Inquis

a graduate journal of literatures in English

Issue 2

Dec 2016

Inquis

a graduate journal of literatures in English

Issue 2

December 2016

Inquis

an online graduate journal of literatures in English

https://inquisjournal.wordpress.com/

Issue 2, December 2016

Contact

e-mail

inquisjournal@gmail.com

Baysar Taniyan
English Language and Literature Dept.
Faculty of Arts and Sciences
Pamukkale University
Denizli, Turkey

Reyhan Özer Taniyan
English Language and Literature Dept.
Faculty of Arts and Sciences
Omer Halisdemir University
Niğde, Turkey

Inquis is an online, biannual, blind peer-reviewed journal which offers graduate students in the field of literatures in English a chance to make their research known internationally. The journal is published online and can be accessed via https://inquisjournal.wordpress.com. The whole content of the journal is free for public use and the authors possess the rights of their articles and they are responsible for the content. The texts in this journal can't be reproduced, stored, transmitted or quoted in any form or by any means without the prior permission of its author(s). To submit articles and reviews for future issues, please see the guidelines at the end of the journal. For further information and enquiries, please contact the editors.

Typesetting : Baysar Taniyan
Cover Design : Reyhan Özer Taniyan

Editorial Board

Chief Editors

Reyhan Özer Taniyan

Baysar Taniyan

Editorial Board

Reyhan Özer Taniyan
(Omer Halisdemir University)

Murat Göç
(Pamukkale University)

Baysar Taniyan
(Pamukkale University)

Mehmet Ali Çelikel
(Pamukkale University)

Advisory Board

Himmet Umunç
(Başkent University)

Zbigniew Bialas
(University of Silesia)

Jeanne Dubino
(Appalachian State University)

Barry Tharaud

Arda Arıkan
(Akdeniz University)

Elisabetta Marino
(University of Rome)

Zekiye Antakyalıoğlu
(Gaziantep University)

Mehmet Ali Çelikel
(Pamukkale University)

John A. Stotesbury
(University of Eastern Finland)

Alev Karaduman
(Hacettepe University)

Maria Paraschiv
(Petroleum-Gas Uni. of Ploiesti)

Işıl Baş
(Boğaziçi University)

Alan Munton
(University of Exeter)

Claus Schatz-Jakobsen
(University of Southern Denmark)

Murat Göç
(Pamukkale University)

Victor Kennedy
(University of Maribor)

Julia Szoltysek
(University of Silesia)

Fatma Kalpaklı
(Selçuk University)

Ayşem Seval
(İstanbul Kültür University)

Aylin Alkaç
(Boğaziçi University)

Berkan Ulu
(İnönü University)

Pallavi Narayan
(National Uni. of Singapore Press)

Content

1-2 Foreword

Articles / Makaleler

3-17 **Echoes from the Isle of Erin: Navigating Transatlantic Nationhood in Adam Kidd's "Preface" and "The Fairy-Boat"** **/Erin Adası'ndan Yankılar: Adam Kidd'in "Preface" ve "Fairy Boat"unda Transatlantik Milliyeti Yönlendirmek**
Gianluca G. Agostinelli

18-29 **Identity and Disguise: The Grotesque Body in Jeanette Winterson's Novels** / Kimlik ve Maske: Jeanette Winterson'ın Romanlarında Grotesk Beden
Selena Lanzillotta

30-40 **A Critical Approach to the Social Structures in *Brave New World* and *Oliver Twist*** / ***Cesur Yeni Dünya* ve *Oliver Twist* Romanlarındaki Sosyal Yapılara Eleştirel Bir Yaklaşım**
Elçin Parçaoğlu

41 Contributors to this Issue

42-43 Guidelines

Foreword

Welcome to the second issue of the Inquis journal. The basic motivation in starting this journal was to create an outlet where promising young scholars studying literatures in English could make their voice heard. As the year 2016 is coming to its end, it is getting more and more obvious that the world needs ideas produced by those minds capable of looking at the world from different angles. 2016 has been a year defined by humanitarian crisis going on the rampage. What is most apparent is that amid the refugee crisis, civil wars, increasing racism, religious tensions and radical conservatism there is a certain call of duty for the social scientist to study the world and come up with possible solutions to these problems that surround all of us. It is therefore journals, like Inquis, are crucial and should be supported.

This second issue contains articles which are illuminating and inspiring. In the first article, titled "Echoes from the Isle of Erin: Navigating Transatlantic Nationhood in Adam Kidd's 'Preface' and 'The Fairy-Boat'", Gianluca G. Agostinelli makes a discussion on the development of literary Irish nationhood during the mid-nineteenth century by referring to Adam Kidd's *The Huron chief, and other poems* (1830). In the following article, titled "Identity and Disguise: The Grotesque Body in Jeanette Winterson's Novels", Selene Lanzillotta studies Jeanette Winsterson's novels regarding the representation of the queer and grotesque body. In the next article, titled "A Critical Approach to the Social Structures in *Brave New World* and *Oliver Twist*" Elçin Parçaoğlu introduces an alternative reading of the social structures visible in Aldous Huxley's *Brave New World* and Charles Dickens's *Oliver Twist* within the frame of Marxism.

The editors would like to express their gratitude to the advisory board for their priceless support in the process of selection and

evaluation. We would also like to thank to the researchers who contributed to this second issue of Inquis with their inspiring and illuminating manuscripts.

Dr. Baysar Taniyan
Chief Editor

Inquis journal
December, 2016/2/3 -18

Echoes from the Isle of Erin: Navigating Transatlantic Nationhood in Adam Kidd's "Preface" and "The Fairy-Boat"

Gianluca G. Agostinelli
Brock University
gagostinelli@brocku.ca
Received 09 Nov 2016 / accepted 14 Dec 2016

Abstract
This paper explores the development of literary Irish nationhood during the mid-nineteenth century by comparing selected entries from Adam Kidd's *The Huron chief, and other poems (1830)*. Through close, critical readings of "Preface" and "The Fairy-Boat," this paper examines Britain's subjugation of Canada's indigenous peoples, and compares the process to the historic plight of cultural and political oppression in Kidd's native Ireland. Kidd's Romantic, early modern poetry engenders an ethic of empathy for coeval colonial subjects, and expresses an unrequited desire for national reconciliation and Irish emancipation.

Keywords
Kidd; Ireland; England; Canada; nationhood; indigenous; poetry; early modern era; colonization

Erin Adası'ndan Yankılar: Adam Kidd'in "Preface" ve "Fairy Boat"unda Transatlantik Milliyeti Yönlendirmek

Gianluca G. Agostinelli
Brock University
gagostinelli@brocku.ca
Gönderim 09 Kasım 2016 / Kabul 14 Aralık 2016

Özet
Bu makale, Adam Kidd'in *The Huron chief, and other poems (1830)* adlı eserinden seçme yazıları kıyaslayarak 19. Yüzyılın ortaları itibari ile İrlanda milliyetinin edebi gelişimini incelemektedir. Eserdeki "Önsöz" ve "The Fairy Boat" kısımlarının eleştirel ve yakın bir okumasıyla, Britanya'nın Kanada'nın yerli nüfusunu kontrol altına alması incelenerek bu süreç Kidd'in İrlanda'sındaki siyasi ve kültürel baskının tarihsel acı yüzü ile karşılaştırılmaktadır. Kidd'in Romantik, erken dönem şiiri çağdaş sömürge biryeleri için empati etiği yaratmakta ve İrlanda özgürlüğü ve ulusal uzlaşıya yönelik karşılıksız bir arzuyu ifade etmektedir.

Anahtar Kelimeler
Kidd, İrlanda, İngiltere, Kanada, milliyet, yerli, şiir, erken modern dönem, sömürgeleştirme

In his discussion of English and Irish nationhood in the early modern period, Neill (1994) contends, productively, that "nationality can only be imagined as a dimension of difference" (p. 3). The Romantic poetry of Irishman, Adam Kidd, however, while still characterizing nationhood as inherently relational, problematizes the writing of difference by introducing a narrative of shared dispossession and colonization that showcases cultural hybridity and solidarity among the emigrant Irish and the native Indians of the American continent. Although Kidd, in *The Huron chief, and other poems* (1831), praises Britain's occupation of the Canadas, he simultaneously criticizes the British rule in his native Erin by comparing the subjugation of its indigenous peoples to a historic plight of cultural and political oppression in Ireland. Kidd's approach,

which engenders an ethic of empathy for coeval colonial subjects, expresses an unrequited desire for national reconciliation and Irish emancipation. Working with Kidd's texts, the "Preface" and "The Fairy-Boat," I explore how the conflicting commendation and condemnation of British territorial growth and conquest, furthered by the Act of Union in 1800, complicates Kidd's verse which, imbued with nostalgia for the rural, Irish landscape, traverses both time and space to articulate a regrettable departure from the Atlantic Archipelago and, consequently, from the prospect of Irish reform and independence. Kidd, who eulogizes Ireland's countryside and cultural customs, couples the bodies of place and poet and, in so doing, interrogates notions of liberty to, I argue, frame the Irish nationalist in the foreign yet familiar New World as both a freeman settler and enchained victim of Britain's Empire. Kidd's texts, then, situated within a discourse of British imperialism, literarily construct early nineteenth-century Ireland not in opposition to an inferior Other but, rather, mutually with the displaced Indians who, in Canada, seek dissociation from the United States. These Indians do so in a manner akin to the allegedly united people of a politically amalgamated Erin, who aspire to restorative deliverance from the threat of further encroachment by the dominant parliamentary order of the Romantic period instituted by Great Britain.[1]

In 1818, Kidd, born in Tullynagee, immigrated to Canada at the age of sixteen and, once in Québec, began to write and publish when the Irish populace, according to Whelan (2005), yearned for a "reminder of the country's place in the wider British colonial world" (p. 266). It is not surprising, then, that Kidd, after having explored both Upper and Lower Canada in the late 1820s, composes *The Huron chief, and other poems*: a compilation of both long and short poetry which, King (2007) contends, embraces the Native American Other through a "simultaneous retrieval and relinquishment of [Kidd's] own cultural heritage" (p. 86). The word "own," which repeatedly appears in the "Preface" and "The Fairy-Boat," bespeaks Kidd's both physical

---

[1] In 1801, under the Act of Union, England and Ireland merged to become The United Kingdom of Great Britain and Ireland. Linda Colley suggests that following the 1707 Act of Union, Britain, and its people, the Britons, constructed a national identity of "Britishness" instead of the dominant form of "Englishness" against which Ireland was defined. For more scholarship on the formation of Great Britain, see Colley's *Britons: Forging the Nation, 1707-1837* (1992).

