, Will is more successful since he works as a film producer of no mentioning as a self-centered, a womanizer, and a family man to wife Susan and his daughter Daisy. Luke has a natural media chemistry, and he is a drug addict, alcoholic and suffers from deep mental health issues. Luke struggles being lonely, loving, kind, and forgiving. His nature of extremist in emotion has resulted out of his mother's careless about him.

Technically, the three sections of the novel, each voiced by one of the three brothers. It is puzzled with end-to-end thrilling scenes. The psychological conflict fills the general atmosphere with element of narcissism and self-center. The social affairs are represented by the family ties that move far away than politics or religion. The mov-

ing from different age staging is definitely necessary to examine the development of life cycle for each of the three brothers. And, the victimization of being not neutral is added to the story techniques that adopt violence and cruelty.

After everything, Irish novel is extensively read by various levels of readers. It thoroughly understands and regards every detail of Irish people who suffered from serious political and social issues. Irish novel is not that national agency limited to Ireland, it builds an international awareness to promote literary writings and to enrich its historical and theoretical perspectives. So, my intellectual information about Irish novel is vividly emphasized by the logical and modern issues Irish literature put forward which are central to the argument about the renewal of people's thoughts. Thus, giving such kinds of concerns, including important personal implications in terms of family tree, traditions, and history, will examine how the twentieth-first century improvised the claim for a new spirit and topics Irish novel should follow.

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Gypsy Novel: Duty and Beauty

G: gathering of silver and gold to have the spark of beauty.....

Y: yearning for folk romance of innocent hearts.....

P: pages hidden beautifully inside books of travelling life on wagon.....

S: strength and wisdom inside Romani minds.....

Y: you fly like a kite in the sky of purity.....



One can't help but think about what lies beyond the gypsy literary world. In a respect to their style of living of horse, carts, colored clothes, the not straight hair, always travelling families as unites, or special traditional music and songs, yet Gypsies occupy a unique role in world literature.

Their moves are on the border or outer edges of an area. Their portrayal is vague outsiders, difficult to interpret, and mysterious figures walking for rural parts.

In regardless to the old history of gypsy and the ancestries who grounded various places in Europe or America, the modern gypsy identity has been narratively involved in countless works that highlight gypsies as headlines in many literary occasions one functioned as wider allegorical stories related to racism and marginalized culture and identity, and another as a race of original roots. But more than not, the Gypsy appears as a dark, brooding force of ambiguous and hazy origin, and unfriendly to urban people. The literary Gypsies generally, are presented as vagabonds, handymen, tough, fighters, horse-dealers, traders and heartbreakers as in George Borrow's *Lavengro* (1851), or in DH Lawrence's story *The Virgin and the Gypsy* (1930). Each of which thoroughly gave a clear perspective about the period passed long time ago, but adapted until the moment time.

In one of distinguishable writings of Romani that basically considered historical, psychological, and autobiographical novel is *The Color of Smoke* (1975), by the Hungarian Romani writer Menyhert Lakatos (1926-2007) that chronically depicts the passion of a young man growing up to manhood, and, simultaneously portrays the world history during and after World War II. The novel reflects in a way or another the author's boyhood spent in Hungary during

WWII when he was torn between the community of his birth and the life line of the coming era without a specific knowledge about which one welcomes or rejects him. As it mirrors the live details of Lakatos, the novel beautifully comes to describe the Romani place in society. It weaves dramatically the real and imaginative events happened in daily situations that forms the life of Gypsies in Hungary.

Gypsies of the European are leveled as the best for they followed a particular adjustment of adaptation with people around them or any political and social condition of the country they choose to live in. they might be the best Europeans, in that they have always known how to adapt. They managed to speak, write, and understand the language of the community as well its religion. By their moving and migration, they succeeded to form an effective presence and inspirational minority everywhere, making small communities of shared fate and destiny.

Due to the fact that, for example, the Spanish Gypsies are still speaking the Spanish language following the same norms and traditions of people live there for the reason that their ancestors settled in Spain centuries ago, and their language was banned, a bilingual Romanian Kalderash, treating them as nomadic groups ought to speak and behave as Spanish. Jozsef Vekerdi in his article "Gypsy on the road to progress" states:

"The vocabulary of all Gypsy language is astonishingly poor... even such simple phenomena as names of flowers, trees, bushes, birds are completely absent in all Gypsy idioms; and there are no Gypsy words (even loan-words)for lightening, thunder, shower, storm, cloud, mist, fog, frost, dew". (quoted in Hancock, 152)

Some other discriminated circumstances like treating them as strangers and low-level outsiders of less than any less standard of education and cultivation had positively affected them to realize

how differences ought to do in order to change that notion. So, they arguably navigated the world of literature to mark their rich heritage and to generalize the Gypsies talented skills in writing, reading, and imposing modern identity within the new trends of nowadays. In doing so, they focused on how to transform their identity from ignorant into well-known figures and from doomed to false beliefs and criticism into people whose social, literary, and cultural value was justly appreciated. The differences that are pointed to be gradually elaborated by Romani people who realized that they should put a very distinguish stamp for widely spreading from the twentieth century onward. This enables readers and scholars to listen more carefully to the Gypsies voices and to understand their demands and perspectives.

Segregation helps for directing to significant interests of production. Among the various themes nearly discussed thoroughly used to examine the Romani minorities are; social justice, woman's rights, the identity of minority, and the assimilation among other society groups. Inclusion and exclusion had already become the focal concern of most writings during the twentieth century and onward. Huub Van Baar in his article "Governing the Roma, Bordering Europe Europeanization, securitization, and differential inclusion" emphasizes that some new policies have emerged in literature:

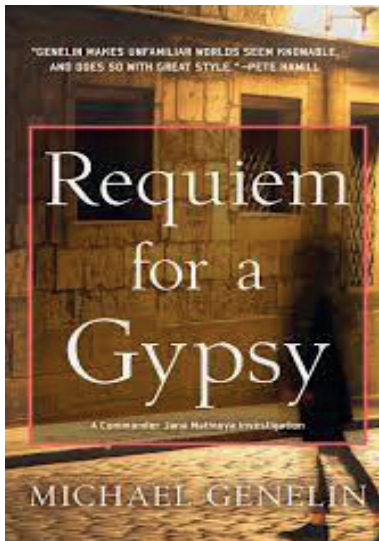
In various literatures that have discussed the post-1989 situation of Rome, the notion of Europeanization has also popped up, most notably in the contexts of policy, identity, rights, discourse, European Union citizenship and supranational governance at the European level.
(quoted in Baar, 154)

It can be said that the Romani literature is hard to be traced back to a specific time or era since its contexts related to along centuries passed ago. The Romany and national languages are used by Romani with a consideration to similarities and differences in words and

expressions. But most of these works deal with the prejudice of the Romani identity, their origin, traditions, folklore, and heroic deeds similar to epics.

There were many turns pointed in the Romani literature and the style its writers followed which mostly took place during 1970s. Many volumes of poetry emerged to portray the modern tendencies of life during this era mingling images from nature and the seriousness of the current times such as the involvement in life troubles and wars. Károly Bari, for example played a very good role in describing the Hungarian poetry of 1970s and 1980s when he circled the Romani folklore and traditions within the circle of modern age. Attila Balogh (1956), continued similar themes that tackled the socio-critical attitudes and the inner imagery of self when he published his volume in 1980 entitled *Lendítem lábamat (I Flung My Leg)*, to follow it by other volumes in 2014, entitled *Óvatos emlékezés (Careful Recollection)*, and two years later by *A lélek infarktusai (Infarcts of the Soul)*. Other prose writers such as Menyhért Lakatos (1926–2007), had their special touches in forming the modern writings of Gypsy when he gathered themes of the gypsy's identity with the targeting aims of this race of no longer being minor and second. In his *The Color of Smoke*, Lakatos refers to the shifting time between boyhood and adolescence then to manhood, when man from Romany culture witnessed unforgettable events gathered from world like the Holocaust or Vitamin War. Sweeping the readers to a point that during the narrator journey to manhood, he experienced a rejection from the society he struggled to be part of it because he is gypsy by origin, and from his people since he is different in thoughts and hopes. Lakatos also refers in *The Color of Smoke* that the outsiders are usually more close to sexual harassment from police, hunger, accusing of troubles, and many other encountering with loss. The novel presents the lives of the dispossessed and haunting adaptations to the current time through a beautiful combination between the Romani language and the Hungarian language. József Holdosi (1951–2005) is another Romani novelist who depicted a sort of biological narrative in his 1978 novel *Kányák* when he inserted fictionally some stories

taken from his the circumstances and social conditions of his family. Nonetheless, writers' tendencies in writing fiction during 1980s did not differ from the general wave of 1970s and earlier of 60s or before, until there was a real need to keep up with the new trends of the 1990s and 2000s world where divergence became necessary and significant. Thus, Magda Szécsi (1958), wrote *Thirsty Oasis*, a novel published in 2007 that depicts the common interests of Romani people within the contemporary age of post modernism, to follow it by other novels such as *Gypsy Mandala* in 2007. The professional career as a writer is worthy of note that put Szécsi within the first line of contemporary gypsy women writers who modeled the Romani fiction as realistic and factual. Géza Csemer (1944–2012) in his novel *Poor Pista Dankó* (2001), exemplifies the ambitious career of the gypsy violinist Pista Dankó and how his life represents a mixture of hard challenge and success.



