

**ARCHIVAL TEXTS AND BODIES IN THOMAS HARDY'S AND E. M.
FORSTER'S SHORT STORIES**

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ABSTRACT

ARCHIVAL TEXTS AND BODIES IN THOMAS HARDY'S AND E.M. FORSTER'S SHORT STORIES

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This thesis has been written with a view to making analyses of Thomas Hardy's and E.M Forster's short stories in terms of the discourse the stories produce on textuality and archive. The thesis has been based on Derrida's approaches to textuality and archive, in which Derrida regards both as unfinished constructs. In the deconstruction of these discourses, Derrida deals with the metaphysical assumptions associated with these terms.

This thesis, as well as making use of some terminology introduced by Derrida, is also based on what Derrida has revealed to be an important part of metaphysical assumptions such as the artificiality and supplementarity attributed to writing when compared to speech. However, Derrida also reveals that this metaphysical discourse is not consistent in itself; it has ambiguities and contradictions.

After scrutinizing Hardy's and Forster's short stories, this thesis also reveals that the stories' discourse on writing and archive share some common features with the texts analyzed by Derrida. For instance, like Plato's *Phaedrus*, Hardy's and Forster's short stories also consider textuality as a substitute to memory and underline the priority and importance of memory. These common features reveal that the short stories analyzed in this thesis partake in this metaphysical discourse.

The analyses in this thesis also reveal that this apparently consistent discourse on archive and textuality has some contradictions. For instance, while the stories create an opposition between body and text, they describe textualized bodies. Additionally, Hardy's stories seem to underline the importance of presence but they, at the same time, describe this presence as a myth.

Key words: Deconstruction, short story, discourse

ÖZ

THOMAS HARDY VE E.M. FORSTER'IN KISA HİKAYELERİNDEKİ ARŞİVSEL METİNLER VE BEDENLER

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Bu tez, Thomas Hardy ve E.M. Forster'in seçilmiş kısa hikayelerinin analizini içermektedir. Tezin amacı, bu hikayelerin metinsellik ve arşiv üzerine nasıl bir söylem ürettiğine bakmaktır. Tez Derrida'nın metinsellik ve arşiv konulu çalışmalarını temel almaktadır. Bu çalışmalarında Derrida, metni ve arşivi bitmemiş yapılar olarak değerlendirmektedir. Bu incelemelerde Derrida, metinsellik ve arşivin batı metafiziğinin geleneği içerisinde nasıl değerlendirildiklerine bakar.

Bu tez, Derrida'nın ortaya attığı bazı terimleri kullanmanın yanı sıra, metafiziğin önemli varsayımlarından olan metinselliğin konuşmanın ardılı olduğu ve metinselliğe güvenilemeyeceği gibi bazı iddiaları da temel almaktadır. Derrida çalışmasında metafizik söylemin çeliştiği ve belirsizlik arz ettiği hususları da ortaya koymaktadır.

Hardy ve Forster'in kısa hikayelerinin incelemesi bu hikayelerin metafizik söylemin bazı özelliklerini paylaştığını göstermektedir. Örneğin, Derrida'nın çalışma konusu yaptığı Plato'nun *Phaedrus* adlı eseri, tıpkı bu hikayelerde de olduğu gibi, belleğin önemini ortaya koymuş, metinselliğin ona zarar verdiğini iddia etmiştir.

Öykülerin analizi, aynı zamanda bu kendi içerisinde tutarlı gibi gözükten metafizik söylemin zayıflıklarını ve çelişkilerini ortaya koymaktadır. Örneğin,

ykler bir yandan metin ve beden arasında karřıtlık iliřkisi kurarken, bir yandan da bedenlerin metinsellięini vurgulamaktadır. Dięer bir eliřki ise, yklerin srekli belleęin ncelięini vurgulamaları, ama bir yandan da belleęin tek varoluř biiminin maddesel arřiv aracılıęıyla mmkn olabileceęini iddia etmeleridir. Bu tezdeki analizler iin zellikle yklerin seilmesinin nedeni, yk trnn bu tezin gerektirdięi detaylı okuma iin elverilřli olmasıdır.

Anahtar kelimeler: Yapı bozum, kısa hikaye, sylem.

To mum, dad and Ahmet

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TABLE OF CONTENTS

PLAGIARISM	iii
ABSTRACT.....	iv
ÖZ.....	vi
DEDICATION.....	vii
ACKNOWLEDGEMENTS.....	ix
TABLE OF CONTENTS.....	x
CHAPTER	
I INTRODUCTION.....	1
II DEFINITION OF DERRIDEAN TERMINOLOGY.....	18
Supplementarity.....	18
Archive	22
Différance.....	29
III CRITICAL BACKGROUND.....	36
Textuality in Hardy’s and Forster’s Works.....	37
Archive in Hardy’s and Forster’s Works.....	57
IV ORIGIN AND DIFFERENCE.....	77
Archival Texts.....	77
“An Imaginative Woman”(Hardy).....	80
“Ansell” (Forster).....	92
Trace and Erasure.....	106
“The Life to Come” (Forster).....	113
“The Purple Envelope” (Forster).....	128
V BODY AS ARCHIVE.....	137
Resurrection of the Past through the Archival Body.....	143
“The Withered Arm” (Hardy).....	143
“Dr. Woolacott” (Forster).....	159
“The Other Boat” (Forster).....	171

Loss of the Father and the Archive.....	182
“A Tragedy of Two Ambitions” (Hardy).....	182
“For Conscience’ Sake” (Hardy)	195
“The Fiddler of the Reels” (Hardy)	206
VI CONCLUSION.....	214
REFERENCES.....	224
APPENDICES	
A. CURRICULUM VITAE.....	231
B. TURKISH SUMMARY.....	235
C. TEZ FOTOKOPİSİ İZİN FORMU.....	256

CHAPTER I

INTRODUCTION

What brings Hardy and Forster together as the major concern of this thesis is the fact that, notwithstanding forty years between them (Hardy was born in 1840 and Forster was born in 1879), they handled the issue of textuality and archive in similar ways, although the former is considered as a writer closer to Romanticism and the latter as more of a Modernist. By being treated together, these writers reveal a conflict concerning the problem of the discourse on textuality and archive peculiar both to Romanticism and Modernism. Looking at Hardy, for instance, on the one hand, the characters he depicts display a belief in the possibility of repeating the past. For example, in the story "For Conscience's Sake" the father figure Mr. Millborne epitomizes this belief by returning to the woman he abandoned years ago. Similarly, in "The Fiddler of the Reels", Carline never abandons hopes of meeting her lover Wat Ollamoor after being jilted by him. Similarly, fathers in Hardy's short stories are a point of origination and at the same time they are spectral, they never die. They are archived and their death is commemorated. On the other hand, in spite of hopes of attaining and repeating the past once again, there is always an underlined feeling of loss in Hardy's stories. For instance, in "The Fiddler of the Reels", the loss of the father together with the baby at the end of the story also implies the impossibility of their return. In other words, in Hardy's stories there are constant reminders of the existence of origin and purity. However, the impossibility of attaining them is also implied.

Nearly forty years later, Forster was also treating a similar subject matter in his short stories but with different terms. The father as the point of origination in Hardy's fiction is replaced with a male partner or a male childhood friend who re-enters the protagonist's life. In Forster, as well as in Hardy, there is the belief in origin, in childhood purity, and in the restorability of the past. Different from Hardy's settings, which are realistically depicted imaginary rural areas such as Wessex, Forster's characters are often set in the private gardens or estates of old mansions representing the Garden of Eden, and his settings function as a world of

phantasy where there is life after death (“The Life to Come”) or where the protagonist repeats his phantasy of returning to childhood (Ansell). However, these settings of Forster’s short stories also imply a world of loss. This ironic commentary on the eternal loss and the impossibility of restoration reveals a conclusion drawn by this thesis; that is, it shows that both of these writers displayed similar concerns with archive and textuality in their short stories. They both testified to the possibility of restoring origins, attaining the past and the possibility of pre-textual, pre-archival moment but they were also ironic about it and implied its impossibility at the same time. The eras Hardy and Forster lived in could be included in both or either of the Modernist and Romantic movements in literature, and the fact that they displayed the same ironic attitude about the idea of origins, textuality and archives could be considered a commonality peculiar to Romanticism and Modernism. Therefore, bringing Hardy’s and Forster’s short stories together, as the main concern of this thesis, reveals the ambiguous and at the same time ironic discourse of both movements concerning textuality and archive.

One of the striking commonalities of the short stories of Thomas Hardy and E.M. Forster is the fact that the stories represent texts and what Derrida calls archives, and through this representation they produce a discourse on textuality and Derridean monumentality. The discourses presented by the two writers resemble each other in some ways and they also differ in others. For example, the stories of both writers describe the protagonist’s relation with an archival text and revolve around some inquiries focusing on the fictional writer of the text such as “who is the writer of the text?” and “where is the writer?” Sometimes these questions are not about the text or its writer but concern the place, the shelter or the cover the text is contained by such as an envelope. In this thesis, it is seen that the words, “shelter” and “substrate” are used interchangeably. (Derrida uses both of these terms in *Archive Fever*). The sheltering of the archive means putting it somewhere, giving it a material existence and institutionalizing it. This substrate is a shelter, because it not only protects the archive from being forgotten, but it also identifies, categorizes and institutionalizes it. Since it refers to both material and protective functions, Derrida uses these terms interchangeably. The stories

engender questions related to the substrate. At other times, they imply some speculations on the nature of writing. For instance, the stories might lead to questions such as: “Is textuality opposed to nature or is it reflective of nature?”, “Is there a difference between the spoken and the written?”, “Where does the origin of the text reside?” “Can texts or archives reflect the truth or produce the truth?”

Although these questions concerning textuality are common to the stories of both writers, some differences also appear between the discourses produced by Hardy’s and Forster’s short stories. In the stories of both writers one common thematic concern is that protagonists look for the writers of certain texts such as letters, poems or cryptic notes. In Hardy’s short stories chosen for this study the protagonists’ quest for the writer generally fails. The writers are inextricably silenced: they are dead or lost and can’t offer any explanations about their texts when they are required to. This holds implications for Hardy’s attitude concerning origins, and the figure of the lost writer leads to the conclusion that – for Hardy- the quest for the origin of the text is futile. In Forster’s short stories, on the other hand, the protagonists’ quest takes another form. The origin in his stories is not represented as a writer. In Forster’s stories the protagonists generally look for an original, purified state of innocence in the notion of a time that precedes writing. Forster’s sense of origin was, then, in the form of a “natural” state untainted by writing. Hardy’s protagonists’ attempts to find the origin (the writer) generally fail or the origin in his stories is understood to be non-existent. Forster’s protagonists however attain a supposedly purified and natural form by getting rid of texts. However, this “purified”, “natural” state is presented in a way to go beyond the opposition between textuality and nature, which is a binary opposition that the story initially establishes. This means that origin of a memory is supposed to reside in the past and the characters, by getting rid of textuality, attain the past and repeat it. However, the means to reach that origin is textual in Forster’s stories. There is an archive in the form of a wound or a mirror upon which messages are written. In other words, what is supposed to be a natural state in Forster’s story is textualized. This difference between Hardy’s and Forster’s stories illuminates their attitudes concerning the question of origins

and textuality, which could be discussed in relation to Platonic metaphysics as well as Derridean deconstruction. This thesis, then, deals with E.M Forster's and T. Hardy's stories with a special focus on the discourse they produce on textuality and archive.

When the stories are considered in terms of their discourse about the idea of origins, archives and textuality, the thesis claims that E.M Forster's short stories' discourse on writing and archive seems to align itself with Platonism since they display an endeavour to reach a certain origin, which is represented as outside the order of textuality and archive. In Hardy's stories, this origin is a substitute for textuality rather than being outside its order. In Forster's stories, on the other hand, textuality and archive appear as if they were alien to an idealized state of nature associated with a long-lost purity, and in this respect, Hardy's and Forster's stories seem to conform to Platonism, which repudiates writing as secondary to nature, but they implicitly deny the existence of that origin. The stories seem to reenact the discourse of *Phaedrus*, for example, in which the problem of writing is considered in relation to speech and presence: while speech is associated with presence and origin, textuality is considered as a poison merely functioning as a cure for a lapse of memory. Writing, as a drug that cures memory, is at the same time a poison since it eliminates the practice of memory and prevents it from running its natural course. Writing, which is a remedy for the failure of memory, is a threat to the practice of memory. In the dialogue between Phaedrus and Socrates, writing is associated with the "outside" and considered as "foreign signs". Recollection is, on the other hand, described as a practice produced "within" (Plato 65). Moreover, writing is artificial. Being secondary to speech, writing can only be truthful to the extent that it reflects speech, which is the origin.

Similarly we can see how the problem of writing is related to other key concerns of Platonic metaphysics if we consider the cave allegory in *Republic, Book VII*. In the cave there is a gradual and sequential revelation from shadows of statues, which are reflected through firelight, to the statues themselves, which are reflections of objects in the outside world, to those very objects and, finally to the sun, which is the origin. This shows that the knowledge of origin is revealed by

following the gradual order of the reflection of the object, the object itself and the origin of the object. If we consider the representation of textuality in relation to this reflective theory, the stories seem to follow such a reflectionist pattern in their approach to textuality and archives. A text is supposed to be reflective of an original “truth” of the past, and the originator of a text is the writer in Forster’s stories, but the writer is dead or texts are to fall as an implication of their unreliability in the Platonic sense. While Hardy represents the quest for the writer and shows how this quest is doomed to fail, Forster mostly represents the quest for the past, which ends up in phantasies of paradise and represents a purified form of existence.

In the stories chosen for this study, various forms of archives play a role such as serving as a reminder of a repressed event in the past or representing the once ignored and detested existence of a character such as a father or an omnipotent aunt or a mother. There are archives such as a specter, scar, tree, arms and other parts of the body such as faces. Archives seem to be represented in a way similar to texts. Archives bear the traces of certain experiences of the characters. Thus the function associated with the archive is to reveal what has happened in the past. The same duality between the real phenomenon and the text, as its reflection, holds true for the archive which are, like texts, seem to reflect the Platonic concept of an origin.

However, at another level, while the stories seem to be Platonic in their discourse on textuality and archive, they also question and negate this idea of the origins and reflections, thus refuting the Platonic discourse by questioning the status of origin. For example, most of the stories studied in this thesis imply an archival origin, a supposedly true basis for the archive such as a father figure or a mother figure who seems to be omnipresent in the text. When scrutinized, however, especially in Hardy’s stories (and novels which are not investigated in this thesis), it is found that the production of archive is not strictly connected to the presence of that supposed origin; rather, the archive or the monument is produced through the process of remembering the supposedly lost origin, and origins are reconstructed in the stories. That is, the stories suggest not that the origin was once present. Instead, archive is constructed through the belief that the

past will be remembered and recaptured in its original form. As opposed to the Platonic idea of origin, these stories offer an inquiry as to the reliability of the origin and imply that the archive is not simply the reflection of the past but is a process of constant formation. While dealing with Freud and psychoanalysis, Derrida defines this constant archival formation in terms of reinstitution and re-categorization of the archive, and he defines the indeterminacy of archive in the following terms:

This deconstruction in progress concerns, as always, the institution of limits *declared* to be insurmountable, whether they involve family or state law, the relations between the secret and non-secret, or, and this is not the same thing, between the private and the public . . . What comes under theory or under private correspondence, for example? What comes under system? under [*sic*] biography or autobiography? under [*sic*] personal or intellectual anamnesis? In works said to be *theoretical*, what is worthy of this name and what is not? Should one rely on what Freud says about this to classify his works? . . . In each of these cases, the limits, the borders, and the distinctions have been shaken by an earthquake from which no classificational concept and no implementation of the archive can be sheltered. Order is no longer assured. (Freud, *AF* 4-5)

This line of thinking with regard to the concept of “origin” enables a Derridean reading of the short stories. All the stories imply that the shape and limits of what is defined as archive are malleable.

In *Archive Fever*, Derrida explains how this attempt to return to the past or to the idea of origin is the recreation of the archive. He associates the attempt to remember with erasure and explains that the act of remembering is at the same time an act of forgetting. Remembering is repetitious, and this repetition consists of a tendency to repeat the past. However, each time an event is remembered, it is repeated and recorded in a different way. In other words, the remembered (and at the same time the repeated) past acquires a different form at each of its repetitions. For this reason, each repetition is a new record. Derrida explains this as an act of differing and deferring. Each repetition introduces a difference, and this variety delays the origin permanently. Origin is never reached but the archive (the material imprint) keeps on differing (Derrida *AF*, 78).

The dictionary meaning of the word “archive” refers to documents related to the activities of a particular person or a group of people. In its dictionary sense, archive also means the place where it is placed. Derrida’s sense of archive

comprises these features, yet with some distinctions. According to him, archive has connotations that refer to the lawful status of archive. This means archive is not only a document or record of the past, but is at the same time a collection of principles or laws that order and organize the future. Derrida's sense of archive is also different from the word's ordinary sense since archive is not a static record of events or activities that refer to one single event in the past. The meaning of an archive depends on an interpretative strategy, which differs in time. In this respect, neither the referent, nor the referred are static. On the contrary, archive is subject to a continuous change, since every act of interpretation categorizes or institutionalizes the archive within a variety of interpretative strategies and in a variety of different ways. In this respect, the interpretation of archive also depends on the moment of interpretation. Archive also includes and records these moments and places of interpretations and interpreters. Therefore, such documentation is never static and is never closed since it never reaches an end. The interpretation of archive is continuous. This interpretation records its own activity of interpreting when it thinks it has found the source, the root or the origin of archive. The archive is generated as the outcome of a continuous excavation that, instead of finding an origin at the very bottom, creates a mountain. Therefore, archive in the Derridean sense never documents a frozen moment in history. Instead it is the act of continuous interpretation. According to Derrida, the archive is interpreted, and an interpretation is an act of reinscription. In other words, archives are rewritten as they are interpreted (Derrida, *AF* 67). Derrida's idea of archive is at the same time a critique of Platonic reflectionism - which defines a hierarchy between the forms as the ultimate origins and their reflections- since Derrida rejects such hierarchy in the interpretation of archive, and he introduces the term "trace" in *Of Grammatology*. Trace means the rejection of the binary opposition between the internal and external, the phonic and graphic and real and its image. Instead of accepting "the real" and looking for its reflection in the graphic sign, trace negates such bifurcation and offers instead chains of supplements. Instead of focusing on the difference between sign and "real phenomena", trace defines a differentiation in the sign itself. In such chain-like differentiation, each sign refers both to the sign before itself and after itself.

Such differentiation makes each signified a signifier, and thus this system does not have an absolute signified. Trace defines a process of formation rather than a state. When considered in terms of archive, trace becomes an interpretative strategy which leads to the regeneration of archive. In the stories, we see such a process of archival regeneration in the form of writing on a mirror, in material books, on bodies and on trees; these all take on the function of monuments.

Rather than treating the stories as fundamentally anti-Platonic, this thesis shows that while the stories display Platonism in their repudiation of writing and archive as copies of the real and the original, this discourse is contradictory because the stories reveal that this so called reality, as the point of origination, is actually a substitute of another element in the story, and the stories also reveal that an archive or a text might refer to more than one single memory or defy its connection to an absolute origin. In other words, the archive or the text is not derivative of an origin but the substitute of another substitute. Thus, the apparent repudiation of writing or archive in the stories proves to be impossible. These texts reveal signs of Platonism but they also undermine the commitment to an idealist metaphysics they themselves posit. Texts and archives represented in these stories are not secondary to nature or reflective of nature. Instead, they become a part of nature or are nature itself. Therefore, the very attempt to posit a pure origin outside the workings of textuality or archival procedures is impossible. In this respect, the stories' concerns with archive and textuality are based on a negation of metaphysical assumptions such as the duality between writing and speech, live memory as opposed to substrate and archive understood as material form. To put this in Derridean terms, the apparent Platonic duality seems to lie between an ideal memory (mneme) and the "substrate", on which it is placed or imprinted.

Such duality between archive and its substrate (or cover, shelter, domicile) can be interpreted in terms of the duality between body and soul in Platonic philosophy. In the *Phaedo*, Socrates talks about the cyclical nature of opposites in which he clearly distinguishes between the soul and the body. This cyclicity of life and death is maintained through the permanency of souls. Life is born out of death and souls, which are unchanging and permanent, are constantly re-

embodied (Plato, *Phaedo* 59-60). That is, Platonic philosophy is here shown, once again, to depend largely on distinctions between opposites. If we consider this philosophy of opposites in terms of archives, it becomes an urgent requirement to distinguish between the content of the archive, which is the putatively original memory, and its material form which might be a script, a monument or a substrate in Derridean terms. Derrida does not, however, recognize a distinction between the substrate, which is the material form, and the content, which is the memory or the supposedly original event. According to Derrida an archive is made and produced by the need to remember, and it is due to this need that a memory is turned into an archive. In other words, it acquires a substrate and a protective shield against the risk of being forgotten. This shield, supposedly extrinsic to the content of the archive, becomes intrinsic to the archive. Therefore the material form and the memory become indissociable from each other as long as the memory is protected against forgetting. Archival generation displays trace; a chain like formation instead of a duality between the origin (what it really is, memory) and its substrate (what it reflects, the material archive) or the duality between the external and internal. Thus Derrida's sense of archive is the refutation of that pure, unchanging origin of Plato's and dualisms such as material and immaterial.

The stories chosen for this study enable the discussion of Plato's sense of origin and dualism and Derridean archival techniques since they display abundant images of material substrate and immaterial memory and how they become indissociable from each other. For example, in Forster's "Purple Envelope", there is ghostly writing appearing on a mirror and in Hardy's "The Withered Arm" we see the imprint of a hand left on an arm. Both cases show how the substrates, the mirror and the arm, become a part of the archive. In the latter story the arm (the substrate) withers and is almost annihilated as an arm. Similarly in the first one the substrate, the mirror itself, becomes the archive and in the end it is smashed into pieces. In other words, the act of archive making is at the same time an act of memory erasing since each attempt to reiterate the origin is the reinscription of that idea of origin. The attempts to remember and repeat the memory do not keep the memory as it is but reinscribe it.

The primary concern of this thesis is writing and textuality. Archives and monumentality, since the stories constantly introduce certain archival elements, are also relevant issues. In *Archive Fever*, Derrida refers to the etymology of the word “archive” and states that it is difficult to come up with an exact definition of the word since *arkhé* refers to two principles. It means both the beginning the “commencement”, and the “commandment”. Commencement means the originary, the principal, and the word *arkhé* also means the commandment. Commandment refers to authority, the law through which the order is given. The Latin word *archivum* means a place where things begin. Archive then refers to the beginning and the place where memory is ordered and institutionalized. Archive also requires the protection of this sheltering place, this “domicile” in Derrida’s words, is a substrate, a place of consignment where the archive begins and where it is protected. In this respect, archive and textuality are closely connected to each other since both of them require a material existence, a place to begin and to order. Through this material substrate they take the place of memory. It is through this placement that the archives and texts begin to command. This placement also enables the repetition and rearchiving of the archive. Archives and texts gain a lawful status as they take on a material existence (Derrida, *AF* 1-3).

This material existence is archive’s shelter, since materiality protects archive and guarantees its future by opening them to interpretation, and at the same time this materiality enables their annihilation since as they are interpreted through repetition, they could as well be repressed and hidden. This material and monumental status of the archive is put in place of live memory and protects it. This materiality makes the archive vulnerable at the same time, since by being protected by this substrate the archive is publicized and interpreted, which is a process that subverts the idea of a live memory. Derrida calls this annihilative function of materiality “archiviolithic” (9-10).

The arguments concerning repression and trauma in this thesis are presented as subsidiary issues related to the argument concerning archives. However, although questions of repression, trauma and fathers are linked to the problem of metaphysical origin and derivation, the thesis deals primarily with the

ways in which the stories re-enact a deconstruction of Platonic metaphysics. The thesis' focus on archive and textuality will introduce the questioning of Platonic metaphysics that the stories apparently conform to.

Derrida defines the archival function basically as topo-nomological, which means that archiving requires a depositing of the archive onto a stable substrate, placing it and giving it a lawful and institutional quality. This means that the institutionalization of archive is archontic/patriarchal, which is the patriarchal father figure. Derrida describes archons as “documents’ guardians” (2) and attributes patriarchal (3) features to the procedure of archival production. The father is a prominent figure in most of the stories by Hardy, and most of his stories analyzed in this thesis deal with protagonists’ relationship with fathers. The characters tend to get rid of a father whose existence is spectral. Sometimes the fathers appear and disappear or they are unrooted spatially and temporally. Most importantly, they have an ambiguous connection to a repressed event in the past. Sometimes they themselves transform into archives, and as archives they even get more ambiguous, taking on more and sometimes contradictory meanings through the story. This features of the fathers in the stories affirm the idea that the attempt to return to the live memory means its reproduction in material forms (archive requires such materiality) and this repetition does not weaken the materiality of a memory and its archival qualities or, to put it in other words, it does not invalidate *hypomnēsis*¹, which enables repetition and reproduction; the repressed returns, but in an altered form. In Forster’s stories the father is generally dead but he still has an insidious existence in the protagonists’ life. This also introduces a conflict between the protagonist and what the father ordered in his lifetime. In Forster’s stories the fathers are seemingly defied, but this does not mean getting rid of what the father or the tradition represents. The father is replaced with another archival figure, whose body has monumental quality. This figure (generally an old friend of the protagonist) valorizes another but a stronger tradition, in an apparent contradiction with what the father represents. This feature of the father makes Forster’s stories’ discourse on archive more

¹ The word *hypomnēsis* refers to artificial memory.

conspicuous. Archive is associated with the repressed father figure, who is supplemented by another male figure. However, in the stories this reappearance of the father in the form of a friend seemingly represents a return to live memory, but this attempt to return to this supposed origin leads to the regeneration of the archive.

These features of the fathers in the stories and their connection to the Derridean sense of archive are the subsidiary issues of this thesis. The stories lay emphasis on the ambiguity of the patriarch/ the origin and imply that an archive is not the reflection of a continuous set of events but it is a gathering and synchronization of signs. In other words, the origin of an archive is ambiguous and the archive, instead of reflecting a continuous idea of the past, displays unity through the function of gathering. This aspect of archive introduces Freud's idea of trauma and repression in *Totem and Taboo* and *Moses and Monotheism*, the discussion of which-in relation to the stories- is presented in the chapter "Body as Archive".

Freud's discussion of the origins of totem and taboos is directly related to this study since it involves the questioning of origins and contributes to this by showing that the taboo object is built in place of a repressed memory; it is contradictory in its construction and ambiguous in its origins. Freud shows that there were opposing trends in the construction of a taboo object such as hostile feelings as well as admiration and veneration. Freud's exposition of ambiguous origins of taboos is relevant to Derrida's discussion of archive in which the existence of a consistent and stable origin is denied. Derrida argues that the archive takes place when there is the breakdown of memory. This idea, instead of taking it for granted that the archive is built upon the memory, which is considered as the origin, emphasizes that memory is built upon the archive, which is gathered and ordered. In Derridean words, archive requires the replacement of *mnēmē*² or *anamnēsis*³ with *hypomnēma*. Archive, by being the *hypomnēma*, enables repetition and by being repetitive, it becomes destructive, which means

² *Mnēmē* means the basic principle of memory in an organism.

³ *Anamnēsis* means recollection of ideas in Platonism.

that archive can never conform to Platonic reflectionism or theory of forms because it also involves a process of self-annihilation. In the stories, especially in Hardy's stories, the loss of the father or the disappearance of the father will be discussed in relation to this lack of a stable moment of origination. This problem of paternal loss introduces Freud's thesis in *Moses and Monotheism*, in which Freud clearly shows that traumatic events are not kept in mind as they really happened but are modified so as to deviate from their original course. Freud also argues that rather than tracing one particular course of events, "archaic heritage" is a collection of "ideational contents and memory traces of former generations" (Freud *M&M*, 159). This brings the Derridean term of "consignation" to mind which refers to gathering of signs and traces rather than copying or reflecting, as Platonic metaphysics suggests. Such gathering and inconsistency of archival origin will be seen in most of the stories studied in this thesis. The father, who is associated with a traumatic experience or relation, might be known to be dead or lost but such speculative and ambiguous disappearances promise his return since he remains a part of an unresolved event in the past. This is clearly seen in stories such as "A Tragedy of Two Ambitions", "For Conscience' Sake" by Hardy, and "Ansell", "Dr. Woolacott", "The Other Boat" by Forster.

In the thesis, the exploration of the ways in which archive and textuality are treated in stories by Hardy and Forster will show that the stories' discourse on archive and textuality seems to follow Platonic metaphysics in their treatment of writing, textuality and origins. Notwithstanding this apparent conformity, the stories perform a deconstruction of Platonic metaphysics.

In addition to *Archive Fever*, theoretical background to this study will be provided by certain concerns that were put forward by Derrida especially in *Of Grammatology* (1974). Derrida's concerns with textuality here and this book's illuminations of the concept of archive will serve as focal points in our approach to the short stories, since they offer a reading based primarily on an alternative approach to textuality and archive and indicate ways in which these terms can be

turned into reading strategies⁴. In *Of Grammatology*, Derrida analyzes the discourse of the history of metaphysics and the kind of discourse on writing and archive produced by certain texts that follow this tradition. In *Of Grammatology*, he traces the idea of “presence” in the history of metaphysics and shows how these ideas of “presence”, “origin” and “centre” are also closely related to the ways in which writing and textuality are considered as a detachment from presence and origins. References to Derrida will not consist of a one-to-one application of his techniques to the Hardy and Forster stories, since deconstructive analyses depend largely on the texts that are studied rather than on certain principles designated by a theory. By deconstruction, what is meant is a kind of analysis that observes contradictory discourses a text includes and several possible interpretations of a text⁵. In this study the technique that will be used depends on the way the texts follow certain patterns and reorganize certain tenets and how they transgress the laws they ostensibly establish. Derrida’s approach will be used as the foundation of certain concepts such as “différance”, “supplementarity”, “archive” and “trace”, which will be defined later in this study.