and metaphysical attachment to his Irish landscape that he, through the act of writing, wistfully reimagines vis-à-vis the Indians' diminishing sense of place in the Americas. Kidd's collection, which King (2007) describes as a "political allegory about the integration of Great Britain and Ireland after the Act of Union" (p. 83), aims, through the focalization of comparable dispossession, to recuperate, rather than efface, both the authorial voice and national identity of a beleaguered Ireland following the failed endeavour to achieve sovereignty through the Irish Rebellion of 1798. Consequently, Kidd, writing both of and within the Canadas which, according to Cabajsky (2010), had become "[a] colonial possession" of Britain in 1763 (p. 186), expresses, in his "Preface" to *The Huron chief, and other poems*, his cross-cultural empathy for the mistreated Indians, a process which marks not only the Romantic aesthetic of sensibility, but also Kidd's effort to convey, symbolically, the precarity of Irish nationhood in the British colonial world. Lamenting the "melancholy recital of the deep wrongs" endured by the Indians, Kidd censures the "boasted freemen of the United States" (Sauer & Wright, 2010, pp. 115-116) and, in so doing, forges a discursive space in which he articulates his anxiety concerning the loss of autonomy at the hands of political suppression. "[O]nce powerful Tribes," Kidd (2010) emblematically writes, "have now become totally extinct—while the remaining Nations are daily dwindling away, and in a few years hence will scarcely leave a memorial to perpetuate their names, as the once mighty rulers" (p. 116). Although Kidd, here, undoubtedly illuminates the grim fates of the Indian Nations, both his hope for and unwavering loyalty to a freed Ireland in his selected, short poetry, as I will explore, constitute a consistent thematic sentiment and plea for the emancipation of Erin: a "Nation" whose indigenous people, governmentally aligned with the Kingdom of Great Britain, risk cultural-political assimilation and erasure within a land increasingly defined by its Britishness.

Both the "Preface" and "The Fairy-Boat" display Kidd's passionate, affective connection to his homeland and, through their condemnation of Britain's rule in Ireland, simultaneously create and appeal to the textual community of Irish emigrant sympathizers and nationalists. Kidd's texts, then, act as eulogistic memorials that seek to both perpetuate the name of Erin and its people, and maintain a poignant, though often repressed, political discourse which strengthens the optimistic foresight of independent Irish governance. In the opening line of the "Preface," Kidd (2010) addresses himself as a "youthful bard" after expressing his indebtedness to those "master

hands" of Poetry's esteemed figures, George Gordon, Lord Byron, and Thomas Moore (p. 115). Though Kidd, here, participates in a customary, humbling practice of demonstrating one's gratitude for the acclaimed works of the era's prominent, contemporary writers, his mention of a British and Irish poet, in which the Briton is firstly introduced, anticipates the text's acknowledgement and treatment of the documented, political turmoil in the United Kingdom of Great Britain and Ireland. When Kidd, on a trip from his homeland, reaches the shores of the Canadas as a migrant nomad, much like the Indians about whom he writes, he tells of "a little birch canoe" in which he "safely glided through the tranquil lakes of the Canadas" (2010, p. 115). The calmness of the Canadian waters generates a scene of serenity which, in "The Fairy-Boat," echoes to invoke the speaker's affective bond with nature, an attachment, I will argue, that works to define and portray, discursively, Irish nationhood.

Though Kidd articulates his initial interactions with the untamed, Canadian wilderness, his political affiliation with Great Britain problematizes and, arguably, compromises his role as a mere visitor to the Canadas. "In a New World setting," King (2007) contends, "[there is] no simple retrieval of ancestral narrative forms for the purposes of cultural nationalism because in a colonial environment every act of settlement implies a simultaneous material or symbolic dispossession of the territory's aboriginal inhabitants" (p. 84). Kidd's long poem, which draws extensively from Moore's Orientalist critique of religious intolerance and empire-building, *Lalla Rookh* (1817), demonstrates the desire to revisit and model the formal and thematic facets of Moore's narrative poetry to, as King (2007) notes, create "an elusive affinity for the mistreated native peoples of North America" (p. 82) that underscores the historical repression of Erin's citizenry. The "Preface," then, although successful at illuminating the Americans' cruel treatment of the abused Indians, simultaneously exploits the trauma of their displacement to encourage Irish sympathies. Written in the language of the oppressors, rather than in Kidd's native tongue,[2] the work introduces the Romantic ideal of

---

[2] Colley (1994) notes that, following the Act of Union, Irish poetry, which had been previously composed mostly in Irish (or a dialect thereof) began to be increasingly written and published in English: the dominant language of both the newly, politically formed United Kingdom of Great Britain and Ireland, and of the United States of America. In addition, Sauer and Wright, in *Reading the Nation in English Literature, A Critical Reader*, write of the "Gaelic Literary

empathetic identification for colonial subjects but, by so doing, also occupies—and settles into—a symbolic, discursive space in the literature of the New World. The publication, in other words, reaffirms Kidd's arrival to Canada wherein, from a nuanced, voyeuristic vantage, he observes the Indian body politic and, essentially, speaks *for* it in writing that is both read and understood by the indigenous peoples' own colonizers. In an "Introduction" to his edited, scholarly edition of Kidd's compilation, Bentley (1989) notes that the emigrant writer became, while in Canada, the "unofficial voice" of both Indian welfare and Irish radicalism. That most of Kidd's prominent poetic works, including *The Huron chief, and other poems* and *The tales and traditions of the Indians*, from which excerpts were published posthumously, appeared in such print venues as the *Canadian freeman* and *The Irish vindicator* is telling as, according to Bentley (1989), both newspapers exhibited explicit radical and Irish sympathies. Consequently, while Kidd's prose, which redefines the ancestral, pastoral poetry as literature of the Canadian hinterland and landscape, sheds light on and evokes empathy for the mistreated Indians, the very process of doing so purposefully constructs a narrative of shared dispossession: an effectual framework through which Kidd, as both a marginal, colonized subject of Britain and a symbolic, freeman colonizer of the Indians in the Canadas, acknowledges the loss of Ireland's independence and, as I will examine in my close reading of "The Fairy-Boat," professes its prospective return.

Within the "Preface," Kidd's description of his interactions with the indigenous peoples is demonstrative of his sensibility for cultural groups, including the Indians, which endure adversity and disenfranchisement in the face of increased imperial conquest and encroachment. When Kidd (2010) writes of his treatment "among the Indians," he describes it as "innocent, and unassuming, friendly" (p. 115). The use of three consecutive adjectives, all of which, in tandem, reveal the Indians' naivety, docility, and humility, works not to empower the victimized group but, instead, intensify the degree of sympathy that the Indians' affectionate conduct evokes. While Kidd, here, endeavours to frame the Indian community as a wounded victim, the poet's own position remains, at least textually, central to

---

Revival" which, after 1780, spread across Ireland, Scotland, and Wales and was "heralded as the true foundation of national identity that must be defended and rejuvenated for the nation to survive as such" (p. 12).

this suffering. In Kidd's comment, "[the] treatment that I experienced among the Indians, together with the melancholy recital of the deep wrongs which they received from those calling themselves '*Christians*,' induced me to undertake this dramatic poem" (p. 115), the poet, through personal pronouns, aligns himself with and, both figuratively and literally, places himself between the ailing Indians. The interspersion of connective terms, including "among" and "together," facilitates a momentary departure from the paragraph's subjective focus, Kidd himself, and promotes an implicit fellowship between Kidd and the indigenous peoples of America's north. Inspired by the "deep wrongs" that the Indians had received from the irreverent "*Christians*" of the United States, Kidd, who, in his collection's selected poetry, laments his own reluctant leave from a colonial homeland, writes a dramatic poem, a redemptive, cathartic narrative that heals the poet's own wounds suffered not through cultural dissociation but, rather, via political alignment. The "Preface," accordingly, anticipates and actively constructs an intertextual, allegorical tale of Irish repression imbedded within and read through the vicarious precarity of the Indians. Kidd's work is not a surrogate but, rather, a discursive incubator, a frame narrative within which the poet fosters sensibility and sympathy for the radical Irish through an empathic connection to displaced Indians.

Kidd, through his poignant texts, the "Preface" and "The Fairy-Boat," aspires to "induce" the reader in a similar way that he, upon observing and interacting with the Indians, had himself been moved. Kidd's first-person point of view, which, in the "Preface," entraps readers in a gaze indicative of the arrival to the New World, shifts direction in "The Fairy-Boat" and glances away from the Canadas, towards a seemingly indivisible Irish birthplace. On the subject of transatlantic nationhood, Cole (1971) argues: "[t]here are no definitions, no analytic descriptions, no models, no ideal-types appropriate to nationalism in settlement colonies. Instead, there is a contained, even an increased, amount of semantic and conceptual confusion" (p. 161). It is precisely within and through this space of confusion, however, that Kidd, in "The Fairy-Boat," concretizes the imagined Irish and British nationhood by further defining the "manly protection of the British Government" (Sauer & Wright, 2010, p. 116) in Canada, under which the relocated Indians indeed happily prosper, as a praiseworthy system of the defence, rater than the dispossession, of colonial subjects. Kidd's poem, King (2007) would agree, is a model of "trans-Atlantic Irish romanticism" (p. 83), which chronicles Kidd's

(1989) melancholic journey "Through time's extended vista" (11) from the Isle of Ireland to an unnamed, yet unquestionably North American, "here" (35). The voyager's sentiments sway, like "[t]hat little bark" (10), amid the ocean's waves, between joy and sadness, as he looks "o'er the water's brim" (9) to a defeated Ireland which, although enchained by Britain's rule, retains, at least in the speaker's positive view, the occasion to "proudly break" free of its reign (42). The "little bark," which moves across foreign, unchartered waters, parallels Kidd's "little birch canoe" and, together, underscore the speaker's transatlantic nomadism that is documented, not coincidentally, on the "inner rind of birch bark" (Sauer & Wright, 2010, p. 115). The texts' emphasis on relocation and attachment to nature instantiate Wright's (2010) investigation of Romantic nationalism and, accordingly, illuminate the stirring "national spirit" (p. 164) inherent in Kidd's "The Fairy-Boat." The work's opening line, "The winds are hushed, the waves are still" (1), (re)produces a familiar scene of both silence and serenity in which the speaker, whose solitary, personal perspective is characteristic of the Romantic aesthetic, experiences a moment of clarity that inspires not a vision of the New World but, rather, an ambivalent, retrospective gaze of his colonial homeland. In the subsequent lines, Kidd (1989) writes:

> All nature seems to catch the tone,
> And calmly list the Clar'net's thrill,
> And notes of days that now are gone.
> Yes—I have heard in happier hours,
> That sweet, that fairy breath of song,
> While yet my path was strewed with flowers,
> My own, my native hills among. (2-8)

Wright (2010), on the subject of Romantic nationalism, discusses a conflation of the natural world and the symbiotic relationship between citizenry and countryside: "The people belong to the land and the land belongs to the people, a sense of belonging rooted in affection that is emotionally powerful, intrinsic, and embedded in their daily lives through language" (p. 164). It is not surprising, then, that Kidd describes the listening abilities of "*All* nature" [emphasis mine]; the inclusive word, which also includes the pensive speaker, does not simply work to align the poetic figure with nature but, instead, positions him as an active component *of* nature. The "Clar'net's thrill" recalls notes from a geographical and temporal

distance which have, now, vanished like the once powerful Indian "Tribes" of America's north. The phrase "fairy breath of song" bespeaks a euphoric melody that, coupled with the presence of familiar, flattering flora, constructs a fond, albeit transient, image which contrasts the present condition of Kidd's Ireland, whereby "peace no longer crowns her hills / No shell of gladness cheers her hall" (21-22). Moreover, the mention of a discernible, favourable "path," in addition to contrasting the uncertain course of the fairy-boat's own expedition, suggests a passageway that grants both exit and prospective re-entry upon return to what the speaker claims is invariably his: "My own, my native hills" (8). The repetition of possessive, personal pronouns, both within this line and throughout the poem, emphasizes the notion of one's ownership of, and belonging to, the land during a colonial period wherein Erin's territory is property of Great Britain. The word "native," in addition to further merging the poet figure and his place of birth, echoes the plight of North America's Indians who, later in the poem, are described in their new terrain. Wright (2010), who explains that textual representations of rural and sublime wildernesses are tropes that, within Romantic literature, idealize the interdependent relationship between nationhood and landscape, suggests that one's separation from his homeland would be a violation of his "sense of self" (p. 164). Kidd's pronouns, then, define individuality and nationhood as a mutually, organically constructed entity which, intrinsically rooted in nature, writes "the nation as organism" (Sauer & Wright, 2010, p. 11).

After recalling the melodious notes both sung and heard at the banks of Loughneagh (32), the poet's speaker momentarily directs his attention toward the New World, the foreign "here":

> But I have left my own dear lakes,
>   My cottage maid and humble home,
> To wander here, through woods and brakes,
>   Where free as air the Indians roam. (33-36)

The phrase "my own dear lakes" continues to develop the trope of nation as body and, in doing so, articulates the speaker's adoration for Erin's nature: a self-reflexive gesture that frames the earthly environment as restorative as the very process of reimagining it through poesy. Kidd (1989) writes of his own departure when, Smith

(2004) notes, "an estimated one and three-quarter million Irish people left Ireland of their own accord" (p. 219).[3] Though the phrase "I have left" does not provide an indication of either voluntariness or obligation, the preposition "But," which begins the poem's ninth stanza, suggests that the speaker's arguably regrettable decision to leave from the European continent despite all of Ireland's described natural and cultural beauty must be motivated by grave, immeasurable factors that the poet himself will not and, perhaps, cannot express in words. Kidd (2010), in the "Preface," however, explains that "From the days of the American Revolution until this very hour, the poor Indians have been so cruelly treated, and driven from their homes" (p. 115); the contemporary moment, marked by "this very hour," complements the described "here" and, consequently, situates the Indians' ongoing suffering in immediate time and place. That the Indians, according to Kidd, have been "driven from their homes" suggests not a point of contrast but, rather, an occurrence of potential similarity whereby the Irish, too, are compelled to abandon their dwellings. Kidd's journey, then, whether induced by opportunity or coercion, is not without sacrifice, as the speaker must leave behind his "cottage maid and humble home" (34) in search of resettlement. Though the word "home," here, marks the speaker's private abode, his unavoidable bond with nature extends the definition to encompass the whole of Ireland: a defeated, humble Isle of the United Kingdom which, as Kidd's texts demonstrate, seeks national restoration and independence.

Though, in the "The Fairy-Boat," the speaker's approach to the New World does, indeed, shape the present "Now" when "memory's page unfolds again" (14), the word "wander" (35) implies not a projected, permanent stay but, rather, an uncertain, indirect voyage, a meandering of sorts which invites the reader to, "through woods and brakes" (35), both map and navigate Kidd's poesy in a communal, transatlantic search for an indefinite "here." Kidd's Romantic figure of the foreign, lone wanderer, though distinguished from the Indians in birthplace, shares the precarity of being a nomadic, colonial subject for whom nationhood is delineated through legislation but, as Wright (2010) would contend, both known and experienced within the sensory connection to the natural landscape (p. 164). The point of arrival in the New World, in contrast to Ireland's repression, boasts Indians who, under Britain's rule and protection, may freely roam.

[3] Smith's calculations include emigrations between the years 1780 and 1845.

The simile "free as air" likens the indigenous peoples to a vital element of their shared surroundings and, moreover, portrays an observed image of liberty which reaffirms Kidd's (2010) claim in his "Preface": "I can fairly and honestly plead the *correctness* of my observations. Many of the Indian Tribes have emigrated into Canada—and are now prospering, and happily enjoying the manly protection of the British Government" (p. 116). Through an expedient discussion of emigration, Kidd describes the British occupation of the Canadas as beneficial to the Indians who, under new rule, may avoid the threat of "dwindling away" and, once again, reinforce their personal ties to the land on which they roam. Kidd's allegedly just, truthful, and accurate representation of the Indians endeavours to establish a necessary degree of credibility for the Irishman who, in Canada, defends, rather than criticizes, Britain's magnanimous colonization. The portrayal of the British Government's guard as "manly," however, identifies the British nation in masculine terms, thus constituting the dependent colonized group as effeminate—an identity from which Kidd, despite Erin's female name, desires to distance Ireland's fate. The word "air," whose vernacular pronunciation is uncannily similar to the Old Irish word "Éire," the female, Gaelic goddess from whom the national identity of "Erin" derives, further promotes the solidarity of cross-cultural narratives and encourages the notion that Ireland, despite British encroachment can, too, be free. Kidd's description, which explicitly names and draws attention to the liberally roaming Indians in the Canadas, offers an image that is both hopeful and painful: a reminder of what the Irish nationalists, under British rule, have yet to achieve. The scene that the speaker portrays, therefore, is not merely one of prosperity, but of prospectiveness, as well.

Wright (2010), in her discussion of the "national spirit," contends that, in Romantic literature, the members of a nation are "organically connected as parts of a larger whole and naturally similar" to, in turn, promote an "authentic nationality" (p. 164). Accordingly, in the poem's (1989) penultimate stanza,

> Yet, ERIN! though we sadly part,
> My soul's devotion bends to thee,
> With all the fervour of a heart
> That pants to know that thou art free. (37-4)

The speaker, who explicitly and passionately addresses the Isle of "ERIN," expresses a parting of intense regret that reaffirms his

faithfulness and indissoluble connection to his homeland. Kidd's description of the yielding, devoted "soul" suggests a profound, intrinsic, and unshakable loyalty not to the United Kingdom but, rather, to a sovereign Ireland, whose nationalist sympathizers are, ironically, united in their desire for dissociation from Britain. The speaker's unwavering fidelity, Cole (1971) would argue, expresses a degree of patriotism, which he defines as a "loyalty [to] a political state and the geographic territory circumscribed by the state. It expresses itself in affection for the state, [and] its geography" (p. 165). The speaker's rootedness in Erin's physical landscape, in addition to his exclamatory apostrophe to the nation, certainly frames Kidd's texts as works, Cole (1971) would describe, of patriotism developed alongside the storied oppression of America's Indians. The writing of one's "soul", moreover, the central or innermost part of a person's being, became a distinctive characteristic of Romanticism poetry. That the devotion of the speaker's *soul* bends to Erin suggests a metaphysical experience which seems to transcend Kidd's corporeal departure from the land. With all the fervour of a panting heart, the poet figure yearns to know of and experience Erin's freedom: a momentous event which, in Kidd's own lifetime, remained merely a restorative, textual reverie of the melodious, "happier hours" (5). The speaker's unquestionable attachment to and affection for his land, however, are precisely what, in the poem's final stanza, imprison Kidd as a lifelong subject and victim of British colonial rule.

Kidd (1989), in his literary perception of relational Irish nationhood, expresses a fondness for his land which he, through his selected poetry, envisions to be free of Britain's occupation and order:

> And when that foul, unholy chain
>   The patriot-hand shall proudly break,
> I'll string my native harp again,
>   And all its former songs awake. (41-44)

The tainted, unholy chain, linked to the irreverent conduct of the "*Christians*" who cruelly treated the Indians in the United States, demarcates an implicit connection between the shared narratives of dispossession and colonization and, moreover, identifies the weight which still shackles Kidd, despite his emigration to the New World. The poet's symbiotic relationship with Erin's geography strengthens the symbolic sequence which extends across the Atlantic to fetter the alleged freeman. Kidd's tie to Ireland, however, also reinforces the

speaker's optimistic vision that the chain will not simply loosen but, instead, "break" from the "patriot-hand." The word "patriot" incites a nationalist approach which, echoing Cole's (1971) descriptions, expresses loyalty to and pride for the occupied state. That the patriot-hand "proudly" fractures the binding chain connotes a powerful, confident, and, above all, awaited severance for Ireland's emancipation. The word "native," which reverberates from the poem's second stanza, marks the speaker's delineation of a nationhood that is both physically and spiritually known. Though the literary "harp" is characteristic of Irish poetry, Kidd's (2010) homage to Moore in the "Preface" permeates the collection as a whole and, here, revives Moore's "lyrical expressions of patriotic feeling that constitute *Irish Melodies*" (Bentley, 1989). King (2007) argues, moreover, that "images of the unstrung harp [and] the fleeting bard" are "reconfigured from the iconography of Irish nationalism into emblems of animism and symbols of reciprocity" (p. 86). That the speaker vows to string his harp upon Ireland's eventual independence to, once more, "awake" all its former songs indicates a spiritual resurrection, a melodious rebirth through which Kidd, the poetic figure, New World colonizer, Indian sympathizer, and Irish radical, becomes a prophet of ERIN's future.