It has been noticed that the Romani novel of the Twenty-first century sided another direction of themes though it mixes sometimes between the aim of resurrecting identity and the other social or political topics such as thriller, story within a story, or suspense. For example, *Requiem for a Gypsy*, is a novel by Michael Genelin written in 2011. It is listed as a well dramatic crime novel. A plot that gathers another interwoven plots of suspense where a crime happened in a place and

time seem unusual. Moreover, it links thriller to political issue related to the corruption of some political ideologies. The wife of a well-known businessman, Oto Bogan, is publicly killed at a party. Police Commander Jana Matinova, who happened to be invited, witness

the assassination and took his role to investigate the case through essential questions whether the murdering was meant to Bogan's wife or namely for her husband? So, Matinova through her travel to Germany, Austria and France, has to find the key answer by uncovering some secrets that may link the murdering matter to the government of Slovakia.

Requiem for a Gypsy, is not only a thriller story, but its descriptions of facts about the post-communist Slovakia, historically and politically, has connected culture with social everyday matters such as parties, homicide, and family problems. Moreover, the plot moves to make readers realize how corruption destroys the beautiful elements of a community and how the right of living correctly and justly becomes out of reach a dream.

Genelin moves on telling some painful but real stories of some characters who lived and died in silence. Pascal is a gypsy man comes as an example given to ensure how Paris is crowded even of getting people's right. He is killed by a car accident in careless case of police investigation":

Pascal was killed on impact, so many of his bones broken that he looked like a jelly-filled scarecrow when he was put into a body bag and lifted onto the corner's gurney. The truck driver had driven on as if he hadn't just killed a pedestrian.... Pascal, or what was left of him in writing, stayed on the detective's caseload for the next six months without anything being done about him. If he had still been alive, he would have approved and encouraged the lack of action. Pascal had been a man who prized anonymity; and beside, as he'd always reasoned, being dead was a plus. Nobody ever bothered you when you were gone. (*Requiem for a Gypsy*, Chap I)

Pascal who belongs to a gypsy family, “the relatives of the decedent-his mother and father, his aunt, a grandmother, and two sisters, all of them are gypsies” is ignorant even after his death. Being a gypsy man has prevented him being human in a sense that gypsies are treated in oblivion, unaware of what may happen to such a race. But, who cares? Thus, Pascal’s family are “demanding action against the killers and were not listening to Commander Jana Matinova” (*R G*, Chap 2). To Matinova, murdering cases are her space to collect pieces of puzzles that have connections to bands of thugs in World War II. The Commander Matinova is created by the author to be the tie ring between the homicide people subjugated to and criticism she heads to the corruptions of governments. Her attendance the party for a financier politico wannabe was ended to witness how the man’s wife get killed. She manages to collect detail she needs by what she got from an enigmatic and precocious teenage street girl. Matinova’s professional career gets rich through various experiences such as the attempted assassination of a business oligarch, the watching of a known assassin, and the fatal end of a couple of criminals come together to make an interesting case in Slovakia.

In the party of Oto Bogan, the purpose was a propaganda for “a high-profile affair for Slovakia” with any possible way to a festival for the opening a small bank in Vienna. Additionally, the party paved the way to announce Bogan’s decision to have a seat in the parliament. Thus, voting and the preparation for the election have been politically dealt with as his “own flirtation with a political life” that Matinova always in a negative touch with.

The political consequences in Europe, particularly in Slovakia, that used to be Czechoslovakia, allowed the author to make a useful link between Slovakia as a communist country in Europe, and Romani groups. But, originally, Czechoslovakia was created on political lines during World War I, when the Austro-Hungarian Empire collapsed in 1918. With less chances of luck and much more lots of the dilemma of divisions, Czechoslovakia was divided to pieces and turned to a communist spot under the power of USSR. In 1968, Prague was established to be the center city of Czechoslovakia un-

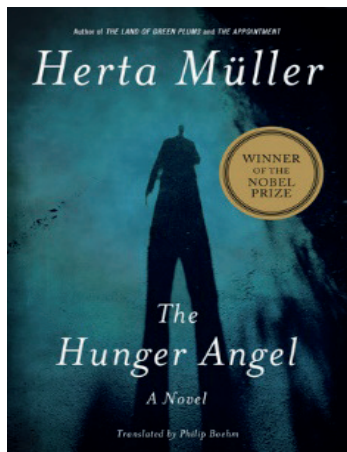
der what was called “Prague Spring” led by Alexander Dubcek in which he imposed hard and unusual lines of leadership and orders. Through a continuous political division, Czech Republic and Slovakia were set in 1993. To Matinova, the political scenes happened to her country and her job as one of the highest ranking female officers in the Slovak state police enabled her to consider her official career as a product of the changes brought to Slovakia. The history, identity, and later on changes are the cases she got and solved in her work. What mattered to her was the violence and crimes happened to Romani as a minority in Slovakia and the increasing pain and oppression they experienced their because of their minority. So, Slovakia is a country that is still trying to find ways for the issues of racial discrimination imposed on the Roma population, a group that has never been welcomed in any nation. For example, a young gypsy is killed and this becomes a case that Jana knows will be difficult and it might never be solved. The Roma lost their faith and trust in police investigations for the many murdering cases they find themselves involved in. At another occasion, Matinova tells another crime happened to a gypsy in France when Pascal was killed in a truck under the strange silence of witnessed people and police with a very careful and underlying notice of why Pascal has three separate ID with him. But it seems that Matinova smartly realizes that the murder is definitely connected with what Pascal drawing of a tattoo was linking him to the Hlinka Guard, a group who, under the direction of the SS, led the roundups of the partisans, the Jews and the gypsies. Hlinka Guard members are killed without question when orders come by the SS.

In additional to the murder cases Matinova has involved in as a police commander, she judged sorrowfully Paris through the eyes of the author. The identity of Paris was not that one of the past. Things are changed by the ignorance of human’s life and needs. Corruption is the matter the governments are responsible for and its inhabitants used to visit ‘the huge market to re-experience the sight, sounds, and smell of the city’. To Matinova, Europe is not that calm and fantastically suitable world to live calmly in. It is full of mysteries

and crimes split to pieces and crashed by political advantages and wrong ideologies. But the Europe of now is certainly different than old Europe when Genelin made Matinova remembers how the high old castles in Europe portrayed a real culture and rooted history:

It reminds her of the old castles that dotted most of the Europe, their walls built with slit openings that archers could fire through at anyone attacking the castles while the slit minimally exposed their bodies to return fire (*Requiem for a Gypsy*, Chap 2)

But the castles will never ever be as before as life will impossible be as that peaceful one as long as politics in view. The complexity of linking between the Gypsy and the common thought about them, mostly related to the racial ideology, gives the author of *Requiem for a Gypsy* a hint to point to these Romani as an intended target oppressed and ignored. More or less, they are mirrored as vulgar, terrible makers, different, savage, and criminals in that they are subjugated to murder as a theme that seems very realistic.



The *Hunger Angel*, written by Nobel laureate Herta Müller in 2012, is a novel that presents a strong will to live, among other things, and the richness of life, the flow of emotion and the thorough feelings of enjoying real experiences even under horribly reduced circumstances. The novel is based on the real story of the poet Oskar Pastior who allows the author an opportunity to form the background for the novel. This

in turn gives the novel keys of success to be authentic and vivid in description. It contains a true events recalled by survivals who

beautifully made from that recalling ways to live. How Pastior's life is deep and rich in literary production that colored by everyday moment of hungry cooking:

When I had nothing to cook, the smoke snaked through my mouth. I drew in my tongue and chewed on nothing. I swallowed my spit with the evening smoke and thought about bratwurst. When I had nothing to cook, I walked close to the pots and pretended that I was on my way to brush my teeth at the well before going to bed. But by the time I put my toothbrush in my mouth I had already eaten twice. First I ate the yellow fire with the hunger of my eyes and then the smoke with the hunger of my mouth. As I ate, everything around me went still, all I could hear was the rumble of the coke ovens from the factory yard. The faster I tried to leave the well, the slower I went. I had to tear myself away from the little fires. In the rumble of the coke ovens I heard my stomach growling, the whole scene was filled with hunger. The skies sank back onto the earth, and I staggered back to the yellow light of the barrack.
(The Hunger Angel, no p)

The setting of the novel is traced back to 1945, when the seventeen-year-old Leo Auberger was deported to a camp in the Soviet Union. Obviously, hunger becomes an essential motif to inspire Leo's appetite for poetry and his real friend companion to go on. To Müller, poetry reflects human's way to convey the absurdity of living in a place where people search another limited freedom that might be found in a labor camp. Moreover, hunger increases Leo's intelligence to use the poetic language cleverly through metaphor,

simile, contradiction, or personification to express senses that can't be expressed through simple or difficult vocabularies. In the case of Leo, as the same cases of thousands of Romanians of German descent affected by WW II, he and others were, by force, working in Russian camps, not as prisoners of war captivated under fire, but their chance led them to live on borderlines where war took place close to these lines. In regardless to gender cases, both sexes starved hungry as they used to eat only two meals of watery cabbage soup and a slice of bread every day. Exchanging bread or slices of it was the only trading tool to make living and to think as humans do, otherwise, death comes near quickly as they can imagine. So, terms like starving, begging, asking, dying, and engraving are expressed by verse lines:

Everyone gets caught in the bread trap. But no one is allowed to take Kati Sentry's cheek-bread. This too is part of the bread law. In the camp we've learned to clear away the dead without shuddering. We undress them before they turn stiff, we need their clothes so we won't freeze to death. And we eat their saved bread. . (*The Hunger Angel*, no p)

However, bread may be available in some occasions at less extent, but death out of cold is always expected. And slowly breathe on, the physical wound is to live the present time of hunger and cold death and the psychological pain is the fear of continuing the same living until unknown time of starving.