The stories are chosen from those that are compiled under the titles of *Life’s Little Ironies* (1890-1893) and *Wessex Tales* (1888) by Thomas Hardy and *The Life to Come* by E.M. Forster, a posthumous collection of stories written between 1903 and 1958. The deconstruction of Hardy’s and Forster’s stories will be performed through a detailed reading of the texts with specific attention paid to how they deal with certain issues such as “body” and “texts” as archives and how they establish patterns while dealing with “body” and “archive”, how they deviate from these patterns and at what specific points they offer a variety of sometimes inconsistent discourses. The thesis will look at certain thematic and

⁴ Here the word “theory” is avoided since the term theory refers to sets of principles which have a similar application on different texts. Derrida offers acts of reading instead, in which the analysis is not based on theories but on the features of texts to be deconstructed.

⁵ This will be explained in the chapters. But to explain it briefly, short stories produce a certain discourse on textuality but this discourse is never constant. It might show ambiguity and variety.

structural regularities (or irregularities) within these stories. As Spivak quotes (from Derrida) in her introduction to *Of Grammatology*: “The task is to dismantle the metaphysical and rhetorical structures which are at work in the text, not in order to reject or discard them, but to reinscribe them in another way” (Derrida *OG*, IXXIV).

The collection of Forster’s short stories to be analyzed in this thesis was published posthumously under the title *The Life to Come and Other Short Stories*. It includes fourteen stories, two of which had been previously published. The thesis includes the analysis of the stories “Ansell”, “The Purple Envelope”, “The Life to Come”, “Dr. Woolacott” and “The Other Boat”. The reason why these stories are particularly chosen is the fact that they all include, implicitly or explicitly, references to the act of writing, textuality, body and archive. Stories by Forster follow certain threads of discourses on writing such as Rousseau’s categorization of writing as a supplement to the natural or outside of nature or his definition of it as an artificial intrusion to human nature in *The Essay on the Origin of Languages*. These stories’ apparent approval of a Platonic discourse on writing is another reason why they were chosen for analysis in this thesis.

Oliver Stallybrass, in his introduction to the collection, puts the stories of Forster into two categories:

Those where Forster seems to be cocking a more or less cheerful snook at the heterosexual world in general and certain selected targets – women, the Church, pedantic schoolmasters, town councilors – in particular; and those in which some of his profoundest concerns – love, death, truth, social and racial differences – find powerful and somber expression. (Stallybrass, XV)

Stallybrass thinks that while “The Obelisk”, “What does it Matter”, and “The classical Annex” fall into the first category, “The Life to Come”, “Dr. Woolacott”, “Arthur Snatchfold” and “The Other Boat” fall into the second one. All of the stories within the scope of this study fall into the second category. The reason why this thesis is preoccupied with the stories concerned explicitly with homosexual love is because they are also the ones in which Forster’s implied thesis on writing and archive is more consistently woven into the narrative, since the discourse on homosexuality is built against what is implied by textuality. In these stories, homosexuality is considered to belong to the realm of nature,

whereas textuality represents its ostensible opposite, the artificial. The stories depict one of the characters' (generally homosexual) distaste for the textual. "The Other Boat" is in Stallybrass' second category of stories and it also deals with a homosexual love affair. This story is chosen for this study because the text, like most of Forster's stories with an implied thesis on homosexuality, illustrates a wound that could be considered as a bodily archive. "Dr. Woolacott" is also concerned with a doctor's prescription (a text) as an obstacle to expression. Therefore, it is possible to argue that the theme of homosexual love in these stories is also treated in relation to an implied criticism of writing and textuality as well as revealing some concerns about archival processes and techniques.

Forster's short stories' criticism of writing is also associated with a criticism of patriarchy. However, the questioning of patriarchy rendered in relation to writing does not totally eliminate patriarchy. It offers alternative ways of interpreting it. Similarly, where writing is ostensibly rejected as a part of imperial ideology, Forster's discourse does not totally erase the traces of its own participation in what it criticizes. This is similar to the ways in which Derrida confesses his own participation in the discourse of metaphysics by attempting to deconstruct it.

Wessex Tales by Hardy contains six stories written between 1879 and 1888 (Norman Page 121). Among these stories, "The Withered Arm" is included in this study due to its treatment of the body as an archive. This story is the one which best illustrates archival and archiviolithic⁶ techniques in the construction of archive. As a ghost story, it is replete with implications concerning writing and textuality as well as presenting a powerful image of the archival body. Other stories by Hardy have been chosen from the collection entitled *Life's Little*

⁶ The term "archiviolithic" refers to a tendency to annihilate archive. It seems to be a contrary process to archive making but Derrida defines it as a part of an archive-making process in which an archive is forgotten and repressed consciously or unconsciously. The archiviolithic drive means the annihilation of memory, but at the same time the construction of the traces of the erased memory. The repressed archive or the process of annihilating it helps its recreation in the future, since the state of being forgotten does not mean a complete erasure as Derrida explains in *Archive Fever*.

Ironies. “An Imaginative Woman”, “For Conscience’ Sake”, “A Tragedy of Two Ambitions” and “The Fiddler of the Reels” were especially selected because they reveal signs of a duality between nature and textuality as an artifice. They share a common ground with respect to the way they handle textuality, which is seen as an intrusion into nature. In this respect, these stories could be considered to constitute a continuation of the metaphysical tradition shared by Plato, Rousseau and Levi-Strauss in the way they render textuality as supplementary to speech and nature while also including the negation of this discourse.

CHAPTER II

Definition of Derridean Terminology

Supplementarity

In Derrida's analysis of Rousseau's *Confessions*, supplementarity refers to the status of writing in Rousseau's texts. The kind of supplementarity described in that particular study refers to writing's "non-original", "impure" state in comparison with "nature", as associated with the metaphysical origin which is, according to a logic criticized by Derrida, supposed to be the signified of every text (Derrida *OG*, 153). According to Rousseau, the original and the natural are the ultimate signified in a text and the text's role is to signify the thing outside (the origin or the transcendental signified) this textual system. In other words, "supplementarity" refers to the role assigned to writing by the metaphysical tradition as a tool to represent what is there in nature or what is "real" and beyond language. In this system of thought writing is regarded as a representative system of codes that represent the visual (the reflected image of ideas or forms), as a code that represents the representedness of what is visual. By defining the text's status as supplementary to nature, Derrida describes a bias that has been found in all texts in the Western metaphysical tradition since Plato. However, writing's definition as "supplementary" to nature and to speech in the *Confessions* exhibits a dual meaning. This supplementarity implies both an addition, a surplus to something that is assumed to be perfect, and a void, a lack in the origin. The supplementary position of text defines both a state in which the origin proliferates and a state of supplementarity that makes up for a deficit found in the origin. "Supplementarity" thus signals a contradiction in Rousseau's treatment of textuality in his own texts. This contradictoriness defines supplementarity as an addition to an imagined plentitude, which is nature. This is the kind of supplement which we can call "additional supplementarity" adding to the nature which is also considered "the present" and "the original". This is explained by Derrida as follows:

The supplement adds itself, it is a surplus, a plenitude enriching another plenitude, the fullest measure of presence. It cumulates and accumulates presence. It is thus that art, techne, image, representation, convention, etc., come as supplements to nature and are rich with this entire cumulating function. (Derrida, *AL* 83)

On the other hand, supplement refers also to a state which implies a compensation for a lack. In *Confessions*, Derrida defines the position of the text as a threat to the origin, the natural, since the sign takes the place of the thing itself. In other words, the thing that represents supplements the thing “itself”. The supplement replaces what it is supposed to represent. Derrida explains this supplementation as follows:

But the supplement supplements. It adds only to replace. It intervenes or insinuates itself in the place of; it fills, it is as one fills a voidAs substitute, it is not simply added to the positivity of a presence. It produces no relief, its place is assigned in the structure by the mark of an emptiness. (Derrida, *AL* 83)

Derrida defines the state of textuality in Rousseau’s text as supplementary and detects its close connection with Western metaphysics based upon the opposition between writing and speech. The definition of writing in terms of a supplement to speech can also be detected in Hardy’s and Forster’s short stories, which include an implied discussion of textuality in their connection to Western metaphysics. Almost all of these short stories include an implied quest for the origin that a text is attached to. They either imply a quest for the writers behind them or a deciphering of the meanings behind the texts. All the short stories revolve around the question of a text’s status as a referent. For example, in Hardy’s “An Imaginative Woman”, the central concern in the story is to find the writer of the poems, in other words to reach the voice, the speech that the proper name represents. The protagonist’s quest for the origin, the proper name or the poet, the writer, the voice behind the textual (letters or poems mostly) refers to the possibility that something that is supplementary can pass for the original. The case described in the story is reminiscent of Rousseau’s relation with Thérèse who (as described by Derrida) substitutes for the mother but later helps to dispose of the opposite sex completely. Derrida quotes from Rousseau in order to explain how this substitute is replaced with the original:

She [Thérèse] was for me the only woman in the world; and the extreme sweetness of the feelings with which she inspired me did not allow my senses time to awaken for others, and protected me against her and all her sex (Rousseau 111-112 as quoted in Derrida, *AL* 94).

The substitute (Thérèse) in Rousseau's text replaces the mother and later on serves as the sole representative of the opposite sex. This example is the paradigm of a substitute taking the place of the "real". The substitute for the mother defers the existence of the mother, the "real" and "the original". It is through the substitute that Rousseau can protect himself from the enjoyment attained through real intercourse, since he thinks the experience of intercourse threatens his health. In addition to protection, this supplement produces auto-affection. Thus, Thérèse, as the supplement of the supplement, since she supplements not only the mother but Thérèse herself (because her existence as a protection from female prevents intercourse not only with other women but also with Thérèse herself), is a shield against the real pleasure of intercourse and, for that reason, the deferral attained through supplement is also associated with frustration. According to Derrida, she is a sign of the mother, and she is a sign of herself, since what Rousseau seeks is not an actual sexual act with Thérèse" but masturbation. Thus, in the *Confessions* "Thérèse" refers to the chain of supplements achieved through language and textuality. It is in Thérèse's transformation into a sign that signifies the mother and the whole opposite sex, including her own physical being, that supplementarity comes to define the relation between speech and textuality in Rousseau's text. Text is activated to offer a "chain of supplementarity", a meaning-making process that leads to further meaning. In Derrida's reading of *Confessions*, "textuality", conventionally defined as "limitedness" in terms of "insufficiency" or "inferiority" by metaphysics is transformed into a "textuality" through which meaning proliferates (*AL* 102).

Derrida also defines "supplementarity" as a reading strategy and emphasizes that "The entire history of texts, and within it the history of literary forms in the West, should be studied from this perspective" (*AL* 103-104). To him supplementarity defines going beyond the intentional borders of the text. The way any story deals with textuality foregrounds the text's own place within such

traditions. This is also the goal of the reading strategy Derrida defines in *Of Grammatology*:

But, in each case, the person writing is inscribed in a determined textual system. Even if there is no pure signified, there are different relationships as to that which, from the signifier, is presented as the irreducible stratum of the signified. For example, the philosophical text, although it is in fact always written, includes precisely as its philosophical specificity, the project of effacing itself in the face of the signified content which it transports and in general teaches. Reading should be aware of this project, even if, in the last analyses, it intends to expose the project's failure. (Derrida, *AL* 104)

In this project, "Supplementarity" is regarded both in the form of an addition and a replacement seen through the texts' stated or implied position within the short stories, and it also defines the strategy of revealing how the text proliferates and becomes a supplemented text by being connected to a tradition.

Archive

Archive, in the Derridean sense, is associated with a process rather than a state, and Forster's and Hardy's short stories reenact an archival procedure rather than a monumental state. The short stories that are of concern to this thesis deal with, among other things, the archiving of memory either through textuality, in which case textuality appears to be a means to the consecration of what is remembered, or through bodies that function as archival scripts. The short stories' discourse on the transformation of abstract memory into archive is achieved through texts introduced in the stories such as letters and cryptic notes whose writers are unknown. Memory is also monumentalized through objects that grow or that become more twisted and more inevitably reminiscent of an unresolved traumatic event in the past. In other words, textualizing and archive-making in the short stories are closely connected to the stories' discourse on memory. In this case it is possible to deal with certain objects, bodies or even houses and rooms in the short stories as the monuments or archives that reorder memory.

Derrida, in *Archive Fever*, introduces the Greek word *arkheion*, which refers to a house arrest and the domiciliation and institutionalization of documents under the patronage of an authority figure. If we take two principles of these meanings of "archive" into consideration, which are commandment and commencement, then the word *arkheion* is related to the former. Commandment in this case refers to political power, authority and the institutionalization of that authority. Derrida describes this institutionalization with reference to archons, or superior magistrates the following words:

The archons are first of all the documents' guardians. They do not only ensure the physical security of what is deposited and of the substrate. They are also accorded the hermeneutic right and competence. They have the power to interpret the archives. Entrusted to such archons, these documents in effect speak the law and call or impose the law. To be guarded thus, in the jurisdiction of this speaking the law, they needed at once a guardian and localization. Even in their guardianship or their hermeneutic tradition, the archives could do neither without substrate nor without residence. (Derrida, *AF* 2)

That is, archive, like textuality, may refer to a material setting related to an authority where things are re-gathered and reorganized. Like a museum, it refers

to the localization and institutionalization of the beginning (commencement) and the new order (commandment) documents receive in that setting. The interpretation of the archive as a document depends on where and how it is localized but this does not mean archive and its shelter refer to two easily distinguishable spheres, since each interpretation engraves the trace inextricably into the archive. In other words, each interpretation adds a new thing to the reserve of the archive until it makes this supposed origin perish. That is the reason why Derrida defines archive in terms of trace, which means repetition and death at the same time. The place of consignment becomes the archive itself and an archive requires a “place of consignment”, which enables repetition and reproduction. What the content of the archive is and where the context (its outside, its setting or substrate) of the archive starts is a question Derrida asks in order to highlight the idea of archival stratification, which refers to the ways in which the archive is rearchived. It is the ambiguity of the borders of the archival inside and archival outside that produces the question of archival stratification. In order to exemplify the ambiguity of archival borders that separate the inside and the outside of archive, Derrida refers to the Hebrew Bible that was given as a present to Freud by his grandfather. Before giving him the *Hebrew Bible*, Freud’s father covered it with “a new skin” and wrote an epigraph for his grandson. Thus, the *Bible*, after being recovered as the gift of the grandfather and after being addressed to the grandson, gained the status of not only a religious archive but the archive of the family, in which the grandfather ordered and commanded his son to read the *Bible*. After Freud’s house became a museum, the archive of the *Bible* then gained another “new skin” (or cover) by being put into a new context. As one of the contents of the museum, the *Bible* has become an archive of psychoanalysis, enabling its interpretation as a part not only of a family history but also as part of the history of psychoanalysis (Derrida, *AF* 20-22).

A similar process is described in terms of writing, in *Of Grammatology*. While treating writing as the “dangerous supplement” that turns the supposedly live memory into an archive, Derrida turns to Rousseau’s writing and defines “dangerousness” as the ever-existing potential of the replacement of the represented for the original. Writing, in this case, has become not evidence or a

reflection of the “live memory” but the very memory itself. Derrida explains this as a case of usurpation and defines “the danger” in the following terms:

Writing is dangerous from the moment that representation there claims to be presence and the sign of the thing itself. And there is a fatal necessity, inscribed in the very functioning of the sign, that the substitute make one forget the vicariousness of its own function and make itself pass for the plentitude of speech whose deficiency and infirmity it nevertheless only supplements. (Derrida, *OG* 144)

In the stories, the monumentalization of memory, through textuality, turns memory into archive. The inscription of the memory, the giving of a written form to what is kept in mind enables the repetition of the event. In this respect, writing is the production of an event. Monument and archive produced through writing take the place of what is kept in mind or what is transferred through speech, and this substitution occurs at the moment writing begins. In this reordering and in this reproduction of memory through writing, the emphasis in Hardy’s stories is laid on the contradiction between the individual memory of one character and how contradictory this individual memory is in the way it is reordered or re-gathered through a text – that is an archive in a particular setting. In Hardy’s stories, archivization is carried out through contradictions between the individual memory and how this memory is institutionalized within a patriarchal code, a code that is patriarchal because it is generally established as the code of the father who bequeaths and orders. Archives in Hardy’s stories are generally symbols that suggest a betrayal of/to the father figure. In other words, the monument is associated with an assault on the father (the commander) and the origin (commencer). The monument symbolizing the archive is, especially in Hardy stories, a reminder and reordering of this betrayal of such an origin and the archon in the figure of the father. The archive repeats the assault to the father. For example, in “A Tragedy of Two Ambitions”, it archives and repeats the killing of the father by the sons, which is contrary to religion and which also, by archiving, re-enacts this contrariness. Thus, the archive or monument strengthens the command of the patriarch but this strengthening is achieved through the reenactment of the violation of patriarchy as represented in the act of father killing. The archive in these stories is the reproduction of a previous event, which re-affirms Derrida’s contention in *Archive Fever* that “The archivization

produces as much as it records the event.” (17), since reenactment is the reproduction of the event. Thus, writing or the monument is the supplement to the event whose place they eventually take. In the stories the object that serves as the symbol of the archive may also serve a purpose contrary to its initial goal, and it may turn against what it commemorates. In Hardy’s stories, the archive that is placed in one context is simultaneously redefined in another context. The archive in Hardy’s short stories is rife with erasure and reordering.

The redefinition of archive and memory in an altered context and its repetition due to this setting is defined by Derrida in Freudian terms as “Deferred Obedience” (AF 60). The term “obedience” refers to obedience to a father or obedience to an archive that is inherited from the father. In other words, obedience refers to a command. Obedience to that command is deferred since what the father expects from the son or what the father orders him to do is fulfilled at a much later time than is expected. That is, the command is obeyed, but this obedience is deferred to a later time. In Freud’s case according to Derrida, there is both a repetition, since it is the bible that was ordered to be studied, and there is also the change of setting, since Freud reads this bible at a later period. The reading of the bible is deferred. It is through the repetition of the command and change of setting and context (reading at a later period) that the archive gains a new sense and through this new sense the bible becomes the archive that establishes the foundation of psychoanalysis. The Hebrew bible inherited by Freud, as well as being a representative of religion, becomes a founder of psychoanalysis. Derrida defines the production of archive not as a completed process and as a production which deprives it of any meta-textual quality. The process is described as follows:

By incorporating the knowledge deployed in reference to it, the archive augments itself, engrosses itself, it gains in *auctoritas*. But in the same stroke it loses the absolute and meta-textual authority it might claim to have. One will never be able to objectivize it with no remainder. The archivist produces more archive and that is why the archive is never closed. It opens out of the future. (Derrida, AF 68)

Most of Hardy’s stories include elements such as a father’s relation to his offspring and the legitimacy or illegitimacy of this relationship. It is possible to consider father and offspring stories as a configuration of the relation between

archive and command. The legitimacy and recognition of the archive or the rejection of the archive could be symbolic of the archivist's relation to the archive which is described in Derrida's *Archive Fever* as the relation between Freud's father as the command, Freud as the founder of both the future (psychoanalysis) and the archive, and Yosef Yerushalmi,(to whose book Derrida constantly refers), as the archive keeper who writes the history of both psychoanalysis and its future command. This relationship of obedience/disobedience to the father's command and concerns such as the legitimacy/illegitimacy of the archive keeper's relation to the archive is a major concern in Hardy's stories.

To sum up, the question of what kind of a discourse these short stories construct on archive, memory and textuality will be considered through Derrida's discussion of the same subject in *Archive Fever*. Whether the texts are consistent with their ostensible discourses on memory, archive and textuality will be analyzed. The reason why Derrida's notion of archive is chosen as a theoretical framework for this study is that Derrida rejects the idea of an archive as a monument and argues that archive defines a process. For that reason Derrida's is the most appropriate approach for a work which aims to deal with textuality or archive not as the reflection of a fact but as the production of a discourse that may not show regularity or consistency.

Texts and bodies are represented as archives in the short stories that will be analyzed in this thesis. Unlike an archive, a monument, in dictionary terms, is a structure that commemorates the memory of a person or an event. It is possible to say that what a monument refers to as a sign is static. As the dictionary definition suggests, a monument's connection to the past is undeniable. A monument takes it for granted that a fact that a certain event in the past occurred in the way that it is commemorated. In other words, the monument becomes meaningful as long as it refers to a particular "past" that is defined and identified as the past of a community (however restricted that community may be). The monument not only offers an assurance of the "pastness" of the past, but it also shows how that past is the past of a community. In this way it can be said that through the monument a community or an era is identified. The accumulation of traces in the process of a monument's interpretation does not suggest a stability of

meaning and this feature makes the monument the Derridean archive, which is, different from a monument, does not refer to a static relation between the signifier and the signified. Unlike a monument, archive does not always commemorate the same event. Both the signifier and the signified in this relation are subject to a constant change. Different from a monument, the archive in the Derridean sense does not depend on the idea of an origin, since it is considered as a collection of several elements rather than the representation of one part of a single continuum of history. The archive defines the process of a formation of several elements gathered in the present, rather than the representation of the past. Such a conception depends on the idea that the past is formed in the present and the archival procedures define the process of this formation. In Forster's and Hardy's short stories, such archival procedures are displayed. Houses, texts and bodies in Hardy's and Forster's short stories are transformed into archives both by being sheltered and by sheltering and protecting. It is also possible to say that Hardy's and Forster's short stories do not define a well-ordered past, a single place or a single authority which orders the archive. Instead, they defy the originary principle (such as the father) or they show that the house is not the place where the archive is protected. The house localizes in order to defy the order of memory. The archives represented in the short stories are treated as impressions not fully formed, which accords with the Derridean notion of archive, as "[. . .] the possibility and the very future of the concept [. . .] a concept in the process of being formed" (Derrida, *AF* 29). The objects that represent archives in the stories show variety: the objects or elements that are subject to Derridean archival procedure are sometimes characters themselves, and sometimes ghosts, parts of a body, and natural elements such as trees, or texts such as books or letters. Sometimes the stories designate more than one archive or the archive of the story is constantly replaced.

The discourse produced about inscriptions also shows inconsistency in the stories. For example, while there is an ostensible discourse that condemns writing as a copy of speech, there is at the same time the implied idea that texts or all the process of textual production are a part of a natural process and thus texts are indistinguishable from nature. The stories deny a distinction between nature and

writing, while they also seem to disregard textuality as artificial and try to look for “the truth” or “the origin” behind this. This variety of discourses can be seen in the stories’ depiction of bodies as scripts. The body is in this case a prosthetic body, which is represented in some cases as the evidence of what has been experienced in the past. At the same time, the stories may also represent the prosthetic body as a supplement that is built anew as a compensation for the missing one. This may imply that the memory that there is a desire to commemorate and the archive that is supposed to commemorate it do not follow one another. In other words, initially the archive is produced and then the memory is formed based on that archive, which is another way of saying that archive produces memory and the past is produced in the present.

Différance

Différance is a key concept that defines the general tendency of deconstruction to observe a constant process within language rather than a synchronic moment of stability. In this sense, the concept of *différance* is important because the term indicates how texts (and language) are in a constant movement of erasure, difference and delay. More specifically the term defines a constant rupture of semantic units that are more conventionally presented as stable. Associated with this rupture are “trace” and “erasure”; trace defining the way in which a signifier is overshadowed by a prior history. Derrida defines trace by referring to Freud. For Derrida, trace means putting something into reserve, which means both a localization and a repetition. In psychoanalytical terms, a memory leaves a trace if it is repeated. This repetition is at the same time a deferral. It defers death and protects the organism. However, this repetition also means death because it means return to an earlier inanimate state (Derrida, *W&D*, 254). The way Derrida defines trace in psychoanalytical terms could be applied to the institution of the archive as well since archive, like trace, is a reserve localized in a certain place. The substrate of the archive protects the memory from being erased in the same way as the localization of outside stimuli leaves a trace in memory. This protection of the archive through a material substrate is also an annihilatory process, since it opens the archive for future interpretation. Thus, the concept of *différance* defines a deferral attained through trace. *Différance* refers both to the continuous deferral of a final signified and also the belatedness of the signifier in relation to the thing it aims to signify. In other words, *différance* defines the negation of the idea that a moment of stability might be found in the future, and the concept also defines the lack of such a stable semantic unity in the formation of the signifier and signified.

Just like the concept of the “supplement”, the concept of *différance* refers also to an ambiguity in the rendition of the word. Derrida deals with this double meaning in his article entitled “*Différance*”. He shows how the Greek word *diapherein* differs from Latin *differe*, which includes the idea of a delay of signification. The meaning of the Greek word *diapherein* doesn’t coincide with

the notion of delay”. Latin *differe* refers to “putting off” an action; it means a delay, and it also means “taking account of time and of the forces of an operation that implies an economical calculation” (Derrida, *D* 145).

Différer in this sense is to temporize, to take recourse, consciously or unconsciously, in the temporal and temporizing mediation of a detour that suspends the accomplishment or fulfillment of ‘desire’ or “will,” and equally affects this suspension in a mode that annuls or tempers its own effect. And we will see later how this temporization is also temporalization and spacing, and becoming time of this space and the becoming space of time (Derrida, *D* 145).

Différance then refers to the indissociability of temporal and spatial becoming. The meanings of words are in a constant process of formation as they are written and in relation to other words, and they are also in a constant process of formation, being simultaneously erased and rewritten. The term refers then to constant and never captured movements and spaces of becoming. In the present project and more generally in textual analysis différance defines more of a delay, a deferral within the text rather than a metaphysical concern with presence or absence. So, différance is put as an ontological question rather than an epistemological one. Difference is related to the deferral of textual becoming and unbecoming at the same time, rather than the metaphysical opposition between existence and non-existence. The only way for this existence to happen is this differential and at the same textual becoming.

All of the short stories to be studied in this thesis relate in some ways to certain potentialities that are never achieved and that are always delayed. In this sense the letters or notes that appear and disappear in the short stories refer to the delay of the expectation of unity or wholeness. Thus, there is the theme of a temporal différance in the texts. In addition to a thematic différance, the short stories as texts also reflect a difference by disrupting their own form. Différance defines a textual situation that will occur in any kind of reading, because textual analysis puts texts into currency and reforms them and recreates a kind of temporal différance, which rather than being spatial and linear, signifies deferral of meanings within a text. Every analysis opens new possibilities of formation and by opening new possibilities of formation, textual potentials are deferred. Difference is then neither a signified nor a sign, since signification in this case does not refer to a presence. Meaning making is a process in which every sign

refers to another sign rather than a presence outside the sign system. Derrida defines *différance* with the following words:

Essentially and lawfully, every concept is inscribed in a chain or in a system within which it refers to the other, to other concepts, by means of the systematic play of differences. Such a play, *différance*, is thus no longer simply a concept, but rather the possibility of conceptuality, of a conceptual process and system in general. (Derrida, *D* 148)

Within the context of the present thesis, certain key elements in the short stories will be defined; their interaction with each other will be analyzed. Internal contradictions within one text are of crucial importance, since they might be indicative of how a symbol, for example, is used in different senses and how conflicting these senses might be. For example, stories might work against themselves by negating what they imply or by reversing certain orders and regularities they suggest. *Différance* refers to how certain regularities are followed and disrupted at the same time in the stories. For example, a story might imply how a traumatic event determines the ways in which the same event is commemorated but at the same time the same story might show how the presence of an event is created by its commemoration. That is, the stories might seem to rely on the bifurcation between presence and language, but they might also be the testimonies of how this assumed duality between language and presence is negated.

The first chapter of this thesis has defined the general scope of this study and the second chapter has given an overview of Derridean terminology that is most relevant to this thesis. The next chapter of this thesis includes a literature review in which previous works dealing with Hardy's and Forster's works in terms of textuality and archive are compared with each other, although it is not possible to say that all those works define the terms "archive" and "textuality" as their scope. Some works included in this literature review are indirectly related to textuality and archive, but since they deal with how nature and body are treated as scripts they contribute to this study. In Chapter Four and Chapter Five the short stories will be analyzed with a view to discovering their treatment of archive and textuality in Derridean terms. The analyses revolve around questions such as "While the stories seem to be condemning writing, is this condemnation consistent?" or "Do these stories' discourses negate and erase their seemingly

dominating ideas?” and “How do the stories exhibit Derridean supplementarity and différance?” While Chapter Four focuses on textuality and deals with the representation of Platonic metaphysics in the stories, Chapter Five’s primary concern is bodies and how these bodies are transformed into archives. Chapter Five also includes a discussion of the stories with reference to Freud’s *Moses and Monotheism* and *Totem and Taboo* in relation to the ambiguity of archival origin. Chapter Six provides the conclusion which is devoted to the summary of the findings and continues with a discussion of further implications concerning discourses on archive and textuality in the short stories.