Following the scholarship of Peter Sahlins, Connors and Falconer (2001) contend that national identities "are necessarily perceived, some suggest constructed, out of dichotomous relationships between 'us' and 'them'" (p. 96). Though Kidd's nineteenth-century texts demonstrate that nationhood is, indeed, culturally and discursively constructed, both the "Preface" of Kidd's collection, *The Huron chief, and other poems*, and "The Fairy-Boat" therein, seem to contest the dichotomy of the relational formation of nation. Kidd's deep sympathy for the mistreated Indians of North America who, displaced at the hands of the United States' "boasted freemen," forcibly retreated to and relocated in the Canadas, engenders a frame narrative through which Kidd equally discusses the historic plight of socio-political Irish suppression. The allegorical framework, which parallels the "deep wrongs" received by America's Indians to those received by the people of Erin, promotes a narrative account of shared, transatlantic colonization that privileges patriotism to an Irish homeland. Though Kidd praises Britain's occupation of the Canadas, his censure of British rule in Ireland draws the attention of Irish emigrants and sympathizers who, like Kidd, yearn for national restoration and prospective emancipation. The poet's consistent return to the unfavourable fate of Indian Tribes works to ensure that the cultural

identity of comparable colonial subjects in Ireland does not dwindle or fade. Kidd's attempt to generate empathy for both Irish and Indigenous peoples suggests, contra Connors and Falconer (2001), that notions of nationhood and national identity are not necessarily perceived in opposition to another cultural group but, rather, with and alongside it. Although Kidd does demarcate an inherent sense of Irishness vehemently against Britishness, his chosen texts, imbued with nostalgia for an Irish landscape, travel the distance of the Atlantic, and reach the colonial New World to connect the Irish and Indians, in an effort to demonstrate that nationhood, though discursively formed in a relational manner, can reveal a spectrum of identity, rather than simply a dichotomy. The nationhood of the Romantic poetic figure and lone nomad, emblematic of the community of radical, Irish nationalist sympathizers, is not, in Kidd's selected texts, defined in opposition to an inferior Other but, rather, in conjunction with that of the Indian within a colonized land whose immigrants both suffer and celebrate echoes from the Isle of Erin.

References

Bentley, D. M. R. (1989). Introduction. In D. M. R. Bentley (Ed.), *The Huron chief, and other poems (1830).* London, ON: Canadian Poetry Press.

Cabajsky, A. (2010). “Occupation, assimilation, partnership: Canadian literature in English and French, 1769-1899”. In E. Sauer & J. M. Wright (Eds.), *Reading the nation in English literature: A critical reader* (pp. 186-200). London, UK: Routledge.

Cole, D. (1971). “The problem of 'nationalism' and 'imperalism' in British settlement colonies”. *Journal of British Studies, 10*(2), 160-82.

Colley, L. (1992). *Britons: Forging the nation, 1707-1837.* New Haven, CT: Yale University Press.

Connors, R., & J. R. D. Falconer. (2011). “British identities before nationalism: Ethnicity and nationhood in the Atlantic world, 1600-1800”. *Canadian Journal of History, 36*(1), 85-108.

Kidd, A. (2010). "Preface". *The Huron chief, and other poems (1830).* In E. Sauer & J. M. Wright (Eds.), (2010) *Reading the nation in English literature: A critical reader* (pp. 115-116). London, UK: Routledge.

Kidd, A. (1989). "The Fairy-Boat". In D. M. R. Bentley (Ed.), *The Huron chief, and other poems (1830)* (pp. 176-179). London, ON: Canadian Poetry Press.

King, J. (2007). "A stranger to our sympathy': Radical Romanticism and the image of the Native American in Adam Kidd's 'The Huron chief" and "The vindicator." *The Canadian Journal of Irish Studies, 33* (1), 82-90.
Neill, M. (1994). "Broken English and broken Irish: Nation, language, and the optic of power in Shakespeare's histories". *Shakespeare Quarterly, 45*(1), 1-32.

Sauer, E., & Wright, J. M. (Eds.). (2010). *Reading the nation in English literature: A critical reader.* London, UK: Routledge.

Smith, A. (2004). "Fitting into a new place: Irish immigrant experiences in shaping a Canadian landscape." *International Journal of Historical Archaeology, 8*(3), 217-30.

Whelan, I. (2005). *The Bible war in Ireland: The 'second reformation' and the polarization of Protestant-Catholic relations, 1800-1840.* Madison, WI: University Press.

Wright, J. M. (2010). "Nationalist discourses in the British Isles, 1780-1850." In E. Sauer & J. M. Wright (Eds.), *Reading the nation in English literature: A critical reader* (pp. 164-174). London, UK: 2 5 Routledge

Inquis journal
December, 2016/ 2/18-29

Identity and Disguise:
The Grotesque Body in Jeanette Winterson's Novels

Selene Lanzillotta
selenelanzilotaa@gmail.com
Received 15 Nov 2016 / accepted 16 Dec 2016

Abstract
The article focuses on the representation of the queer and grotesque body in Jeanette Winterson's works, in particular *The Passion*, *Sexing the Cherry*, *The.PowerBook*, and *Why Be Happy When You Could Be Normal*. Starting from Bakhtin's definition of the grotesque body — linked to Earth, ab-normal, deviated, dangerous — it analyses Winterson's hybrid female characters who rebel against the patriarchal order. Virtual reality and real life overlap, the cities in which the stories are set are changeable as the characters who challenge the limits of space and time, through the exciting experience of cross-dressing. Nothing is 'fixed', especially gender: through the perfomativity of gender, in fact, these fluid identities live in disguise, exceed, risk, construct and de-construct their own bodies. Because of their 'a-normality', they are linked to deviance: subvert all social structures, do not care about people's gaze, cannot be 'contained' and controlled, so they are perceived as monsters, but reveal to be strong women and loving mothers.

Keywords
Identity, disguise, gender, cross-dressing, grotesque, Winterson

Kimlik ve Maske: Jeanette Winterson'ın Romanlarında Grotesk Beden

Selene Lanzillotta
selenelanzilotaa@gmail.com
Gönderim 15 Kasım 2016 / Kabul 16 Aralık 2016

Özet

Makale, Jeanette Winterson'ın eserlerinde, özellikle *The Passion*, *Sexing the Cherry*, *The PowerBook*, ve *Why Be Happy When You Could Be Normal* adlı romanlarında grotesk ve queer bedenin temsili üzerine odaklanmaktır. Bakhtin'in Dünya ile bağlantılı, anormal, sapkın ve tehlikeli olan grotesk beden tanımıyla başlayarak Winterson'ın erkek egemen düzene karşı isyan eden melez kadın karakterleri incenmektedir. Karşı cinsin kıyafetlerini giyme tecrübesi ile zaman-mekân sınırlarına meydan okuyan karakterler gibi değişken olan öykülerin geçtiği şehirlerde sanal gerçeklik ve gerçek yaşam üst üste binmektedir. Hiçbir şey, özellikle toplumsal cinsiyet, sabit değildir: aslında toplumsal cinsiyetin edimselliği yoluyla bu sabit olmayan kimlikler maske altında yaşayıp, kendi bedenlerini aşarak riske atmakta, inşa etmekte ve yapı-söküme uğratmaktadır. 'Anormalliklerinden' ötürü sapkınlıkla eşleştirilirler: bütün sosyal yapıları yıkarak insanların bakışına aldırmaz, 'sınırlandırılıp' kontrol altına alınamazlar. Bu yüzden canavar olarak algılanırlar ama güçlü kadın kadın kimliğine sahip sevgi dolu anneler oldukları ortaya çıkar.

Anahtar Kelimeler

Kimlik, maske, toplumsal cinsiyet, karşı cinsin kıyafetini giyme, Winterson

In 1928 the Hogarth Press published the novel *Orlando* by Virginia Woolf. It is a marvelous story of a poet who travels throughout centuries and changes sex at the age of thirty. The performativity of gender is one of the main features of the novel: the androgynous Orlando rebels against the patriarchal order, firmly refuses any possibilities of marriage and, after a seven days sleep, wakes up as a woman. From now on, Orlando is Lady Orlando — she joins a Gipsy company and, back to England, evades archduchess Harriet's marriage proposal, who now shows to be the archduke Harry. She dresses both as a man and a woman and finally marries a sea captain

who, like her, has no fixed gender. Orlando embodies the boundary between genders: he/she was born as a male, but is transformed into a woman, and cross-dresses alternatively.

While 'sex' is "either of the two main categories (male and female) into which humans and most other living things are divided on the basis of their reproductive functions", 'gender' is defined as "the state of being male or female (typically used referring to social and cultural differences rather than biological ones)" (*The New Oxford Dictionary of English*, 1998). Regarding sex and gender categories, Judith Butler states:

> "If gender is the cultural meanings that the sexed body assumes, then a gender cannot be said to follow from a sex in any one way. Taken to its logical limit, the sex/gender distinction suggests a radical dis-continuity between sexed bodies and culturally constructed genders. […] When the constructed status of gender is theorized as radically independent of sex, gender itself becomes a free-floating artifice, with the consequence that *man* and *masculine* might just as easily signify a female body as a male one, and *woman* and *feminine* a male body as easily as a female one." (Butler, 1990, p. 10)

Therefore, if sex is related to biology, while gender is culturally constructed, performing gender can be a political act aimed at subverting the binary structures established by the patriarchal order. Cross-dressing, in fact, allows a person to 'embody' his/her real bent and/or to perform gender beyond boundaries. From this perspective, disguise is not simply a 'masquerade', but it becomes a way to conceive identity as a not-fixed construction and to claim the body as a site of countless possibilities.

The article focuses on the representation of the queer and grotesque body in Jeanette Winterson's works. Starting from the definition of 'grotesque', it analyses the hybrid female characters in *The Passion*, *Sexing the Cherry*, *The PowerBook*, and *Why Be Happy When You Could Be Normal*. Concerning Woolf's novel, Winterson defines Orlando "brave, funny, vulnerable and proud", and with "the unusual advantage of being both a man and a woman" (1995, p. 67). As Orlando, Winterson's female characters rebel against the patriarchal order and, through the exciting experience of cross-dressing, they challenge the limits of space and time. Because of their

'excesses', they are depicted as monsters: they are "eccentric subjects" (De Lauretis, 1990) living on the margins, they have a distorted perception of reality and are perceived as abject, but they also are strong women and loving mothers.