It might be very acceptable if Hunger was not that meaning of "eating" but rather, it is the hunger for a place, a security, a home to have a rest inside. The displacement and missing home are allowed to interfere with the indication of Hunger: "In the camp we had lice on our heads, in our eyebrows, on our necks, in our armpits, and in our pubic hair. We had bedbugs in our bunks. We were hungry. But we didn't say: I have lice or bedbugs or I'm hungry. We said: I'm

homesick. Which was the last thing we needed" (*The Hunger Angel*). Hence, the traumatic reference to that camp has awakened in Leo a strange feeling of homesickness to the camp, the place where he spent five years there and left his Hunger Angel, that he is still hungry. He restarts his life with marriage, yet he still strangely misses the park.

It seems that *The Hunger Angel* is a poetic piece rather than a narrative. Though it describes how Leopold Auberg, a young of seventeen was taken among a group of other German-Romanians to be shipped off to Russia during 1945 as a sort of ransom or booty paid instead of Hitler's war against Russia. Leo's fear is clear for he accounts the certainty of one of the two; the state will ban and send him away as a criminal for meeting with enemies in parks; or, his family will disown him out of shame. So, the semi-prison inside the camp will be his escape more than a jail. The hunger for being in real home became unfortunately of less importance in comparison with the importance of eating and stopping starvation. The significance of home and its belonging started to lose its meaning through time:

"What can be said about chronic hunger. Perhaps that there's a hunger that can make you sick with hunger. That it comes in addition to the hunger you already feel. That there is a hunger which is always new, which grows insatiably, which pounces on the never-ending old hunger that already took such effort to tame. How can you face the world if all you can say about yourself is that you're hungry" (*The Hunger Angel*, no p)

The different meaning of 'hunger' helped the author to link the word with people's realization of "Home" as well as the passing of "Time" when the sequences of the four seasons for five years in the camp marked many lacks in Leo's soul; " Love has its seasons. Autumn brought an end to the park. The trees grew naked, and we

moved our rendezvous to the Neptune Baths". Hunger is definitely comes with other indications such as hopeless, sexless, empty, void, and submissiveness. Moreover, the novel critically points to wartime and its horrible feeling and living in and later particularly when imprisonment is accompanied by hunger and fear. It is close in meaning to lost norms of safety wars bring. It is in fact not that identity which was meant, but it is the hardship people sometimes find themselves involved in. Silence comes also as the only way to keep going though it will not help to free from the camp, that free of letting go, but it surely leaves situations inside the camp as 'avoiding any possible terrible'.

Through her description, Müller stresses on the massive sense of the psychological complexity and trauma of people who are driven to the unknown fate wondering what be said about humans die out of hunger, tied to observation and severity. She connects Hunger to Angel in that both are handsome in language and action. Both are captivated by their acceptance to wait salvation, and both are living due to magical-realistic way. So, one can feel, that Herta Müller through her poetic language and style wanted to bend and give a deep respect to those innocent people, whose only guilt was they had German names and German ancestors;

The daphne's blooming in the wood

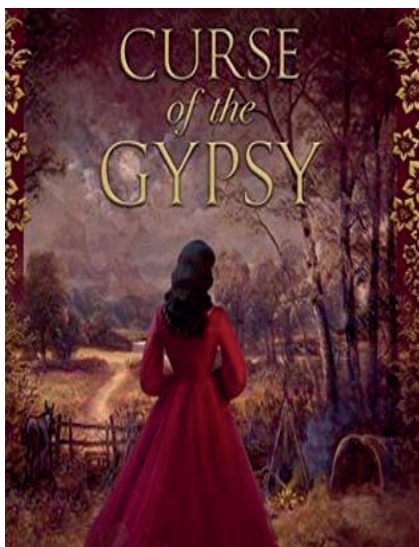
The ditches still have snow

The letter that you sent to me

Has filled my heart with woe

(H A)

The author presents a real and traumatic story happened to Müller's friend Oskar Pastior, when he and other prisoners of the concentration camp are ethnic Germans from Romania, taken and deported to the Soviet Union after the end of the Second World War.



Curse of the Gypsy is a novel originally published under the name Donna Lea Simpson in 2012, but republished in 2019 by Victoria Hamilton, to enjoy another new mystery with links to the past. The novel is third in the series, of major characters; Lady Anne Addison and Tony Darkefell, as they are clever to solve another mystery in each series. The novel starts with Lady Anne and her just coming home to

Kent immediately after involving and solving in a previous mystery of a previous adventure.

The presence of Gypsy looks so significant in increasing the suspense of the mysterious work of Simpson. The gypsy camp found on Anne's family land raises another matter of spying done by a man that looks just like Tony Darkefell:

And then she had seen him in her woods, near the gypsy camp, a shadowy figure slipping away after speaking to one of the gypsy women...Her heart bounded more quickly every time she thought of him, so close, and yet, slipping away like a thief in the night. (*Curse of the Gypsy*, Chap 2)

However, Anne's ability to solve problems does not have any mentioned obstacle to find away in discovering the matter of that

strange figure she noticed. So, if she can find out what is going on, then she will manage to solve any sort of gypsy's problems. She has purposes, reasons, and endings that enable her to be a problems solver:

And if Anne could manage it, she would have the gypsy problem solved shortly. Thus her accompanying Mary to the gypsy camp was explained; she had her own purpose. She was going to invite the gypsy mother, Madam Kizzy, up to Harecross Hall for a meeting with her father on what to do about some problems they had been having with the villagers. (*Curse of the Gypsy*, Chap 2)

But, the problem seems much serious with the gypsy traditions in general and the gypsy mother Madam Kizzy. After a crucial confrontation, the curse is released by her announcing publically that any sort of harassment will be done to her people, should be returned by a "gypsy cures" comes out of their supernaturalism; "just that morning there had been an awful confrontation, and Kizzy had, in front of Anne and the Reverend Wadley, threatened everyone who had harassed her and her people with the "gypsy curse", some nonsense designed to strike fear in the heart of the superstition". Psychologically, the curse of the Gypsy moves the reader into a world of sweet excitement where hidden matters solely motivate people's desire for discovery. In doing so, the novel readers find in Lady Anne a good character to motivate their zealous following the murdering case in the plot and other mysteries happened among gypsies or outside their camp.

The messes had taken place and started after sending a message from Anne to Tony Darkefell marquis asking him about the man she noticed in her land. The stranger in the area and the mysterious illness affecting the locals had increased Anne's questioning mind to discover what is going on in that things between the locals and the

gypsies are constantly getting worse. She had to reach a clear understanding with the man that supposed to get married. Lady Anne's internal dilemma was dragged out to a space where she decided finally to share life with a husband. Darkefell and Anne's relationship finally came to an agreement and they really do suit, but the spark of love is less than the sole desire to arrange for a marriage.

The curse of Madam Kizzy and her awful words were paralleled by the impression of the innocence of the camp inhabitants where children play and mothers are busy in their house works while men should work hard out of the camp. People there are described by the author as easy, simple, and harmless; "The gypsy lifestyle was such that a young boy could easily be seduced away from the rigors of book learning and all the other serious tasks at which Mary kept him". Thus, Simpson hits the fact that gypsies are people like to live peacefully and harmlessly, yet they are not weak of powerless reactions. Their tales, traditions, and rules are sacred and respected as well as their beliefs in superstition did not come out of nothing. Any try to be befriended to the gypsy would demand a hard deed of special charisma. Thus, when Anne wanted to know about the shadowy figure of marquis she noticed, she tried to be friendly lady to a pregnant gypsy woman whom Anne had seen talking to the man she suspects, "but the woman had been wary and became silent whenever Anne tried to find out what the man had wanted".

Excitement and emotion find a way beside the suspense of curse in the series to emerge as tools used by the author and narrated by Danielle Cohen as if she narrates and acts in behalf of all characters. The story has much of a desire for freedom in thinking and ruling, self-affirmation, more challenges to limits and traditions, and social suppositions to live peacefully and actively.

Technically, the author uses; a letter sent to the Marquis and his family, mysteries, death, suspense, curses, fearful tales, mob mentalities, recalling the past to solve the present puzzles, and shocking conclusions. It sheds light on the struggle between thoughts and words, impressions and reality, gypsies and social ranked people.

It might be said that the novel comes close comparatively to give a just perspective about the nature of gypsy living with people who are close to them on lands within one community. Cursing is a matter of harming the author chose instead of direct fighting that plays another role to show the other side of Anne's character. It might be possible to say that Lady Anne is selfish and arrogant as well for she became upset the moment she noticed a figure of man looks like Tony who is hanging out with the gypsies nearby. So, sending her anger through a letter to his family was her rough way to express her unpleasant wondering just to be sure that such a marquis should not come near to uncultivated and undesirable people like gypsy. Hence, the balance between being married to a noble man and the way of how women were thought of as a lesser class of people is negatively resulted by the novel readers.