In the analyses of the stories, references to secondary sources about Hardy’s and Forster’s shorter fiction are rarely made. The reason for such referential scarcity is the smaller number of scholarly studies produced on these writers’ shorter fiction (in contrast to the much larger number produced on the novels which are considered “major works”). Short stories are possibly regarded unsuitable for scholarly criticism because they are, apparently, considered “minor works”, and the short stories are thus either referred to in order to reinforce an argument concerning the novels or they are merely mentioned in the form of summaries within critical studies, as minor parts of a corpus. However, the short stories are pieces written separately and gathered as a whole afterwards, and the reason underlying their comparative neglect could be that they are harder to place within a historical context, since each story within a collection may be written at a different period of the writer’s career. Also, they are not usually written to be published together as a whole. For instance, the stories in *Life’s Little Ironies* were all written at different times between the years 1890-1893 and they were published under different titles over several years. Stories in this collection were individually published in periodicals such as the *Pall Mall Magazine* and *Scribner’s* and in each republication, even in collections, they were altered by the writer (Seymour, VIII). Claire Seymour exemplifies this situation in her introduction to *Life’s Little Ironies*:

The collection was first published in 1894, by Osgood McIlvan. For the 1912 Wessex edition, Hardy altered the actual content of the collection, transferring ‘A Tradition of Eighteen Hundred and Four’ and ‘The

Melancholy Hussar of German Legion' to *Wessex Tales* (published in 1888), and beginning the volume with the newly added 'An Imaginative Woman'. (VIII)

Similarly, *Wessex Tales*, the other collection of Hardy short stories treated in this thesis, consists of stories written over several different years, and Hardy did not call them short stories. He preferred to call his short story collections 'a dozen minor novels' and he "liked his works of fiction to be thought of as 'the Wessex Novels' (Irwin, x). The fact that short stories are written at different periods of a writer's career can make them unwieldy for scholars who draw in their studies- consciously or unconsciously- on the intentions or the thematic concerns of a writer, since short stories may give a less clear glimpse of such "intentions" and the collections were not intended by the writer to be studied as wholes anyway, but were published as collections long after composition, even posthumously, as is the case with Forster's short stories. Forster's *The Life to Come* consists of short stories, written in different years and published together only in 1972, two years after Forster's death; and perhaps for this reason they are far from revealing any single authorial intention. In spite of this, although their number is small, there are some studies devoted to analyses of Hardy's and Forster's short fiction such as Kristin Brady's *The Short Stories of Thomas Hardy* (1982), Martin Ray's *Thomas Hardy: A Textual Study of the Short Stories* (1997) and Norman Page's *Studies in Shorter Fiction* (1974), and there are also chapters devoted to their shorter fiction in some other works. These works will be referred to in the analysis chapters. There are some reasons why this thesis deals not with the novels of Thomas Hardy and E.M Forster but limits itself to the study of their short stories. The most important reason is that the primary objective of is not to contribute to the areas of "E.M Forster" and "Thomas Hardy" studies. Instead, this thesis aims to contribute to the field of textual analysis and tries to experiment with the handling of Derridean terms such as "archive" "différance" and "supplementarity" in the short stories. By using Derridean terminology as tools, the object is to show how Hardy's and Forster's short stories deconstruct their metaphysical concerns with textuality and archive and how theses texts constantly postpone an ultimate meaning by negating their ostensibly well-defined discourses. Forster and Hardy, who both have Romantic concerns such as

“purity”, “origin” and Modernist implications such as the inevitability of the breakdown of the memory of “wholeness”, “purity” and “origin” are suitable for such analysis that trace the disruption of the metaphysical concerns. The writers’ attitudes towards writing, archive and some related terms such as nature and language are not easily distinguishable because they demonstrate few or no clear-cut boundaries, and they are even described in similar terms. Another reason why this thesis focuses on the short stories of these two writers is for practical purposes, since short stories (similar to poems) provide condensed samples and it is possible to provide deconstructive readings that cover (both quantitatively and qualitatively) a greater proportion of the text’s discourse. Short stories enable the kind of concentrated reading required for a deconstructive reading practice. The short stories to be analyzed in this thesis are especially chosen for the purpose of showing textual negation or deferral and all of them deal with archive and textuality in either explicit or implicit terms.

Stories to be included in the fourth chapter are “An Imaginative Woman” by Hardy, “Ansell”, “The Life to Come” and “Purple Envelope” by Forster. The quest for the writer of a text and for origins is a common theme in “An Imaginative Woman” and “Purple Envelope”, while “The Life to Come” and “Ansell” both deal with the issue of writing in relation to the “loss of innocence” in association with “loss of heaven”. The fifth chapter includes analyses of six stories which are “The Withered Arm”, “A Tragedy of Two Ambitions”, “For Conscience’ Sake” and “The Fiddler of the Reels” by Hardy and “Dr. Woolacott” and “The Other Boat” by E.M. Forster. The stories offer bodies or objects as archives. While “The Withered Arm” offers a prosthetic body as the archive and implies the shift of positions between the archived body and the archiving memory, “The Other Boat” introduces the idea of archive in relation to a wound that is associated with a trauma. “The Fiddler of the Reels” and “Dr. Woolacott” each present a ghost-like figure as the bearer of archive. Both of these stories establish a relation between archive and temporality, since the former discusses the question of archive in relation to the Great Exhibition and the latter introduces the idea of the Great War and archive as a related theme. “A Tragedy of Two Ambitions” by Hardy offers an object (a poplar tree) as the archive and is

connected to the issue of the legitimacy of archive along with the criticism of textuality. Common to all the stories is the fact that they seem to confirm the idea that writing and archive are supplementary to origins, and the more archives get away from the origin the more deceptive they become. However, the stories reenact an archival procedure by disconnecting the memory from any kind of assumed origin or truth and by introducing it in material forms. In this respect, all the stories deal with archive in the process of formation rather than offering static origins as monuments. The only story that does not offer an archival figure is “For Conscience’ Sake”. However, the nonexistence of such a figure is an indication of repression, which is also an archival procedure. According to Derrida, repression is also a way to make an archive of a memory as the “repressed” or “nonexistent” - which he defines in *Archive Fever* as a process that means “to repress the archive while archiving the repression” (Derrida *AF*, 64).

CHAPTER III

CRITICAL BACKGROUND

This critical background aims to trace the tendencies of existing scholarly works on Hardy and Forster. Among a variety of texts, those focusing on Hardy's and Forster's works that deal with archive and textuality are, for obvious reasons, of major importance for the concerns of this thesis. Works produced on Hardy's and Forster's major works deal with textuality and archives in indirect ways or they do not use the words "textuality" and "archive" directly, but since they consider nature or some natural phenomena in Hardy's and Forster's fiction as having textual features, such works are considered relevant and will be referred to in this review of literature. The discourse that these short stories produce on archive and textuality leads to a discussion of a variety of sub-topics such as the treatment of nature, bodies, fathers, and ancestors. Therefore, works that deal with these topics will also be referred to. The parts related to Hardy's work include scholars dealing with his works in relation to texts, bodies and nature as a major concern. The discussion of scholars' writing on Forster's work includes readings that are primarily concerned with archive, textuality and sexuality as the extension of textuality, since academic works produced on Forster generally treat the issues of textuality, archive and sexuality together. Studies on Hardy's and Forster's works are treated under the categories of "textuality" and "archive"

Textuality in Hardy's and Forster's Works

Most of the scholarly studies on Hardy's works focus on biographical and historical data. A considerable number of such works produce a discourse not only about Hardy's fiction but also about the particular era in which Hardy's works were produced. The kind of scholarly work based on such historicizing relies on a historical account of the "Victorian". One such literary analysis is written by Peter Widdowson who discusses the hardships of getting published without being censored in the Victorian era. In the article " '.....into the hands of pure-minded English girls'", he very truthfully observes that Hardy's short stories were overlooked since they were considered "worthless" as being the "minor novels". Widdowson finds the short stories worth studying and writing about, because, according to him, they offer a "sharp insight at once into Hardy's authorial craft(iness), late Victorian editorial policy, conventional morality, and contemporary readerships" (Widdowson 364). It is impossible not to agree with Widdowson's observation of the scarcity of considerable criticism of Hardy's short stories while some major works such as Kristin Brady's *The Short Stories of Thomas Hardy: Tales of Past and Present* are exceptions to this rule. Widdowson's work is illuminating in the sense that it reveals the scarcity of criticism of Hardy's short fiction. There are numerous studies dealing with Hardy's novels and poetry, although only few of them share the concerns of this thesis. As for Forster's short stories, it is possible to say that they share a common predicament with that of Hardy's short stories by being considered less craftily handled than his novels. In addition to the scarcity of scholarly studies on the short stories, studies of Forster's and Hardy's discourse on textuality and archive are scanty. However, scholarly works focusing on themes such as the representation of nature, origins and the past in Hardy's and Forster's major fiction indirectly refer to questions related to textuality and archive.

Scholarly studies dealing indirectly with textuality in Forster's and Hardy's fiction share some common concerns with this study by focusing more on the ways in which Hardy and Forster's major works take part in the

logocentric and Platonic tradition. Such works deal with the extent to which Hardy's and Forster's works consider writing in terms of representation. These works investigate how these works represent nature and artefact. One of the most prominent characteristics of scholarship produced on the major works of Thomas Hardy is its focus on the ways in which Hardy illustrates nature and folkloric tradition as a source of concern in his fiction. Typical of this kind of criticism is a collection of critical articles on Hardy's major works. *Thomas Hardy Reappraised* includes the kind of critical work which reveals the paths contemporary Hardy criticism takes. From this collection, the article that is most relevant to this dissertation is "Written in Stone: Hardy's Grotesque Sublime", written by Marjorie Garson. In this article, Garson refers to Hardy's poem 'The Leveled Churchyard', and through this poem she explains how images of stonework in Hardy's poetry are also associated with the idea of a fragmented body. The fragmentation of stonework is read as also the fragmentation of a body. Thus, according to Garson, in this poem the stonework is a manifestation of human life. The work as artefact is the representation of life and the script on the stone is then the sign of "presence". She associates Hardy's depiction of stone work as a sign of human presence with what Derrida calls "logocentric desire" and indicates the relevance to this poem of Derrida's association of writing with violence. "Nevertheless, what Derrida calls logocentric desire – the desire for the authenticity, the 'presence,' supposedly inhering in the voice as opposed to the written word – seems relevant to his feeling here, as does Derrida's association of writing with violence" (Garson 97).

Garson refers to Derrida's "Violence of the Letter" in order to establish a relationship between how Derrida and Hardy deal with writing. She summarizes this article by Derrida as related to Lévi Strauss' representation of the Nambikwara community as bereft of writing but, equally, purified from the violence of writing which is representative of European penetration. Garson refers to Derrida's idea that the fact that the Nambikwara does not have a systematic writing does not make them completely unaware of writing: they possess "arche-writing" which enables them to develop complex kinship

relations. Garson recognizes a similarity between how Nambikwara territory is marked with traces and how Hardy's landscape is marked with human presence.

. . . all of these reflections would have resonated with Hardy, who supplements his novels with maps that allow the reader to trace the movements of his fictional characters and who is fascinated by the incising of both lines and letters (Garson 98).

In this respect, Garson's findings in terms of Hardy's novels cohere with the findings of this thesis, since it is very apparent in Hardy's short stories that there is no clear distinction between textuality and nature. In most of the stories, a text is not secondary to nature. On the contrary, nature is textualized so as to reveal signs of human acts. Nature is the substrate, the material form of recorded events. If nature signifies as a textual script there is no questioning of its truthfulness. In other words, nature is not erroneous in its function as the script: it is human memory which errs. This could best be exemplified in *Mayor of Casterbridge*. Through the end of the novel, Henchard decides to leave Casterbridge after the appearance of Elizabeth's (his adopted daughter's) real father, Wilson. On his way, he traces nature and finds signs of his own history, which functions as the reminder of his wrongdoings and repentance. Nature is scriptualized and leads him into his history. That is, nature is a sign of his presence.

The renowned hill, whereon the annual fair had been held for so many generation, was now bare of human beings and almost of aught besides. . . "Yes, we came up that way," he said, after ascertaining his bearings. . . "She was carrying the baby, and I was reading a ballet sheet. . . Here we went in, and here we sat down. I faced this way. Then I drank, and committed my crime. (Hardy, *MC* 295-296)

Such a way of using nature to mark human presence is an important finding for the concerns of this thesis, since it reveals the fact that script is both a sign and secondary to human presence. Humans act, scripts are written afterwards, and presence has the priority to the script. In other words, there are clear distinctions between the prior event as it occurred initially and the moment of its recording. This is the very logocentric idea that seems to dominate in Hardy's works. However, nature as the script also erases the Platonic distinction between nature and script, which is considered as an artificial component or an intruder to nature.

In this respect, while Hardy's novels, as well as his short stories, reveal a Platonic discourse, they at the same time negate some binary opposition drawn by that very same discourse.

Garson looks for Derridean elements in Hardy's work. She deals with Derridean themes such as archivization, monument and how writing is rendered. She does not present a deconstructive analysis, however since "deconstruction", rather than revealing thematic similarities, refers to contradictions in a work, because deconstruction does not rely on the idea of either an "extra textual reality" or a central and original theme that a piece of writing revolves around. Instead, deconstruction shows how texts depart from their ostensibly coherent discourses. At the end of her article, Garson draws the conclusion that although Hardy generally depicts human imprints such as carved stones, it is also implied in the article that such imprints are "desecrations". This conclusion is in some way parallel to the focus of this thesis; the analyses in this dissertation additionally claim that the logocentric nostalgia for a lost origin is a discourse constituted through contradictory means and slippery terms.

Another scholar whose works on Hardy's novels show concerns parallel to those of this thesis' is John Goode. His book focuses on how Hardy's novels refer to textuality and writing. Goode defines Hardy's concerns with writing as a central issue which bears traces of his own preoccupation with writing. Goode occasionally refers to Hardy's biography, to find that Hardy's textuality is stable, unchanging and non-contradictory. However, Goode is not only seeking a level of consistency that is supposed to appear in each novel written by Hardy, he also wants to define the status of the written for Thomas Hardy. He describes this status with reference to Hardy's biography as follows: "'On Thursday, April 17, Thomas Hardy started alone for London.' Alone for London comes to mean writing. The written is a mode of access to the culture and career, it is a form of displacement" (Goode 3).

Goode defines Hardy's work as unsettling in terms of the way it discusses the idea of monumentalization and writing. For example, in his analysis of *Far From the Madding Crowd*, Goode refers to the barn and regards it as a bridge linking the past and the present; a kind of bridge that provides continuity between

medievalism and modernity. He claims that the writer regards the idea of such continuity as a commentary on the contrast between medievalism and Modernism, with the former referring to the continuity of the soul and the body, the latter as the break and the loss of this continuity. Goode claims that Hardy was not a follower of this idea since his novels reflected a belief that such unity is still maintained, not through the soul but through the body's preoccupation with nature. Goode describes the novel as "the Gospel of the body", a novel cherishing the body's relation to nature.

Goode's conclusion in relation to *Far From the Madding Crowd* is in accordance with this thesis' findings of bodies turning into scripts in Hardy's short stories. In these stories a body may become the script that manifests characters' relation to nature. However, it is also possible to argue that the bodies in the stories are not monuments that are merely reflective of daily life but they are archives which have commemorative functions. That is, the text (or body) is not a simulacrum of presence but the presence itself. Although his analysis is not based on deconstructive terms, Goode's study promotes deconstructive principles since, as he says, a reading strategy that is based on a holistic rendition of a text is not feasible in the interpretation of Hardy's texts because the way monument and textuality are handled does not conform to a consistent discourse: "Reading Hardy is unsettling. To hold the text in a fixed focus, as we must to see it at all, is only to watch it become clasped in the mists of authorial deviousness. As soon as we frame it one way, it insists on another perspective" (Goode 31). Goode does not use any of the terminology devised by deconstruction but this book could still be considered deconstructive since it refers to the inability to come up with a stable discourse on textuality in Hardy's fiction.

Another writer who interprets Hardy's nature imagery is Joanna Cullen Brown whose conclusions contradict those of Goode's. In *Let Me Enjoy the Earth*, in which she deals with Hardy's treatment of nature and landscape in his poetry books, she focuses on several images and claims that instead of displaying imagery of fragmentation and disruption, Hardy manifests a quest for the whole and unity in his poetry. In the part of the study where she specifically writes about Hardy's nature imagery she claims (by referring to his biography) that

Hardy was keen on the “perfection” and “originality” of “the living fact” and he considered our memory too weak to remember this originality. Brown’s study also shows how Hardy’s texts put forth the idea of unity. According to her, Hardy made analogies between humans and nature and established connections between similarities or differences of the mechanisms of nature and human work: “So, knitting them inextricably together, he connects and compares humans with the rest of the natural world” (Brown 153). The analogy between nature and humans enhances the romantic idea of “unity”, which is a claim related to the notion of universality that depends on the notion of the unity of rules every living being is subject to and this suggests the unification of all living things in the same universal system (Brown 159). While there are other scholars whose analysis of Hardy is conducted in relation to romantic terms such as “unity” and “wholeness”, like Brown, there are others who approach him in more modernistic terms by looking at fragmentation and disruption in his works, like Goode.

That Hardy employs nature and natural elements in his fiction is a subject much written about by scholars, and treatment of nature also forms an important part of Hardy’s discourse on textuality as well. The discourse on textuality paves the way for a rendition of his works in terms of Romanticism or Modernism. In other words, scholars dealing with Hardy’s treatment of nature are also inclined to deal with his place in Romantic or Modernist traditions. In many cases such studies become discussions of Hardy’s engagement in the theory of evolution. Philip Mallett, in his article “Noticing Things: Hardy and the Nature of “Nature”, deals with Hardy’s admiration for Darwin and how he treats the theory in his fiction. He argues that in Hardy’s fiction nature is depicted as indifferent to human activities and such indifference is a reflection of Hardy’s engagement in the theory of evolution. He compares Hardy with Romantics such as Wordsworth and draws the conclusion that “The poetry of Wordsworth, and of a long line of sub-Wordsworthian poets throughout the Victorian period, found a human scale in landscape, together with a reassuring permanence”(Mallett 159). However, Malett makes a distinction between such a treatment of nature and Hardy’s depiction of nature as “full of violent shifts in scale” and “in constant process”

(159). Hardy's nature is, according to Malett, "indifferent to human wishes" (161).

Apart from what Mallet argues, when we consider this issue of the relationship between nature and human from the perspective of this thesis, it is also possible to argue that such an indifference attributed to nature is at the same time eradicated when considered in terms of textuality. Nature also provides the sphere of inscription for human activity. Human action is read and memory is reconstructed by reading the inscription in nature. Hardy's landscapes serve like a huge book on which history is written. However the book of nature is not a permanent record. Hardy's landscapes are also a script that is erased and rewritten. In Hardy's fiction textuality is shown as a process which brings human and nature together instead of depicting them as indifferent to each other. This situation could be exemplified in *Jude the Obscure*. For example, Jude can keep track of his mother's and father's separation by following signs in nature. In this case, nature is the document of human history. Jude also finds a summit from which Christminster, a place which defines his ambitions, is visible. He turns it into a repetitive act to go and watch what he assumes to be Christminster from that particular spot. Nature records and reminds Jude of his wish to go there: "He remembered then that he was standing not far from the spot at which the parting between his father and his mother was said to have occurred. "A little further on was the summit whence Christminster, or what he had taken for that city, had seemed to be visible" (Hardy 86). Similarly, in the story "The Melancholy Hussar", at the place of their meeting, there are traces of Phyllis' frequent visits to the spot where she meets the German soldier: "She observed that her frequent visits to this corner had quite trodden down the grass in the angle of the wall and left marks of garden soil on the stepping stones. . ." (Hardy 42). Therefore, nature is indifferent but it is at the same time the place where memory is produced, and Hardy's discourse on inscription could thus be considered in relation to the discourse on nature in his fiction.

Forster's novels' discourse on textuality is treated by some writers in relation to their discourse on purity, nature and homosexuality. One of these writers is Norman Page. In *E.M. Forster*, he claims, uncontroversially, that in

Howards End the author is engaged in a form of Romantic nostalgia towards the “tranquil and predominantly rural life of his childhood” and that it is a “a satirical attack on the ‘new civilization’ represented by the motorcar” (Page 75). Page also underlines that the novel, in its treatment of the natural, does not draw stable binary oppositions. The contradiction is between the natural and the modern, represented through Wilcoxes and Schlegels. In that sense, Page claims that the novel differs from all other novels in which “the antitheses are more pronounced and emphatic” (Page 79). This observation may be valid for the author’s short stories, in which binary opposition between nature and textuality appears to be pronounced at the beginning but dissipate through the end.

Some articles tend to focus on the ways in which Forster’s writings produce a discourse on homosexuality. These texts, although they are not explicitly on textuality, include commentaries on some ideas associated with textuality. One of these works is “Modes of Silence in E.M. Forster’s “Inferior” Fiction,” an article on Forster’s posthumously published work *Maurice* and his unfinished play *The Heart of Bosnia*. The writer, Vybarr Cregan Reid, refers to Lee Edelman’s “Homographies” which, he says, deals with the construction of homosexuality as a discourse and the representation of the homosexual body as containing an inscription to be read. He then focuses on Forster’s work and defines his treatment of sexuality as “attempts not to say, to dissociate himself from, or to find other ways of speaking or representing male desire that were not plagiarized from the more traditional and conservative inscribed body of homosexuality” (Reid 453). Reid’s work describes how Forster’s treatment of homosexuality is associated with place. He thinks this can be exemplified in *Maurice* in which the characters escape into the greenwood, which is symbolic of their rejection of a repressive social order. He interprets this escape as an act that refers to the “complete absence” of “investments” and “good marriages” (455). Reid’s article is significant in the sense that it stresses the association between homosexuality, place and inscription. From the standpoint of the present thesis, it will be possible to find a similar treatment of homosexuality and textuality in Forster’s short story “The Life to Come”. In other words, Forster’s discourse on homosexuality and his discourse on writing are treated analogically in this story

as well as in his other works. The analyses presented in this thesis will show that in Forster's short stories the glorification of homosexuality as a Dionysian act is at the same time associated with the condemnation of writing as an act contrary to nature. This raises the question of the extent to which Forster's discourse on homosexuality defines a counter-act to the gendered conventions of writing, since both his discourse and his writing can be placed within a tradition, with its conflicts and contradictions. While condemning writing and all those things that are supposed to be out of natural order, (homosexuality is a part of "the natural order" in Forster's fiction), Forster transforms the homosexual body of his protagonists in the stories into a place of inscription even though it is regarded as a part of natural order. This can be observed especially in the stories "The Other Boat" and "Dr. Woolacott". Textuality, no matter how much it has been criticized for being "unnatural", is naturalized by means of the homosexual body, which is the substrate or the place of inscription. In Forster's shorter fiction, as we will see, writing turns into nature.

Although there are very few writers dealing directly with Forster's treatment of textuality, conclusions can still be drawn by considering his novels' discourse on homosexuality and artefacts. For example, Kermode focuses more on the ways in which artefacts are represented in Forster's fiction. He examines the organic unity of *A Passage to India* in "Mr. E.M. Forster as a Symbolist", asking to what extent the novel, as a work of art, attains the kind of unity that "look[s] like a machine . . . for producing poetic states" (Kermode 91). Kermode refers to G.E. Moore in his description of the unity that a work of art is supposed to exhibit. This unity is considered organic and is defined by Kermode as: "The 'one orderly product' [that] can include life entire; good and evil, privation and plentitude, muddle and mystery – seen for a moment whole. The wholeness is made by love; nothing is excepted except what [in *A Passage to India*] the Rajah called 'thought' (94). Kermode's interpretation of *A Passage to India* as a novel that attains organic unity suggests once more the diversity of criticism that the novel has stimulated. Kermode's inference of a familiar principle such as "the wholeness of a work of art" from the novel reminds one of the Romantic principles defined by some scholars such as J. Jackson, who associates Romantic

poetry with a Platonic quest for the wholeness and unity of idealism, and according to this line of thinking artefacts can attain this organic unity peculiar to nature. If we consider this proposition in terms of this thesis' concerns, the following conclusions could be drawn: if the source of this wholeness and unity can be found in nature then artefacts may attain it to the extent that they approach nature as aesthetic criteria. This is another Platonic assumption which depends on the inalterability of the source or origin.

A similar idea that there is a close resemblance between textuality and nature is found in Jonathan Wike's article "The World as Text in Hardy's Fiction". Similar to Kermode's contention about Forster's works, Wike claims that Hardy's descriptions of landscapes are also in the shape of writings that are "engraved" on the earth's surface. Hardy, according to the scholar, establishes parallelisms between the act of writing and the act of weathering. Writing is then a metaphor for natural descriptions. Hardy was looking for texts engraved in nature. According to Wike, in the novels there are ". . . metaphors as the central source of imagery in Hardy's natural descriptions and [this] shows again the remarkable internal consistency of his artistic comprehension of the world" (Wike 456). Wike's contention that writing is an important part of landscape symbolism in Hardy's fiction explains why Hardy's idea of origins and textuality is ambiguous in the short stories. On the one hand there is the implication that writing is a means to reach the origin and the natural. On the other hand there is also the kind of writing or the trace that interprets nature and turns it into a symbol to be interpreted. In the former case, the origin is associated with nature and the implication is that writing is a tool for reaching nature, and in the latter case nature is a symbol to clarify the textual. This leads to the question of what exactly "origin" is. Is the natural at the same time the original and the ultimate point to be reached, or is nature a kind of symbol that indicates a textual truth?

According to Wike, faces depicted by Hardy make up another text within the text. This thesis finds that faces in the short stories have a textual function, and they not only reveal the past but also imply that this past can only take place in the present, while the archive refers actually to the present. Thus, Wike's article supports the finding of this thesis that an archive refers also to a kind of

stratification. The face is a text within the text; it is the archive within an archive. In the same article, Wike also deals with sound imagery in Hardy's fiction and claims that "these sound images form an auditory parallel to the writing image" (459), but this finding does not appear in this thesis's analysis of the short stories since sound and writing are here considered as representatives of contradictory features in the short stories. This can be observed in the analysis of the story "The Fiddler of the Reels" in Chapter V.

Alastair Smart in "Pictorial Imagery in the novels of Thomas Hardy" also deals with Hardy's use of visual imagery as a textual element. Smart analyzes Hardy's poems in order to show his "visual sensitivity". He bases his analysis on biographical precision, arguing that Hardy had a considerable knowledge of art which he used in his fiction by alluding to several paintings and painters in the description of the characters "in order to make a description precise" and "to convey the exact appearance of one of his characters at some significant moment" (Smart 264). Smart's discovery is important in terms of this thesis, since it is also related to a contradiction in Hardy's short stories concerning textuality. In Hardy's short stories, textuality is a means and it is far from being original; however, writing is at the same time helpful where memory fails to fulfill its function. Writing is a means to reach a presence outside textuality, but at the same time it may be replaced with a presence or even take the place of that presence. [Textuality can be replaced with presence.] In the short stories there are moments in which a piece of writing takes the place of a fictional author. Smart detects such a tendency in Hardy's novels, too.

As opposed to Hardy's discourse on textuality, which implies a kind of inseparability of the textual and the natural, Forster's discourse in the stories lays emphasis on the distinction between the two. Hinojosa's article supports this conviction and detects this tendency in Forster. She focuses on *A Room with a View* in terms of religion and Puritan typology. In this article, Hinojosa deals with the ways in which Forster's novel reflects Christian typology by dividing the self into two as the false self and the real self. The basic plot line, according to Hinojosa, revolves around the characters' quest for the truth about themselves. Therefore, the act of discovering the truth about the self is one major experience

that the characters have and, in this respect *A Room with a View* is tracing the pattern of Puritan typology (Hinojosa 72), which is based on the bifurcation between truth and untruth. According to Hinojosa, Puritan typology is based on the idea of type and antitype. Types are prior and antitypes are alterior. Hinojosa explains this as follows:

Adam, for example, is a type that prefigures the antitype Christ, but the latter is the imperfect imprint of the prior. This mode of reading the Biblical history acknowledges that both the type and the antitype are historical realities and rest on the assumption that God works in history and has a plan for it, creating real things that prefiguratively signify other real things later on in time that fulfill the purposes of God's providence. (Hinojosa 74)

According to Hinojosa, the reflection of the spiritual, which refers to an ideal state, on the material (which means body) is a way to reach a new self, which is formed through the revision of the previous one. Such an understanding in Christian typology is clearly related to how writing is considered in terms of a reflection theory in Plato and Forster. This notion of reflectivity is based on binaries such as the truth and untruth, origin and the copy. In most of the stories by Forster there seems to be the recognition of such binaries, and there is also a character's quest to find the truth about his/ her real being. This quest is associated with a revelation or an awakening that the protagonist experiences at the end of the story, and there is always a quest for a reality, which is supposed to reside behind the texts and this quest means the rearchiving, rematerializing memory instead of keeping the original memory intact. Although this seems to be the major concern of most of the short stories too, there are also some inconsistencies with this metaphysical concern for binaries that result from a reflective theory. In fact, in most of Forster's plots, the "self", that is found, lacks the sense of recovery and revision that Hinojosa claims to observe in Puritan typology. Both the new found self and the ways of finding it show variety and inconsistency that should even be interpreted as a deviation from such deliberate conformity with Christian typology. For example, in the story "The Torque"⁷, Marcian finds a self that defies Christianity and he cherishes the Pagan leader who gives him the torque. Although, this idea of finding the original self could be

⁷ This story is not included in this study.

considered a part of Christian typology, thematically this is inconsistent with Christianity. In other words, as a method of finding the real self, Forster's characters follow a Christian order. However, Forster does this by non-Christian means, since the real self found through a Christian order is Pagan. Hinojosa's argument in that article is very important in helping to reveal such a recurring contradiction in Forster's stories, in which textuality and institutionalized Christianity are condemned but in this condemnation there are the traces of Christian, idealist and Romantic ways of thinking.

In addition to Hinojosa, another author who deals with Forster's relation to textuality in terms of religion and modernity is Woelfel. Craig Bradshaw Woelfel argues that *A Passage to India* embodies religious implications and focuses on a critical rendering of religion in that novel. The writer aims to find a way of thinking about the relation between modernity and religion alternative to those modes of thinking which he criticizes as relying on the binary oppositions of the secular and the religious. He claims that Forster's relations to religion and modernity were too complex to be understood within such simplistic binary oppositions (Woelfel 32).