The term 'grotesque' is a derivative of 'grotto', cave. It comes from Italian *grotta*, via Latin from Greek *kruptē* 'a vault', from *kruptos* 'hidden' (*Oxford Advanced Learner's Dictionary*, 8th Edition) and it is often related to the body that is "low, hidden, earthly, dark, material, immanent, visceral" (Russo, 1995, p. 1). In *Rabelais and His World*, Mikhail Bakhtin defines the grotesque body as "a body in the act of becoming. It is never finished, never completed: it is continually built, created, and builds and creates another body" (1968, p. 335). As the Giants, the Sphinx, Medusa, the Mermaids, it is ab-normal, changeable, hybrid and, for this reason, dangerous. It is not accidently that the grotesque body is usually compared to the woman's body. In fact, "as a bodily metaphor, the grotesque cave tends to look like [...] the cavernous anatomical female body" (Russo, 1995, p. 1): it is able to give birth and destroy, mysterious, 'moved inward', linked to Earth and to primary needs. According to Bakhtin, acts as eating, pregnancy, swallowing up by another body "are performed on the confines of the body and the outer world, or on the confines of the old and new body. In all these events, the beginning and end of life are closely linked and interwoven" (1968, p. 317).

The dual feelings of repulsion and attraction towards women, considered as 'mutilated men', have ancient origins. Aristotle, in *Generation of Animals*, argues that female is "weaker and colder in nature" and this state represents a "deficiency"(book IV, par. 6). Moreover, in *History of Animals*, he explains that the woman "is softer in disposition than the male, [...] more mischievous, less simple, more impulsive" (book IX, par. 1) and, in particular, she is "more compassionate than man, more easily moved to tears, [...] more jealous, more querulous, [...] more void of shame or self-respect, more false of speech, more deceptive" (book IX, par. 1). The philosopher deduces woman's inferiority by nature and 'analyses' her in relation to her perfect counterpart: man. From this perspective, every woman who evades the established roles of mother and 'docile' wife is considered as excessive, uncontrollable, even insane. Her rebellious, hidden, uncontainable attitude is linked to danger. The mythological *vagina dentata*, toothed vagina, is just one of the projections of man's fear of woman's hidden side. As Jill Raitt states (1980), "the *vagina dentata* visualizes [...] the fear of entry into the unknown, of the dark

dangers that must be controlled in the ambivalent mystery that is woman" (p. 416), and Barbara Creed (1993) adds, "the *vagina dentata* is the mouth of hell - a terrifying symbol of woman as the 'devil's gateway'... The *vagina dentata* also points to the duplicitous nature of woman, who promises paradise in order to ensnare her victims" (p. 106). So, this classical symbol seems to be related to man's need to control and preserve himself from the 'dark continent' and to his fear of being 'incorporated' by the monstrous womb from which he has been generated. The pregnant body, in fact, is connected to the grotesque body because it contains another body and represents the site of horror par excellence. Its deformity inspires both fear and fascination because it is changeable, ab-normal, and constantly 'dislocated' (Braidotti, 2005).

Villanelle and the Dog Woman are the grotesque characters of *The Passion* and *Sexing the Cherry* by Winterson. *The Passion* is set in France, Russia and Italy during the Napoleonic wars and narrates the interwoven stories of Henri, a soldier of Napoleon's army, and Villanelle, a Venetian gondolier's daughter with webbed feet. This peculiarity usually belongs to gondoliers' sons, but Villanelle is a woman, the reason why she cannot work as a gondolier and is perceived as a monster by her own father. Dog Woman, instead, is the gigantic character of *Sexing the Cherry*, who lives surrounded by her dogs. The novel is divided into two temporal levels: the events, set in London during the Civil War (1630-1666) and told alternatively by Dog Woman and her adoptive son, Jordan, interweave with the XX century story of a young ecologist and Nicholas Jordan (*alter ego* of Dog Woman and Jordan). Villanelle and Dog Woman evade social conventions and rebel against the patriarchal order: Villanelle abhors marriage even though she is pregnant, while Dog Woman chooses to take care of her adoptive son despite her impossibility to generate a child because of her corporeity. Both are strong women for nature. Villanelle tells that when she was born her feet "were webbed […]. The midwife […] proposed to cut off the offending parts straight away. […] She tried again and again […]. She bent the point of the knife, but that was all" (Winterson, 1997, pp. 51-52). As regards Dog Woman, she reminds:

> "When I was born I was tiny enough to sleep in my father's shoe; it was only later that I began to grow, and to grow to such proportions that my father had the idea of exhibiting me. […] One night my father tried to steal

> me and sell me to a man with one leg. They had a barrel ready to put me in, but no sooner had they slammed on the lid than I burst the bonds of the barrel and came flying out at my father's throat. This was my first murder." (Winterson, 2001, p. 107)

Dog Woman refuses to be treated as a 'freak' and, when her father tries to steal her in order to exhibit her body, she rebels against him and literally silences the patriarchal authority. While Villanelle hides her physical monstrosity in a pair of boots, Dog Woman's body is terribly huge. Margins are her place, she enjoyed singing but she renounced because, as the parson said, "the gargoyles must remain on the outside", so now she sings "inside the mountain of [her] flesh […], and [her] voice has no lard in it" (Winterson, 2001, p. 14). Dog Woman is aware of her corporeity, but she wonders about it:

> "How hideous am I?
> My nose is flat, my eyebrows are heavy. I have only a few teeth and those are a poor show, being black and broken. I had smallpox when I was a girl and the caves in my face are home enough for fleas. […] I know that people are afraid of me […]. When I was a child my father swung me up on to his knees to tell a story and I broke both his legs. He never touched me again, except with the point of the whip he used for the dogs. But my mother […] could swung me on her back and carry me for miles. There was talk of witchcraft but what is stronger than love?" (pp. 24-25)

Dog Woman's mother was a tiny woman, but she was able to bear her daughter despite her weight. In the same way, Dog Woman's adoptive son, Jordan, does not care about his mother's abnormity: he knows she is weird, but he loves her deeply and wants to be like his "rip-roaring mother who cares nothing for how she looks, only for what she does. She has never been in love, no, and never wanted to be either. She is self-sufficient and without self-doubt" (p. 101).

Cross-dressing and disguise define Villanelle's figure: she wears a moustache while she is working in the Casino, steals an officer's uniform and visits her female lover dressed in it, acts as a man to please her male lover, dresses as a *vivandière* after she has been sold to the Napoleon's army by her husband. Villanelle's identity is not fixed:

she risks, exceeds, explores herself and her body. She tells that when she went to work in the Casino she "dressed as a boy because that's what the visitors liked to see. It was part of the game, trying to decide which sex was hidden behind tight breeches and extravagant face-paste…" (Winterson, 1997, p. 54). The first time she meets the Queen of Spades is dressed as a boy, the second one wears a uniform, and when she confesses to be a woman, the lady does not care about it. Passion bursts and they stayed at the lady's house, in their 'private universe', for nine days and nights. Villanelle does not only love the Queen of Spades, she belongs to her: she constructs her identity through her. She confesses:

> "When I fell in love it was as though I looked into a mirror for the first time and saw myself. I lifted my hand in wonderment and felt my cheeks, my neck. This was me. And when I had looked at myself and grown accustomed to who I was, I was not afraid to hate parts of me because I wanted to be worthy of the mirror bearer."(pp. 154-155)

Villanelle's words recall Lacan's mirror stage which "describes the formation of the EGO via the process of identification; the ego is the result of identifying with one's own SPECULAR IMAGE. The moment of identification [coincides with] a moment of jubilation" (Evans, 1996, p. 118). The Queen of Spades reveals to be Villanelle's counterpart: she identifies herself in the lady she loves, but the Queen of Spades does not return Villanelle's veneration because she is married and collects the hearts of her lovers.

The city of Venice represents Villanelle's identity and, more generically, the female body: it is "a changeable city. It is not always the same size. Streets appear and disappear overnight, new waterways force themselves over dry land" (Winterson, 1997, p. 97). Water, symbol of birth and regeneration, connects Venice to Villanelle. As the boatmen with webbed feet, she is able to walk on water and when she reflects her face in it she realizes: "On the lagoon this morning, […] I see the future glittering on the water. I catch sight of myself in the water and see in the distortion of my face what I might become" (p. 62). For Winterson, according to Judith Seaboyer (1997), "Venice is a site within which the neat binary oppositions of true/false, pious/sinful, mind/body, masculine/feminine, Thanatos/Eros collapse into a mixture that is at once confusing and

stimulating" (p. 484). This labyrinth-like city "is the city of disguises" (Winterson, 1997, p. 56) where "There are women of every kind and not of them are women" (p. 58), but it is also "the city of mazes. You may set off from the same place to the same place every day and never go by the same route" (p. 49).

Identity and disguise are also key concepts of *The PowerBook* (Winterson, 2001). The narrator, Ali/Alix, offers to her clients, by e-mail, the chance to be "free just for one night" (p. 4). Cyberspace is the place where characters' stories are set and interweave in a virtual reality. As Ali explains:

> "This is where the story starts. Here, in these long lines of laptop DNA. Here we take your chromosomes, twenty-three pairs, and alter your height, eyes, teeth, sex. This is an unvented world. You can be free just for one night.
> Undress.
> Take off your clothes. Take off your body. Hang them behind the door. Tonight we can go deeper than disguise." (p. 4)

Echoing *The Passion*'s mantra-like sentence "I'm telling you stories. Trust me." (Winterson, 1997, p. 5), Ali establishes a trust relationship with her readers. She writes for her clients whatever they like, but asks them to be prepared to enter the story as themselves and to leave it as someone else. The novel, where love and risk prevail, combines fiction and myth: the tragedy of Lancelot and Guinevere intersects with the story of a Turkish girl travelling to Holland and the troubled love of two female lovers. Ali is immersed so deeply in her stories that she becomes the author and the victim of a relationship with a red-hair woman she calls Tulip. She seems to be Ali's counterpart, and vice versa. Their words interweave as they were spilled out of single mouth, their bodies join beyond space and time. Virtual reality overlaps real life, so Ali begins to construct her identity through her lover, but, as in *The Passion*, disillusion comes: the woman has a husband. Anyway, passion burns out of marriage dimension where there are "too many clocks and not enough time. Too much furniture and too little space" (Winterson, 2001, p. 39). Their love affair begins in the chapter NEW DOCUMENT: in this virtual dimension, they meet for the first time on a Friday night in Paris where they eat together, and talk about boundaries and desire (pp. 31-52). The story is interrupted, but it is not ended, and after a break, Ali imagines the

two women talking and walking towards a hotel where they will make love (pp. 54-59). After a second encounter in Capri, an island where "the weather is so changeable" (p. 110) as love, the story develops beyond space and time where Ali and her lover construct their own reality.