There is much about the mysteries and ordinary social actions which are cleverly intermingled to motivate Lady Anne to reopen the topic of marriage and the project of making her own family, to plan for a potential future with Lord Darkefell, at the same time her fear of losing her independence and being part of man's property, what she will miss out on if she marries. She is trusty and independent thinks always that people believe in her will and capability risking bravely sometimes dangerously for other's benefits. Anne's role in her community is never less than what man ought to do, yet in many times she astonishes man's stupidity to quarrel or involve in troubles forgetting the fact how man should be more wise and noble. Criticizingly, men are described as they act like monsters when women test their patience and feel like defeated when she looks more intelligent and smart.

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Caricature, Grotesque, and Romance Vampire: An Overview in Fictional and nonfictional Works.

Love and hatred come from the trust in Self..

Life and death descend from a belief in Destiny...

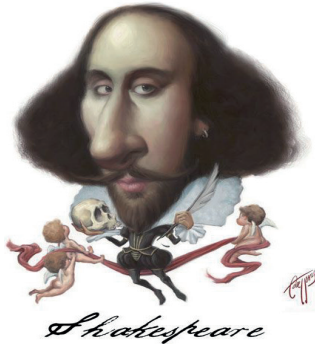
Laughter and seriousness are responses to examined emotions.....

Fear and security draw threat, memory, and experience...

So,

All are kindled to make that soft end...

Caricature and Grotesque: Satirical Models of a Significant Literary Power



In most literary works, forms of art manipulate the public thoughts either literarily or metaphorically enriching the ideas by various symbolic figures or indications of certain status. The inspirational ideas of replacing real figures by grotesques or funny drawings featured the early times of mass media tools that overtly or covertly pinned a satirical opposing at one time and a gloomy implication for another. Caricature and Grotesque are art forms that each of which indicates its meaning and significance.

Caricature was put in question. It was considered as that distorting tool of beauty since the eighteenth century. Yet, mostly, caricature readily slips into a sort of satire per se of political debate that goes not specifically to entertain the climatic change of moods. Fundamentally, it was evaluated before three centuries ago as childish, silly, and even immoral views of art. It was used by satirists to ridicule public figures and politicians to convey significantly moral message. On the other hand, writers of the 19th century and early 20th century scoped the grotesque and zoomed it as a type of art in literature. Through grotesque, the social, cultural, and aesthetic themes signify it as a way of expression that cannot be expressed by logic or reason. Meaning and purpose work to theorize grotesque as a sort of art to embody exaggeration of human or animal shapes highly considered in many literary works. Thus, light is shed on the significant use of caricature and grotesque in literature and how they are

illustrated in many times as satirical indications, and another time as exaggerated characterizations valued morally or creatively.

Basically, caricaturists use charcoal drawings (pencil), and ink drawings developed later to graphics programs. The word caricature, derived from the Italian verb *caricare* (to load), used first by Giovanni Antonio Massani in *Diverse Figure* (1646). Mosini, the pseudonym of Massani, prefaced the first edition of *Diverse Figures* with a thought that justified the connection between caricature and literary theories of the ugly art and the process of selective imitation of ideal beauty (Smith). Like other types of humor, caricature expresses figures and situations of artistic or literary ironies that seem mostly close to the idea of deeper meaning and expression. In that focal interest highlighted reality, the parody plays a significant role through facial lines, oversized bodies, and funny shape body parts.

Usually the power of caricature lies in the moral message it bears. Meaning and language function greatly to cover more directly and influentially the power of writing. Thus, during the eighteenth century, this sort of Fine Arts was measured as most desirable for those who were in majority of illiteracy. For example, Napoleon Bonaparte was drawn by the English artist James Gillray as very short French Emperor of ridiculous face wearing an oversized hat. The illustrated magazines and newspapers had replaced the printed satire to be considered as the mass media of the 18th and early 19th centuries.



The visual satire of caricature took serious concern to stand by itself against political fallings. George Gruikshank and his father Isaac Gruikshank, found in Gillray an inspirational pioneer to feature Bonaparte also as “Boney” man through cartoon and illustrations. Gruikshank matured his social observation through illustration when he illustrated the novels of

Charles Dickens. He developed his satirical cartoons when he included dialogues in his illustrations by blocks of texts. So, Gillray and Gruikshank demonstrated the power of caricature on the public representation or manifestation that paved the way to Thomas Nast to illustrate Uncle Sam image by caricature in America. In 1805, Gillray illustrated Napoleon again with the Prime Minister William Pitt of greedily division of the globe and cut it with forks and knives titled: "The plumb-pudding in danger, or -State Epicures taking un petit Souper". Rowlandson, on the other hand satirized Napoleon's marriage to Marie Louise of Austria who showed her hatred openly to him and mocked him with the promise of a "flag of truce".

Inspiring by the examples of Gillray, Thomas Rowlandson remarkably showed much interest in social satire than that of Gillray's political illustrations. He illustrated the literary works of Tobias Smollett, Oliver Goldsmith, and Laurence Sterne. He created the comic images of many public characters. Rowlandson perfectly illustrated the life of the 18th century England and presented clear images of ridiculously hand kerchiefed English characters.

The development of social context for debate had been widened to replace the verbal satire by the visual satire. The inspirational atmosphere of the revival of contradictory political parties, Whig and Tory, added a reasonable availability of caricaturists to encourage another technological stepping development. Etched cartoons and caricatures poked fun at kings, noblemen, high-class women, and the institution of marriage, parliament, and political parties.



More obviously, English political caricature came into its real adaptation during the reign of the ministry of Sir Robert Walpole in 1721. Although the Whig party was coined as the inventor of caricature,

yet Tories showed much interest to have advantages of it against Whig ministry. Though it was taken first for fun among fans, but simultaneously it fixed what was greatly criticized of usually what is so called hieroglyphics.

The political caricature was designed accurately to fulfill the demandable target. In February 1741, the Motion was presented as a caricature against Walpole by the Whig as a satire for they were driven out from their places. The reactionary caricature "The Reason" came to represent a parodic response. Once more, the ministry was attacked by another caricature entitled "The Motive" to be followed by "A Consequence of the Motion" that increased its opposition by "Motion upon Motion" (Wright 425).

Through less personal, and much publically, political caricature of postmodern times has developed forms of illustrations inspired by the old folkways. The novelty of the adaptation of certain political situations or happenings allowed for factitious identities to be presented with hard-hearted phrases. Some previously forbidden items and topics became admissible particularly after the time shifted to World War I and after.

The political caricature during and after the war started excessively to be partisan in that cartoons and caricature found a large space among people to laugh at or to criticize. For the cartoonists, all classes found in the political cartoons standard ways to oppose, fight, and challenge the pain and struggle of the war. In United States, for example, some monthly comic magazines of universities such as *College Humor* published from 1920s to 1930s. Others like *Punch*, *Life*, and *Judge* documented satirically the Depression of the 1930s. Hence, the public gradually became aware of modern representations as they assumed new arts. Dada and Surrealist publications in France and Germany during 20s had been marked as a new trend of arts functions the social satire. Therefore, what stands in the way of establishing a public platform for satirizing any political or social faults is how to visualize a culture and how to portrait an expression with all of its richness including drawings, paintings, or graphic designs.



My own view of the significance of caricature is akin to the importance of another kind of political, social, or religious satire that lies in Grotesque. The reader may think immediately that caricature and grotesque are listed to be split to three schools. The Great Expressional School, The Pseudo-Expressional School, and the Grotesque Expressional School. The first school consists of thoughtful and skillful painters who mastered their art and became pioneers in the field. While the second is largely connected with men who could never master their art, nor capable to try it, yet instead, they replace the good art by sentiment. The Grotesque Expressional School is distinguished significantly by men of unusual power of observation for the stronger signs of character in anything with no consideration for signs of beauty. Due to the popularization

of the third kind of schools, wit and malice are adopted by wild gays or even unfamiliar body features represented usually through sculptures (Ruskin 478). Wolfgang Kayser defines the grotesque in his study *The Grotesque in Art and Literature* (1966):

Grotesque art can be defined as art whose form and subject matter appear to be a part of, while contradictory to, the natural, social, or personal worlds of which we are a part. Its images most often embody distortions, exaggeration, a fusion of incompatible parts in such a fashion that it confronts us as strange and distorted, as a world turned upside down. (Kayser 31)

Kayser sheds light on how people could respond to the contradictory meaning and form of grotesque and how they react to its impression. He asserts that people laugh at the grotesque as that figure of comic features but its gloomy implication could be felt. Kayser emphasizes also on its fascination and attraction the moment people feel its daring. Moreover, for Kayser, grotesque is the matter of denying the truth but simultaneously it represents the necessity to face the same truth.

The art of grotesque is broadly formed as a way of expression that cannot be expressed by logic or reason. It lies in a place of unnatural formation of opposition. By showing the distorted humanly shape, this art functions to expose the inner expression of its creator.