Woelfel's argument is interesting in the sense that he rejects binary oppositions in situating Forster's work not because of an ambivalence in Forster's way of thinking but because, he argues, this ambivalence is due to the ambivalence of modern religious experience which is "in concord with our ubiquitous understanding of modern, fragmented subjectivity" (36). According to Woelfel, "religious experience" cannot be explained easily with words. This is because to explain "religious experience" by referring to concrete events or a set of experiences would be to make it determinate, and such an interpretative practice is against the idea of "experience", which word refers to an epistemological problem that cannot be theorized as one single religious experience. Due to its epistemological quality "religious experience" refers to an act and in Woelfel's words, "if defined as beyond discursive definition, "religious experience" is an oxymoron, a term that necessarily deconstructs itself" (38). The way Woelfel defines "religious experience" as differential and as deferred is similar to the ways in which "textuality" is viewed in this thesis, since instead of

defining “textuality” in terms of binary oppositions and as referring to one single, stable definition, the thesis detects some ambiguities in the discourse on textuality in some of the stories by Hardy and Forster. Textuality in Forster’s stories refers to a cluster of ideas, instead of a single one. Among associated terms are institution, religion, father, modernity, all of which seem to be binarily opposed to some other set of ideas such as nature, homosexuality, origin and ideality. Just as Woelfel questions the ambiguity of “religious experience” -which also means textuality in the short stories such as “The Life to Come”- this thesis also questions the ambiguity of these clusters of ideas represented within binary oppositions. Woelfel traces the ambiguity of the religious experience in Forster by focusing on the image of stones in *A Passage to India*, and claims that “the idea of stones symbolizing the limits of meaningful transcendence derives from Plotinus’s concept of the One . . . [which] is a unity upon which nothing can be predicated, not even that it exists” (47). That is to say, the image of stones in *A Passage to India* does not refer to one single experience of the characters. Instead of offering a unity, the stone implies the fragmentedness of that unity. In terms of this thesis’s concerns, similar to the stones in *A Passage to India*, which may be interpreted as a script, in Forster’s short stories walls, books, mirrors and bodies could possibly be said to have textual features. Similar also to stones in *A Passage to India*, the walls, the mirrors or the bodies of characters on which the text is inscribed do not refer to the unity of an experience or a transcendental, ideal truth which is propagated in Forster’s fiction.

Many scholars deal with *A Passage to India* in terms of the novel’s approach towards religion, and they tend to read its attitude towards religion as a device that connects the novel to Modernism. For example, according to Robert James Merrett, the relation between Modernism and faith is important both in *A Passage to India* and *Howard’s End*. In *A Passage to India*, Forster

. . .more sustainedly examines why the modern world discards classical theism and requires a new sacramentalism, and he more deeply considers how to derive faith from the existential properties of language and how to address spiritual issues in non-religious ways. (Merrett 349)

Merrett makes the claim that, in this novel Forster does not dismiss religion but “satirizes” its “cultural displacement” (349). Merrett’s conviction that

Forster posits faith as an opposition between religion and civilization is also valid where the short stories are concerned. In the short stories, Forster uses certain symbols from the *Bible* to reinforce his criticism of institutionalized religion. This will be found in the thesis' analyses of the short stories and is best observed in the story "The Life to Come". Forster's condemnation of writing and archive is an extension of his criticism of civilization and religion.

Merrett also pays attention to Forster's preoccupation with language and asserts that the author distinguishes between dead words and words that depend on being. He gives the example of the words uttered by Anglo-Indian ladies at the bridge party whose words "die as soon as uttered" (Forster cited in Merrett 357). The scholar defines an opposition between words that are connected to and enlivened by their speaker and words that are not attached to the speaker (357).

Such a distinction between the meaning of words as independent of their speaker and the meaning words acquire at the moment of their utterance is an indication of how Forster renders language in terms of an original presence. This distinction illuminates also the discourse on writing in the short stories, in which writing and script are both represented in terms of death. However, it is not possible to say that such a description of writing is consistent, since a text may both be associated with death and at the same time archive it, record it and turn "death" into something living; it can be a means to life. Textuality described in relation to life, nature, death and origins may be detected in the story "The Purple Envelope", which is analyzed in this thesis.

Another important study of *A Passage to India* is by Peter Burra, whose article "From the Novels of E.M Forster" deals with the ways in which Forster attains unity in the novel using certain key elements as symbols. After describing the clash of opposites in the novel, Burra claims that these opposites reach towards "a merging". In Burra's words, this is a process in which ". . .first impressions are contradicted, confirmed and contradicted again, so that a close attention to memory is required to add up the final sum" (Burra 69). This article is important for this thesis, because it is closely connected to Forster's discourse on writing and shows how memory finds an irreducible place in his discourse. In Forster's short stories the function of memory is ostensibly opposed to the act of

writing. The moment a character stops writing, he reverts to memory. If memory is stimulated in the reader in *A Passage to India* by employing the same symbolism in several parts of the novel, and if memory is required to recognize the symbolic system in writing in the way Burra claims, then this is a demand contradicting the function of memory and the rejection of writing, since memory is not outside the textual system, on the contrary, it is demanded by the text in the act of reading. Burra's article is also important in the sense that it draws attention to the function of "nature" in the novel. Burra chooses his example from *The Longest Journey* and asserts that "We cannot doubt that what is urged upon us in *The Longest Journey* is the return to Nature - what is emphasized is the value of the earth" (69). From the standpoint of this thesis the idea of a "return to nature" is also an extension of Forster's discourse on writing, since writing is drawn as an act opposed to nature.

An article that would shed some light on Forster's discourse on textuality is by Bradbury. In "Two passages to India: Forster as Victorian and Modern" (1969), after emphasizing how the modernist norms were becoming valid in the judgment of literature in the twentieth century, Bradbury describes Forster as an exception since his fiction, he finds, is paradoxical in the sense that it both conforms to modernist norms and at the same time it does not. He shows how Forster's *Passage to India* displays features that could be considered as modernist such as the work's appeal to transcendence and unity as well as Forster's idea of art as an agent; a way to show intellectual responsibility. After dealing with the features that make Forster a Modernist, he lays emphasis on the idea that Forster was not a modernist writer in the conventional sense, but rather,

. . . a writer who has experienced, in a full way, the impact of what modernism means for us – a hope for transcendence, a sense of apocalypse, an avant-garde posture, a sense of detachment, a feeling that a new phase of history has emerged – while holding on (with a tentative balance that turns often to the ironic mode) to much that modernism would affront. (Bradbury 226-227)

Bradbury connects Forster to a Romantic tradition represented by Wordsworth and Coleridge and associates his fiction with a quest for unity "behind all things," and with "prophesy". He even refers to Whitman's sense of "containing multitudes" in *Leaves of Grass* but finds such unity as an

unattainable goal in Forster's fiction since, according to him, Forster's works are too paradoxical to offer solutions (241). While this thesis will find that there is an ambiguity inherent in the stories regarding text and archive, this ambiguity could be said to have stemmed from the ambiguity of Modernism and Romanticism as Bradbury argues. Bradbury's article indicates that the reason why Forster is not easy to categorize either as a Romantic or a Modernist could as well be due to the contingency of the categories of Modernism and Romanticism themselves, which are described in very close terms, as two movements merging into each other.

While Forster associates homosexuality with a nostalgic idea of the past and origins, the same nostalgia is produced in Hardy's fiction by means of pristine modes of communication (as opposed to writing) such as oral story-telling tradition and body language. In Hardy's novels and short stories, it is possible to find extended illustrations of story-telling communities. J. Hillis Miller in his article "Modernist Hardy" deals with the function of narration in Hardy's *The Mayor of Casterbridge*. According to Miller, body language, and specifically the way the hands are employed as a prosthesis to speech, refers to a recurrent nostalgia in Hardy's fiction (Miller 434). Using gestures and body language is a habit whose loss Hardy laments in his fiction (Miller 436). This thesis claims that songs and dancing have a similar function in carrying out the nostalgia that Miller attributes to body language as can best be observed in the analysis of "The Fiddler of the Reels" in Chapter V.

Another writer who is concerned with nostalgia and archaic forms of communication in Hardy's fiction is Wolfreys, who also deals with the role of sound in defining the connection between the past and the present. Sound, and especially music, as opposed to the textual, which refers to modernity, prompts the appearance of an apparitional past. Such a past recollected by sound marks a preference for sound over visual signs. The act of memory is associated with sound and intuition, rather than writing which is considered an "artificial" means to support the working of memory. Wolfreys argues that Hardy's characters read themselves through afterthoughts. He also argues that such an anachronistic and retrospective self-reading is a sign of the characters' liminal position between Modernity and Victorianism (Wolfreys 71).

Geoffrey Harvey, draws a similar conclusion to that of Wolfreys and claims that most of the stories by Hardy rely on rural story-telling traditions; however, such a narrative technique also enables the questioning of the reliability of the narrator's story (Harvey 47). That is, story-telling does not enhance the position of speech as a superior act of memory; on the contrary, it questions the reliability of the speech of the narrator. Harvey gives the example of the character Solomon in the story "A Tradition of Eighteen Hundred and Four", which is a narration within a narration. The story is replete with minute details of setting in a realistic fashion; however this realism is disrupted when the narrator Solomon is proved to be wrong. The story negates its own realism and questions the idea of the supposed originality of speech. Therefore, Harvey's conclusion about the role of the story-telling tradition supports this thesis' findings: story-telling does not affirm the stories' connection to the past. On the contrary, story-telling turns out to be a questioning of the reliability of speech.

Miller also focuses on the function of the repetitive recurrence of events in Hardy's fiction. In his study *Thomas Hardy: Distance and Desire* he illuminates the ways in which Hardy's major works are grounded upon certain "structuring principles". Miller claims that these principles recur as a basic pattern in the works of Hardy and they are repeated in each work with some variations. Miller defines "the assumption that time is an illusion" as one of the most important suppositions that underlies Hardy's work (Miller xi). Such an understanding of time is a static view of time which assumes that,

[t]he significance of any particular event lies not in its particularity but in the way it doubles in essential outlines other examples of the same pattern of experience. Any one example refers to another such which is anterior to it, and that one is to be interpreted by way of another more anterior still in an endless interpretative process of deferred meaning.
(Miller xi)

According to Miller, this repetitive pattern, which is the similarity of events experienced at several moments in the plot, does not mean the existence of certain "fixed celestial archetypes" in Hardy's fiction. It only shows the existence of "particulars in mutual generation of meaning." (Miller xi). Miller explains such a repetitive function as a "differential repetition" and argues that the repeated events have no fixed point of reference beyond the textuality of the text. As the

title of his book reveals, Miller focuses on two “outlining threads” in Hardy’s texts which are distance and desire. Miller argues that this distance is achieved by the gap between the moment of narrator’s retrospection and the moment the characters experience the event the narrator talks about. Miller detects that such “openings within time are constitutive of these narratives and poetic structures” (Miller xiii). In relation to this thesis’s concerns it may be observed that what Miller calls distance of time between the moment of narration and the setting of the narrated story is also the result of the story within the story, which is depicted in the form of the oral story telling tradition seen in most of the short stories by Hardy. This distance between the narrator and the characters is caused by speech, which is supposed to bring the narrator and the audience closer. In other words, speech, in some short stories by Hardy, is a device that creates a distance between interlocutors. This device of distancing between the narrator of a story and the characters achieved through oral story-telling tradition in Hardy’s writing could be considered a modernistic element rather than a romantic one –as the oral story telling tradition might suggest-since instead of an element that refers to tradition, such oral story telling leads to fragmentation and distancing in the stories instead of unification. In other words, a romantic device of unification and nostalgic way of communication in Hardy’s short stories can in some cases turn out to be a modernistic element of alienation that leads to distancing between interlocutors.

Douglas Dunn also writes about how Hardy employs the story-telling tradition in his short stories. Dunn claims that Hardy’s tendency of having his stories narrated by story-tellers to a community of listeners turns him into a “tradition carrier”, a term used to define traditional singers and story-tellers in Scotland and Ireland, the “balladists of the travelers” “especially in Gaelic culture” (Dunn 141). Dunn argues that the fact that Hardy places some of his stories within the frame of the traditional story-teller is a sign of his reliance on memory, since oral tradition relies on story-telling and memory. According to Dunn the presence of story -tellers makes the story closer to an original form. “Hardy necessarily connects the story to the oral tradition and history from which it grew” (145). Such a tendency in Hardy to connect his stories to their origin is also observable in the story “The Distracted Preacher” at the end of which Hardy

adds a note revealing where the story originates from (an English magazine) and how he changed the end of the original story “thirty years after” (Hardy 191, quoted in Dunn). Hardy’s note revealing the fact that the story told is a differentiated version of a scripturalized story affirms the conclusions drawn by Harvey. Harvey in this respect is not in agreement with Miller’s findings, which reveal that repetition is not connected to a source of origination since Harvey’s argument implies that repetition in fact enhances the origin.

This study also deals with how story-telling tradition functions in Hardy’s short stories since it forms a part of Hardy’s discourse on textuality in the stories. The tone of confession about the origin of the story and the presence of story-tellers could be a sign of Hardy’s wish to draw closer to “origins” and “presence” as well as his wish to distance himself from these origins by commenting on them. Placing a story within such a narrative frame makes it possible to fictionalize not only the story that is being told but also the act of story-telling. By employing story tellers as characters Hardy turns the act of story-telling into a story itself; he fictionalizes the presence of the story teller and the act of story-telling. By employing story-tellers and making a story of story-telling, Hardy comments on the idea of presence and origin and this also implies that rather than cherishing the superiority of memory and speech, Hardy’s fiction implicitly questions Platonic idea of origins and presence.

This literature review has so far given some account of how scholars explicitly treated certain issues that could be connected to the discourse on textuality such as nature, the *Bible*, homosexuality and story-telling in Forster’s and Hardy’s major fiction and what these comments would imply for the major concern of this thesis, which is the treatment of textuality and archive in these writers’ “minor fiction”. It has been shown that, while these writers treated the issues above, they also mentioned the Platonic concerns of these writers such as their apparent willingness to accept textuality as an unwanted intrusion to nature and the idea of purity. However, Hardy and Forster were modernists as well as romantics, and their discourses also implied the impossibility of that original and untainted state of presence.

Archive in Hardy's and Forster's Works

In this thesis, archive has been defined as an ongoing formation rather than a finished structure referring to a reality “outside” its own system. In other words, this thesis questions what criteria would enable us to distinguish between the occurrence of an event, its first inscription and the multiplication of its copies. How can the outside and the inside of the archive be distinguished from each other, and how are the “outside” and “inside” of an archive be interchangeably constituted in Hardy's and Forster's short stories? That is, this thesis does not look for the answer to the question of what archive is or what the archive in a particular story represents, but instead examines how archives are constituted in the chosen stories by Hardy and Forster.

However, since there are no studies dealing with the question of archive even in Hardy's and Forster's major works, this literature review will only be able to refer to studies whose results indirectly, in some ways, refer to the question of archive. Studies that might have some affinity with the problems of this thesis generally focus on several elements such as body, houses, shelters, caves, stones and nature, which could be related to the problem of archive as prosthesis. These studies generally refer to what these elements in Hardy's and Forster's major works represent. There is also another group of studies which deal with the liminal status of Hardy and Forster between Romanticism and Modernism. Although not directly related, this group of studies may also be asking questions similar to those asked by this thesis since dealing with Hardy's and Forster's liminal positions between Romanticism and Modernism would also lead to questions such as what these writers' attitude towards the idea of the past, origins, nature, wholes or fragments could be. In this respect, studies discussing Hardy's and Forster's Modernism or Romanticism would also be indirectly asking questions related to the constitution of archive.

A first group of studies relevant to the question of archive are those dealing with the representation of bodies in Hardy's and Forster's fiction. Inherent in the problem of represented bodies in their major works, faces or several parts of the body such as hands are a major topic of study among scholars dealing with these

writers. For example, Wike describes faces as monuments that bear the traces of the past. Faces and bodies are also documents that serve as archives, and what gives them this archival quality is the fact that, rather than signifying statically the same past event, and rather than commemorating the same event, the question of how they turn out to be archives and the process through which they gain the status of archive and how they give shape to the event they are supposed to represent is of significance to this study. This archival function of bodily traces in the stories can best be seen in the story “The Withered Arm”. In view of these stories, and as mentioned earlier, Wike’s conviction that faces turn out to be monuments in Hardy’s fiction should be modified by replacing the word “monument” with “archive,” referring to the constantly changing status of the “archive” which is recreated anew at each interpretation, as opposed to the static symbolism associated with “monument”. Wike also accepts this constant activity of archival inscription and erasure, noting that “[t]his conservation of presence between text and world may be inevitable in this kind of writing, but Hardy is unusually consistent in the way he manages to describe the object’s transformation in places, his corresponding inscription and erasure” (464).

Another writer dealing with bodies in Hardy’s fiction is Richard Nemesvari, who claims that bodies are constructed by the gaze (which is considered by Foucault as a part of a disciplinary process). Nemesvari, in *Thomas Hardy, Sensationalism, and the Melodramatic Mode*, refutes the idea that such disciplinary mechanisms in Hardy’s novels are tools to “discover” the true feelings of the characters. He claims, on the contrary, that the disciplinary gaze is not functional in the discovery of the feeling that is supposed to exist potentially. He argues that such a disciplinary gaze does not help in the discovery of feelings, and that “discover” is not the appropriate term to define the mechanism of surveillance anyway. Instead, the gaze constructs the body. Nemesvari explains how “self” is constructed rather than “discovered” as follows:

The problem with such a reading is the unexamined assumption that “true feelings” are somehow “discovered” through cultural discipline, rather than being constructed by it. Howe’s interpretation supports the lessons of learned self-control, but the kind of “self” that is finally produced by that “control” is reified into an “actual self” without fully

recognizing either the coerciveness involved or the usefulness to “civilization” manufactured by such self-repression. (Nemesvari 87)

The implications of such a treatment of the discourse produced in Hardy’s fiction shows a parallelism with a deconstructive reading in some ways, since in this analysis the objective is to delve into how a discourse of archive and inscription is produced in Hardy’s short stories, rather than taking for granted that such a discourse is produced by Hardy intentionally when he employs the bodies appearing in his texts as scripts carrying messages. This thesis adopts an approach which accepts the fact that texts are the settings in which and through which a certain discourse is produced, and in this respect, it is closer to what Nemesvari claims in relation to the production of bodies through disciplinary procedures produced in texts. Nemesvari’s reading deals with the question of how Hardy’s fiction becomes the playground of a bodily discipline maintained through gaze but, while addressing this issue he shows how such disciplinary procedures are a part of a rural community’s shared involvements. In other words, his analysis deals with the text as a reflection of some social or historical “fact” and takes for granted that there were such communal involvements in a rural Victorian community and that fiction is a reflection of that “fact”. Although in Nemesvari’s analysis the question is how *Far from the Madding Crowd* becomes a part of disciplinary procedure rather than how the disciplinary procedures of an era are reflected in the novel, there is still a historicist undertone, as seen for example in the following example:

In a patriarchal and hierarchical society certain “lookers,” usually male and/or economically advantaged, are privileged with more influence than others, usually female and/or poor. Yet even within such a system the text complicates the reader’s response as we observe various characters watching each other. (Nemesvari 87)

However, the fact of referral to the communal involvements of rural societies does not base his analysis on a supposed mimetism in which a work is seen to be reflective of its supposed historical context. Nemesvari’s study reveals how bodies are reproduced through the gaze, which is the part of disciplinary procedures in the novel. Such an approach is closer to the claims of this thesis, since, while dealing with faces and bodies, Nemesvari does not take them as representatives of an already existing disciplinary mechanism. On the contrary,

he shows how this disciplinary gaze is constituted and how it constitutes bodies. In other words, he takes the body as an unfinished process.

Focusing on the way in which Hardy employs visualizations is another way of approaching the constitution of bodies in Hardy's novels. Sheila Berger deals with visuality in Hardy's fiction. What Berger argues about visuality is closely related to how visual structures in Hardy's fiction are a part of these texts' discourse on bodily and textual archives. Berger approaches Hardy's visual structures in terms of four different categories. The first category is images that are turned into icons, and in this part of her work Berger defines a process of conversion which requires a multiplicity of perceptions and impressions that are created through a "complex narrative voice." Images that are framed fall into the second category in which an image is framed by onlookers. What Berger regards as frames are landscapes, doorways, windows and stage settings. The third category focuses on relationships within the image, and the last category deals with images that are disrupted. In Berger's study, images framed and disrupted are shown as a major dynamic force in the novels. Berger explains this movement of construction and deconstruction within frames as follows:

The last pattern, disrupted images, can be the end of construction; meaning can dissolve into final disillusionment, immobility, death. However, it may also picture forth the simultaneous existence of construction and destruction in a formulation of a contradiction. (Berger 15)

Berger's categorization of images as "fragmented" or "framed" could be applied to how archive is treated in Hardy's shorter fiction as well as his novels. For example, in *Far From the Madding Crowd* the fire in Bathsheba's farm is a moment of visual framing in which the characters are introduced and spoken about. At the moment of fire, an old acquaintance between Bathsheba and Oak is revealed and in this scene Oak's visual representation is formed by other characters "See how his crook shines as he beats the rick with it. And his smock-frock is burnt in two holes, I declare! A fine young shepherd he is too, ma'am" . . . "That's she, back there upon the pony," said Maryann; "wi' her face a-covered up in that black cloth with holes in it." (Hardy 49-50) This moment of framing is fragmentary at the same time. Oak is partially familiar in his new shepherd's costume. He is both unknown and known. He is unrecognized, since he is

introduced in a new costume, and he is at the same time known since there are holes on his new costume, which is a symbolic indication of his unchanged identity. Framing is at the same time a process of fragmentation. In the same scene of the fire in the barn, Bathsheba (with a veil on her face) is hardly recognizable to Oak, but she is at the same time well-known since there are holes in her veil revealing that she is not completely changed. This process of framing takes place during a fire, which indicates a complete erasure. Thus, the scene of fire is both associated with framing and unifying, but it is at the same time disruptive, having the potential to erase everything. Therefore, it is possible to say that the conclusions drawn by Berger about the fragmentation, erasure and gaze as a disciplinary procedure are in coherence with Nemesvari's claims about the function of gaze in Hardy's novels. Both writers focus on the fragmentation and disunification acquired through the function of the gaze.

Although scarce, there are some studies which approach Hardy's fiction through Derridean terminology. One such study is Julian Wolfrey's "The Haunted Structures of *The Mayor of Casterbridge*", in which he interprets this particular novel in terms of the two Derridean terms "trace" and "archive". Wolfrey's approach could be considered to follow threads of deconstruction since he mainly focuses on the idea that Hardy's fiction relies on the kind of spectrality and hauntedness that help to transgress temporal and spatial units, a situation which leads to a transformation of one's understanding of time, place and identity. Wolfrey's analysis takes the *unheimlich* (or the uncanny) as a gothic element that appears in the form of the defamiliarized within a familiar context. According to Wolfrey, the threads and weavings of traces refer to the past. However, the past is not a monument that is stabilized. The past is "equally a number of traces, none has any precedence over any others." (301). Wolfrey defines it as a "ghostly trace [that] has the ability to disrupt not only the present moment but also any sense of identity" (302). Wolfrey describes *The Mayor of Casterbridge* as a novel that does not provide any ordinary discourse. He also thinks that hauntedness in the novel does not refer to a prior moment because it signals "the ruins of other ruins" (306). Thus, the archive in the novel does not

refer to a unity; it is, rather, the disruption of origins and unities, as expressed in the following comment:

The “stones,” in being the traces of an absent discourse, being performative fragments and ruins, are not there to suggest that the reader simply turn back to the literary past, to some prior form as the novel’s inheritance or what might, too blithely, be described as “context”. (306)

With respect to how the short stories deploy and produce archives, it is possible to find a similar archiving and archiviolithic force that both produces and erases the archive.

These questions of fragmentation and unification generally lead to the problem of the category or movement into which Hardy and Forster should be included. One scholar dealing with this question is Norman Page. In “Art and Aesthetics, he describes Hardy’s aesthetic judgments as subjective rather than based on any school or criteria. Page also claims that such subjectivity in rendering his art makes him deviate from Romanticism:

Hardy, it seems, is as unwilling to accept the idea of Nature as “all in all” (the phrase occurs in Wordsworth’s “Lines Composed of a Few Miles above Tintern Abbey”) as he is to embrace the Keatsian idea of a work of art enshrining beauty and truth – for the “Ode on a Grecian Urn” is surely not far from his mind when he speaks of “the finest Greek vase”. (Page 39-40)

It is impossible not to agree with Page if we consider the fact that Romanticism cherishes the kind of idealism that seeks to find out the universally accepted norms of beauty and truth. According to Page, instead of conforming to the general principles concerning art, Hardy endorsed a personalized view of art; a work of art was important for him as long as it turned into a personalized archive (although Page does not use the word “archive”). Page also claims that his emphasis on idiosyncrasies also makes Hardy a romantic. According to him, “Hardy remained committed to a Romantic view of art expressing the uniqueness of its creator’s mind and personality” (Page 51). That is, Hardy was both not a Romantic (since he didn’t believe in a general criterion of truth and beauty) and a Romantic at the same time (since he cherished the idiosyncrasies of the mind of the individual creator). Such an important conclusion is related both to the idea of “archive” (in Derridean terms) in Hardy’s stories and “Romanticism” as a literary movement, since this question leads to another question: How to define a

personalized view of archive and what to include under the category of the words “personalized” and “public”? Questions regarding Romanticism also entail the blurring of the line separating universal and personal archives. The examples of Hardy’s personalized view of art could be questioned with regard to his stories’ treatment of archive and textuality.

Scholars dealing with Hardy’s liminal position between Romanticism and Modernism tend to consider him as a Modernist with Romantic tendencies. Another scholar, who claims that Hardy resists romantic tendencies in some of his fiction such as *Far from the Madding Crowd*, is Garson. In her study, *The Return of the Native* is considered to resist a Romantic tendency and she argues that such resistance to a Romantic reading is due to “shocks and dislocations when the text fails to supply what it seemed to promise” notwithstanding its “moments which satisfy a taste for sublime and the uncanny” (Garson 54). Such defiance of a Romantic reading could also be considered in terms of how in the course of the novels characters disrupt the roles which they are initially associated with. Garson gives the example of Clym in *Return of the Native* who, he thinks, fails to become a Romantic hero since, firstly presented as a reader, he is turned into reading material associated with the heath which is introduced as a text to be read (55). When considered in terms of archive, such ruptures of continuity in the defined role of the characters as bodies to be read raise questions about the treatment of archive in Hardy’s fiction. Discontinuity of characters’ roles may be observed especially when characters with archive-making functions are turned into archived bodies, or when texts as archives are rearchived and redefined as archived texts with completely different functions. Hardy’s texts constantly shift this position of archive, and this includes the stories analyzed in this thesis. For example, “The Withered Arm”, whose deeper analysis is found in the main part of this dissertation, could be considered to be the kind of fiction that constantly changes the roles of archive and archived or the function of archive. For this reason, the texts and bodies in Hardy’s fiction cannot be described as monuments which have a stable function and meaning. On the contrary, bodies and texts are constantly redefined as archives. As another example, in *Jude the Obscure*, whom we see as a stone mason, is turned into a statue when he is

covered with stone dust, which is a symbol of Jude's shifting roles in terms of archive throughout the narrative. Garson also draws attention to a regular pattern in Hardy's fiction which is the function of the mother and father in the novels.

She says that

[m]others tend to be redundant, fathers deficient, in Hardy's fiction: while mother-figures proliferate, fathers tend either to be lacking, or to signal a lack in their sons, or both. Paternal figures, threatened in *Under the Greenwood Tree*, have come, by *Far from the Madding Crowd*, to stand for a security and vitality the inheritance of which is problematical. In *The Return of the Native* there are no effective fathers and things accordingly unravel: all the plot developments in this novel begin with a missing, or deficient, father or father-figure. (Garson 54-55)

Although what Garson claims about the "redundancy" of the mother figure and the "deficiency" of the father figure might be correct to a certain extent, some stories by Hardy cannot be included under this category. Besides, when we consider the "redundancy of mothers and deficiency of fathers" in terms of archive and the function of archive making it is seen that this redundancy of the mother figure does not give the mother a primary role in the definition of the archive, nor is the "deficiency" of the father considered a negative element in the process of archive making, since it is impossible to make archives without the deficiency of a father figure because this deficiency ascribed to the father figure in the stories appears sometimes as the erasure of the archive, which is associated with a maternal figure. The father erases what the mother commands or represents. This archive could, for instance, be in the shape of a legacy represented by the mother figure as in "The Tragedy of Two Ambitions". Here what is of concern to us is not a dialectic process of thesis and antithesis or negatives and positives. In such a case of archive making the lack represented by the father figure is also an element that is archived. The father is archived as a lack, which is also added to the archive. That is, elements that are described through negative-positive terms such as deficiency-redundancy by Garson are all the parts and elements of archive. The father as the lack, instead of reversing the process of archive making, adds up to an accumulation of archive with a "deficiency". For instance, in the *Mayor of Casterbridge*, Henchard as the figure of the father in the novel, is not in opposition to the mother. Instead, he supplements the mother later in the story, although he is initially drawn as

missing or lost. This supplementarity could best be exemplified in this thesis' readings of "For Conscience' Sake", "A Tragedy of Two Ambitions" and "The Fiddler of the Reels".