In *The PowerBook* disguise does not only regard love affairs and the places in which they are set, but it is strongly related also to gender and its performativity. The first story Ali writes is about a tulip she carried herself from Turkey to Holland in the sixteenth century. She tells: "when I was born, my mother dressed me as a boy because she could not afford to feed any more daughters" and "my father wanted to drown me, but my mother persuaded him to let me live in disguise, to see if I could bring any wealth to the household" (pp. 10-11). Confusion between genders is fulfilled when Ali has to bring a tulip to Holland between her legs and has a sexual intercourse with a young princess (pp. 21-22). An unusual grafting between a human being and a vegetal occurs:

> "This was my centrepiece. About eight inches long, plump, with a nice weight to it. We secured it to my person and inspected the result. There are many legends of men being turned into beasts and women into trees, but none I think, till now, of a woman who becomes a man by means of a little horticultural grafting." (p. 12)

As Lidia Curti argues (1998), grafting "is about giving strength to the weak and about metamorphosis and transformation; it is also […] about travels and love; […] about the hybridity of sexual identities" (pp. 129-130). Moreover, Winterson explains in *Sexing the Cherry*, grafting is "the transformation from one element to another, from waste matter into best gold, is a process that cannot be documented" (2001, p. 131). Winterson's characters are hybrid, not fixed, their identity is fluid and they are open to go over boundaries. Their ambiguity is perceived as a negative aspect, so they are considered monsters, 'out of the norm'. These "female monstrous bodies can be multiple gigantic, fragmented, sexually ambiguous, the product of artificial grafting and mechanistic (de)constructions" (Curti, 1998, p. 120).

In *Why Be Happy When You Could Be Normal* (Winterson, 2012) monstrosity is represented by lesbianism. Winterson writes about her female lovers and her adoptive mother's reaction to homosexuality.

One night, Mrs Winterson allows Helen, Jeanette's friend, to sleep with her daughter because she is looking for a proof and when she gets it, she hardly speaks to her daughter (pp. 78-79). Jeanette tries to explain that she loves Helen, but "Nobody could believe that anyone as faithful as [she] was could have sex — and with another woman — unless there was a demon involved" (p. 80). Mrs Winterson organizes an exorcism and Jeanette is forced to stay in the darkness with no food or heat for three days. She tells:

> "At the end of this ordeal, because I was still stubborn, I was beaten repeatedly by one of the elders. Didn't I understand that I was perverting God's plan for normal sexual relationships?
>
> I said, my mother won't sleep in the same bed as my father — is that a normal relationship?
>
> He shoved me onto my knees to repent those words and I felt the bulge in his suit trousers. He tried to kiss me. He said it would be better than with a girl. A lot better. He put his tongue in my mouth. I bit it. Blood. A lot of blood. Blackout." (p.81)

Of course, neither the exorcism nor the punishment changes Jeanette who, some years later, confesses to her mother she is in love with another girl, Janey. Again, Mrs Winterson tries to convince her daughter that she is "back with the Devil" (p. 113) and urges her to get out of the house, so Jeanette packs her things but before leaving her mother asks, "Why be happy when you could be normal?" (p. 114). This sentence reveals the neat opposition between what is believed straight and what is not: queerness coincides with happiness, heterosexuality with normality. Jeanette will never be accepted by Mrs Winterson and she is aware of it, but she loves her mother. She describes her as an unhappy woman. According to Jeanette, her mother "had lost something. […] She had lost/was losing life. […] I had lost the warm safe place, however chaotic, of the first person I loved. I had lost my name and my identity. Adopted children are dislodged" (p. 23). When Jeanette finds her biological mother, Ann, is so glad but, when she hears her criticising Mrs Winterson she feels hate. For sure Mrs Winterson is not a loving mother but, as Jeanette states, "She was a monster, but she was my monster" (p. 229).

Risk, excess, love, love's lack and its possibilities are the great themes of Winterson's novels. Her 'monsters' are loving characters

looking for happiness beyond the oppressive boundaries of space, time, and sex. Ambiguity acquires a positive connotation, so cross-dressing and disguise are strongly connected to the performativity of gender. Dog Woman, Villanelle, Ali, and Jeanette herself reveal the fluid identities of such hybrid figures who are free from patriarchal domination and so deeply linked to the Earth from which they have been generated.

References

Aristotle (2013). *Complete Works of Aristotle*, Hastings: Delphi.

Bakhtin, M. (1968). *Rabelais and his World*, trans. Helene Iswolsky. Cambridge: MIT Press.

Braidotti, R. (2005). *Madri mostri e macchine*. Roma: Manifestolibri.

Butler, J. (1990). *Gender Trouble: Feminism and the Subversion of Identity*. London-New York: Routledge.

Creed, B. (1993). T*he monstrous feminine: Film, Feminism, Psychoanalysis.* London-New York: Routledge.

Curti, L. (1998). *Female Stories, Female Bodies*. New York: New York University Press.

De Lauretis, T. (1990). "Eccentric Subjects: Feminist Theory and Historical Consciousness." *Feminist Studies*, vol. 16, n. 1, pp. 115-150.

Evans, D. (1996). *An introductory dictionary of Lacanian Psychoanalysis*. London-New York: Routledge.

Raitt, J. (1980). "The 'Vagina Dentata' and the 'Immaculatus Uterus Divini Fontis'." *Journal of the American Academy of Religion*, vol. 48, n. 3, pp. 415-431.

Russo, M. (1995). *The Female Grotesque: Risk, Excess and Modernity*. London-New York: Routledge.

Seaboyer, J. (1997). "Second Death in Venice: Romanticism and the Compulsion to Repeat in Jeanette Winterson's 'The Passion'." *Contemporary Literature*, vol. 38, n. 3, pp. 483-509.

Winterson, J. (1995). "A Gift of Wings (with reference to Orlando)". *Art Objects: Essays on Ecstasy and Effrontery*. New York: Vintage International, pp. 61-77.

Winterson, J. (1997). *The Passion*. New York: Groove Press.

Winterson, J. (2001). *Sexing the Cherry*. London: Vintage.

Winterson, J. (2001). *The PowerBook*. London: Vintage.

Winterson, J. (2012). *Why Be Happy When You Could Be Normal. London*: Vintage.

Woolf, V. (2000). *Orlando*, London, Penguin.

Inquis journal
December, 2016/ 2/30-40

A Critical Approach to the Social Structures in *Brave New World* and *Oliver Twist*

Elçin PARÇAOĞLU
Kocaeli University
Research Assistant
elcinkandilci@hotmail.com
Received 20 May 2016 / accepted 09 Sep 2016

Abstract
This paper aims to focus on Aldous Huxley's Brave New World (1932) and Charles Dickens's Oliver Twist (1837) in terms of social structure that shapes the characters' lives, social identity and welfare of whole society under the light of Marxism. Although both novels were written in different centuries, they address the main problem that an individual's personality, morality and life style are shaped by the society in which that individual lives. In these novels, alternative life styles are presented to the characters that have to endure and survive. While one of them, Oliver in Oliver Twist, manages to experience a happy ending despite his poverty, the other, John the Savage of Brave New World, does not have that chance or strength. Both characters live a life that they do not deserve and both of them see the harsh realities that are presented to them by the society. The social environments that both the characters live in can be assumed as the determining factor for their next steps in life. Therefore, these two novels from different centuries will be analysed in the course of how and by whom social structure is created.

Keywords
Aldous Huxley, Charles Dickens, Brave New World, Oliver Twist, Marxism, social structure, class struggle

Cesur Yeni Dünya ve *Oliver Twist* Romanlarındaki Sosyal Yapılara Eleştirel Bir Yaklaşım.

Elçin PARÇAOĞLU
Kocaeli Üniversitesi
elcinkandilci@hotmail.com
Gönderim 20 Mayıs 2015/ Kabul 09 Eylül 2016

Özet

Bu makalenin amacı Aldous Huxley'nin Cesur Yeni Dünya (1932) ve Charles Dickens'ın Oliver Twist (1837) adlı eserlerini, Marksizm ışığı altında karakterlerin hayatlarını, sosyal kimliklerini ve tüm toplumun refahını şekillendiren toplumsal düzen açısından incelemektir. Bu iki roman her ne kadar farklı yüzyıllarda yazılmış olsa da, her ikisi de bir bireyin kimliği, ahlakı ve yaşam biçiminin yaşadıkları toplum tarafından şekillenmesi gibi ana bir problemi vurgulamaktadırlar. Bu romanlardaki karakterlere, katlanabilmeleri ve hayatta kalabilmeleri için alternative yaşam biçimleri sunulmuştur. Onlardan ilki olan Oliver Twist'teki Oliver, yaşadığı sefalete rağmen mutlu bir sona ulaşmayı başarırken, diğer karakter olan Cesur Yeni Dünya'daki Vahşi John, yaşama şansı ya da gücü bulamamıştır. Her iki karakter de haketmedikleri bir hayatı yaşamakta ve her ikisi de toplumun onlara sunduğu acı gerçeklerle yüzleşmektedir. Her iki karakterin de içinde yaşadığı toplumsal çevreler onların hayattaki bir sonraki adımlarının karar mercileridir. Bu sebeple, farklı yüzyıllara ait bu iki romanda toplumsal düzenin nasıl ve kim tarafından yaratıldığı analiz edilecektir.

Anahtar Kelimeler

Aldous Huxley, Charles Dickens, Cesur Yeni Dünya, Oliver Twist, Marksizm, toplumsal düzen, sınıf çatışması.

As Karl Marx states, "[t]he history of all hitherto existing society is the history of class struggles." (1970, p. 17) What these two characters, Oliver of *Oliver Twist* and John the Savage of *Brave New World* experience in the fictional stories is unfortunately one of the examples of class struggles. In fact, it is the destination of all human beings who are led to live these struggles in order to produce what they need (Carver, 1991, p. 128) whether it is in the London of the 19th century or London of 26th century. Because of the social structure, both Oliver and John are alienated from the society and forced to live under the ideology that is created by people, who have

economic or political power. In Charles Dickens's novel, it is the upper class that creates this ideology while it is the World State in Aldous Huxley's. Thus, it seems that the owners of the power may change through centuries; however, the power is always there to impose upon people that they are always under control.