In literature, writers of political satire have included fantasy much related to bold opposition. For example, in *Gulliver's Travels* namely in "a Voyage to the Country of the Houyhnhnms", Swift presented the reversal of roles; the horse is the rational animal behaved and talked in gentility and discipline, while man seems close to Yahoo of ugly and violent attributes. In this sense, the story was decidedly written as grotesque of a satirical commentary against political parties. Obviously, the merits of wit, wisdom, and nobility are marked

by creatures who uplift their value and moral norms in spite of their nonhuman characterizations. So, the tragicomic attribution is collectively linked to the grotesque. In *Ulysses*, James Joyce explores the inner meaning of grotesque through the paranoid anticipating reading of the world. In addition, Joyce points out the manifestation of human's body is elaborated in his literary reference. The relationship between the grotesque and the physicality of human body is well discussed by Mikhail Bakhtin in his study *Rabelais and His World* (1940):

Grotesque body...is a body in the act of becoming. It is never finished, never completed; it is continually built, created, and builds and creates another body. Moreover, the body swallows the world and is itself swallowed... This is why the essential role belongs to those parts of the grotesque body.... (Bakhtin 317)

To Bakhtin, the grotesque body has much relation with the open, the penetrative, and the lower stratum. Still, Joyce's fundamental analysis of the grotesque body does not necessarily go hand in hand with Bakhtin's description of it. So, to Joyce, the grotesque represents: fear, guilt, and shame which various characters, especially Bloom and Stephen, feel about their own bodies" (McElroy 72). Once more, Joyce connects between grotesque and body in *Portrait of the Artist as a Young Man* when Stephen linked between the image of his body and the feeling of guilt and curiosity. To Joyce, the grotesque is that conflict takes place in the outer world before his body. Furiously, the adolescent body allows mind to live that conflict with the past memories. The monstrous images of the memory are restricted to Stephen's dreams "peopled by apelike creatures and by harlots with gleaming jewel eyes" (*Portrait* 94). In *Portrait*, the grotesque shifts the fear of Stephen Dedalus from sex to death. Dedalus suffers the psychological agony as well as physical when

he evaluated himself as under sexed young man. To him, the bodily needs are no more than an animalistic source of repulsion that increases his desire for death; “No help! No help! He, he himself, his body to which to have yielded was dying. Into the grave with it! Nail it down into a wooden box, the corpse” (*Portrait* 94). But, the grotesque in Vladimir Nabokov *Pale Fire* (1962), does not follow that one in *Ulysses*. Charles Kinbote and John Shade, the fictional authors and central characters of the novel, are indeterminate sexual men. He sways between sublimity and grotesque, changing lines once with physicality and next with reality. Thus, his journey intelligibly stuck to sublime of fantasy and art. In these literary examples, the grotesque takes the form of expression not to be controlled by reason and not to be analyzed naturally. It emerges to represent the opposition to the classic meaning of beautiful nature.

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Love and Life in Vampire Novel

People who cease to believe in God or goodness altogether still believe in the devil. I don't know why. No, I do indeed know why. Evil is always possible. And goodness is eternally difficult (Interview with the Vampire)

Many have found that it is so important to investigate romance in vampire writings that gather between horror and romance. Instead of presenting a terrifying Dracula who kills people to keep going, some vampires are presented to suffer and care about their victims. Similarly, many of supernatural stories of fairies and ghosts are marked by some angelic characters who, either sacrifice their life or be inseparable companion to their eternal love. This could be seen in examples taken as key guide such as *Interview with the Vampire* (1976) by Anne Rice, and *The Demon Lover* (1945) by Elizabeth Bowen. In both stories love never loses its taste of unfulfilled longing in spite of the horrifying scenes of shedding blood and death. There is an obvious interest in discovering the relationship exists between romance and fear in vampire and supernatural stories. The theme encouraged readers to draw a line relation between humanity and supernaturalism. Accordingly, there will be a close connection with the psychological interpretations of who becomes under the influence of their own instinct.



In *The Demon Lover*, Elizabeth Bowen presents the romantic side of the ghost story through supernatural events happen to a married woman, Mrs. Drover Kathleen, who lost her ex-fiancé during the World War II. The ghost of her lover marks the human conflict

in searching for stability and hallucination. Romantically, the ghost of the dead lover reminds his beloved of their past times and the promises she gave of love and awaiting. That horrible past romance

warns Kathleen of the consequences of her action and the betrayal she did. The appearance of the ghost is the exploration of the human nature that longs for reality and supernatural. Similarly, the conflict of the vampire Louis of being evil or good, the ghost (the Demon lover), is both devil and angel.

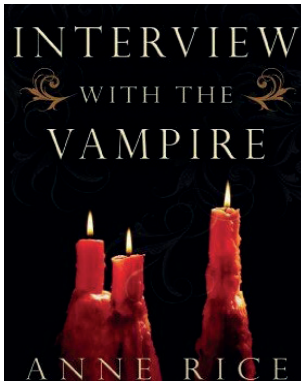
Bowen believes that the ghost is an example of what people of London feel during and after war in that all inhabitants deal with fear, ambiguity, stress, and frozen romance. The ghost is more than a supernatural figure. It is super reality that maybe faced by a complete belief or rejection. It mixes between romance and reality in the form of supernaturalism. To Bowen, the ghost is the hidden character who functions as a conscience. It is Bowen's use of the unbelievable to be acceptable and truly believable. As a story, *The Demon Lover* explores the emotional effects of the war upon people in general and London inhabitants in particular (Bowen, 2001, 82). Just like the *Interview*, *The Demon* shows the fact that life and death grows together. Each of them finds its life in the other.

In the view of the fact, death in both stories is cold, yet it gives a glittering light to start another life. It is a means to appreciate humanity and life and it is a salvation for continuity. In *The Demon*, love is accompanied with fear and loss. Kathleen's love for her fiancé is shaped with the unknown. She felt uneasy to keep her promise, particularly when she expected his death and when he asked her to wait whatever was happened (Bowen, 1989, 663).

The Demon Lover explains the normality of romance during hard times when war kills wishes and plans. Thus, the ghost is the reminder of love, faithlessness, guilt, and betrayal. On the other hand, it shows the ruin of that romance under the influence of wartime and deadly fate. In *The Demon*, the ghost demands something from the living (Porcelli, 16). It appears as a part of social changes, love demander, or the sign of experience that should be shared with living people. The ghost, dreams, flashback, and fear are in fact certainties are presented during uncertainties of war. Thus, through supernatural and the character of the ghost, Bowen emphasizes on

the effect of war and wartime on the normality of life. She stresses on the consequences of war on people who do not fight, but they are involved emotionally and psychologically in wartime. Bowen never escapes from the fact that romance and love have been influenced by the crises of war and death. To Bowen, human feelings and certainties are subjected to threat of killing and disappearance. Moreover, she concentrates on the effect of both, gender and war, on women, particularly during wartime. For instance, Mrs. Drover's lover had never been kind to her, and he even left a scar with blood on her hand as a kind of a lifelong promise. So, the ghost presence is demon who is merciless lover and man. Accordingly, Bowen points out that the existence of the ghost is more than a supernatural interest in exploring the uncertainties of man, but rather, it refers to the gender severity when woman is subjected to be the victim of masculinity.

Bowen's ghost-story interpretation registers the current horror of war as an evil force and the effect of this force on goodness of people. Through creating mysterious atmosphere, Bowen places supernatural in an accurate position. The mysterious letter that had been found by Kathleen represents the supernatural existence of her dead ex-fiancé, as well as it represents the means of suspense that threatens one's stability and arises his/her inner conflict.



Anne Rice's *Interview with the Vampire*, is a journey through mortal and immortal life told by its adventurer Louis. After subjugating to be brainwashed by the sinister Lestat, the evil manipulator, Louis, unwillingly, is introduced into the vampire way of life. This is simply what Rice presents her story to the readers in which the psychological conflict is obviously noted through the war between good and evil, salvation and

damnation (Tomc, 112). The story represents the clash between the two extremists with some dangerous side effects such as uncertain-

ty, out casting, or cursing. For Rice, such a conflict produces other interests and significances for it marks a change in readers' concerns from horror to sympathy. As it goes with *Queen of the Damned* (1988) and *The Vampire Armand* (1998), such stories differ in their goals. For instance, to the Victorian readers, vampirism reinforces the horror from strangers who threaten people, while in the twentieth and twenty-first centuries, vampirism attract reader's attention either to sympathy or attack (Carter, 29). To a certain extent, vampirism are presented by their authors as heroes who are admirable because of their appearance and action. Many authors suggest that vampirism is another lifestyle. It is some people's right to choose and follow. It is a different way of existence when there is a great emphasis on the positive aspects of romantic style.

The shift of the emphasis from horror and deadly threat of vampires to the admiration they bring to their readers is clear in other vampire stories such as *Eternal: More Love Stories with Bite*, edited by P.C. Cast (2010), presenting clear case of love either between vampires or between vampires and humans. In gradual development, vampire stories resurrect from the general image of the dead rising at night from graves to feed upon the blood of others, particularly young and beautiful people. Yet, these stories began to be presented as another sort of romantic tales that their vampire heroes search for love, salvation, and partnership. On the other hand, vampire stories come in common with some details that are related to folklore (Stacey, 15). Moreover, vampires are not created by novelists, but they are undead creatures of folklore (Konstantinos, 3) who are distinguished by their physical features and appearance.