Garson also points to an interesting fact about the symbolism associated with the image of a tree, which is, according to him, made into a demonic image symbolizing the body of the "Great Mother" and the body of death. Garson detects how the tree is used as a castrating female which relates to disintegration rather than unity. She argues that *The Woodlanders* is full of such images. On the one hand the tree is the home which cannot protect "the female body which casts a man outstripped and vulnerable" (Garson 91), on the other hand the tree also symbolizes "the body of nature [as] a fragmented text whose ultimate message is disintegration" (Garson 92). This conclusion regarding *The Woodlanders* could also be drawn about the stories. Her work thus adds to and strengthens findings about how archives are rendered in Hardy's fiction. The gendering of the archive and the symbolism of nature in association with textuality are distinguishing features of Hardy's fiction. Although, according to her, *Jude the Obscure* is replete with "logocentric wistfulness" (153), this logocentrism, which defines the character Jude (who looks for the wholesome truth behind books and words), even in its representation in the form of Jude's desires, negates itself through the narrative. Jude is a stone mason who defines and contextualizes dead bodies. That is, it does not matter how logocentric his desires might be, his job as the localizer of corpses, (although the novel does not lay much emphasis on this feature of his job) refers to the kind of script that does not signify, since the origin this script refers to does not exist. That is, Jude's script does not have any chance to refer to an origin, since neither the writer nor the person that is written about could be found on a tomb stone. Such inconsistencies of the signifier and the signified or the archived content and the archiving context in the interpretation of archive could as well be found in Forster's fiction.

E.M Forster's place in the literary canon is similar to that of Hardy with respect to his position between Modernism and Romanticism. Analyses of Forster's novels usually place him within Modernism. However, this placement is generally followed by some questions, and E. M. Forster is then generally

considered a Modernist with Romantic features. One of the scholars who discuss his Modernist and Romantic features is David Medalie whose study *E. M. Forster's Modernism* deals with the reasons why he is not easy to place. Medalie claims that E. M. Forster's place within Modernism was disputed because some critics with a liberal- humanist turn of mind were reluctant to place him within a tradition that "included fascists, calcified ideologues, misogynists and obscurantists" (Medalie 2). Medalie's book focuses specifically on *Howards End* and *A Passage to India*, and it claims that these two novels treated liberalism and humanism as crucial. In Medalie's argument the part that is most relevant to this thesis' concerns is his discussion of the role of houses. Medalie discusses the role of houses in relation to *Howards End* in which he shows how this novel depicts modernity as a threat or an interruption to the sense of holism. He describes *Howards End's* rendition of modernity as follows:

The entire plot of *Howards End* may be seen in terms of this notion of 'interruption', for it shows the way the world is going and then offers forms of escape or tenuous sanctuaries which stand in contradistinction to that seemingly irresistible movement. Because modernity is seen as disrupting what ought to be preserved, the novel, in response seeks to 'interrupt' the course of modernity by refusing to sanction it(Medalie 7)

Medalie, thus considers the house Howards End as a "doomed house and a refuge for ever". However, Medalie also argues that Howards End being shown as a shelter does not eliminate the fact that the approach and erasure expected from modernity are inevitable (Medalie 23). The ideas of a setting protected against the commotion represented by modernity and the unavoidable advance of urbanization eliminating such shelters as Howards End are very much related to how archive is rendered in Forster's short stories. In all the short stories analyzed in this thesis the house represented as the shelter⁸ or the house that protects and contextualizes the archive is also the place where archive is annihilated, and for that reason it is impossible to say that the house or shelter is simply the place where the archive is protected. The symbols of house or shelter are never "safe"

⁸ Shelter is at the same time a substratum, since a substratum shelters an archive, by placing it somewhere, by materializing and institutionalizing it. Shelter (or substratum) avoids forgetfulness by recording and materializing a memory.

places in that sense. In this respect, the idea of the house or shelter serves opposite ends. The house is the place where the outsider is situated as if s/he was the insider. In other words, if we consider it in terms of archive, the memory that is not meant to be protected may be re-made and enlivened as the archive in these shelters. The houses in these short stories both weaken memory and remake it. Thus, Forster's short stories, by offering shelters and houses of protection, actually play with the idea of "protection" and "safety". Shelters are places where the liberal humanist idea of an "organic society" is most questioned or where the inorganic appears to be the organic and the natural outcome of memory. Such houses are represented especially in the stories "The Purple Envelope" and "Dr. Woolacott" analyzed in this thesis. If we turn back to Medalie's concern for "modernity as the threat" in Forster's novels, instead of creating settings that belong to "modernity" or "imperialism" and seeking a truth through the assuredness of these spatial and ideological boundaries, Forster's fiction escapes such absolute truths or ideological assuredness although there seems to be a confirmation of Platonic idealism.

Emily Ridge in her article "Elizabeth Bowen, *Howards End* and the Luggage of Modernity" deals with the ways in which the house is used as a metaphor in relation to the ideas of modernity and protection. What Ridge claims is parallel to Medalie's argument in relation to the house metaphor and the threat posed by modernity in Forster's fiction. Ridge focuses on *Howards End* in her article, and makes a comparison between the different functions of "house" in Forster's novel and those in Elizabeth Bowen's *The House in Paris*. She deals with house and luggage as opposing metaphors. While the former symbolizes security and stability, the latter epitomizes mobility and the search for a new form. She argues with regard to *Howards End* that "Conflicting values, opposing values of life . . . are epitomized in Forster's text, through the opposition between architectural and luggage paradigms" (Ridge 111). By looking at the ambiguous symbolism of luggage and houses in Forster's and Bowen's fiction, Ridge comes to the conclusion that Forster

“had an ‘awkward relationship to Modernism’, in the words of Alistair M. Duckworth.” “[He] looks out at the ‘nomadic horde’ from the inside of a threatened structure in *Howards End*” (Ridge 122).

Thus, Ridge’s idea that houses in Forster are associated with insecurity is supported by the short stories too, and they also support her observation that these value systems, or the sense of “wholeness” sought in the novels, are negated not by a force that is coming from the outside but by the forces within, since according to Freud the organism is ready and prepared for the stimulus coming from outside, whereas, no protective shield is produced for the stimulus coming from inside. To rephrase this in terms of archive, the house represents the substrate in which memory becomes materialized. Through the house, a memory gets a substrate. Without this substrate, the memory cannot be an archive. However, this materiality, this shelter (or protective shield) also makes it easy to annihilate. First, because materializing the memory means publicizing it and making it readable to other people and this annihilates the original memory as well as making its interpretation in different forms possible. Another reason why materiality (house) threatens the memory is because this physical materiality makes the memory physically fragile at the same time. The documents could be lost or the substrate could be broken (It is for that reason Socrates finds textuality -and archive as another form of textuality- unreliable, secondary to nature and to what is real. Textuality makes memory fragile both in the literal and figurative sense) Similarly, in the stories it is also possible to see that the symbols associated with mobility such as a horse cart or a box full of books do not foster mobility, in contrast to what they usually represent. Images that usually connote mobility are the objects by which the protagonists of Forster’s short stories are actually prevented from moving. If we consider these images in terms of archival procedures it is possible to see that Forster’s short stories reveal a sense of insecurity in relation to archive and archive making processes, since what a piece of luggage contains and what a house contains are subjects of annihilation. The containers do not seal what they contain. On the contrary, containers gain liminality.

Forster's discourse on sexuality and this discourse's relation to monuments is the issue that is discussed in Barbara Hardy's article "Women in Italy: Amy Dorrit to Lucy Honeychurch". In that article, Hardy deals with travelling female characters in the novels of Dickens, Eliot, Hawthorne, James, Gissing and Forster, and she claims that these characters' visits to Italy and their encounters with monuments lead to "responses or lack of responses mark[ing] developments and destinies, connections and differences (B. Hardy 327). Hardy focuses on *A Room with a View* and argues that the character Lucy Honeychurch's visit to Italy marks "liberation" and an "emotional honesty". Hardy describes Lucy's response to Italy as follows: "After an initial inability to enjoy Italian art, climate, and landscape, she comes to respond to Italy, and life, in a slow evolving process where sexual passion and artistic sensibility are psychologically merged" (337). Hardy's argument comes closer to Reid's argument with respect to the way they deal with Forster's treatment of sexuality in relation to characters' involvement in place. According to both of the writers, the characters' relations to place define a process of sexual identification. In terms of this thesis' concerns, this is a very illuminating and useful argument, helping to establish a connection between archive and sexuality. It shows that "home" is not the place where a character's previous engagement in sexuality is replaced with a new one. When some of the short stories are concerned, it is also possible to say that the characters "discover" or recreate their sexuality during their quest for a monument. In both *A Room with a View* and *A Passage to India* characters' newly defined approaches to sexuality are discovered during their encounter with monuments. It is also interesting that these works show how the quest for the monument in Forster's fiction is the moment when characters make an archive of their sexuality; it is the beginning of a process in which the character turns the monumental into an archive.

Although the later Derridean term "archive" is not available to him, Miller is also referring to a kind of historic stratification associated with settings that functions like an archive in Hardy's novels. Miller claims this historic stratification is achieved through the character's involvement in nature, since the life of a community is determined by place and season. In other words, the

characters' sense of time is in harmony with nature, since seasons, rather than human acts, determine the sense of change. Although Miller does not agree with Hardy's association with Romanticism, this is a highly romantic feature. To illustrate, Miller argues (by referring to Tess) that "[t]he growing passion of Angel and Tess follows exactly the progress of the summer from the early humid days. . . to the hot and dry season of August" (Miller 81). Hardy's fiction definitely revolves around interactions between humans and nature, and with respect to the rendering of archive, which is considered as a threat to what is pure and natural in humans according to Platonic idealism, the archive is naturalized in both the novels and the short stories of Hardy. Therefore, it is possible to say that Hardy seems to conform to a Romantic treatment of archive, and writing as an artificial intrusion into the spontaneity of nature, is not treated as a force that is opposed to nature. Instead the archive is shown to be associated with nature and there are even cases in which nature is described in relation to archive. According to Miller, nature in Hardy's fiction is humanized and it is even described as if it was a language that speaks, or a kind of hieroglyphic that needs to be deciphered and read. "Nature for such people [Gabriel Oak] is thoroughly humanized, not because it is the dwelling place of a personal spiritual presence, but because man has so assimilated himself to nature and dwells so in harmony with it that he can interpret it as though it were speech" (Miller 83).

In the analyses of the stories undertaken in this thesis, instances of speaking, deciphered and archived nature will be seen: in Hardy's fiction archive and nature do not necessarily represent a contrast. Archive and nature are usually shown as intrinsic to each other, since nature is also represented in terms of language. Although this is often the case to some extent there are some cases in which another variety of relations with nature and archive may be observed, which could imply that the discourse on archive and writing produced in Hardy's fiction also exhibits variations. This can be inferred from *Distance and Desire*. Miller, by referring to the *Life (of Thomas Hardy)* underlines "Hardy's sense of the paradox of culture". While the stones of a church are the revelation of culture, stone is at the same time the expression of the indifference of nature, and inscription on a stone "traduces" this mute, natural state. In other words, when

nature and archive merge into each other the unification does not always seem to be a spontaneous and peaceful coming together but can evoke a sense of paradox and conflict. Nature erases but an archive preserves. However, even this preservation is not always consistent with the goals of the preservation and the content of the preserved, since the preservation is at the same time a reproduction. Each attempt to protect the archive means a new utterance or commemoration and such acts lead to a new interpretation at the same time. According to Miller such merging of what is here called the archive and nature could also refer to a stratification of history, or sedimentation in Miller's terms, and it is kept in memory. This kind of archive appearing in Hardy's text is not exhibited so as to be observed by everyone; anyone alien to the community would fail to see it. In other words, it is not the kind of archive that is exhibited in a museum. On the contrary, the archive or the document inscribed in nature in Hardy's fiction does make sense to a particular community of people. The archive is only meaningful and readable by the collective memory of a people who experienced the same events in the past. This shows that although nature functions as a script to be read, this script is not completely independent from memory. One needs to remember the event in order to be able to understand the fact that the sign hidden in nature refers to that particular event. That is, the archive in Hardy's fiction is sometimes closely connected to memory, and without memory interpreting the archive is impossible. This conclusion is also supported by Miller:

These presences [traces left on articles] are not subjective inventions. The people who played on the instruments, or used the old furniture, or lived in the old house have instilled their lives into the physical objects they have used, so transforming them that the objects remain permeated with their presence.(Miller 97)

Some studies display treatments of nature in Forster's work that could be considered in relation to archival procedures. In *The Prophetic Novel*, Molly A. Daniels shares the conviction of some writers that there are certain recurring themes in Forster's *A Passage to India* but that this does not make the novel's meaning fixed (Daniels 57). In that study, Daniels compares the Marabar Caves with Coleridgian caverns and draws a conclusion about the difference between nineteenth century poetry and twentieth century prose by claiming that,

In the poem [Kubla Khan] we notice the traditional division between man and nature, and any suggestion of similarity comes only as comparison in the subjunctive voice. In Forster's chapter, his use of language breaks down distinctions: for example the granite is described as "standing knee deep, throat deep in the advancing soil". (80)

The fact that nature is described by Coleridge and by Foster in easily distinguishable ways is of major concern to this thesis since this distinction also hints at another textual conflict in some of Forster's short stories. Most stories by Hardy and Forster reenact, as we have already seen, both a romantic involvement in nature and the rejection of that involvement at the same time. However, there is one significant difference between Hardy and Forster in their treatment of nature, as the above literature review also suggests. In Hardy's fiction nature is involved in the process of archive-making. Nature is a place of inscription. It is through their relation to nature that the characters are identified. Nature identifies characters in Hardy's fiction, and it is a map to characters' history. Nature is an archive-making force. However, it is not easy to say the same thing when Forster's treatment of nature is considered, for Forster depicts nature as a force against archive rather than an archival mechanism. For that reason, it is impossible not to agree with Daniels' statement that "[t]he caves stand for something that eludes man's understanding" (82). As suggested in the study *The Prophetic Novel*, caves, instead of emphasizing the difference between humans and nature, annul these differences since "each cave is identical to the next one and there are innumerable caves; there is no way of distinguishing one from the other (82). In addition to what Daniels argues about how the caves suggest the erasure of the difference between humans and nature, it is also possible to say that the caves are against archive. They are, in Derridean terms, archiviolithic. They do not shelter memory, instead they annihilate it, as Adela cannot remember what happened in the cave. Caves also represent a sphere beyond geographical location and human perception, since it is not possible to distinguish one cave from the other. The Marabar Caves then defy authority associated with archons, the protectors and founders of the archives. The caves also represent a sphere beyond language since speech loses its signification and turns merely into the sound "boum" in the caves.

The diversity of critical opinion about Forster's work is wide enough to contain contradictions. This situation not only shows how varied the scholarly interpretation of Forster's fiction is, it also suggests that looking for a unified commentary on writing and archive in Forster's fiction would be vain. In Forster's short stories the same vacillations can be shown through their references to writing, textuality and archive. The same thing could be said of Hardy's treatment of nature. While some scholars define Hardy's depiction of nature as indifferent to human concerns, some define nature as humanized. Nishimura is especially concerned with the way Hardy refers to nature. In, "Thomas Hardy and the Language of the Inanimate", Nishimura describes Hardy's preoccupation with nature through the concept of the pathetic fallacy. Nishimura claims that the way the pathetic fallacy is observed in the poem "Nature Questioning" makes Hardy deviate from the romantics. Instead of a reunion with nature, Nishimura claims, the poem accentuates the indifference of nature. "The poem is an attempt to describe nature as something that was once vibrant and lively and is now dormant and lifeless" (Nishimura 897). He also claims that the fact that this poem depicts "alienation of self from nature" does not express a complete break from Romanticism. According to him, Hardy might depict nature as indifferent to and alienated from human concerns but, by illustrating it this way, he also personifies nature by addressing to it in the poem. "However in the very act of addressing nature, the speaker reenacts a kind of reawakening, rescuing it from time and death to transform it into an object of description" (Nishimura 898). Illustrating nature as indifferent and attributing human characteristics to it are also related to how archive and textuality are treated in Hardy's short stories. Nature depicted as unresponsive indicates a clash between human concerns and the way nature works. Emphasizing such a clash is a part of the discourse that differentiates between what is natural, such as sound and speech, and what runs counter to human nature such as the act of writing. The article also gives further hints about how speech and textuality are treated in Hardy's works. According to Nishimura, in the poem "Nature Questioning" the fact that speech is used as a device for personification does not allow the speaking characters the value of truth. The characters may seem real but speech does not give them an ontological ground. In

other words, speech and personification do not affirm presence. Instead, personification carries suggestions that writing is not a way of reflecting reality but creating that reality. He says, “the act of writing consists for him not in representing an existing reality with language, but in using language as the medium through which to call a reality into being” (Nishimura 910-911). Therefore, notwithstanding the ostensible prioritization of speech as the medium of truth, Hardy’s texts welcome writing as an archive which produces reality. Such an implication about archives is not only observable in his poetry and short stories but in his novels as well. For example, in *Jude the Obscure*, cultivation of the soil, which could be considered as a way of leaving a trace, is associated with writing. Cultivation of the soil is not only an act of trace leaving but also an act of erasing what has been left previously, an act which is a reminder of the existence of those traces. The narrator accentuates the traces that are erased and left at the same time by cultivation. The narrator also seems to be making a comparison between the continuity of sounds, as if recorded by a collective memory, and cultivated soil which erases what was left before it. While the sounds are kept in a collective memory, cultivation erases history.

The fresh harrow–lines seemed to stretch like the channelings in a piece of new corduroy, lending a meanly utilitarian air to the expanse, taking away its gradations, and depriving it of all history beyond that of the few recent months, though to every clod and stone there really attached associations enough and to spare – echoes of songs from ancient harvest days, of spoken words, and of sturdy deeds. (Hardy, *JTO* 10)

However, Jude, unaware of all the hidden sounds, walks through the path and becomes a stone-mason, in other words a keeper of archives. That is to say, the archive keeper is the protagonist of this novel. Therefore, it is possible to say that experiencing and writing are not separate acts in *Jude the Obscure*. While Jude wants to reach Christminster and the erudition it represents, in other words, while he wants to be an archive keeper by learning Greek and Latin, he turns his back on the collective voice of the past. “. . .and in that ancient corn field many a man had made love promises to a woman at whose voice he had trembled by the next seed-time after fulfilling them in the church adjoining. But this neither Jude nor the rooks around him considered” (Hardy, *JTO* 10). Like cultivation, Jude’s wish to learn grammar and foreign languages is an indication of his archival and

archiviolithic roles, as he both makes the archive and erases it by turning his face to Christminster, which represents knowledge and writing. Julian Wolfreys makes a similar observation for *Under the Greenwood Tree*. According to Wolfreys, Hardy's fiction depicts settings which are archival and which include traces to be read by the future generations. However, Wolfreys argues that this record also functions as a dissent which is "at its most neutral, simply the affirmation that 'I do not belong': 'I no longer belong' in the historical and cultural transformation of social and cultural determinations of identity" (Wolfreys 59). Jude's quest could be considered to include both an endeavor to keep records and to be alienated to those records or to the archive kept by the previous generation.

As the above critical background reveals, studies on Hardy's and Forster's fiction have tended to focus more on the ways in which nature is presented and the functions of such presentations. There are a few articles and books dealing with textuality in Hardy's and Forster's works and these also, but indirectly, refer to the authors' discourses on textuality. Among all of the scholarly works, the number that deals with Hardy's and Forster's fiction in relation to the Derridean concept of archive is small. However, works approaching their fiction in terms of textuality or monumental structures such as stone work are somewhat related to this thesis' concerns. In studies of Forster, the emphasis is generally on *A Passage to India*, and the criticism that deals with Forster's work tends to be more occupied with canonical questions such as where to place Forster or whether Forster's work tends to be more Romantic or Modernist. Another approach that comes closer to this thesis' concerns is the examination of gender and sexuality in Forster's work, where we find attempts to give shape to the ways in which an alternative form of sexuality is produced, or direct discussions of the homosexual discourse of Forster's novels. Another argument, and one which is most relevant to this thesis, is found in a set of studies that deal with textuality or archival procedures in Forster's work, although it is not possible to say that these works use the terms "archive" or "textual" in the way Derrida uses them. These works generally focus on monumental structures such as houses or caves in Forster's fiction and they are very relevant to this thesis' concerns with

monument as a part of archival procedures and trace. However, none of the articles that have so far been referred to in relation to this study deal with monuments and texts in Derridean archival procedures. As for Hardy's fiction, although they do not deal with textuality directly, scholarly works on the role of landscape depiction or Hardy's discourse on nature reveal identical concerns with this thesis.

This study focuses specifically on Forster's and Hardy's short stories and how they form a discourse on archive and textuality and whether this discourse is loyal to its apparent metaphysical assumptions which undeniably accepts the existence of origins and the threatening of this origin by textuality and all forms of monumental structures. Unlike the studies so far referred, this thesis has a more comprehensive view of archive and textuality. Instead of a literal understanding of textuality, all forms of scripts and archival substrates are treated as textual structures. For example, body and nature could be treated as scripts if they carry on the function of a text to be decoded or deciphered. Similarly, everything that has a monumental structure or anything that contains could be considered in relation to archive, since as Derrida explains, archive is based on a topography through which it gains a meaning and the status of law. Unlike the works so far reviewed, this study treats archives as semantic units connected to Platonic metaphysics and shows also how these semantic units are disrupted along with the discourse they are connected to and how one semantic unit refers to another one contradicting and negating the previous discourse. In other words, instead of treating symbols such as texts and archives as signifying one single signified, it shows how these signifieds are made signifiers in the story. Ideas of archive and textuality are made more conspicuous among a cluster of themes such as woundedness, bodily fragmentation, nature, speech, writing and homosexuality in Forster's and Hardy's short stories.

CHAPTER IV

ORIGIN AND *DIFFÉRANCE*

Archival Texts

This section includes a reading of the stories “An Imaginative Woman” by Thomas Hardy and “Ansell” by E.M. Forster with a view to focusing on the way they implicitly deal with writing and textuality. Both of these texts have texts in them, and the stories’ discourse on textuality is conveyed through the ways in which these texts function in the story. The common feature both stories seem to display is a quest after presence and the texts’ own rejection of textuality. However, another common point between these two stories is an implication that this supposed “origin” or “presence”, associated tacitly with the idea of loss, rather than being an actual existence that is interior, is a substituted form of what is called a rejected “exteriority”. Therefore, the quest is a futile attempt after the unattainable since this “presence” is a play of phantasy gathered in the present rather than an actual event of the past. Thus, both stories negate their initial proposition that the text is the copy of presence and that a text is exterior to nature.

In “An Imaginative Woman” textuality is represented through the figure of a poet. The poet symbolizes erudition and the chief goal of the main character, Ella Marchmill, is to attain textuality. The story simply deals with Ella Marchmill’s wish to be recognized as a poet in writing circles and her love/rivalry towards a male poet, Robert Trewe. The poet is a character who never appears in the story but is spoken about by the characters and, for that reason, is mostly evoked by other characters through their speech in the story. This character never gains physicality, he does not arrive when invited, and this postponing of his physical presence in the story can be interpreted as the kind of deferral that textuality and writing is considered to introduce into language. On the one hand, the text (poems written by the poet Trewe) within Hardy’s “An Imaginative Woman” is turned into a monument, and this is indicative of an ideality, which is

represented as a state of unchanging and unaffected stability. But on the other hand, by depositing signs on a place/ substrate, the archive or the monument is also de-idealized and turned into various material traces. Therefore on the one hand, the story represents texts as the idealized form of the truth, as the name of the poet, Trew, suggests, but on the other hand text is at the same time materialized as traces and reflections of the poet who once lived in Marchmill's rented rooms.

The story presents a quest for the proper name as the author, but in the end Eilla Marchmill's pursuit of the proper name creates a "text" that is eventually recreated according to her wishes. Her quest for a proper name is then no more than the creation of other texts. The attempt to reach a proper name leads to the creation of other texts. The reproduced text is inscribed on the body of her child, and it is monumentalized (materialized) as the truth implied by the poet Robert Trewe. Writing, in Hardy's "An Imaginative Woman" means both a distancing from the origin ("Trewe" which is the name of the writer) but at the same time this distancing, which occurs due to textuality, protects and monumentalizes the proper name.

The story "Ansell" by E. M Forster, deals with textuality in its connection to two kinds of traditions which appear as if they were contrary to each other. One of them is associated with the father, and is represented as education and language. The alternative is childhood and rituals belonging to the past. The latter is represented through the character Ansell, who is an old friend of the protagonist. In other words, while textuality is shown as a part of the father's tradition and what he represents, nature (as opposed to the father's tradition) is shown as belonging to the ritual of male comradeship represented by Ansell. This polarity in the representation of textuality is disrupted later in the story. The text appears not as alienated from nature; on the contrary it is illustrated as a part of nature, as a visual object that manifests the existence of nature as a book, (a Greek dictionary) which is displayed as an object in nature whose leaves are turned by the wind. The book is not the representative or reflection of nature. It is a tool of nature.

The story also deals with connections between textuality and memory, and implies that the text works against memory, since texts are never faithful to their supposed origins. In other words, what texts produce as origins are archives since every attempt to return to the origin reproduces it. Similarly, while underlining the idea of origin as a return to nature, they erase the bifurcation between nature and text. Instead, nature is textualized by being inscribed by human signs or trace and the text is naturalized by being illustrated as the tool of nature rather than a supplement to it. Both of the stories analyzed in this section disrupt the binary oppositions they apparently define.

“An Imaginative Woman” (Hardy)

The story “An Imaginative Woman” by Thomas Hardy is one of the stories compiled under the title *Life’s Little Ironies*. William Marchmill and his wife Ella Marchmill take a trip to Solentsea where they take lodgings in a house which was, prior to their arrival, occupied by a poet who is much admired by Ella. She and her husband, unaware of the identity of the previous resident, are given the room occupied by the poet. Once installed, Ella realizes that the previous occupant is the very poet she admires. In his room Ella finds traces and writings of this idealized poet, Robert Trewe, such as his poems scribbled on the walls, his furniture and his books. Ella, who is already inclined to writing poetry and who is described as dissimilar to her husband in every respect, is plunged into day-time reveries. She not only falls in love, and starts to identify herself with Trewe, who (in spite of his name) never appears in the story, but also tries to rival the place he occupies as a poet in writing circles. Ella tries to arrange meetings with him by postponing her departure from Solentsea. After the failure of these plans, she has to leave Solentsea in the company of her husband and children. Her last attempt to arrange a meeting with the poet, this time in her own London house, also fails, and a few days after this failed meeting, Ella reads the news of the poet’s suicide in a newspaper, along with a published letter written by the poet to an imaginary woman. Ella arranges a run-away visit to the cemetery, where she is found and brought home by her husband at night. A few months after the visit to the cemetery, Ella gives birth to another child and dies in childbirth. After Ella’s death her husband, who was totally unaware of his wife’s secret love towards the poet only knowing about her revelatory cemetery visit, finds a photo and a lock of hair belonging to Trewe in an envelope. He notices a resemblance between the poet and the boy Ella died giving birth to. The story comes to a resolution as William reveals his conviction that Ella had a love-affair with the poet and that the child might be the poet’s. The story closes with his rejection of the boy with the words: “Get away, you poor little brat! You are nothing to me!” (Hardy *LLI* 21).

The story is essential to this dissertation since it openly produces a discourse on the question of textuality. In the story, textuality is discussed along with the ideas of ideality and truth. The poet (Trewé) is associated with the idealized truth and he also represents a materiality in association with textuality since the traces he left in the house are proofs of his material existence. That is, the story produces an ambiguous discourse on textuality by showing it as the indication of an idealized and abstract truth, since the poet Trewé is never seen, and by showing it as the materiality of textuality or substrate at the same time.

The story implicitly associates the production of texts with a change of identity. The protagonist writes under a pseudonym and identifies herself with another character: that is, Ella, the imaginative woman, writes her poems under the name of John Ivy. For Ella, then, producing texts also brings about a gender transformation. She not only uses the name John Ivy but also identifies herself with a male character, Robert Trewé, the poet whom she aspires to be. By choosing the name Ivy, she acknowledges her parasitical nature. When compared to the Trewé

(Truth), her poetry in some ways imitates those of his, rather than being the real thing.

No, he [Robert Trewé] was not a stranger! She knew his thoughts and feelings as well as she knew her own; they were, in fact, the self same thoughts and feelings as hers, which her husband distinctly lacked; perhaps luckily for himself, considering he had to provide for family expenses. (Hardy, *LLI* 10)

Ella, by writing, becomes someone whose identity is ambiguous since she does not use her own name, and the poet she later aspires to be is a character who is unseen in the story and whom she has not met. Although he is unseen, he is much spoken about by the landlady, and he is traced by Ella through his poems: Ella goes over the poems he has inscribed on the walls, she reads his books and touches his personal belongings when she occupies the house which the poet rented earlier. In the story the poet is unreal, he doesn't have a physical existence, he is entirely textual, a physical substrate as well as an idealized truth.

Roger Ebbatson deals with the elusive poet in Derridean terms and interprets the traces of the poet in the house, in the form of scribbled poems here and there, as a Derridean 'topography of traces' and adds that "[r]epetition, trace

and deferral are the defining characteristics of Trewe's art and of Hardy's story: the poet absents himself from his rooms to enable the Marchmills to spend their holiday there..." (Ebbatson,1993,88). There are the signs of Trewe's existence but not his physical being. He is the hidden character that is spoken about, and Ella, in her aspiration to become the poet by writing, tries to make herself similarly abstract (she identifies herself as a textual being rather than as a signified that is present), in contrast to her worldly existence and duties as a mother. Her desire to become abstract (as opposed to physical and concrete) is conveyed through her obvious abstraction from worldly affairs such as taking care of children and being responsive to her husband. Her alienation from everyday affairs is shown as the outcome of her writing. In the story those three situations, lack of speech, her spiritual absence and her wish to become abstracted as a writer, are represented as leading to each other. Ella is represented as suffering from the drabness of marriage and household duties as the story clearly reveals. Whenever the children are absent, she turns to her reveries.