For the problem of class structure, Marxist approach attempts to present an alternative world. In this approach, it is stated that all societies consist of two layers: base and super structure. Base is the economy of that society and economy is determined by the means of productions (Eagleton, 1976, p. 3). On the other hand, super structure is the culture itself. However, those two layers are not apart from each other. They are linked to each other because what a member of society sees in the base is reflected on super structure, as well; so this link reflects the system of society. (Eagleton, 1976, p. 34) The problem that Marxism still mostly deals with is the class distinction since they believe that this distinction builds up a distance among people. (Sayers, 1998, p. 26) The ones, who are on the top in this distinction, do not want to share their welfare with the bottom as it is easy to control them when they are kept in need. In the light of all this information given so far, these two novels will be analysed with reference to the examples given in the novels to illustrate the unchanging social structures in different centuries.

In *Oliver Twist*, Charles Dickens recounts the narrative of an unhappy child who is victimized by the society and also mirrors society's imperfections so vividly and skilfully that the reader is drawn into the fiction from the very beginning. Like his other novels such as *David Copperfield* (1850) and *Great Expectations* (1861), Dickens puts the story of his fiction in the middle of the conflict between good and evil. He effectively draws the picture of this everlasting conflict, which appears mostly when people are influenced by the society that they live in. By reflecting the social facts and institutions of the age, Dickens tries to explain the problems of education, health, poverty and crime since he believes that modern industrial society could be fair and affluent. He also believes that a developed government would support social process and thus all kinds of profit-oriented attempts would be kept under control. He states this fact in his *American Notes* as such:

> In our own country, where it has not, until within these later days, been a very popular fashion with governments to display any extraordinary regard for the

> great mass of the people or to recognise their existence as improvable creatures, private charities, unexampled in the history of the earth, have arisen, to do an incalculable amount of good among the destitute and afflicted. But the government of the country, having neither act nor part in them, is not in the receipt of any portion of the gratitude they inspire; and, offering very little shelter or relief beyond that which is to be found in the workhouse and the jail, has come, not unnaturally, to be looked upon by the poor rather as a stern master, quick to correct and punish, than a kind protector, merciful and vigilant in their hour of need. (2001, p. 19)

Furthermore, Dickens compares evil characters, who are the representatives of defective sides of human nature with good characters with features that should be found in human beings. Dickens creates *Oliver Twist* by putting it in the middle of the conflict between good and evil that he observed in the society and showing how that universal struggle affects the individual. In the novel, the social institutions that aim to pursue social peace are the centers of corruption. It is inevitable to ignore the harsh facts of the age in the workhouse, in which Oliver was born. The doctor, Mrs. Mann who is "the good lady of the house" (p. 9), Mr. Bumble (the beadle), the members of the board are reflected as the evil characters and dark figures that Oliver and the other poor orphaned children have to endure in order to survive:

> The fact is, that there was considerable difficulty in inducing Oliver to take upon himself the office of respiration,—a troublesome practice, but one which custom has rendered necessary to our easy existence; and for some time he lay gasping on a little flock mattress, rather unequally poised between this world and the next: the balance being decidedly in favour of the latter. Now, if, during this brief period, Oliver had been surrounded by careful grandmothers, anxious aunts, experienced nurses, and doctors of profound wisdom, he would most inevitably and indubitably have been killed in no time. There being nobody by, however, but a pauper old woman, who was rendered rather misty by an unwonted allowance of beer; and a parish surgeon

> who did such matters by contract; Oliver and Nature fought out the point between them. The result was, that, after a few struggles, Oliver breathed, sneezed, and proceeded to advertise to the inmates of the workhouse the fact of a new burden having been imposed upon the parish… (p. 2-3)

Oliver, whose birth and death are left to chance, breathes with difficulty due to the medical insufficiency and also he is deprived of nursing. The narrator states that the nursing differs according to the different social classes in which babies are born; the doctor who delivers Oliver is just a municipal doctor and the woman who nurses him is just the old and drunken lady of the house, hence Oliver has serious health issues. Besides, the doctor and the lady of the house underline the unhealthy circumstances in social welfare institutions.

Even though the setting of *Brave New World* takes place in a futuristic world, approximately six hundred years later in the future (After Ford) where "community, identity and stability" (p. 1) is the only motto of the life, the world of Huxley seems to suffer from the same problems of Dickens' world. World State citizens of *Brave New World* have destructed their own human values by multiplying with hatchery rather than giving birth. At the opening sentences, the narrator describes this new world and how human beings are hatched, are divided into caste-systems and are categorized in relation to their castes as it is illustrated in the words of Director of Hatcheries and Conditioning when answering a student's question in the tour of the centre:

> "Hasn't it occurred to you that an Epsilon embryo must have an Epsilon environment as well as an Epsilon heredity?"…"The lower of the caste," said Mr. Foster, "the shorter the oxygen." (p. 14)

and,

> "And that," put in the Director sententiously, "that is the secret of happiness and virtue-liking what you've got to do. All conditioning aims at that: making people like their unescapable social destiny." (p. 16)

In this new world, scientific and technologic developments are only used for the sake of community's stability. One of them is Bokanovsky's Process – a phrase created by Huxley himself and a

method for producing many identical eggs from a single egg: "One egg, one embryo, one adult-normality. But a bokanovskified egg will bud, will proliferate, will divide." (p. 4) It is the basis of producing identical human beings and it is important for the world as the Director explains: "'Bokanovsky's Process is one of the major instruments of social stability!'" (p. 6) As it is understood, Bokanovsky's Process creates identical human beings, and this signifies the fact that there is no individuality in this world even if the narrator justifies it in the following words:

> the bottle had passed, and it was the turn of the labellers. Heredity, date of fertilization, membership of Bokanovsky Group-details were transferred from test-tube to bottle. No longer anonymous, but named, identified, the procession marched slowly on… (p. 9)

That Bokanovsky's Process seems to support what Marxist critics state the fact that individuals do not have names leading to a lack of identity. As Andre Gorz states in *Critique of Economic Reason,* "[i]t is by having *paid*[4] work (more particularly, work for a wage) that we belong to the public sphere, acquire a social existence and a social identity…" (1989, p. 13) It is just determined by the society as the reader can observe in *Oliver Twist* as well. Oliver's identity is shaped by the circumstances around him because there are two decisions ahead of this extraordinary individual: either he would continue to live under harsh circumstances provided by the social welfare institutions or he would step forward to the world of theft and crime, which is created by the society itself. Yet, Oliver is scarcely aware of what is going on around him. It begins in the workhouse for him to realize that he is poor and orphan. When he is aware of this fact, the only thing that he feels is loneliness:

> Wretched as were the little companions in misery he was leaving behind, they were the only friends he had ever known; and a sense of his loneliness in the great wide world, sank into the child's heart for the first time. (p. 14) "So lonely, sir! So very lonely!" cried the child. "Everybody hates me. Oh! sir, don't, don't pray be cross to me!" The child beat his hand upon his heart; and

[4] Author's own emphasis

> looked in his companion's face, with tears of real agony. (p. 42-3)
> He was alone in a strange place; and we all know how chilled and desolate the best of us will sometimes feel in such a situation. (p. 47)

Oliver is far away from the warmth of a house and intimacy of a friendship. On the other hand, his lack of any relationship that can console him in such a situation causes him to discover his loneliness, which is an unbearable feeling. In fact, Oliver is not the only one who experiences loneliness as it is same for John the Savage in *Brave New World*. However, the feeling of loneliness destroys John's life in the new world because it makes his anger to increase and makes him to experience a tragic end while Oliver chooses to escape in order to forget his misery for a short period of time. As it is seen, loneliness is just one of the themes that are common in both novels. The other one is the ongoing war between good and evil.

The story of *Oliver Twist* reaches to a universal dimension due to the conflict of good and evil. Namely, Oliver is the representative of the theme that goodness can pursue under any circumstances and win at last. There is no difference in relation to the social structure in *Brave New World* and *Oliver Twist* because citizens are divided into caste-systems and also they do not complain about this situation because they are conditioned to accept. What John the Savage cannot endure most is the caste-system, in which people attain their identity with reference to their conditioning and the other issue is that the members of the lower parts of this system seem to be workers as soma-user slavers. Grown up on the traditional ways of the Reservation and an old volume of the poetry of Shakespeare, John finds London strange, confusing, and finally offensive. His quotation of Miranda's lines becomes ironic as John becomes more and more disgusted by the recreational sex, soma, and identical human beings of London. This disgust is felt through the end of the novel. On the other hand, dark and gloomy atmosphere in the beginning of *Oliver Twist* disappears when the narrator explains that Oliver is a good boy by his nature. These good characteristics that he has relieve the reader in the matter of the fact that Oliver is not going to change even when he enters to Fagin's world of crime:

> Oliver Twist's ninth birthday found him a pale thin child, somewhat diminutive in stature, and decidedly small in

> circumference. But nature or inheritance had implanted a good sturdy spirit in Oliver's breast. It had had plenty of room to expand, thanks to the spare diet of the establishment; and perhaps to this circumstance may be attributed his having any ninth birth-day at all. (p. 8-9)

As seen in the quotation above, Oliver manages to endure that oppressive workhouse system and the behaviours of people, who run it owing to purity and goodness that could only be found in a child's heart. All the good characteristics have effects on his experiences and feelings. To exemplify, when Oliver meets Mr. Bronlow and Maylies, representatives of the middle class, the first thing that they notice is Oliver's pure and good nature, which is also traced in his appearance. Since the identity given by society to the individual is specified with reference to an individual's nobility, name and financial power, the characteristics of Oliver's identity when he was born is stated as follows:

> Wrapped in the blanket which had hitherto formed his only covering, he might have been the child of a nobleman or a beggar; it would have been hard for the haughtiest stranger to have assigned him his proper station in society. But now that he was enveloped in the old calico robes which had grown yellow in the same service, he was badged and ticketed, and fell into his place at once—a parish child— the orphan of a workhouse—the humble, half-starved drudge—to be cuffed and buffeted through the world—despised by all, and pitied by none. (p. 5)

As seen in the quotation above, the old calico robes that cover Oliver's body put him in the lower parts of the society. Oliver's being labelled as a theft is another example of people's perception of social identity:

> "I don't belong to them. I don't know them. Help! help!" cried Oliver, struggling in the man's powerful grasp.
> "Help!" repeated the man. "Yes; I'll help you, you young rascal!