Actually, writing about vampire culture affects readers to appreciate humanity and life. Scenes of death and sucking blood help the readers to value life (Zanger, 25). In *Interview with the Vampire*, Rice presents Dracula as that sensitive and romantic vampire who tries to keep his humanity. "He learns to appreciate life in the way he never did when he was human" (Russo, 35). Rice helps her readers to taste the meaning and value of simplicity and horror throughout sunlight, color, nature, love, sucking blood, and sudden attack.

Hence, the author intends to bring us to feel sorry for the vampire she creates because he/she lives in dark with different stories of pain.

Interview came from the fact that the vampire is narrating his life story, moving back through introducing himself as Louis. Sympathetically, readers are fascinated by such a character with dress in black and presence of power. He is presented as a kind-hearted blood sucker who wishes to get rid of his inner conflict and guilt. He is the embodiment of the fight of good against evil:

I saw you in the theatre, your suffering,
your sympathy with that girl. I saw
your sympathy for Denis when I offered
him to you; you die when you kill, as
if you feel that you deserve to die, and
you stint on nothing. But why, with this
passion and this sense of justice, do you
wish to call yourself the child of Satan!
(*Interview with the Vampire*)

Though Louis had been turned into a vampire decades and centuries ago, but he managed to preserve his feeling of humanity, his senses as originally human being, his own identity in his normal world, and to some degree his innocence. Certainly, he does not enjoy drink blood and be that monstrous creature, but he had no other possible way to stay alive. Actually, he could not escape condemning himself for being too weak to continue without it. He much more despises the weakness of his nature but, there should be a way to defeat the creature that lives inside him. In short, he feels himself the worst vampire of unknown identity and goals. He rejects being evil or killer and he refuses to pull others same to his destiny, yet, he could not change his lifestyle because it is the only way to live. His confusion of being good and evil has increased his sense of hatred toward himself in which the revenge is basically directed to himself and the matter of drinking other's blood is definitely an approach to punish this creature lives within him. When he attacked Clau-

dia and made from her another vampire, he meant her innocence that drew him, it might be her young blood, or her strong will to survive. Claudia is being imprisoned in a body that is so young and frail, physically of five years old, but within her there is an old woman of 65 years. Rice emphasizes how the matter is cruel and horrible, how the desire to feel love and adulthood is banned and never acted. The author also shows how Lestat hates passion, but she loves Louis. She was torn because she loves him but also abhors him for what he had done. For how he treated her, as a child even though she was already a grown up woman; "For you see," I said to her in that same calm voice, "what died tonight in this room was not that woman. It will take her many nights to die, perhaps years. What has died in this room tonight is the last vestige in me of what was human" (*Interview*).

Rice focuses on certain facts that is related to good and evil. First, she makes from the story as a pure gothic-vampire horror done by the characters who all have human emotions and interpersonal problems. They all suffer, fall in love, hate, and struggle to keep going. Second, she questions the nature of man that seems sometimes unbalanced, unstable, and swaying between reconciliation with humanity or hostility to it. She shows a beautiful myth of an angelic vampire who looks for a vampire partner. He seeks a companion to complete his shortage and to share life with him. Compassionately, Louis longs for the life of family, unity, stability, and romance. He wishes to experience what humans morally and usually live and do. He does not want to live alone. He is thirsty not only to suck blood, but also to enliven the experience of immortality with the partner he looks for. Eventually, Louis is turned into a vampire but continues his search to answer inner-conflict questions: who is he? , why is he so? He fights with himself and with others to be a true lover. He aimlessly searches a family and friends to define his own life only to discover that nothing he does matters. He lost himself as other did.

In most vampire stories, vampires seem to attack humans by a sensual pleasure. To vampires, the need to drink human's blood means a fleshly contact or a sexual pleasure that cannot be fulfilled

but through drinking blood. Moreover vampires do not seem always ugly, but they are marked by special talent, beauty, and seduction. Romance is often seen as that bloody satisfaction which has nothing to do with gender. Looking for male or female is not important while living and acting vampirism. In *Interview*, the vampire replaces the reader's horror of death by their sympathy, in that the vampire needs a partner to continue. Finding a partner is basic to reach fulfillment. Louis never seeks sex in his relation with Lestat, but rather, he eagerly awaits the time of immortality through homoeroticism. In such romantic partnership, the fleshly contact (neck is bared and sucked) parallels the lust of the sexual pleasure. Thus, Louis shares this lust with Lestat and the vampire daughter Claudia in enjoying sucking other's blood and flesh. He indulges this lust in every sunset but dies if he stops it. Hence, romance to Louis and other vampires is marked by the scene of living and dying when neck is bared and touched and when the blood is engorged as the only outlet of living.

Interview with the Vampire explores the meaning of evil when it mixes with the struggle to live moral. Rice asserts that evil exists in human beings as an instinct and it will be always in conflict with the good. According to Rice, Louis is an angelic vampire who suffers his swaying between the two scales. He struggles to live innocent but he has to suck blood and kill people to survive. Moreover, Louis is seductive, different, outcast, inhuman, beautiful in pale, and has a special charisma mingled with a sense of guilt. He has to tell his agony to a normal human, an interviewer, who observes and describes how this vampire is emotional and victim. Louis's morality is faded by his docility to Lestat. In spite of his sympathy with Claudia who lost her mother, Louis could not help the lust of drinking blood from her neck, believing that he was doomed to be inhuman although he is affected by other's tears and problems, particularly when he agreed to share Lestat the vampire paternal relation to Claudia. As a child vampire and a daughter of both fathers, Claudia learns the opposites of life. She gets the glory of killing by sucking blood as well as she recognizes the beauty of humanity. In addition, in ro-

mantic reaction, Louis longs to establish a family. He refuges peacefully and passionately with Claudia as a father and a daughter in his coffin. To Louis, vampirism cut off him from enjoying romance, humanity, and normality. He is tortured by the evil he does. Whilst Vampires are still unaccountably evil in this novel, they are also relatable, capable of sparking people's empathy

In *Interview*, Rice presents the ambiguity of the sexual relation in vampirism when the vampire is presented in the image of androgyny. To Rice and to the vampire hero, androgynous figure represents a sort of liberation who is beautiful, elegant, attractive, and changeable (Tomc, 96). He is unique and desirable by some, and under the spot light by many. Thus, Rice's mixture of evil, morality, and inhumanity shares with the images of horror and love that are presented by Elizabeth Bowen in her story *The Demon Lover* (1945), in that Bowen finds the senses of beautiful mystery in threat of horror.

Accordingly, *Interview with the Vampire* and *The Demon Lover* demonstrate normality (love, life, death) through abnormality and supernatural (vampire and ghost). Both stories tackle the feelings of human being and emotions that are overwhelmed by evil and fear. Their authors describe that sometimes inhuman could take a big part in human life. To a certain extent, both stories show that the supernatural elements and outcast sort of people are dominant in the inner conflict of humans.

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The Tower of Power: ‘Big Ben’, the Physicality of Place and Time

The chimes of Big Ben are like the beats of a lover’s heart that do not stop nor get tired...They beat with passion and life.....

They look like crashing waves breaking on the shore...

Or rays of heat of sun shining so bright....

The gentle breeze sways and dances in rhythm....

At ease without words, these chimes are watching and hearing at their best....

The Gentle Big Ben.....



A particular city symbol may be seen as the expression of experiences and source of human revelation. On more sacred ground, the architectural symbol of a culture had historically become an ideal for literary works entity besides being a representative image of any industrial capitalism. Due to the symbolic evaluation, that ideal represents the image of something larger and important than the city itself. It is given metaphorically the physicality of a real character distinguished by the divine antiquity and the urban of modernity.

In literature, writings celebrate the city and its beautifully constructed symbols as identical expressions of fate, living style, date of love, life quality, or time echo. In the metaphorical level, the image-making of the city symbol is expressed in terms of relation to the characters' thoughts, beliefs, concerns, or events. For instance, in Turkey, the Galata Tower of Istanbul celebrates the created energy that increases love and belongingness to its dwellers, viewers, and visitors as it holds the attractive quality of antiquity and real-like

imagination. Hence, the city symbol announces itself to most literary writings as that place of horror and joy, and emerges as the complexity of socio-cultural construct and human relations. It ranges as the having the touches of physical presence.

Big Ben of London City had been addressed by many novelists who made from that special well-constructed tower a necessary angel in their writings when its socio-cultural meaning was blended with the spirit response through living experiences. So, the basic stance is on the bodily indication of Big Ben in the lives of narrative characters and novelists as well. Added to that, its physical dimensions on place and time suggest a clear connection to the reactionary analysis of the major and minor issues in literature.

It is clear that the symbol of the city represents beautifully a distinct phenomenon by itself. In its broader sense, novelist metaphorically use a symbol to conduct an-extensive reading of the characters' thoughts and behaviors exposing readers to a real challenge to follow the growth of the city and narrative analysis as well. Generally, the image of a city is linked to a building or a structure which is categorized by its dwellers specifically as their culture icon. For example, Paris is identified by the Eiffel Tower, Rome by the Vatican, and Athens by the Acropolis.

In 1859, London witnessed the finishing steps of Big Ben construction. As the largest and accurate time piece in the world, the tower was designed to be four-faced striking and chiming clock. Regardless to its height and base, Big Ben was the largest bell in the United Kingdom stood as one of the most prominent symbols of London and parliamentary democracy. As an exotic place, the sound of Big Ben conjures up many writers. It stimulates Virginia Woolf in *Mr. Dalloway* to connect between the accurate time of the Clock and her event party, or in Salman Rushdie's *The Ground Beneath her Feet* when he stepped his step in London streets around and beneath Big Ben.