After luncheon Mr. Marchmill strolled out towards the pier, and Mrs Marchmill, having despatched the children to their outdoor amusements on the sands settled herself in more completely, examining this and that article, and testing the reflecting powers of the mirror in the wardrobe door. (3) [. . .] Her own latter history will best explain that interest in [in Robert Trewe]. Herself the only daughter of a struggling man of letters, she had during the last year or two taken to writing poems, in an endeavor to find congenial channel in which to let flow her painfully embayed emotions, whose former limpidity and sparkle seemed departing in the stagnation caused by the routine of a practical household and the gloom of bearing children to a commonplace father (4) [. . .] The children had been sent to bed, and Ella soon followed, though it was not yet ten o'clock. To gratify her passionate curiosity she now made her preparations [. . .]. (Hardy *LLI* 10)

In addition to misidentification (or re-identification) and abstraction, writing and textuality are associated with death. As we have seen, the story's concern with textuality is carried through two characters. Ella wishes to produce texts, and on her part, producing children is posited as a counter-act to producing texts. Her poems do not reach any reader. Some of her poems were once published and she also wrote and published a book but these attempts are shown as failures in the story.

This step onward had suggested to John Ivy the idea of collecting her pieces also, or at any rate of making up a book of her rhymes by adding many in manuscripts to the few that had seen the light, for she had been able to get no great number into print. A ruinous charge was made for costs of publication; a few readers noticed her poor little volume; but nobody talked of it, nobody bought it, and it fell dead in a fortnight- if it had ever been alive. (5)

In other words, in Ella's case her obliterated textuality (what she produces are just low quality poems) is also associated with her obliterated sexuality (her attachment to the poet does not go beyond phantasy), since she can neither reach textuality, nor can she reach Robert Trewe, with whom she aspires to have a physical attachment. The following scene clearly shows the obliteration of a sexual act⁹ by the husband. In Ella's case sexuality and textuality are displayed as forbidden and unattainable. As it is clearly shown in the extract, the textuality represented by Robert Trewe is also a source of sexual phantasy to her and her marriage is shown as an element that obliterates both her sexuality and textuality, since writing in this story (and in most stories by Hardy) is a part of sexual phantasy.¹⁰

As she gazed long at the portrait [belonging to the poet] she fell into thought till her face was filled with tears, and she touched the cardboard with her lips. Then she laughed with a nervous lightness, and wiped her eyes.

She thought how wicked she was, a woman having a husband and three children, to let her mind stray to a stranger in this unconscionable manner (Hardy *LLI* 10). [. . .] And now her hair was dragging where his arm had lain when he secured the fugitive fancies; she was sleeping on a poet's lips, immersed in the very essence of him, permeated by his spirit as by an ether

*While she was dreaming the minutes away thus, a footstep came upon the stairs and in a moment she heard her husband's heavy step on the landing immediately without.*¹¹

⁹ Here, sexual act is not meant to be sexual intercourse. Masturbation is also a sexual act.

¹⁰ In another story "On the Western Circuit" by Hardy, writing is represented as a form of sexuality. Mrs Harnham's letters to the young solicitor is a sexual act and it is through the act of writing letters that she makes the solicitor fall in love with herself. This textuality, which means sexuality at the same time, is obliterated by her marriage. Thus, marriage in Hardy's stories does not mean sexuality but it means the obliteration of sexuality.

¹¹ Italics mine.

Sexuality in this story is not represented as opposed to writing and textuality. Both textuality and sexuality are represented as means to attain an ideal state associated with Robert Trewe. Robert Trewe, who seems to have no material existence other than scribbled poems on the walls, appears only through his picture on the mantelpiece in a frame. His picture is hidden from view since the landlady has put another picture in front of his picture in accordance with his wish to be hidden. Even his death is announced through the agency of a newspaper. The representation of the poet is contradictory in this respect. On the one hand, he is associated with romantic transcendentalism through his representation of the ideal truth but on the other hand he is very much materialized through his belongings such as his books, scribbles and clothes. He is both ideal and material. Ella can never reach him except through the medium of a correspondence through letters. “It seemed to be her doom not to meet the man for whose rival talent she had a despairing admiration, and to whose person she was now absolutely attached.” (13). He is outside the house. Ella’s endeavors to arrange a meeting with him are all in vain. After her plans of arranging a meeting with the poet fails Ella “[. . .] went into the nursery and tried to let off her emotion by unnecessarily kissing the children, till she had a sudden sense of disgust at being reminded how plain-looking they were, like their father” (16). In this respect, the story apparently represents writing as a cause of alienation. Ella’s act of writing is represented as a supplement to motherhood. That is, textuality is seemingly considered as a surrogate, artificial form of motherhood. Writing, appears both unnatural and is at the same an outsider (as Robert Trewe never enters into the house, he is always extrinsic in spite of Ella’s plans to invite him inside). Both of Ella’s plans to meeting him in the house fail, and she manages to arrange neither a meeting in Solentsea nor one in London. The status of writing in this story seems, at first glance, consistent with how Derrida analyzes the position of writing in Rousseau’s texts. According to Derrida, Rousseau’s conception of writing is very much in tune with metaphysics since it always looks for the signified outside the text, as an extension of the text and as a supplement to the text. For Rousseau, the text is a tool that signals this outside reality. The text cannot be both the signifier and the signified of itself. Text is

representative. It is an outsider to that “natural reality”. It is a supplement since it symbolizes the thing that is missing. It compensates for the absence of the present, natural, real being. The textual is there in the absence of the real. In other words, text is the “dangerous supplement” (writing associated with the poet) which is described in *Of Grammatology* with the following terms:

The dangerous supplement [writing], which Rousseau also calls a “fatal advantage,” is properly *seductive*; it leads desire away from the good path, makes it err far from natural ways, guides it toward its loss or fall and therefore it is a sort of lapse or scandal (*scandalon*)As I shall confirm, like the sign it bypasses the presence of the thing and the duration of beingThe dangerous supplement breaks with nature. (Derrida 151)

Similarly, Ella’s act of looking for the real presence of the poet behind his poetry is a quest for origin and Ella’s act of writing is an act of replacement. She wants to take the place of the poet, who is a text already. Her writing and her desire to be the poet are defined in terms of rivalry while at the same time her wish to be a disciple of the poet, as the reference to Elijah’s mantle in the story would suggest, is an attempt to internalize what is previously considered to be an external element. She wants to internalize and naturalize the outsider (Robert Trewe and writing). In other words, Ella’s wish to take the place of the poet is at the same time a wish to naturalize textuality which is alien to her. This story’s discourse on writing becomes ambiguous at this stage. To supplement herself with textuality and to internalize writing, which is external to her, could be considered as an act naturalizing writing, which is represented as unnatural, since writing is shown as outside her ken and beyond her capability in the story.

With sad and hopeless envy Ella Marchmill had often and often scanned the rival poet’s work, so much stronger as it always was than her feeble lines. She had imitated him, and her inability to touch his level would send her into fits of despondency. (*LLI*, 5)¹²

“The mantle of Elijah!” she said. ‘Would it might inspire me to rival him, glorious genius that he is!’ (7)

“It seemed to be her doom not to meet the man for whose rival talent she had a despairing admiration, and to whose person she was now absolutely attached.” (13)

¹² All the quotations in the analysis of the story “An Imaginative Woman” is from the collection *Life’s Little Ironies* by Hardy.

While imitating the poet and trying to produce lines that are similar to his lines, in other words, while trying to be textualized, Ella tries to reach the concrete or the physical presence of the poet beyond his verses. That is, she wants to turn the textual into a presence in her reading of the poet's work. By reading the poet's books and the poems in his room, and by tracing the lines he inscribed on the wall, Ella tries to find the presence. In other words, Ella's act of writing is at the same time a struggle to embody the disembodied and an endeavor to fill the void left by the poet, who leaves the house.

At the end of the story Ella gives birth to a child who very much resembles the poet.

By a known but inexplicable trick of Nature there were undoubtedly strong traces of resemblance to the man Ella had never seen; the dreamy and peculiar expression of the poet's face sat, as the transmitted idea, upon the child's, and the hair was of the same hue. (11)

According to Kristin Brady, the fact that the baby resembles the poet is an extension of a common belief in that period. Brady claims that,

[a]lthough Hardy was familiar in 1891 with the hypotheses that inherited characteristics are determined by the germ plasm, he seems to have clung to the belief, common both to folklore and to nineteenth – century medicine, that the unborn child can be influenced even in his physical characteristics by the past and present experiences of his parents. (Brady103)

When considered in terms of what this might suggest for the concerns of this thesis Brady's suggestion that Hardy might have been referring to this folkloric belief also illuminates how Hardy's short stories deal with the interaction between the actual presence and its trace. In this story, and in most of his short stories, bodily traces are external manifestations of what is experienced by the character. In other words, the idea of trace in the stories is built upon a bifurcation between the presence and the trace as sequential acts. This could be seen as a manifestation of how presence and writing are treated in Hardy's short stories. Something that was introduced as a supplement at the beginning of the story is associated with the real and the genuine at the same time. This indicates the fulfillment of Ella's quest since she was looking for the presence beyond the words while reading the poet and while trying to arrange a meeting with the poet,

and her new-born child is the symbol of presence beyond word, and the fulfillment of a metaphysical wish to reach the signified beyond the text. At the same time, the child is the transformation of externalized writing into an internal position because in him writing is naturalized and is turned into a presence. The boy stands for the internalized text. However, this naturalization and internalization of the textual could as well be considered as the supplementary position of the boy to another supplement, the poet Robert Trewe, who is already a character that appears as a supplement to Ella's motherhood. In other words, the story offers the following indication: Robert Trewe appears as the supplement or as the text that offers itself in the absence of the natural. Robert Trewe is the risk and is external to what is natural and domestic, and he appears as a substitute for Ella's alienation from motherhood, which is also revealed to be an artificial condition. Ella gets involved in the reading of Trewe's texts in the absence of children. Thus, her attachment to textuality and her attempts to write are represented as within a realm that is alien to motherhood, which is itself a contingent condition: something Ella does not want at all. The child she gives birth at the end of the story is, on the other hand, a supplement to the absence of Robert Trewe the poet, the presence behind the poems. The child is a supplement to the lack of the presence of the author or the proper name; he is the fruit of Ella's metaphysical quest for the origin. In other words, the child is the supplement to the supplement. He supplements Robert Trewe, who, as the representative of textuality, is a supplement to motherhood, which is a precarious situation for Ella. Such stratification or supplementarity in the symbolism of the story defies the existence of an absolutely natural order, although it seems that the story draws a line between what is natural and unnatural as well as designating writing as a supplement to the natural order. Another substitution is established between the boy and the mother. The boy substitutes the mother, who dies after giving birth. The birth of the boy (who is a substitute to the textual presence of the poet Trewe), is associated with the silence of the mother's voice. Thus, textuality takes the place the mother. At the end of the story, this textuality represented by the boy is also rejected by the patriarch, the father who acknowledges the boy's alterior position by saying, "Get away,. . . you are

nothing to me” (21). Since the child is a boy, the father’s rejection of the boy is at the same time his rejection of patriarchy. In this sense, the story leads to another ambiguity. On the one hand, the story seems to create a binary opposition between the textual and the natural and shows as if textuality (as an intrusion coming from outside) was a threat to the natural order as Ella is always disrupted in her childcaring due to her wish to be textualized. In addition to this, all through the story textuality is gendered as male. The father, by rejecting textuality and the boy, rejects also patriarchal continuity.

Although the story revolves around the idea of origin, it also shows that this search for the origin does not lead to the origin but reproduces the origin in the form of supplementarity. Instead of an origin the story reenacts supplementarity which is described by Derrida with the metaphor of a chain:

Through this sequence of supplements a necessity is announced: that of an infinite chain, ineluctably multiplying the supplementary meditations that produce the very thing they defer: the mirage of the thing itself, of immediate presence, of originary perception. Immediacy is derived. That all begins through the intermediary is what is “inconceivable [to reason]”. (Derrida, *OG* 157)

In other words, although there is ostensibly an internalization of textuality suggested by the birth of the boy, the birth could as well be read as the disruption of this naturalization, if we also consider the fact that this internalization is at the same time a stratification of references in language. This naturalization of the boy through birth is at the same time a further externalization and a chain added to the supplement. This conclusion is reinforced when the similarity between Robert Trewe’s position as external to the house, and the baby boy’s externality after birth are considered. When Ella and her family rent the rooms in the house, Robert Trewe lets them use his own rooms as well; a situation which is an indication of his obliterated presence in the house. “ Her gentleman, she said, had been so obliging as to offer to give up his rooms for three or four weeks rather than drive the new comers away” (3). Ella’s arrival at the house signifies the end of Trewe’s presence and the beginning of supplementarity, since his absence in the house is the initiation of his supplementary position as a text on the walls of the room. He could be traced through his poetry and through his photo. Similarly, the birth of the baby is a symbol of an externalization rather than of

naturalization, because after his birth, the original (the mother) is completely obliterated (Ella dies). That is, her speech is obliterated with the birth of the boy as the following quotation suggests.

Just before her death she spoke to Marchmill softly – ‘ Will, I want to confess to you the entire circumstances of that – about you know what – that time we visited Solentsea. I can’t tell what possessed me – how I could forget you so my husband! But I had got into a morbid state.....’ She could get no further then for very exhaustion; and she went off in sudden collapse a few hours later, without having said anything more on the subject of her love for the poet. (21)

Thus, rather than a naturalization and internalization, the birth of the baby stands for supplementarity, if we consider the fact that both the externalization of the baby (birth) and the externalization of Robert Trewe stand for the end of presence and the end of speech. The fact that the baby is supplement of the supplement (Robert Trewe) is displayed at the end of the story. Rather than his connection with the mother, the baby’s supplementarity to the poet is emphasized in the scene quoted above in which Mr. Marchmill notices strong traces of resemblance between the photo of Trewe and the baby.

The story represents a supplementarity which is the complete erasure of the origin. In other words, textuality doesn’t enhance speech (presence and origin) but erases it and takes its place. Thus, the “false” (text) is exchanged with the “real” (presence) and the origin is destroyed. The story displays a chain of substitutions (supplementarity). The substitute (the child) takes the place of the poet who is also presented as a substitute for Ella’s motherhood. However, at the end of the story the relation of substitution is once more destroyed and replaced by another system of substitution in which the “natural” relation between the mother and the child is substituted for the “artificial” similarity between the photo of the poet and the child. The story implies that the return to the origin is prevented and is impossible since the origin is erased by the existence of the substitute. In this regard, the story is both an epitome of substituted substitutions and a representation of metaphysically constructed fear of losing the origin through replacement by a substitute. While presenting this fear concerning origins and their loss, the story itself becomes the stage on which supplementarity is enacted. The conclusion of the story underlines the contradiction of the discourse

produced on textuality. The plot disrupts the Platonic order of reflection. On the one hand, it suggests that a state of ideality is reached after a state of material existence. Robert Trewe is idealized and gains the status of truth after the evidence of his actual existence, such as his books, photo and poems in the house is revealed to Ella. This is another way of saying that memory is formed after the actual, material event. On the other hand, the story also implies an order in which the archive creates the memory. This situation is exemplified in the existence of the baby, which is the archive of Ella's admiration and love for the poet. This negates the truth value attributed to ideality as well. Ideality, associated with the poet as truth, refers to untruth, since the assumed memory did not really take place. When the father sees the child, he interprets the child's existence as the outcome of the supposed affair between his wife and the poet. In other words, he forms a memory by interpreting the archive, but the interpretation of this memory based on the archive does not reflect the assumed truth. This negates the connection between the archive and the memory it commemorates. The memory is based on the interpretation of the archive; which might vary. The materiality of the archive does not lead to the "truth" of memory. Archiving is a procedure that takes place in the present rather than commemorating a single event in the past. There are even cases in which what it supposed to commemorate does not exist at all; it is suppressed and erased. Archiving is also the procedure that includes this erasure and suppression. Therefore the story not only negates the duality between presence and writing as its reflection or supplement but it also questions the idea of origin and an assumed connection between the archive and the past in the form of presence. This brings to mind an argument mentioned in the critical background. The argument is related to the general rendition of Hardy's discourse on textuality by scholars such as Jonathan Wike.

As it has already been indicated in the literature review, Wike sees a kind of mimetism in the way Hardy uses faces and nature as metaphors for textuality. Wike considers this in negative terms. He regards this as a kind of "emptying of the real into its representation" which he thinks is a situation that "confronts the characters much as it confronts us" (Wike 467). Wike gives examples of Tess and Jude reading actual messages in the landscape; an indication of the notion

that textualized nature is representative of a factual experience. The above analysis shows that this representative function attributed to textualized nature and faces in Hardy's fiction is not necessarily the representation of the real on an artificial substrate, since Hardy never shows the real in this story. The story is illusory in that sense. While it seems to be revolving around the quest for the real, it indicates that this real is nothing more than a substitute. Thus, it would be insufficient to say that the story is about finding the real behind the textual. The story converts this message and says that the quest is actually between substitutes and has no chance of reaching a point of origination. While Ella is looking for the poet, she is actually trying to gain textuality by becoming published. While Mr. Marchmill is looking at the child Ella gave birth to, thinking that he is the offspring of the poet, he is actually comparing two substitutes with each other, the boy and the photo of the poet; the former, representing death and textuality, the latter a copy. Therefore, it is not possible to see a direct distinction between the real and the representation, between the natural and the textual. A very good example of this could be seen in *The Mayor of Casterbridge* in which Henchard comes to question his own reality when confronted with his own model doll drifting in the river. Instead of distinguishing between the real and the artificial or textual, Hardy's short stories blur the line between them and casts questions on the nature of the real and genuine. In this respect, although they seem to be in conformity with Platonic principles, they deviate from them, which divide between the genuine and its image.

“Ansell” (Forster)

In Plato’s *Phaedrus*, at some point in the conversation on the fallacy of Lysias’ speech, Socrates argues that a speech written down is insufficient since written words would mean anything without the existence of the speaker. He, thus, points out the importance of the intended meaning of the speaker, which is necessary to make sense of the written words:

Socrates: And once something is written down, every speech is whirled about every which way, picked up as well by those who understand as by those who have no business reading it, a speech having no idea to whom it should speak and to whom it shouldn’t. Ill-treated and unjustly abused, a speech always needs the help of its father because it is unable by itself to defend and help itself. (Plato 66)

Socrates not only considers a text as devoid of the intentionality of a speaker but he shows ink on paper to be a fallacious alternative to the words spoken. Socrates considers writing also as one of the reasons for forgetfulness. In this respect, he designates writing as a poison and a remedy at the same time. Recording by writing leads to forgetfulness, but writing at the same time becomes a remedy or “drug” *pharmakon* for the problem it causes (Plato 65).

The discussion of writing and its supplementary position as a device remedying and at the same time inducing forgetfulness is related to the discourse on writing in Forster’s story “Ansell” in *The Life to Come and Other Short Stories*. Like “An Imaginative Woman”, this story treats the themes of writing and textuality as its subject matter. The protagonist in the story is in his twenties and he is a scholar writing a thesis on the Greek optative for a fellowship. He visits the house in which he grew up and meets Ansell, a young man of his own age with whom he used to have a close friendship when they were children. Ansell is now the gamekeeper and the gardener of the house which “master Edward” (the protagonist) visits. Ansell meets Edward with a cart to bring him home, and the load of Edward’s books, which are essential for the dissertation, are loaded into the cart. On their way home, the protagonist casts a retrospective glance at his childhood and remembers the days he passed in the company of Ansell, with whom he now has little in common. He explains what he was doing

with the books and why he is writing a dissertation. Halfway through the journey, the cart, overloaded with too many books, topples over and the box containing the books falls into the river. Edward, feeling upset, tries to explain to Ansell the importance of the fallen books by comparing the situation to losing a leg. The young men manage to find only one or two of them. After the loss of his books, Edward's career changes completely and he becomes a man of nature with bruises on his body; he gives up his scholarly pursuits and becomes a close companion to Ansell. The story comes to a resolution with the image of Liddell and Scott's Greek lexicon on a ledge by the river, its pages are being turned by the wind.

In this text, the emphasis on the oppositions between writing and speech, and innocence and erudition are presented forcefully. The story deals with the problem of textuality in connection with regaining childhood and a state of innocence. The story indicates that unison with nature is possible only through forgetfulness; and it implies that the protagonist (and at the same time the narrator) is not in communion with nature because he is not allowed to forget knowledge. It is texts that do not let him forget, and they are the main obstacles to him re-attaining his original state of innocence which is being one with nature. Attaining the origin is associated with forgetting language, getting rid of heritage and returning to nature. Dominic Head, relates a similar concern with respect to the way certain concepts such as nature and erudition are treated in Forster's stories. According to Head, Forster's stories exhibit a suspicion towards "bookishness" or "false intelligence" and suggest a tendency towards the rediscovery of nature. Nevertheless, similar to "Ansell", in 'The Story of a Panic' Head finds "a hintthat a proper engagement with nature might combine with an appropriate intellectual life" (Head 82). Similarly Cavaliero also claims that "Ansell" exhibits a duality between "the life of time, of careers, of scholarship, of prudence" against "the life of timelessness, the eternal moment extended into a knowledge of simple being" (Cavaliero 55). In other words, a life of scholarly study and textuality is set against an idealized state of "simplicity".

In contrast with Hardy's "Imaginative Woman", in which the main character is depicted as endeavoring to enter into the system of writing, in this

Forster story the protagonist is trying to escape from writing, which is shown as an obstacle to the purity associated with childhood. According to Colmer, this makes “Ansell” similar in some ways to another story by Forster, the “Story of the Siren”. Here as in “Ansell”, there is an illustration of the fall of the book; both stories show this in similar ways and with a similar purpose, which is to show that there is a “contrast between the world of learning and the world of the passion.” Colmer also claims that Forster’s short stories are involved in a critical comparison between nature, which is the truthful book, and a printed volume, which is the artificial one. This is represented similarly in *Phaedrus* in which a chariot is dragged down due to the heaviness of the soul because of its inability to remember forms. “Ansell” can be seen as the reenactment of that emblematic story, where the whole cart (which belongs to the protagonist’s unlearned friend Ansell) is threatened with being dragged down due to the heaviness of the books. The books prevent the protagonist from reentering childhood. In other words, the books are shown as an obstacle to the memory of childhood and to friendship with Ansell, who is associated with nature. The protagonist cannot finish his dissertation and, instead, returns to his childhood home and friend. This situation is presented as an achievement and introduced as a moment of transition from artificial to natural, from weakness of memory to the regaining of vitality and strength, and this transition is shown through the transformation of imagery from metaphoric to literal in the story. At the beginning, the protagonist uses a metaphor to refer to his books as “the seeds of my future career”. The metaphor is turned into a simile when the books are shown falling down the cliff.

It then struck me that what had gone was the box....About halfway down it hit a projecting rock, opened like a water-lily and rained its sweetness upon the deep. Most of the books were heavy and plunged like meteors through the trees into the river. (6)

Thus, the definition of books loses its figurative quality, and by the end, the reader is given the image of a book in nature whose leaves are turned by the wind. This time there is the book as a part of nature: “Liddell’s and Scott’s Greek Lexicon remains open on the ledge where the box split. In dry weather an invisible person rapidly turns over the leaves, hurrying from one word to another”(8). This return to nature also parallels the transformation that the

protagonist undergoes. The protagonist is transformed willingly from a scholar into being in nature with his childhood friend, and at the end he forgets the language he used to rely on. He says, “There is something rather poetical in the idea of this unembodied searcher after knowledge, and I would write a Greek epigram on him, but I am forgetting the words”(8-9). The loss of metaphor in the description of the book is associated with the protagonist’s forgetting a language, classical Greek. Furthermore, this is a language specifically related to classical western education. By forgetting the ancient Greek language the protagonist is not dragged down. On the contrary; this forgetfulness of language reminds him of the true knowledge of beings, which is associated with the protagonist’s reentrance into the Garden of Eden. Souls go to this place by remembering forms in *Phaedrus* “This is the place of Being, the Being that truly is – colourless, shapeless, and untouchable, and visible to mind alone, the soul’s pilot, and the source of true knowledge”(28) and ironically in Forster’s story the souls enter into this place by forgetting the language of Plato. This situation determines the discourse of the story on writing. The lexicon, losing all significance as a text, gains a physical existence in nature; the textuality of the book is ignored.

The image of a Greek Lexicon whose leaves are turned in the wind is interpreted by Judith Scherer Herz as a reference to multiplicity of meanings and also to the multiplicity of potential interpretations: as the dictionary remains open so does the end of the story. Herz interprets it as follows:

The image thus suggests a provisional quality to any reading one might derive from the fiction; indeed, the narrative procedure works against fixing meaning, as the very last words suggest. The narrator may join Ansell in hearty laughter whenever they pass that spot but he concludes, ‘I have not yet realized what has happened’ (9). Yet, if meaning is provisional, it is still open. The dictionary’s words are there to be shaped, even if the dissertation and the notes for it have been swept out to sea. (Herz 40)

If we regard the image of the open dictionary and the unseen hand that turns its leaves at the end of the story as metaphors for the multiplicity of meanings, it is also possible to argue that the open dictionary refers to the possibility of différance in language. Thus, signification is not between things and words but only between the words, and language refers to language and nothing more. The

open dictionary can thus be interpreted as a play of significations, the very image of difference defined by Derrida in *Of Grammatology* as follows:

And one cannot abstract from the written text to rush to the signified it *would mean*, since the signified is here the text itself. It is so little a matter of looking for a truth signified by these writings (metaphysical or psychological truth: Jean Jacques's life behind his work) that if the texts that interest us mean something, it is the engagement and the appurtenance that encompass existence and writing in the same tissue, the same text. The same is called supplement, another name for difference. (Derrida, *OG* 150)

The story deviates from the concerns of the previous story in the sense that there is no clear-cut distinction between the sphere of writing and the sphere of speech. Instead, in this story both speech and writing are recognized as language, the protagonist's sphere, and it is not writing but language that is associated with the past, ancestors and the figure of fathers. Ansell, on the other hand, is given the sphere of action. The protagonist, by studying the Greek optative¹³, defers the experience of the optative. Words are presented in opposition to actions. The Greek language is shown in its connection to the idea of root and antiquity, and the protagonist is seen to have been pushed by his father out of the sphere of action and presence into the sphere of language and tradition, by being sent to school¹⁴. The protagonist is prevented by the father and the patriarchal institution of the university from having a "physical" existence in nature with Ansell. Thus, language, both speech and writing, are shown as heritage in association with the existence of a patriarch. The friendship between Ansell and the protagonist was based not on language, but on non-verbal sounds and actions. Rather than games with "sensible" rules, the boys were immersed in acts which did not depend on rules or language, just as they now, once again, share laughter. The father is represented as an obstacle to attaining communion with Ansell and nature, as the quotation reveals:

¹³ Optative has the function of expressing a wish. The protagonist, by studying the optative, defers his wish to be one with nature. That is, textuality is an obstacle to action and presence. This shows that the story seems to acknowledge a difference between language and presence.

¹⁴ The protagonist was sent to boarding school by his father when he was a child. The separation was the initial cause of him losing touch with nature and Ansell.

The sound of our whoops and shrieks as we jumped with abandon on one another's hats penetrated even into the smoking-room, where my father was arguing with my cousin as to the respective merits of Eton and Winchester as a school for me ...I and Ansell were only to play together once a week, and then it was to be something sensible –cricket or bat, trap and ball –not senseless bear gardening. And then I went away and to school. (2)

In this story, language is represented as offering security, protection and the renewal of the past, and the protagonist, before the fall of the books, is shown as the one who is responsible for the use of that tool with one principle goal in mind: he sees his self-protection as strongly connected to the protection of heritage (Greek, father, the past). Thus, similar to the previous story (“An Imaginative Woman”) by Hardy, which relies on the concepts of memory, textuality and archive, this story also relies on memory and textuality with the addition of an idea of nature associated with memory.

In addition to the opposition between writing and nature, the story also introduces another opposition which is disrupted as the story proceeds. The protagonist's dissertation is on the Greek optative, which means a “wish”, but this thesis is also something which will earn him a career in the university. Thus, he is writing on the concept of the future (wish), which will bring him a future: the proposed future the character refers to.

I was writing a dissertation on the Greek optative for a fellowship, and Ansell was now gamekeeper to the small shooting my cousin has recently purchased, and only occasional gardener and groom (3).....I should then receive eighty pounds a year and rooms in the college and a free meal every evening, and be allowed to impart my knowledge to others. (5)

As opposed to the interpretation of the story as underlining the difference between the act and language, this combination between the act and language (acting on the future by writing on the grammatical concept of the “future”) contradicts the idea that language and life are disparate and that the only function of language is signification and for that reason it is secondary. Another interpretation of the character's study of the Greek optative is that studying “wish” refers to an open-ended process. The wish is not fulfilled, it is deferred and it can still be fulfilled.¹⁵ If interpreted this way, this could be a situation

¹⁵ Personal negotiations with Margaret J.M. Sönmez.

which reenacts différance in the story. The optative differs and defers. His wish was to have a university career at the beginning of the story, but the wish differs and it turns out to be in nature with Ansell when the character decides to give up his career as a scholar. The optative thus refers to both difference and deferral by failing to describe the word “optative” permanently.