> What books are these? You've been a stealing 'em, have you? Give 'em here." With these words, the man tore the volumes from his grasp, and struck him on the head.
> "That's right!" cried a looker-on, from a garret-window.
> "That's the only way of bringing him to his senses!" (p.174)

Effect of social classification and social label is felt in every corner of the society. Classification of people due to their financial power and nobility shows the corruption in the society. In the same way, John is labelled as a savage like the other people living in the Reservation. When an individual is called as a savage, it means that that individual is not accustomed to the civilized life style. However, it is the citizens and rulers of the World State that corrupt both human nature and nature of the life. In the caste-system of the new world, people cannot rise to the upper classes due to the fact that every class is conditioned to live just what the class determines for them. On the other hand, people who represent upper class and help Oliver after noticing his childish purity and goodness, stemming from his nature or nobility, welcome him into their own class after Oliver's real identity has been revealed. Hence, Oliver now has a fortune inherited from his father and social identity, which gives him social prestige. It is also a way to show that how hypocrite a human being can be as it is stated that if an individual can level to an upper class, s/he also can be lowered down by the society.

For the fact that social power manifests itself in shaping the individuals, who live in a society, it is the social pressures that firstly determine an individual's being good or evil. The world that Oliver meets after the workhouse is the world of thefts, pickpockets and prostitutes. It is the world, which has characters such as Fagin, Bill Sikes, Charley Bates, Nancy, and which forces Jack Dawkins to be Artful Dodger. Oliver's journey to these suburbs after the escape and finding himself in a life of a different part of the society present to what extent Industrial Revolution affected British society. In a sense, society shapes them and puts them in harsh conditions. They have no chance to choose a better one: to continue surviving in corrupted social welfare institutions or get ready to commit a crime or steal in order to live. Artful Dodger's outcry shows this fact: "'I am [prig],' repeated the Dodger. 'So's Charley. So's Fagin. So's Sikes. So's Nancy. So's Bet. So we all are, down to the dog. And he's the downiest one of

the lot!'" (Dickens , p. 210) All of a sudden, Oliver finds himself in the underworld:

> Little Oliver's blood ran cold, as he listened to the Jew's [Fagin's] words, and imperfectly comprehended the dark threats conveyed in them. That it was possible even for justice itself to confound the innocent with the guilty when they were in accidental companionship, he knew already... (p. 206)

As it is stated before, it is the society itself that creates those criminals as a result of the circumstances and it is society again which punishes those criminals at the end. Oliver's fear stems from the idea of the fact he will be judged as a criminal some day because of the difficulty of the differentiation between criminal and innocent. In the dark underworld Fagin with his own gang poisons around with his belief that he can change a child's soul forever. In other words, this danger is evil's threat to goodness. Yet, Fagin notices something in Oliver's nature: "'I saw it was not easy to train him to the business,' replied the Jew; 'he was not like other boys in the same circumstances.'" (p. 312) Oliver's soul is not going to be corrupted by evil and continue to struggle with it due to his childish purity and goodness. In contrast to this, John is not so lucky on the subject of this struggle. Society or social structure that he meets in London makes him a real savage and turns him mad. In a lighthouse outside London, John undergoes purification for what he has experienced so far. Fasting, whipping himself, and vomiting, John tries to exorcise the guilt he feels for Linda's death and his horror of sexual contact with Lenina. Reporters, film crews and then crowds violate his privacy in the following passage in the novel:

> Twelve days later The Savage of Surrey had been released and could be seen, heard and felt in every first-class feely-palace in Western Europe. The effect of Darwin Bonaparte's film was immediate and enormous. On the afternoon which followed the evening of its release John's rustic solitude was suddenly broken by the arrival overhead of a great swarm of helicopters. (p. 283)

When Lenina herself approaches him, lovesick and heartbroken, John attacks her with a whip. A riot breaks out and turns into a sexual

party. John awakens the next day, dazed from soma, and realizes what has happened. Filled with despair and self-loathing, he kills himself. His death puts an end to the possibility of living independently outside the social structure.

When social atmosphere of the two novels are compared, it seems quite difficult to choose which one is better than the other because it is seen that social hegemony sucks individuals in and makes them slaves. It is the power that decides what an individual needs and does not need. In Huxley's novel it is the World State that conditions people's life and makes use of them for the stability. Likewise, in Dickens' novel, it is the upper class that decides how the poor should live and be thankful for the social institutions. With the help of these institutions, upper class keep poor under control as soma and conditioning do in the other novel. When an oppressed individual stands against those rules, they are either forced to be criminals or exiled from the society. To sum up, it should be said that in whatever century an individual lives, s/he, child or adult, is inevitably tied to different kinds of social structures and is destined to live his/her life that is not controlled by him/her. The owners of the power are the determining factors in people's choices and they are seen to justify themselves by saying that all these structures are created to bring order to the society.

References

Carver, T., (ed.). (1991). *The Cambridge Companion to Marx*. New York: Cambridge University Press. Print.
Dickens, C. *Oliver Twist* : Coradella Collegiate, n.d. Print.
Dickens, C. (2001). *American Notes* : Penguin Classics. Print.
Eagleton, T. (1976). *Marxism and Literary Criticism*. London: Routledge. Print.
Gorz, A. (1989). *Critique of Economic Reason*. London: Verso. Print.
Huxley, A. *Brave New World*. N.p.: Coradella Collegiate, n.d. Print.
Marx, K., and Friedrich Engels. (1970). *Manifesto of the Communist Party*. Peking: Foreign Language Press. Print.
Sayers, S. (1998). *Marxism and Human Nature*. London: Routledge. Print.

Contributors to this Issue

Gianluca G. Agostinelli is a K-12 Modern Languages teacher with the Niagara Catholic District School Board, and is currently pursuing a doctorate of Educational Studies at Brock University in St. Catharines, Ontario, where he works as both a Graduate Teaching Assistant and Marker-Grader. After receiving his formal teaching certifications from the Ontario College of Teachers, Gianluca taught English as a Second Language throughout China. Upon his return, he pursued a Master of Arts degree in English Language & Literature and, the following year, completed a Master of Education degree, both of which were funded, fully, through external research grants and scholarships.

Selene Lanzillotta (Università della Calabria) is interested in postcolonial literature and translation, and gender studies, with particular attention to the representation of the body and its modifications and, especially, to the body/text relation. She attended the II level Master in "Post-colonial translation: literature, poetry, theatre and cinema" at the University of Pisa and she translated a number of poems by postcolonial authors included in the collection *Evensongs: ventiquattro notturni ad acquerello* (ETS, 2015). She took part in the conference *Vulnerability: Memories, Bodies, Sites* (May 16th-17th 2016, University of Padua) with a paper entitled "(Re)constructing the Vulnerable Body: the Black Venus and the Claim of the Black Female Body".

Elçin Parçaoğlu got her BA and MA Degrees at the Department of English Language and Literature of Pamukkale University. Currently, she is a Research Assistant at the Department of Western Languages and Literatures of Kocaeli University.

Guidelines

The journal welcomes scholarly and critical contributions, including articles, book reviews, reviews of the published articles as well as Announcements of forthcoming events, conference reports, and information on other matters of interest to the field of literatures in English. The submissions are accepted after a double blind peer review process of evaluation and main criteria of admission are originality, theoretical and methodological sophistication, scholarly significance, and clarity. The editors reserve the right to accept or reject submissions for publication. Any changes to the text submitted will be clarified with the author before publication.

The submission of articles accepted for publication indicates a clear understanding of the following rules.

1. The opinions expressed in *INQUIS* by the editors and contributors are their own responsibility.
2. The language of the journal is English and access to the published articles is free of charge.
3. The contributor grants *INQUIS* exclusive rights to publish his/her contribution in electronic form (as freely downloadable PDF file from the website). The contribution is understood to include all material submitted for publication and all supplementary material accompanying the contribution.
4. The author may share copies of the manuscript with colleagues in personal compilations or other publications of his/her own work for educational or research purposes.
5. Any request to reproduce the original material first published in *INQUIS* will be forwarded to the original author and *INQUIS* will raise no objection as long as the author agrees to reproduction and the original publication is properly acknowledged.
6. With each submission, the author assures that the text is an original work and has not been published or not being considered for publication elsewhere. It must be carefully noted that in the case of a multi-authored contribution, the

person who submits the paper is authorized to answer on behalf of all the co-authors.

7. Manuscripts should be in accordance with the parenthetical format in the current APA Style Manual.
8. Manuscripts should not exceed 7,000 words. You are kindly advised to provide a short bionote, an an abstract of 150-200 words, keywords and a postal address for further contact on a separate sheet of paper.
9. The authors will be informed about the decision of reviewers within 60 days at the latest. The texts will be published in the closest issue once approved for publication.
10. You can also submit reviews of books, articles, conferences and academic meetings, MA theses and dissertations to be published in the journal. Reviews of any kind must generally conform to the guidelines above mentioned. They must include such information in the heading like author, title, place of publication/organization, publisher/organizers, date of publication/organization, number of pages, length, language, price, etc. where possible. The review itself is expected to provide accurate information about the content of the publication/event as well as a very brief introduction of the authors/ organizers. The review should also emphasize the significance and the impact of the work/event in its field besides sometimes a critical assessment of its weaknesses and potential failures in addressing certain topics. The finished paper should be limited with 1200-1500 words at most.
11. You must submit your papers and reviews to inquisjournal@gmail.com. You will get a confirmation mail in return once the editors have received your e-mails.

Stylesheet

All submissions to be considered for publication should be sent by email to the editors as a .doc file and a pdf version. Please make sure that

- Your text includes a title page on which the title of article, name and affiliation of the author(s), and contact information are provided. Page numbers should start on the first page of the text consecutively in the heading outer corner. In line with the policy of blind submission, the author's name and

institution should appear only on the title page to ensure strict anonymity for both authors and referees.

- The paragraphs should be properly indented (1,5 cm)
- Notes and explanations must be inserted as endnotes (if any).
- The text must be justified, except titles and headings which should be ranged left.
- Word-breaks should be certainly avoided.
- The text should be double-spaced including endnotes and references.
- Any images or graphs should be supplied as separate .jpg files.
- The recommended font is Times New Roman (11 pt; endnotes 9 pt).
- For quotations longer than 2-3 lines, you should leave an empty line before and after the quotation and increase the left margin by 1 cm.
- Highlighted words or words in languages other than English should be written in italics.
- For in-text referencing and bibliography, all essays should conform to the current APA Style Manual. For further information, please visit http://www.apastyle.org/
- Please avoid using abbreviations unless very necessary, except conventionally used 'etc.', 'i.e.', 'e.g.'. 'et al".

Please do not hesitate to contact the editors should you have any further queries via provided contact information