Among many norms of the 19th century developments and industrializations, the chimes of Big Ben transformed London society's understanding to the value of being accurate by time. The standardization of time gave Londoners opportunities to appreciate the timekeeping and distribution of time. Moreover, it influentially encouraged British writers to measure functionally and professionally their works generally with the embodiment of English culture as the city symbol for the inhabitants of Westminster, and particularly with the clock when it struck the hours. The awareness of time value in the nineteenth century clearly appeared in the literature of the period. Lewis Carroll's 1865 novel *Alice's Adventures in Wonderland* starts with a rabbit runs with a pocket match in his hand caring about 'Time' that was written by the word first letter (T).

Significantly, Londoners were people highly self-evaluated by the Victorian tower, officially named after the ruling Queen but more commonly known as Big Ben. Thus, the importance of time passing or losing affected writers such as Samuel Smiles who deplores time wasting as literally frittering away life. He stresses on the importance of time punctuality "Lost wealth maybe replaced by industry, lost knowledge by study, lost health by temperance or medicine, but lost time is gone forever (Shipside 89). This tendency of connecting time, place, and professionancy gave birth to the physicality of place and time that as praisingly helped to evaluate the city symbol as a character by fiction and non-fiction writers. In that sense, Big Ben

gathered people and situations each with stories and secrets lived metaphorically with the accuracy of Big Ben's time and smile which managed to bring people to tell their stories.



The Bell took its name from one of two famous bens. Sir Benjamin Hall, a 19th century engineer and politician who was also a famously large man, gave along winded speech on the topic of what the bell should be named. Ridiculously, one of his listener suggested to name him as “Big Ben”, and observingly, the name Hall is inscribed on the bell, which would sound much close to this theory. While the other theory suggests that the bell

took its name from Benjamin Count, a champion of heavy weight bare-knuckle boxer of the 19th century. Considerably, the name of the bell inside the clock of the Houses of Parliament was referred to the whole clock tower.

The clock first chimed on 31st May, 1859. There are five bells in the clock, Big Ben is the biggest bell. Hours are separately struck by a hammer. If it is six o'clock, the hammer strikes six times. There are other four bells called quarter bells in which they chime every quarter of an hour. Yet, during the mid-nineteenth century, Londoners realized that the need for clocks or common timing standardization should not be luxurious, but rather away to transform the society interest into more a waring of timekeeping system. Indeed, British Empire was distinguishably advanced in navigating techniques, culture, politics, and industry. Hence, the International Prime Meridian

Conference known as Washington conference of 1884, established Greenwich England as the universal standard time. In *The Cosmic Time of Empire* (2011) by Adam Barrows, the world standard time had been created legally by the creation of Greenwich Mean Time (GMT) that affected accurately the timekeeping at sea by marine chronometers, the travelling by railway due to standardized time, or sending the exact time to different country stations by Greenwich observatory (Barrows 1). The urgent new mood for British people in particular to follow an accurate system in standards of living and ruling was balanced with the destruction of the palace of Westminster with a significant addition as Victoria's tower but more commonly known as Big Ben.

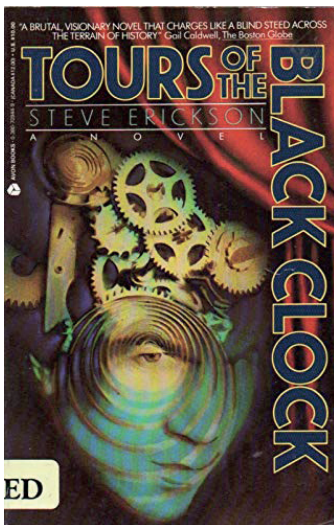
Common models of the culture structures form more likely the needed missing parts in recollecting memories in literature. Literary studies of time and narratives in the Victorian era had been connected with Big Ben as a monument to standardize time and to blend human memory with the physicality of a symbol. This iconic landmark is frequently read and seen as unforgettable location or it is set to establish physicality of a place. In a definite realization, the glimpse of Big Ben indicates that the settings of events are in London. In John Buchan's *The Thirty-Nine Steps* which was adapted as a movie in 1978, the hero hung himself to the minute hand of Big Ben to prevent a bomb, and the black-and white 1964 British World War II film known as *It Happened Here* (the story of Hitler's England), the Clock Tower took a main position in the film. Big Ben and the Westminster Bridge had the deadly effect in the releasing of the second serial of the second season in the British science fiction television entitled *The Dalek Invasion of Earth* (1964). In the British science fiction television program "Doctor Who" produced in 1963, the absence of Big Ben's chimes indicates the absence of life and the silence of its bells refers to the dead silence of London. This image is repeatedly seen in Alfred Noye's novel *The Last Man* (1940) where the muting of Big Ben's bell precedes the silence that predicates real disasters in London. Parallel to the literary work main characters, Big Ben became the heroic figure of a long-running British culture standards dominated over the other settings of the city and used as a device in the dramatic locations. In Edgar Wallace's *The Four*

Just Men published in 1905, the crime thriller, presented as an audio drama, was accompanied by music and sound effects, in particular the chimes of Big Ben, to indicate the deadline offered by the four just men to end up things: "But it's a quarter past ten. That's Big Ben just striking. Don't you see? It's all over. That's no longer any need to guard Sir Philip" (Teller 448). The successful shift in focusing on towers of social and cultural landmarks enabled English writers of the 20th century to introduce new regulations that increase further the power of the tangible place and time.

The new understanding of time after the world consideration of the public clock importance gave the timekeeping concept an official significance when it was linked with human experiences. In Jean Rhys's novel *Voyage in the Dark* (1934), the characters' experiences are depicted through the moving clock. The bouts of crushing depression of the novel protagonists swing with the movement of the clockwise. The cyclical repetition of depression couldn't be escaped by the characters similar to the unavoidable clockwise stoppage. However, the physicality of time in *Voyage* lies in Rhys's consideration of what she links "big idea" with the cycle of time: "big idea is something to do with time being an illusion ...the past exists-side by side with the present, not behind it; that what was-is"(Letters 24). The carelessness of making a difference between the past and the present moves the protagonist for another disappointed consideration that her life is contaminated by the memory of her past. To Rhys, the cycle of time reinforces the idea of the repetition of the cycle of experiences which they felt shame of and unavoidable. Time and age are passing altogether. Temporally, clocks mark progress that is similar to human experience.

In *Quartet* (1969), Rhys also demonstrates the idea of linking between the repetitive cycle and the clock: "...The mechanism of her brain got to work with a painful jerk and began to tick in time with the clock" (*Quartet*). Again, in *Voyage in the Dark*, the protagonist Anna plans to create a different situation with Walter if the chance of time goes back. The physical time in *Voyage* helps the other protagonist Julia to feel that the chiming clock set her free through a desirable escape back in time. "She imagines that the last ten years

of her life have been erased and, instead of reliving her future differently, she imagines that her future has ceased to exist (Flynn 47). To Rhys, the clock's mechanical process functions time of misery, exhaustion, and troubles. In her 1939 novel, *Good Morning, Midnight*, the protagonist Sasha finds in clock movement an opportunity to sleep comfortably and a sort of relief she seeks to live during inter-war period. Sasha and Rhys longed for a phase of time to break the bondage between internal and external isolation. To them, time has no limits and the contradictions between day and night is regardlessly considered. However, the clock is dealt with by Rhys as that mobile physicality seen on Big Ben or any other public or private watch. Clock can be accessed to her personal matters, experiences, works, and more importantly, to her inner thoughts. Yet more valuably, Rhys uses clocks and time to portrait the systematic life way of the twentieth century in conceptualizing the meaning of power and modernism. She embraces the idea of the symbolic power of time-keeping and clock to point out professionally to the modern techniques and approaches in fictional genre: "The sun began to fade, the stars to dim, and the clock ran backward...more painful memories were a reckoning in real time. Long minutes and even longer seconds..." (*Good Morning, Midnight*).



The physicality of place and time in Steve Erickson's *Tours of the Black Clock* shows explicitly the relation between Hitlerism of Europe during the course of war and the historical events that were motivated by the running clocks of time in years and decades. In Erickson, time is able to shift people who were under Hitler's obsession moving them to courses of dreams through time and space. He exposes how the political soul is part of humanity and how people's woven humanity could be changed

by time passing. In his dream-logic technical style, Erickson reasonably presents the capability of timeline to move the deep of human reality. Truth in people's real living is ultimately the process of proving the time effect and physicality. Erickson never mentioned the British clock tower of Big Ben, yet he legitimized the logic of time and its role in falling England to the Reich: "we've conquered England this evening. He does not understand the true situation. I understand the true situation" (*Tours* 73). For Erickson, time and place pin down the dynamics of human reality that swings between dream and logic. And, the identification of the black clock is merely the world realization that Hitler's loss of humanity is a symbolic entity for more general understanding that when human losses humanity, he/she would be able to get down to the abysmal darkness. Yet, Erickson generalizes the logic of war by focusing on the fatal end of Hitler by the help of place and time. The black clock starts the war of the place and ends it up. It tries to correct Hitler's wrongs and ends the risk of making the place as bloody red passageway. It is never connected to Big Ben in the literal meaning and sense, yet it refers to the timeline of human lives and experience.