The story presents Ansell’s acts and the protagonist’s acts as contrary. Ansell is a stableboy, gamekeeper and a gardener¹⁶ who uses his tools to produce something. Ansell contributes to nature by using his tools. The protagonist in contrast is the one who uses his tools (books) in order to produce other tools (books). In other words, the protagonist’s books in the cart and the books he is to produce in the future are considered detachments from nature or as tools that defer the ability to unify with nature. As opposed to Ansell’s gardening, which is in direct relation to nature, the protagonist’s act of writing is the continuation of the production of tools, which will maintain the archive of the father and add to it. The fact that the protagonist is occupied with tools is presented as the deferral of action and nature, and his production of other tools (books) without an end to the process recalls “supplementarity in language”, which defers the ultimate meaning without a finalized moment in signification. The protagonist’s preoccupation with tools defers his involvement in nature. The supplement not only takes the place of the object, but it also causes a gradual detachment from the ultimate signified. Thus, the supplement also defines a deferral to the attainment of what is considered to be the original. In other words, it is the proliferation of the detachment from the original, and in the context of the story the books represent a detachment from nature. Derrida describes such a substitution by referring to Rousseau:

That Rousseau weaves his text with heterogeneous threads: the instantaneous displacement that substitutes a “new object,” which institutes a substitutive supplement, must constitute a history, a progressive becoming gradually producing the forgetting of the voice of nature. The violent and irruptive movement that usurps, separates and

¹⁶ Ansell is not only a gamekeeper but also a gardener as the story explicitly puts: “Ansell was now sole gardener and only occasional stable boy. . . Ansell was now gamekeeper to the small shooting my cousin has recently purchased” (2-3).

deprives is simultaneously described as a progressive implicating of, and gradual distancing from, the origin, a slow growth of a disease of language. (*OG* 200)

In the story, the protagonist's detachment from nature and the origin is also his detachment from his past and childhood; a sphere that he is forbidden to reenter after his occupation with letters. This leads to two different notions of origin¹⁷. On the one hand the origin is associated with nature and the protagonist's childhood and on the other hand origin also means the heritage the father represents. This could be distinguished as the erudition and the archive represented by the Apollonian father and purification and Dionysian revelry associated with Ansell and nature. Thus, writing forbids what is original and natural. The same opposition is found between the characters' occupation when Ansell's job is considered. Ansell is a game-keeper who forbids the bookish and erudite protagonist's re-entry into nature. That is, the protagonist's preoccupation with books is represented as a barrier to edenic state and is thus parallel to the first sinful act (eating from the Tree of Knowledge)¹⁸, which connects the plot to the notion of fall. Due to this sinful act he is cast out of Garden of Eden. The sentence "If I met with one sign of true sympathy, I think I should break down" (8) is repeated twice in the story on the same page. Here, the idea of a "break down" is ambiguous, and it is not clear what the protagonist is referring to, but it is evident that he is trying to define his unsettling and unnerving situation. The loss of his books refers to the loss of his heritage, which must be used to create his present and his future. The fall of books, in other words, the failure of heritage makes it impossible to write his thesis, since the archive- the character's sources- is shown as an interference that weakens the memory. Thus, in this story archive and corpus have their classical Platonic association as artifacts against memory; archive here is a textual source which prevents individual recollection and weakens the memory since after the fall of his books he can't remember anything.

¹⁷ A similar notion of origin is presented in the story "The Purple Envelope". Origin, heritage and archive are represented by the Uncle. However, nature, which Howard wants to be a part of, is also the origin.

¹⁸ The knowledge of good and evil according to Genesis.

“I suppose you’ve got it all in your head all right,” said my cousin. “When you know a thing you know a thing.” But when he realized I had not, he at once countermanded the projected shooting party for the morrow and ordered a grand search for the debris....But of the unfinished dissertation and the essential notes there was not a sign. They had all gone out to sea in the spate, together with the bulk of the books. The household was hopeful, seeing that the salvage filled a fair –sized basket, and a person as clever as Mr Edward would be sure to be able to find something in it to write about, but I knew my career was closed.(8)

In the story writing and textuality are closely connected to reading and tradition, and the loss of that tradition of reading and data keeping closes the possibility of writing, since after the loss of his books, the protagonist gives up writing. The loss of archive not only closes the possibility of writing but it also prevents Master Edward’s speech. Master Edward, with the loss of tradition is deprived of both speech and writing, which is possible only if the new material is connected to previous texts and made itself recognized as a part of the continuity of the whole literature. To lose the archive refers to an act of anti-tradition, which is archiviolithic, a tendency that defines the erasure of the archive. The self-erasure of the archive is also a part of the process of archive-making. For instance, the loss of information or the book is archived as “the loss” or the repression. In this respect what are considered as gaps in the corpus do not refer to a lack of archive or in the archive but the existence of the archive in the form of repression. Derrida describes this loss or annihilation as inevitable: “Beyond finitude as limit, there is, as we said above, this properly *in-finite* movement of radical destruction without which no archive desire or fever would happen” (94).

Although the story does not rely on the binary opposition between speech and writing, and instead introduces the binary opposition between the whole system of language symbolic of the father’s tradition (“principled act”) on the one side and nature which symbolizes spontaneity and the rejection of the father, on the other, this binary opposition is redefined as the binary opposition between speech and writing later in the story. The fall of the text, which is associated with expulsion from paradise¹⁹, and a natural tendency to commit sin, is counter to the

¹⁹ This is an expulsion in the figurative sense. After he starts school, Edward is neither interested in nature nor is he friends with Ansell anymore.

tradition because it prevents the possibility of writing, but the fall of the text cannot be considered totally outside of tradition. The fall of the text introduces the possibility of maintaining and continuing another tradition. This time it is not the tradition of the father or the tradition of the “sensible act”, but the tradition of “male solidarity” and “unity with nature” that is introduced. In other words, the fall of the sinful book, which is associated with the deviation from the order of the father, re-opens the doors of Eden to the main characters. Re-entering Eden is in this story associated with re-experiencing the cross-class male comradeship that was once forbidden to the characters. It is thanks to the loss of his books that Edward is prevented from writing his thesis, an incidence which makes it possible for him to renew a friendship that started in the past but was prevented from continuing by his father. In other words, the loss of the text makes it possible for the protagonist to repeat the past, but this time not by following books but by following the supposedly “spontaneous” memory of companionship. Thus, the fall of the text introduces another tradition. The fall of the text in the story is also an indication of the survival of memory and reenactment of that memory, and the protagonist cherishes this union with memory and nature instead of lamenting the father’s tradition. Forgetting the language of the father is associated with the survival of individual, personal memory, which means, if we define it in Derridean terms, *mnēmē* created of *hypomnēma*. In the story, the father’s tradition is erased when the protagonist forgets Greek language.

But Ansell has appropriated me, and I have no time to think of the future. I cannot fend him off. I have a bruise on my shoulder from shooting and a cut on the foot from bathing, and the pony has rubbed my knee raw against a wall. And we talk –goodness knows what of: I cannot remember afterwards, but I know that an allusion to the box of books is a recognized witticism. (8)

Therefore, the story’s focus on textuality, rather than repeating its opposition to speech, lays emphasis more on its relation with memory. Textuality increases the dependence on books, which is the disruption of individual memory. In this respect, the story is within the Platonic discourse concerning writing and memory. The binary opposition introduced in Forster’s story is the clash between the father’s archive and the individual’s unwritten memory; things written for centuries as opposed to the things kept in mind. The protagonist refuses to

preserve the tradition of archive by giving up writing. The protagonist repeats what is left in his individual memory.

Hardy's "Imaginative Woman" deals with the creation of memory through archive, although it seems to condemn writing and archive as prosthesis to memory. In Forster's story what determines the story's principle discourse on textuality is the opposition between the text (father) and the memory. The opposition between the father and Ansell is introduced as the implied opposition between archive and memory, in which the father represents the archive and textuality and the male comrade represents live memory, since the future ordered by father's archive guarantees the production of progeny and the continuation of the father's archive. However, the male comrade and homosexuality (albeit an implied) does not offer such a production and the continuity of the archive. Therefore, memory represented by the male comrade is prone to forgetfulness and the father's archive, on the other hand, promises continuity through archival prosthesis.

In "Plato's Pharmacy" Derrida focuses on the ambiguous meaning of the word "*pharmakon*" in Plato's *Phaedrus*. The word generally means a drug, but in this text the word turns out to be a metaphor implying a text. Thus, the use of the word in that particular text is ambiguous. Forster's story's treatment of "textuality" bears an ambiguity similar to that of Plato's "*pharmakon*". Loss of the text is both against tradition and at the same it enables a different tradition. The loss of the text initiates a break with the past on the one hand, but it is at the same time the continuation of the past. The loss of the text or the repressed archive in other words is turned into a ritual (being in nature with Ansell) that commemorates the repressed memory. The loss of the archive is a rupture of the protagonist's connection to father, but it is the renewal of the protagonist's connection to homosocial relations. Forster's treatment of the connection between textuality and memory is ambiguous. On the one hand, all connection to antiquity, and especially classical Greek, is dismissed in the story. In this case, the protagonist's connection to Greek antiquity is condemned as an obstacle to his connection to nature and solidarity with other human beings and the box carrying the books is defined as cruel:

““It is a cruel box,” said the porter, who, beguiled by its moderate size, had hoisted it onto his shoulder and then hastily dumped it back in the platform. “The weight is cruel. That’ll need a barrow.” (1)

The story repeats the discourse of another Greek text (*Phaedrus*) in the way it treats the idea of an archive as the poison of memory. In this respect, the story is very much anti-Greek in its overt discourse. At the same time, on the other hand, it subscribes to a Greek (Platonic) text in its concerns with the adverse relation between memory and text.

The fact is that this invention will produce forgetfulness in the souls of those who have learned it because they will not need to exercise their memories, being able to rely on what is written, using the stimulus of external marks that are alien to themselves rather than from within, their own unaided power to call things in mind. So, it is not a remedy [Pharmakon] for memory [. . .] (Plato 65 as cited in Derrida 189).

In Hardy’s “An Imaginative Woman”, textuality is treated as the very condition of ideality. The text, in Hardy’s story is both the monument of an ideality and an archive that indicates archival stratification negating truthfulness attributed to memory. Similarly, in “Ansell”, the metaphor within language is transformed into a text which could only exist as an object in nature revealing the existence of an ideal being which turns over its pages. Like the existence of the idealized truth of Robert Trewe behind the little boy’s body, in Forster’s story, the text exists only as the manifestation of nature, the ideal, abstract being. The book is the tool through which nature manifests itself. In the last scene of the story, the *Lexicon* is illustrated in Nature and its pages are turned by the wind, which is associated with the transcendental idea of nature.

Liddell and Scot’s Greek Lexicon remains open on the ledge where the box split. In dry weather an invisible person rapidly turns over the leaves, hurrying from one word to another. But in the damp his ardour flags. There is something rather poetical about the idea of this unembodied searcher after knowledge, and I would write a Greek epigram on him, but I am forgetting the words. (9)

In this respect physicality (the boy’s body in the Hardy story and the book in nature in Forster’s) are signs that act as testimony to ideality. In both, while ideality is cherished, the tradition (Plato) this ideality comes out of is condemned as an obstacle to reaching it. Therefore these stories by Forster and Hardy seem to share a common ground. While both of the stories clearly distinguish between

the textual and the original (which also means nature and innocence) as well as laying emphasis on the Platonic argument that the textual is secondary to or reflective of the original, they also defy this supposition by indicating that the origin is nowhere to be reached and texts (and archive) are not reflective of the truth (or the original past) but they create an endless deferral of truth, since the tendency to return to an origin rearchives the archive just as the same way as by rejecting the father's tradition, the protagonist does not totally dismiss archive. The stronger the attempt to eliminate the archive the stronger the desire to regain and the more archives are created. Thus this Platonic desire to return to an original state is actually an archival tendency. Forster is also very ironic in his treatment of this quest for origins as the primary image in the story. An open book whose pages are turned by the wind could be read as the symbol of future archive to be created since every attempt to read the book of nature is in the end a reference to other words to define that notion of origin.

In his article "Howards End", Malcolm Bradbury reveals a similar finding in *Howards End* to that of this analysis. In the article, he asserts that Forster is Platonic in his notions of infinity and whole. He claims that *Howards End*,

. . . is a novel in which the moral life is concerned with transcendence, with questions about the way in which reality may be known. . . that is it postulates an end that can be achieved, a contact with the infinite. There is, it is true, a lot that is Platonic about Forster; life is grey unless it partakes of infinity, and intimations of the infinite can reside in personal relationships, in harmonious living, in contact with the earth. (Bradbury, "HE" 130)

Bradbury also finds the novel rather ambiguous since, according to him, the novel is not only an idealist treatment but it also involves a social criticism and therefore idealism and realism merge. This thesis also claims that the story "Ansell" discloses an idealist discourse. However, the ambiguity in "Ansell" does not stem from the clash of two different world views, although the father and Ansell seem to represent two opposing systems. Ambiguity in "Ansell" is due to the implicit negation of the Platonic discourse the story seems to propagate. Bradbury defines the conflict in *Howards End* as a dialectical clash between the quality that the two families, Schlegels and Wilcoxes, represent. He argues that "a dialectic is created in which the national contests with the

international, the seen with the unseen, the practical with the romantic, the prose with the poetry and the passion . . .” (Bradbury, “HE” 133). “Ansell” seems to be dominated by two opposing views of nature and heritage and in this respect it seems to conform to what Bradbury defines as binary categories in *Howards End*. However, this binary opposition is dissipated when both traditions appear as parts of the same transcendental phantasy of origins. Thus it is possible to detect what Bradbury defines as an ambiguity in “Ansell”, but it would not be true to say that the ambiguity originated in the clash of two forces or worldviews. On the contrary, the ambiguity that resides in the story is related to the story’s implication that this Platonism is negated; it reveals its own impossibilities. Therefore, instead of two worldviews that oppose each other, the story manifests one single view of Platonism which is at odds with itself.

Trace –Erasure

In Plato's *Phaedrus*, the dialogue includes both an implicit and an explicit discourse on textuality. While speaking about Lysias' speech about love, and although the ostensible subject of their conversation is love and rhetoric, both Socrates and Phaedrus are actually involved in a dialogue concerning textuality, since they actually speak about the text of Lysias' speech. The inscribed form of the speech can be considered as the topic of Phaedrus's and Socrates's dialogue because of its written format. So, while Socrates and Phaedrus are speaking about love they are at the same time speaking about the textualized form of Lysias' speech. That is, they are at the same time producing a discourse on textuality. *Phaedrus* thus epitomizes what it deals with. In this respect, we can divide *Phaedrus* into two parts: the first part, where the text is an epitome, and the second part where Socrates theorizes on textuality within the dialogue. For instance, it is due to his bad memory that Phaedrus relies on the written form of Lysias' speech. The situation exemplifies the ambiguity concerning the status about writing claimed by Socrates later in the dialogue. The other implicit reference that exemplifies the discourse about writing is the moment when Socrates talks about his own preference for staying within the city walls instead of going to the countryside. Upon being asked by Phaedrus why he visits the riverside, Socrates refers to an entrancing drug presumably possessed by Phaedrus, saying "[b]ut you seem to have discovered a drug [Pharmakon] to entice me into walking outside the city" (Plato 7). The enchanting drug is the text of Lysias's speech which Phaedrus hides under his cloak. Thus, the reference to the text as dialogue precedes Socrates' later ideas about writing, when it is defined both as a poison and a cure for memory. The explicit reference to writing, where Socrates produces a discourse on writing, on the other hand, occurs at the end of the dialogue in which Socrates refers to writing as "*pharmakon*" as both a cure and poison to memory. Socrates narrates the story of Thamus's and

Theuth's²⁰ response to figures and letters as a device against souls. Thamus does not recognize letters as a device that treats forgetfulness but as a poison that inflicts forgetfulness, since those who are introduced to letters will not exercise memory and will rely on the outside force of a text, or other kinds of inscription, in order to remember. The dialogue is based on Lysias's inscribed speech which Phaedrus carries with him and recites to Socrates. The dialogue leads us to conclude that the reason why Phaedrus carries the whole text with him is because of the weakness of his memory. Phaedrus wants to be faithful to Lysias' speech when reciting it. In other words, the text always refers back to the speech. It is Phaedrus' sense of duty and faithfulness towards the speech of Lysias that makes him keep and carry the written version with him.

Phaedrus: What are you saying, my Socrates, best of men? Do you think that I, a man with no speaking skills, will be able to recall in a manner worthy of Lysias –the most clever of our writers today-those things which he spent so much time, in leisure, arranging? I'm far from that. And yet I'd rather have this ability than piles of gold. (Plato 3)

That is, the existence of the text refers to duty and faithfulness. The need to be faithful requires the existence of the text. This situation is later on theorized by Socrates while he is distinguishing between good writing and bad writing. Writing can be good to the extent that it resembles speech and is organized like a speech. In this chapter, the idea that associates textuality with a sense of duty to keep faithful to the speaker will be traced in the stories "The Life to Come" and "Purple Envelope" where texts refer to a duty defined by a fathering figure (missionaries) or an ancestor (the deceased aunt) whose texts (which are hidden or thrown away) are treated as archives in these stories.

Another important aspect of the discourse produced about speech in *Phaedrus* is the idea that texts exist not in order to be the seeds of other texts but in order to help recitation. In other words, writing is a vehicle to reach speech, which is the origin.

These speeches are not fruitless but bear seed from which other speeches, planted in other fields, have the means to pass this seed on, forever

²⁰ In *Phaedrus*, Socrates narrates the dialogue between Theuth (Egyptian god of letters, numbers and geometry) and the Egyptian king Thamus. While Theuth speaks in favour of letters, Thamus argues against it. (Plato 275a)

immortal, and to make the person possessing them as blessed as humanly possible. (Plato 68)

Socrates produces a discourse on transition and regeneration of speech and designates the status of writing as a vehicle for this regeneration.

The treatment of writing as a poison to memory also involves the production of certain binaries such as outside/inside, soul/body, ideality/materiality. When the treatment of textuality in *Phaedrus* is considered, textuality is defined as a device coming from outside. Writing is an outsider in its relation to soul.²¹ Forms have their visual appearances in soul and the letters, that is, all the sign systems are the images of the souls' images. Thus, writing is considered the image of the images in the soul. Socrates makes a clear distinction between the images in the soul and the images on paper. While images in the soul are associated with perfection and clarity, the images on paper are defined as lacking life. A similar presentation of speech and writing may be found in some of the stories by Forster, where speech is associated with breath. For example in "The Purple Envelope" by Forster, a written text, as it were ensouled when the other characters breathe on the mirror in order to see what is written there. Such "naturalizing" attempts of textuality in Forster's writing go beyond the limitations defined by Plato as peculiar to texts.

In *Phaedrus* while speech is defined as a legitimate insider, writing is defined as a poisonous outsider that threatens the integrity of the inside; writing as the copy of images in the soul originates from the inside as the copy of the inside, but it threatens the very inside that it originates from. Returning to the origins threatens the origins. Derrida deals with Plato's treatment of speech and writing in his essay "Plato's Pharmacy". According to Derrida, the inside/outside binary is erased, and the erasure of this binary gives the supplement or the copy a threatening position. In that article Derrida says that in *Phaedrus* the text is considered dangerous not because of being an outsider to the soul but because it could take the place of the insider (the image in the soul). In other words, the danger is that the archive or the monument could pass itself off as the real thing,

²¹ Soul is associated with breath. Speech is alive. It has soul. Written speech on the other hand lacks the vitality of the speech. It has not soul. (Plato, end notes 150)

as the thing itself and thus change the origin. The archive could take the place of the origin. The prosthetic body takes the place of the *mnēmē*. This is explained by Derrida in the following way:

The “outside” does not begin at the point where what we now call the psychic and the physical meet, but at the point where the *mneme*²², instead of being present to itself in its life as a movement of truth, is supplanted by the archive, evicted by a sign of re-memoration or of com-memoration. (Derrida, *D195*)

When considered in terms of Hardy’s and Forster’s short stories, it is possible to say that the relation between textuality and speech appears as opposing binaries. The stories, however, also create situations in which a written text is replaced with a speaking character. While the stories represent textuality as the copy of the origin (speech) they also show the ultimate erasure of that origin. Texts such as letters or notes multiply without reaching their originator. Most of the stories end up with texts recreated without returning to their originator. The writers are lost and the texts are ensouled.²³

In “Phaedrus”, Socrates defines the function of speech as the guidance of the soul. Speech not only guides the soul, but it is also the very reflection of the speaker’s soul. Living speech is the soul. Written speech, on the other hand, is a copy. It is the image of the speech. Words written are incapable of defending themselves. In the dialogue between Socrates and Phaedrus, Socrates establishes an analogy between speech and seeds. Speeches gain immortality by serving as the seeds of other speeches and by blessing the speaker. Thus, speech is the immortal soul. Writing, on the other hand, is likened to a painting that is frozen and silent. While describing writing as frozen, Socrates refers to the analogy between a father and son, the father as the speaker and son as the speech:

²² This refers to the basic principle of memory in an organism. Derrida argues that this Greek distinction between *mneme* and *hypomnēma* (artificial memory produced through writing) is paradoxical because “archive is hypomnesic” and this means it is placed on an outside place but this placing assures memorization. Therefore *hypomnēma* requires *mneme*.

²³ Ensouled does not mean having a soul. It means, having the breath and vitality of the speech.

A painting's creations stand there as if alive, but if you question them, they remain in complete and solemn silence. And once something is written down, every speech is whirled about every which way, picked up as well by those who understand as by those who have no business reading it, a speech having no idea to whom it should speak and to whom it shouldn't. (Plato 66)

The idea that the speech could proliferate as the seed of other speeches and is for that reason associated with immortality is akin to the ideality that is ascribed to speech. The law that is written on the other hand, always needs a speaker (a father) to acquire idealistic qualities in the Platonic sense. "[A] speech always needs its father", says Socrates by regarding the speaker as the father of the speech. The existence of the text, on the other hand, denotes the non-existence of the father. The text compensates for the non-existence of the father by supplanting the father's existence with another legitimate existence. In other words, by being put in place of the father, the text gains the status of the father as a law-maker. In this way, the physical existence of the father is textualized, and the father is immortalized by gaining textual status. In the stories the ideality of the text is not independent of the material existence of the father. The archive is in this case both material and ideal; material because it refers to the father that existed once, ideal because it symbolizes the highest form of status as the law. Derrida explains the connection between the textuality of law and its ideality as follows:

In this instance, the immutable, petrified identity of writing is not simply added to the signified law or prescribed rule like a mute, stupid simulacrum: it assures the law's permanence and identity with the vigilance of a guardian. As another sort of guardian of laws, writing guarantees the means of returning at will, as often as necessary, to that ideal object called law. (Derrida, *D* 198)

The materiality of the text is thus the guarantee of its ideality since it ensures both the permanence and repeatability of the law.

In most of the stories analyzed in this thesis, the treatment of the text is ostensibly in agreement with Western metaphysics's treatment of textuality as secondary to speech. However, this secondariness ascribed to textuality implies the ideality (or immortality) of a text sometimes. For instance, a story may revolve around the idea of a quest for the writer, and in this respect it might underline the importance of the writer. The loss of the writer may attest a lawful

quality to a text instead of turning textuality into a questionable and unreliable feature. Thus, the non-existence of the writer may infinitize and idealize a text as opposed to what Socrates argues in *Phaedrus*. Texts in these stories have idealized and lawful features. They sometimes refer to unchanging principles and the immortality of the writers. In addition to this, as opposed what has been argued in *Phaedrus*, writing in the stories is not against memory. On the contrary, the text keeps the memory of the writer alive and memorable instead of erasing it completely, or even if the writer is erased, a text might be given the status of a law or an unchanging principle through the death of the writer. In the same way, the supplement takes the place of the original, the stories exhibit forms of texts as souls that take the place of the body. The text is not associated with the body but with the soul (or the breath) of the speaker. In this respect texts represented in the stories gain the status of ideality. They become archives and laws. No matter how much it is regarded as the sign of limitedness and death by both Hardy and Forster, the text is idealized and given perpetuity. For example, the text in “The Other Boat” to be analyzed in the second chapter refers to the mother’s law. Similarly in “A Tragedy of Two Ambitions”, the text is the *Bible*, which represents not only a life-long ambition but also brothers’ remorse for having deviated from it. The relation between the ideality and materiality of the text is one of complementarity because both refer to the non-existence of the speaking or writing subject but at the same time to the existence of the spirit and law. When the status of the text in the short stories is considered, it could be claimed that the text is represented as a vehicle to ideality. Writing is in the service of both body and soul. Stories in this respect show both a similarity with Platonism and at the same time they deviate from it by showing the impossibility of such strict boundaries between body and soul or ideality and materiality. For instance, according to Socrates it is through memory that souls remember and reach their primary goal of overcoming the body and reaching perfection and purity by growing wings. This act of memory is described as follows in *Phaedrus*:

This process occurs by recollecting those things which our souls once saw when travelling in the company of a god, looking with contempt at those things which we now say exist and lifting up its head to see what really is.

As is just, only the discursive thinking of a philosopher, the one who is in love with wisdom, grows wings. (Plato 30)

As writing is an obstacle to memory according to Socrates, it is also an obstacle for the soul to remember the forms to which she was once introduced. Writing is considered to be in the service of the body that imprisons the soul. However, in the short stories by Hardy and Forster, there is the kind of writing which is in the service of souls and truth. This writing is a tool to the immortal and the highest status of law. Writing reminds the reader of the ideal being of the writer which designates something higher than itself, such as an immortal, omnipotent soul; a form that is like Platonic unchanging forms. Thus, while Forster and Hardy appear to be portraying textuality as false, artificially imposed and generally causing misunderstandings by putting institutional pressure upon characters, they at the same time cherish the body and textuality as ideal forms. While textuality is condemned and associated with cheating, it presents a sphere where the real and genuine is inscribed at the same time. In their condemnation of writing, Hardy and Forster create idealized or naturalized texts.

“The Life to Come” (Forster)

The title story of this collection by Forster revolves around the question of the connection between textuality and the institutionalization of religion. Textuality, represented as the Bible in the story, is institutionalized as a part of the ideology of colonialism. That is, the story seems to depend on a bifurcation between script and the institutionalization of religion, (represented in the story through the character Paul Pinmay) on the one hand, and on the other hand language in its spoken unscripted form and other symbols (such as flowers) that have communicative function which are associated with the character Vithobai (later on given the additional name “Barnabas” by the missionaries), the leader of the tribe. The story’s ethnocentrism is based upon its discourse on textuality.

Pinmay, the newly appointed missionary, takes on the duty of converting a tribe whose chief is known for his strength and stubborn attitude towards missionaries. The story consists of four episodes named “Night”, “Evening”, “Day” and “Morning”. In the first episode entitled “Night” Pinmay, is on one of his missionary visits to Vithobai. In his visit to the woods, where Vithobai’s tribe is settled, Pinmay stays overnight in a hut, and at night he is visited by Vithobai, and they make love. In the aftermath Pinmay is deeply regretful of what he has done and in his rage he hurls flowers and a Bible into a stream. On his return to the group of missionaries after the scene in the forest, he tells them that he managed to convert Vithobai and his tribe. In the “Evening” episode, Vithobai is baptized and receives the name Barnabas and Pinmay is promoted. However, Pinmay shows inconsiderate behavior towards both Barnabas and his tribe. Barnabas reminds Pinmay about what happened in the hut and expresses his wish to repeat it. Pinmay forbids Barnabas to speak about the hut and asks him to wait more before repeating their love-making. In “Day”, Pinmay is about to get married and Barnabas, who now speaks English perfectly and is also married, intends to give him a cart as a marriage present. Barnabas wants Pinmay to take a short drive in the cart and during the drive they speak about the discontents

civilization²⁴ has brought to the town. Barnabas reminds Pinmay of the hut and repeats his wish to make love again after five years, to which Pinmay reacts saying he will never make love to Barnabas again. On hearing this, Barnabas jumps from the cart, an act which is considered as backsliding by Pinmay who returns the cart and punishes Barnabas. In the last episode “Morning”, Barnabas is shown on his death bed. He is suffering from consumption, an ailment which, the story hints, is a product of civilization²⁵. He receives a visit from Pinmay. Barnabas, again called Vithobai in this episode, asks Pinmay to embrace and kiss him which Pinmay does. Pinmay asks for forgiveness, and they speak about how they will meet again after death. Barnabas, after calling for the life to come, stabs Paul Pinmay and commits suicide by jumping from the roof.

The story, like other stories by the writer, produces a discourse on textuality and relies on the accentuation of certain concerns discussed in Rousseau’s “Essay on the Origin of Languages”. The essay defines the formation of language as the result of geographical conditions. In this respect, there could be defined a clear-cut distinction between the language of the north and the language of the south. Rousseau differentiates between the language of southern and northern climates as follows:

In the long run all men become similar, but the order of their progress is different. In southern climates, where nature is prodigal, needs arise from the passions, in cold countries, where nature is miserly, the passions arise from needs, and the languages, unhappy daughters of necessity, show their severe origin. (Rousseau 315)

In Forster’s story, the distinction drawn between the way two communities - British missionaries and the indigenous community- use language implies Rousseau’s way of distinguishing between the formation of language and how it is put to use among northern and southern communities. “The principal cause that distinguishes them is local, deriving from the climates in which they are born and the manner in which they are formed” (305). Rousseau’s treatment

²⁴ “Civilization” is the word used by the narrator and Paul Pinmay.

²⁵ “Consumption was the cause. One of the imported workers had started an epidemic. . .” (Forster 77)

of language as the direct reflection of geographical conditions is consistent with the ways in which Western Metaphysics treats all kinds of artefacts including language as the reflection of a present. Therefore not only Plato's but also Rousseau's approach towards language and other communicative systems, as Derrida also suggests, takes it for granted that language is an intermediary system between nature and humans. Language reflects and supplements nature.