Joining other writers who appreciated the continuous line of the Parliament, the Church and the clock tower, Charles Dickens in his *The Life and Adventures of Martin Chuzzlewitt* (1842) made of that clock a corner stone in which his characters turned and looked at it as a frequent reference. It was their companion and the time was their life fact: "There was a clock in the room, which the stranger often turned to look at. Tom. Made frequent reference to it also" (*The Life and Adventures*). The striking of Big Ben and the bell of Tom's clock are considerably engaged in Dickens's awareness of time counting. Moreover, his description of London daily life and people's usual deeds had never passed away from the description of Big Ben: "The staircase was very gloomy and very broad, with balustrades so thick and heavy that they would have served for a bridge. In a somber corner of the first landing, stood a gruff old giant of a clock" (*The Life and Adventures*). Readers of Martin Chuzzlewitt bring with them during their reading the experiences of hurt, help, power, submis-

sion, and swinging in decision that all are connected importantly with time and the standing point of the giant clock of London. Moreover, the norms of morality and financial success were in defense by Dickens's characters such as Tom's sister Ruth who connects the importance of being true, good, and real to the passing of time.

The inspiration of the clock tower of London in Dickens and the companionship of Big Ben in Maurice Halbwachs's book *The Collective Memory*, show that the collectivity between London and time is as story as human existence. He connects between human memories and the duration of time: "we are never alone" (Halbwachs, 23). Then, he affirms that human creativity cannot be limited by time and place, "...objective clock time cannot cope with human creativity and spontaneity. Only 'duration', the intuitive perception of inner time, provides access to philosophical and spiritual knowledge" (Halbwachs, 7). To Halbwachs, London and clock tower should be dealt with symbolically and metaphorically. Time in London represents the physicality of British spirit seen as friendly and familiar face which is never moved away from Big Ben.



The complexity of socio-cultural structure and the set of experiences people have through life situations enabled Virginia Woolf to focus more on the bodily existence of place in her 1925 novel *Mrs. Dalloway*. The question of place in Woolf's stream of consciousness motivates a thorough analysis that cannot be passed by aimlessly. The place and time in this novel engaged in narrative more than shaping images of mere objects and city symbol. The settings of where and when are mostly

undeniable pointing to a fact that the world in Woolf's novels comes not only to be seen or heard, and even felt, yet it comes completely with the full sensation of the inanimate symbols.

In *Mrs. Dalloway*, the place of London produces unescapable attachment. The lives of the characters seem dependent from the sensation of the place physicality. The place and time are always inside the characters' thoughts and recalls. Importantly, the combination of social life of the characters and the cultural embodiment of the place was meant by Woolf to weave the successful relation between them in a form of socio-cultural meaning. Hence, the physicality of time matters very high and the symbolism of the place sounds a real presence

Big Ben in *Mrs. Dalloway* offers the time power when she starts her first novel pages with the clock striking off the hours of the day. Clarissa Dalloway describes this experience of her usual day introduction:

For having lived in Westminster-how many years now? Over twenty,- one feels even in the midst of the traffic, or waking at night, Clarissa was positive, a particular hush, or solemnity; an indescribable pause; a suspense before Big Ben strikes. There! Out it boomed. First a warning, musical; then the hour, irrevocable. The leaden circle dissolved in the air (Woolf *Mrs. Dalloway* 4).

Big Ben creates that continuity Clarissa needs after 20 years. Yet, she wants to hear the chime and to anticipate what is happening after each strike. Big Ben brings that variation of warning, starting, music, and memory. The strikes beautifully unite her with the rest of people from the new generation and traces her back to those who shared her memory and the recall of war. In Westminster, Clarissa lives the common experience with everyday clock presence, but still

she anticipates another recalling of some sacred moments before the clock strikes, she moves forward into the future in which she cannot freeze her existence nor her yesteryears events. Rhythmically, the chimes and forwarding life system of London are moving and walking in parallel. The division is rarely seen. The public and the private are harmoniously considerable.

Mrs. Dalloway's city experience offers more uniqueness to London. The city is standardized by the clock tower melting metaphorically in the state of consciousness. To Woolf, the clock shifts the analysis and memory in the narrative between characters and locations. The interchangeable relation between location and characters functions more likely in the benefit of drawing London as that never-missing part of the world. London and the clock tower enable Clarissa to possess the feeling of trace of the factual life after 20 years and to the process of being near to the memory Clarissa and British people witnessed. As homing address, Clarissa points to London and Big Ben not only as the capital symbols, but also as signs for the globe. Their flashes of insight become exceptional. They set order and meaning.



Big Ben strikes the hour of the day throughout the novel. It indicates the progression of the day time and the progress in characters' consciousness. Throughout the hourly function of the giant clock, the sound of the bells stimulate the deafness not to

sleep or to feel tired in that the awakening of the mind is entirely connected with the time alarm. The clock and the sound play the integrated part that unifies the thought of the consciousness and the physical bodies as well. St. Margaret shares Big Ben's significance in gathering Clarissa and Peter. Through an extraordinary situation, the half-hour striking out between them made a transitional meaning from the masculine meaning of Peter to the feminine world of Clarissa. The significant sounds of St. Margaret occurs "when Peter Walsh sits drowsing and dreaming in the park soon after his first meeting with Clarissa upon his return from India (Love 153). Big Ben affects the reunion of the couple and St. Margaret identifies the possibility of realizing the rushing hours of their golden age. When Peter is falling asleep on a bench in Regents Park, thoughts, body, and the sound are present:

He closed his eyes...a great brush swept smooth across his mind, sweeping across it moving branches, children's voices, the shuffle of feet, and people passing, and human traffic, rising and falling traffic. Down, down he sank.
(*Mrs. Dalloway* 49)

Despite the sinking sleep of Peter, but Clarissa uses a second clock that connects regularly to the main clock as if she combines between love and religion:

Love-but here the other clock, the clock which always struck two minutes after Big Ben, came shuffling in with its lap full of odds and ends, which it dumped down as if Big Ben were all very well with his majesty laying down the law.
(128)

Woolf uses Big Ben to allow a complete realization to Clarissa's thoughts. Clarissa's behaviors and reactions are clearly understand-

able in terms of duration. The second clock of two minutes puts Clarissa's experience of time in relation to an unmoving, unchangeable measure of public time (Flynn 51). It is crucial that Clarissa's measurements of social, cultural, and personal experiences had been given to the clock's strikes. Traumatically, she connected the clock bells with the physicality of war where death dissolved the bodies and souls. Woolf opens a new gate for a conclusion that clock reminds people of the uncertainty of life when death and war interpret the meaning of trauma. This is prefigured by the somber scene towards the very end of the story. As the clock strikes the midnight, Clarissa's party attendees witnessed the death of Septimus Warren Smith. Septimus's suicide points to the time of reality and reactions after wartime when Big Ben identifies the unforgettable moments over war:

She felt somehow very like him-the young man who had killed himself. She felt glad that he had done it. Thrown it away while they went on living. The clock was striking. The leaden circles dissolved in their air. But she must go back (166-7, 309).

Big Ben functions significantly as another witness to the death of the soldier (Burch 24). As a symbolic image, the clock indicates the end of life continuation. Septimus's suicide is another attempt to connect between people's feeling of the impossibility of enduring life misery and the natural circle of living after death. His death brought order and unity in that Clarissa got back to her party to continue hearing Big Ben's strikes for normal and usual another continuation and to order the certainty of undoutful assumption that war has costs should be paid.

In *Mrs. Dalloway*, Septimus is the real manifestation of trauma (Comyn 160). He is ruined deadly lives the unbearable attachment with people and life:

The word "time" split its husk; poured its riches over him; and from his lips fell like shells, like shavings from a plane, without his making them, hard, white, imperishable, words, and flew to attach themselves to their places in an ode to Time; an immortal ode to Time...

"For God's sake don't come!" Septimus cried out. For he could not look upon the dead... (*Mrs. Dalloway* 92)

In the modern age novel, the city symbol models the orientation approach in evaluating people's reaction and control. Socio-cultural construction of Big Ben adds that metaphoric sense to the city center of London and to the narrative writers who highly qualified their literary works by the modernizing city experience and models. Yet, it is precisely here to conclude that most British writers and others from outside England have patterns of time and place physicality related to the tower of power of the giant public clock of Big Ben and other city symbol like St. Margaret and Westminster Palace. Big Ben sounds the continuous flow of life in London established what is so called a "common rhythm" that had been added by British people the feeling of power and history. In that sense of physicality, time and place mirror the specific marks of a city and the human's experience as well. It views life and human modern conditions from different perspectives with an impression that the bodily presence of time and place complete the life experiences in literature.

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Professor Luma Ibrahim Al-Barzenji (PhD) in Modern American Novel, works as a University Teacher in Department of English/ Faculty of Education for Humanities/ University of Diyala/ Iraq. In her academic career, she wrote and published many papers that deal with literature in general, and novel in particular of significant references for B.A., M.A., and PhD studies. *Beyond Literary Borders: Glimpses from Beauty and Seriousness* (2021), is the third published book preceded by the second book *Creativity Grounds of Regional Fiction* (2020), and the first book *The Contemporary Dramatic and Fictional Literary Visions* (2019).