The story deals with the colonization of a community of people and missionary activities associated obviously with colonization and its projects of archivization and assimilation. The story also deals with a homosexual love affair, and according to Dominic Head, this story is "richer than some of the other pieces in the volume, since the theme of sexual repression is linked to the issue of ideological control" (Head 88). In this particular story, missionary activities are also introduced through language and culture which enforce archivization and written forms of culture. The story deals with Christianity, written culture and institutionalization as artificial intrusions into nature and speech. In this respect, the story has much in common with an ethnocentrism that is defined by Derrida as the Saussurian exclusion of writing, since the depiction of the community in the forest and the illustration of the tribal leader Vithobai (Barnabas after his conversion) conforms to the kind of connection established between conversion, passage to written culture, exploitation and the "loss of purity" that is seen as its outcome. Derrida defines the connection between this ethnocentrism and accusation of writing as an agent responsible for exploitation in the following way:

The traditional and fundamental ethnocentrism which, inspired by the model of phonetic writing, separates writing from speech with an ax, is thus handled and thought of as anti-ethnocentrism. It supports an ethico – political accusation: man's exploitation by man is the fact of writing cultures of the Western type. Communities of innocent and unoppressive speech are free from this accusation. (Derrida, *OG* 121)

The story affirms an ethnocentric and logocentric idea of the superiority of oral forms of communication. The character Vithobai, a chief whose name is afterwards changed into Barnabas in reference to the story of Paul and Barnabas, whose relationship is that of companionship and solidarity in the biblical literature, is involved once in a homosexual encounter, which further results in a

decade of Barnabas' servitude to Christianity. Stephen K. Land suggests that the story draws the image of freedom and immersion into nature through the practice of homosexuality which is depicted in opposition to the restraints represented by evangelical Christianity (Land 224). Missionaries, led by Paul Pinmay, convert the tribe to Christianity, which is associated with writing, archive keeping and defilement. The missionary intrusion starts with renaming and changing the language. Everything that in the story is considered as belonging to Vithobai, and the tribal religion is considered as a backsliding and is penalized. So, textuality that is associated with Christianity introduces a "before" and an "after" and tries to create a sense of continuous historicity, written, recorded and commemorated. The fact that the Christian missionaries are associated with textuality is clearly depicted at the beginning of the story in which Paul Pinmay, at their first meeting reads Vithobai the Bible. Christianity in the story is associated with the erasure of the proper name and the introduction of archive keeping.

Mr. Pinmay's trials, doubts and final triumphs are recorded in a special pamphlet, published by his Society and illustrated by woodcuts. There is a picture called "What it seemed to be", which shows a hostile and savage potentate threatening him; in another picture, called "What it really was!", a dusky youth in western clothes sits among a group of clergyman and ladies, looking like a waiter, and supported by under-waiters, who line the steps of a building labeled "School". (69)

In the story, the writing introduced by the missionaries is considered a kind of defilement, an intrusion of the outside into the "purity" and "good" inside of tribal peace and harmony. Thus, writing not only keeps records and introduces historic pieces but it also demarcates the distinction between inside and outside; the former associated with the untamed forest and the latter belonging to the world of "civilization", script and Christianity. The inside is considered as the space belonging to the tribe, the hut and the woods, everything that represents defilement for Paul Pinmay and everything that reminds him of his homosexuality, and the outside textuality, the Bible and every threat that the story designates as Roman Catholic and civilized. The narrator hears the voices of the lovers in the vast forest and then goes on with the description of what is inside the hut. The movement of the narration is from the vast forest into the little hut where Vithobai and Paul Pinmay make love. The description is as follows:

Impossible to tell whence the cry had come, so dark was the forest. . . There was hidden among the undergrowth of that wilds region a small native hut. Here after the cry died away, a light was kindled. It shone upon the pagan limbs and the golden ruffled hair of a young man. (65)

At the beginning of the story, Paul Pinmay visits the tribe he wants to convert. In other words, the story begins with the visit of an outsider, Paul, to the inside, the forest where the tribe resides. However, later on, during the night of the same day, the setting becomes the hut, an inside in the inside (forest), and the visitor becomes Vithobai, the chief, who visits the hut where Paul is staying for the night. That is, the relation established at the beginning of the story, in the form of the outside's intrusion into the inside, is altered. The outsider, Paul Pinmay, becomes the insider due to the creation of the setting of the hut in the forest, which serves as a niche, an inside within the inside. The visit of Vithobai to the hut is given through Paul's retrospective narration. This conversion of the outsider (Paul) into the insider reminds Paul of his sin, which is his homosexual act with Vithobai. In other words, the idea of sin and homosexuality is conveyed in its association with this inversion of the setting from the outside into the inside. Paul feels remorse due to his sexual alignment with the chief. Instead of Vithobai's expected conversion into Christianity, the following scene illustrates the missionaries' conversion.

And he recalled Vithobai, Vithobai the unapproachable, coming into his hut out of the darkness and smiling at him. Oh how delighted he had been! Oh how surprised!....Looking at the huge and enigmatic masses of the trees, he prayed them to keep his unspeakable secret, to conceal it even from God, and he felt in his unhinged state that they had the power to do this, and they were not ordinary trees.(66-67)

Paul hides things from god among trees which he believes to have the power to conceal. Thus, he hides things by becoming an insider and perceiving his god as an outsider. The conversion from the outsider to insider is also repeated in Paul's act of throwing a Bible out of the hut into a stream. This shows his temporary rejection of the culture represented by the Bible. His rejection of the text here reflects Plato's definition of textuality as an "outsider". The act of throwing the Bible away is Paul's affirmation of the book's extrinsic status.

A remote, a romantic spotlovely, lovable ...and then he caught sight of a book on the floor, and he dropped beside it with a dramatic moan as if it was a corpse and he the murderer. For the book in question was his holy

Bible. "Though I speak with the tongues of the man and of angels, and have not -" a scarlet flower hid the next word; flowers were everywhere, even round his own neck. Losing his dignity he sobbed "Oh, what have I done?" and not daring to answer the question he hurled the flowers through the door of the hut and the Bible after them, then rushed to retrieve the latter in an agony of grotesque remorse. (65)

The image of Paul throwing out his Bible is reminiscent of Edward's books falling into the stream in the story "Ansell". In "Ansell", as we have seen, the accidental fall of the books brings about a conscious choice to give up Greek and academia, and the character puts himself into the company of others by his rejection of book learning. The fall of the books is represented as strongly connected with the regaining of his childhood; it represents a return to the past and the restoration of what was unwanted among these recollections, such as the oppression of the father as a figure of authority. So both "Ansell" and this story represent writing and textuality as associated with duty and oppression. The repressed secret of how he converted Vithobai and his tribe enhances the institutionalization of the church and clergy. This story presents a contrast to the experience of the protagonist in "Ansell", who completely loses his connection with his thesis and the university, an indication of total rejection of writing and absolute freedom associated with childhood. Different from "Ansell", homosexuality in this story is not associated with absolute freedom from writing and the institution. Homosexuality actually strengthens the institution. "Since Mr. Pinmay was the sole cause of the victory, the new district fell to his charge...he was appointed for a term of ten years" (69). In this story, different from "Ansell", freedom and affirmation of complete salvation from writing and all its encumbrances is achieved only through the indirect route of death. Salvation from writing comes at the expense of death, and Vithobai's death is cherished as his initiation into the realm of freedom and leadership. In "Ansell", the other world, alternative to the world of writing and academy, is a return to childhood. However, in "The Life to Come", the other world, alternative to the world of the script, is reached as a life after Vithobai's death. The narrative cherishes death as the survival of Vithobai's Kingdom.

For love was conquered at last and he was again a king, he had sent a messenger before him to announce his arrival in the life to come, as a great chief should. Below him were a horse and cart, beyond, the valley

which he had once ruled, the site of the hut, the ruins of his old stockade, the schools, the hospital, the cemetery, the stacks of timber, the polluted stream, all that he had been used to regard as signs of his disgrace. But they signified nothing this morning, they were flying like mist, and beneath them, solid and eternal, stretched the kingdom of death. (81-82)

Salvation is achieved and Vithobai's death is regarded as the immortalization of the spirit. Spiritual survival is initiated through the defeat of writing, whose representative is killed by Vithobai as an implication of this victory and Vithobai's initiation into eternal life. "Life, life, eternal life. Wait for me in it" (81).

There are then two disparate discourses on writing. On the one hand, there is the Bible which is thrown out and rejected as the outsider. But on the other hand, such rejection of the book turns the Bible into "the word" and reinforces its ideality as the spirit behind the word. "Yes, God saw and God sees. Go down into the depths of the woods and He beholds you. Throw His Book into the stream, and you destroy only print and paper, not the Word. Sooner or later, God calls every deed into the light." (68) Paul's sexual intercourse with a tribal man strengthens his position indirectly, and it also strengthens the status of the text and the Bible, since Paul's throwing out of the Bible becomes symbolic of the affirmation of the text's ideality as a monument and what it signifies. This situation, related to the word's ideality, brings the position of the logos to mind, as a non-written, oral form of signifier. To attain this, it is not necessary to return to an "outside" or "external" object, such as a script to affirm its existence. God is logos that is separated from its scriptural manifestation. The status of god as an all-seeing logos in this story is similar to the way Derrida describes logos.

The logos can be infinite and self-present, it can be produced as auto-affection, only through the voice: an order of the signifier by which the subject takes from itself into itself, does not borrow outside of itself the signifier that it emits and that affects it at the same time. (Derrida, *OG* 98)

Forster does not reject god but he replaces him with words. In this story, he puts love in the place of god, puts flowers and nonverbal cry in the place of words: "Though I speak with the tongues of men and of angels, and have not ___" a scarlet flower hid the word' (65).

The story seems to reject language and its metaphoricity and puts objects instead of words as the quotation above shows. However, there is also the fact

that the word covered with the red flower is “charity”, which is a translation of “caritas”, meaning one of the three types of love.²⁶ That is to say, while the story clearly demarcates the sphere of words and the sphere of things, this demarcation is dissolved, since the red flower becomes the signifier of the word “love” instead of being the signified. Thus, the story’s assertion that the words are representatives of things is refuted and a Derridean supplementarity takes its place in which there is no absolute signifier and signified and there is no distinction between the sphere of language and the sphere of things.

The moment of Paul’s hurling the *Bible* into the forest as a sign of his rejection of the script and his affirmation of ideal forms, is reproduced in a similar scene at the end of the story. At the beginning of the story, before Paul throws out the Bible, there is a moment in which Paul realizes that there is a book on the floor, and in that scene the relation of Paul to the *Bible* is described like that of a murderer and his victim. “... And then he caught sight of a book on the floor, and he dropped beside it with dramatic moan as if it was a corpse and he the murderer.” The parallel scene is at the end of the story. In this last scene in the story, Barnabas is illustrated as he is lying on the floor among blue flowers, which evidently echoes the depiction of the Bible among red flowers at the beginning of the story. Barnabas, as the victim at the end of the story, replaces the Bible that is thrown out of the hut at the beginning.

“You must have some covering, Barnabas,” said Mr. Pinmay fussily. He looked round, but there was nothing on the roof except a curious skein of blue flowers threaded around a knife. He took them up. But the other said, “Do not lay those upon me yet,” and he refrained, remembering that blue is the colour of despair in that valley just as red is the colour of love. (78)

In the scene at the beginning of the story, it is Paul who hurls the Bible. In this last scene, Paul is bending over Barnabas when Barnabas kills Paul with a knife and hurls himself out of the window. The word of the Bible, started Barnabas’ decade of servitude. While killing Paul he soliloquizes:

“The life to come,” he shouted. “Life, life eternal life. Wait for me in it.” and he stabbed the missionary through the heart.

²⁶ Margaret J.M Sönmez personal discussions on 15.07.2014.

The jerk the knife gave brought his own fate hurrying upon him. He had scarcely the strength to push the body onto the asphalt or to spread the skein of blue flowers.

“I served you for ten years,” he thought, “and your yoke was hard, but mine will be harder and you shall serve me for ever and ever. He dragged himself up, he looked over the parapet. Below him were a horse and cart, beyond, the valley which he had once ruled, . . . Mounting on the corpse, he climbed higher, he raised his arms over his head, sunlit, naked, victorious, leaving all disease and humiliation behind him, and he swooped like a falcon from the parapet in pursuit of the terrified shade. (81)

Barnabas’ suicide at the end of the story ends servitude and starts “the life to come”. The story refers to the biblical phrase “In the beginning was the word, and the word was with God, and the word was God.” (The Gospel of St John) and reverses it. The life to come does not start with language and words. Barnabas’ speech prior to his suicide at the end of the story also supports the story’s overall attribution of unimportance and vice (associated with missionary activities) to words and textuality.

“I forgive you; I do not forgive, both are the same. I am good I am evil I am pure I am foul, *I am this or that, I am Barnabas, I am Vithobai*²⁷. What difference does it make now? It is my deeds that await me, I have no strength left to them. No strength, no time. I lie here empty, but you fill me up with thoughts, and then press me to speak them that you may have words to remember afterwards”. (80)

Language and naming with specific reference to the Bible, which are the major attributes of the story, are also important parts of Rousseau’s discussion of language. In his “Essay” Rousseau distinguishes between images as symbols and language. According to him, images and deeds convey messages through their function of imitation and when objects and deeds are concerned it is by dint of

²⁷ Italics mine. Here, Vithobai means it does not matter how we are named and this is an indication of how language is regarded in the story. The language of the missionaries is surely associated with vice in the story because it is after such naming, teaching and institutionalizing that the exploitation begins as the quotation shows: “The Chief had developed into an affable and rather weedy Christian with a good knowledge of English” (73). “For the chief was no longer wealthy; in the sudden advent of civilization he had chanced to lose much of his land (73). “Can’t you grasp Barnabas, that under God’s permission certain evils attend civilization, but that if men do God’s will the remedies for the evils keep pace? Five years ago you had not a single hospital in the valley.” [Barnabas] “Nor any disease. I understand. Then all my people were strong” (74).

imitation that they convey their messages more realistically than language and words. He attributes primacy to objects and exemplifies it with “The Prophets of the Jews, the legislators of the Greeks, by often presenting perceptible objects to the people, spoke to them more effectively *through these objects*²⁸ that they could have done through long discourses. . .” (Rousseau 291). Thus, the symbolic value attributed to the objects and the symbolic system a language is built upon is hierarchized in Rousseau’s texts according to the degree of realism that the words and objects or deeds relate. The story’s emphasis on images and deeds can be observed in the way the story organizes this hierarchy. Words in the *Bible* are replaced with the flowers on page, and the passage that is partially obscured by the flowers is significantly, about words: ““Though I speak with the tongues of men and angels, and have not-” a scarlet flowers hid the next word, flowers were everywhere, even round his own neck”(65). Later in the story, the image of a flower is employed so as to signify despair. At the end of the story, before Barnabas stabs Paul Pinmay and throws himself out of the window, he is lying among blue flowers which symbolize despair. The story reminds the reader the idea that in Vithobai’s tribe natural objects convey messages. In contrast, the missionaries led by Paul Pinmay are associated with the written word, which is an attribute of the *Bible* as it is of their book-keeping and commercial activities. This clear-cut distinction between the tribe as associated with objects and the missionaries as associated with writing echoes the distinction drawn by Rousseau between speech as belonging to the Orient and writing as belonging to the Occident. In the “Essay” he says: “Our languages are better written than spoken, and there is more pleasure in reading us than there is in listening to us. In contrast, when written, oriental languages lose their life and warmth (Rousseau 317).

In the same essay, Rousseau defines tragedy as the outcome of language. He claims that tragic effect occurs in the presence of language, not in the presence of images and deeds alone. The tragic effect requires discourse, being

²⁸ Italics mine

the outcome of language and the narration of the event in its aftermath. He illustrates his argument thus:

Assume that someone is in a painful situation which you know perfectly well: you will not be easily be moved to cry in seeing the afflicted person, but give him time to tell you everything he feels, and soon you will burst into tears. Only in this way do the scenes of a tragedy have their effect. (Rousseau 293)

In the last part of Forster's story, when Paul Pinmay visits dying Vithobai, the difference between deeds and words are underlined in Vithobai's response to Paul who presses him to talk and begs for forgiveness. "No strength, no time. I lie here empty, but you fill me up with thoughts and press me to speak them that you may have words to remember afterwards....But it is deeds, deeds that count O my lost brother (80). Similarly, the story imitates the conventions of a tragedy in the way it is divided into "*1. Night*", "*2. Evening*", "*3. Day*", "*4. Morning*"²⁹(65, 69, 73, 76) indicating that all those years of colonialism elapsed within one day as in a tragedy. By giving the story the structure of a tragedy, Forster criticizes language in Rousseau's terms as an "artificial" way of arousing emotion after the real event. This way of treating tragedy is an ironic comment on mourning that comes through words and language. Therefore, in the stories Forster's treatment of tragedy and mourning seems to echo Plato and Rousseau. Forster is consistent with Plato in the way he establishes writing as the copy and the substitute of speech. Language is the imitation of a reality that consists of visual images. Language imitates this visuality. Similarly in Rousseau's "Essay on the Origin of Languages", writing and systematic language are outcomes of academies, and the more a language gains clarity through such systematic treatment, the more it loses its expressive quality.

[By] a natural progression all lettered languages must change character and lose force as they gain clarity, [. . .] the more one aims at perfecting grammar and the logic the more one accelerates this progress, and that in order to make a language cold and monotonous in no time, one has only to establish academies among the people that speaks it. (Rousseau 304)

According to Rousseau, emotions are associated with sound but the moment sound is transferred into letters, language turns out to be the means of reasoning.

²⁹ Italicized in the original text.

In dealing with the origin of language, Rousseau sees it the outcome of passion rather than reason.

Fruit does not elude our grasp, one can feed on it without speaking, one stalks in silence and prey one wishes to devour; but in order to move a young heart, to repulse an unjust aggressor nature dictates accents, cries, complaints. The most ancient words are invented in this way, and this is why the first languages were tuneful and passionate before being simple and methodical” sonorous, lively, accented, eloquent, and often obscure by dint of energy. (Rousseau 294)

A similar implication concerning languages is manifest in “The Life to Come”. The more Barnabas learns the language of missionaries the further he withdraws from the moment of sensation and the hut in which he and Paul Pinmay have sex, since Paul forbids both the mention and the sight of the hut. “The hut, the hut. In the concluding years of his stay, he ordered it to be pulled down” (77). The erasure of homosexual engagement in the story enhances the tribes’ and Barnabas’s involvement in the new language that produces their history by inscribing them. Thus, this story, as most other stories by Forster, seems to be in favour of Plato’s and Rousseau’s concerns with regard to language. The story looks Platonic in the way it condemns the written languages of the missionaries, and it recalls Rousseau in the way it defines a duality between the language of the tribe which is natural and sensuous, as Vithobai is, and the language of the missionaries which is associated with consumption, artificiality and trade.

However, when considered in terms of archive the story subverts this blunt categorization. The story ironizes its own tendency to create tragedies by making all the events take place in one day. If tragedy is considered as a method of archive-making, it may be said that the story has an archiviolithic tendency. This tendency is propagated all through the story through the character Vithobai, who rejects language and words, and is an important part of the story’s general condemnation of missionaries’ archive keeping. Although the story is given the structure of a tragedy, Vithobai’s welcoming of another life by committing suicide gives him perpetuity. Vithobai is one of the archiviolithic elements of the story: at the end of the story, Vithobai rejects language and getting archived. He, in other words, by committing suicide and by rejecting language prevents archive and tragedy at the same time. He is on the other hand noble and his suicide comes

with a higher awareness. By being immortalized, Vithobai is also idealized; he becomes a tragic hero. Therefore, on the one hand the story rejects language and ironizes tragedies, which are considered to be archival tendencies, but on the other hand it cherishes the kind of ideality attributed to a tragic hero.

The suicide of the tragic, idealized hero in “The Life to Come” by Forster recalls the suicide of the poet in Hardy’s “An Imaginative Woman”. Both of the suicidal acts in these stories reveal the idea that the endeavor to reach an origin is a futile attempt. Forster’s story manifests this through the phantasy of the eternal life Vithobai attains at the end of the story. The death of the poet reveals that Ella’s attempts to capture the original and the real is in vain. On the other hand, Forster implies the vanity of Vithobai’s attempt to recapture the purity of nature and his own kingdom by creating the phantasy of the life to come. This brings us back to the Platonic idea of origins mentioned at the beginning of this section. In *Phaedo*, Socrates in his conversation with Cebes draws a clear distinction between the body and the soul. Soul is associated with everlasting, unchangeable forms, and although the body is consumed, soul maintains its existence. Soul is the original and the purest form that exists before and after birth. In other words, origins or forms are the unchanging qualities. (Plato, *Phaedo* 83)

When this distinction between forms and souls as the unchanging origins and bodies as the encumbrances of the soul is applied to this story’s discourse on textuality, it is made obvious that the stories apparent approval of this distinction between the material and the ideal or the body and the soul produces at the same time the idea that the material being is the very condition of the ideal. It seems that the suicide or the consumption of the body in both of the stories is the condition of the characters’ ideality as everlasting souls. By being dead these characters gain immortality but the condition of that immortal or ideal state is at the same time the written form. The poet attains immortality through his poems, and similarly Vithobai the chief is idealized through the form of tragedy, the recorded form of his history as the titles of the episodes suggest. Therefore, instead of emphasizing the distinction between the written as extrinsic and soul as intrinsic, the stories clearly indicate that the condition for that unchanging state of ideality is textuality. As opposed the Platonism, in which body is the burden of

the soul, in most of Forster's stories, notwithstanding their apparent deployment of idealism, the material or the bodily becomes the very condition of that ideality. This conclusion resonates with Woelfel's idea the central image of caves in *A Passage to India* refers to the ambiguity of the religious experience. In this respect, caves as the representatives of the material and the textual, initiate transcendental wisdom and blur the Platonic distinction between the bodily and the spiritual or the material and the ideal. Woelfel regards the image of stones as Forster's intimations of religious and transcendental experience. However, this religious experience, according to Woelfel, does not stem from singularity. He regards the cave's association with the transcendental as a modern religious experience and argues that,

The transcendent experience of the caves is also necessarily depicted as mediated. They simply cannot be accessed in their pure state. . . The matching reflection [in the cave], like the echo, suggests that religious experience can only occur as a distortion or trace, self-initiated, and apposite to but not identical with the thing itself. (Woelfel 41)

In this respect, the image of the cave representing a transcendental religious experience in *A Passage to India* is similar to the image of an open book in "Ansell", at the end of which the book as the script, whose leaves are turned by the wind going from one word to another, becomes the means to attain transcendental wisdom. The cave in Forster's fiction is not a referent that signifies the restricted mind as is the case with Plato's cave metaphor. Forster's image of caves and idealized texts could be regarded as a Modernist view of religion which is multiple rather than singular and attained as the outcome of a fragmented view rather than the holistic, unifying experience suggested by Platonism, although there seems to be the open avowal of textuality in Forster's short stories as the image of fallen books in "Ansell" and "The Life to Come" imply. This conclusion could also be drawn from the article of Peter Burra mentioned in the critical background. In "From the Novels of E.M Forster", Burra claims that Forster's fiction relies on the function of memory since there is a process of sequential contradiction and confirmation in the novels and this sequence underlines the primacy of memory. However, instead of the representative function of such contradicting and confirming images, this thesis claims that there is contradiction and confirmation but this could be observed

without reverting to memory. All these contradictions could be observed in the very same sphere of the temporal present rather than in the “past”, a sphere of origination. In this respect, Burra is right in his conviction that there are contradictions and confirmations in Forster’s imagery. However, the existence of these contradictions and confirmations does not necessitate a presence or a point of origination to be remembered. On the contrary, these cluster of images in Forster’s fiction display a difference without an absolute signified. This is a display of what Derrida calls *différance*, and he describes a similar process in “The Double Session”. Naming the process as “hymen” this time, Derrida argues,

. . . there is no longer any textual difference between the image and the thing the empty signifier and the full signified, the imitator and the imitated, etc. But it does not follow, by virtue of this hymen of confusion, that there is now only one term, a single one of the differends. It does not follow that what remains is thus the fullness of the signified, the imitated, or the thing itself, simply present in person. It is the difference between the two terms that is no longer functional. (Derrida, “TDS” 183)

Derrida’s elimination of the difference between the signified and the signifier, or rather his conviction that there is no temporal difference between the signified and the signifier makes, Plato’s caves and Forster’s open book in “Ansell” similar to each other because they reveal that there is no outside to the cave in the same way as books are not secondary to the things “outside”, and they do not signify. Both the cave and the book as substrates become signifiers and the signified at the same time, and there is no need to go outside the borders of the cave in the same way as there is no sense of looking for a signified beyond the book.

“The Purple Envelope” (Forster)

Colmer defines “The Purple Envelope” as Forster’s attempt to write a ghost story. He also describes it as a “confused” story “about mysterious words that appear in a shaving glass; it includes sleep-walking, sudden death, and a hidden will. In spite of such ingredients, it causes no frisson; and the mystery has to be awkwardly explained at the end.”(Colmer 29). However, this story cannot be simply seen as a ghost story, since its element of “ghostliness” is associated with a thesis on writing and archive, and this thesis, subtle rather than “awkward” or “lacking in frisson”, is revealed through the protagonist’s connection with ancestors. Cavaliero defines the story as “enigmatic” due to the character of an unidentified woman who gives the protagonist Howard an oval-bored gun as a birthday present.

The story is narrated by an omniscient narrator who begins by showing Howard, on the morning of his eighteenth birthday, shaving in front of a mirror. The protagonist is drawn as a boy who “loved to take life”, if he is given the chance to. As Howard is shaving, he notices some words scribbled on the glass. He reads the word “The inexorable” on the glass and thinks they were written by one of the servants in the house. At breakfast he is given a cheque and the works of Maeterlinck by his uncle Mr. Sholton as birthday presents. Howard is also given other presents by the other members of the household to whom he hardly shows any sign of gratitude. Of all the presents he receives only one appeals to his taste. This is a gun with an oval cartridge brought by a mysterious woman who, after giving the present, disappears. The rest of the household deplores the present and cherishes the wisdom of Mrs Sholton who leaves everything to Mr Sholton (her son) (instead of Howard, her grandson) after her death. The morning after his eighteenth birthday, Howard finds another note on his shaving glass, which this time says “Ring my own life”. On another day comes another message: “Humanitarian”, and at breakfast Howard shows this message to his uncle and his aunts. The uncle does not accept that the message was written by a servant and suggests the possibility of Howard being a sleepwalker who writes the messages himself at night, an idea strongly rejected by Howard. Next

morning, Howard does not breathe on the mirror and carries it directly to the breakfast room. The message this time is “Principles the pur”, which appears on the mirror as the aunts breath on it over and over again. The combined parts of the message are never completed as a sentence “ The inexorable . . . [du] ring my own life, humanitarian principles” the members of the household decide to cover the surface of the mirror with candle smoke, a method through which they hope to learn who the writer is. On that night, Howard locks his bedroom door and opens the window through which he can see snow falling. He lays the gun beside him and goes to bed. In the morning, he sees other words written on the glass. The message is the continuation of the word written the previous night: “-ple envelope”. When Mr. Sholton enters the room to join the breakfast, all the household shouts “The purple envelope!” and Mr. Sholton covering his ears faints. Half an hour later he asks Howard to visit him in his room. As Howard comes to visit him he looks for something in the drawer to give Howard but says he could not find what he is looking for and then he pronounces the words written on the mirror. Howard leaves the room empty handed. That night, Howard receives a letter of apology from his uncle in which he is asked to close the window of the room and smash the mirror into pieces, after reading the message Howard opens the window and puts the mirror under his pillow. At night he wakes up and finds his sleepwalking uncle beside his bed. He fires into his body and wakes as the trigger clicks. There is no explosion, and he understands that the sleepwalker was himself. He runs away through the front door and stays out in the woods. In the morning, he realizes that the gun he was given was full of rubbish instead of bullets. He goes back home and just as he intends to confess that the sleepwalker is himself he realizes that the whole household is mourning for the dead uncle. Howard takes the death of the uncle calmly and sits in his chair, an indication of his new position as the heir. At the end of the story, the omniscient narrator reveals that Mrs Sholton did not bequeath her property to Mr. Sholton and when Mr. Sholton left everything to Howard, he was “giving away what had never been his” (54). Howard turns out to be a real brute, drinking and quarrelling. At this point in the story the narrator, who has narrated the whole story as an all-knowing omniscient narrator revealing all that is in the minds of

characters, adopts the tone of a third person and narrates as if Howard, to whose story he was a witness, was a friend of his. In the reading below, we will see that in addition to being enigmatic as Cavaliero argues, the purple envelope and the uncle's message on the mirror make the story produce a rather ambiguous discourse on archive and textuality.

The story reenacts concerns similar to those of most of the other stories analyzed in this thesis. Especially its concern with the quest for the proper name is very much in the same vein as Hardy's handling of textuality and authorship in "An Imaginative Woman" and "The Western Circuit"³⁰, both of which deal with writing and textuality in relation to authorship and thematize the search for the author. The text as represented in these short stories, rather than being the affirmation of absence, is the confirmation of presence. Although the quest for the author and deciphering of the real/original behind letters seem to be the major concern of this story, the question of who the writer is left unanswered in the end.

The story seems to revolve around a bifurcation between writing and speech as well as cultural and natural insiders and outsiders. The story does not reveal who the writer of the message is. However, it reveals who the real inheritor is. This is another factor that determines the story's discourse on textuality. Not revealing the writer means an undefined and an undetermined origin. It means, the origin is open to speculation. However, the inheritor of the property is revealed in the end. This is not reassuring since leaving the property to a cruel boy like Howard is threatening. In this case, since the origin is unknown, it can be offered as a recuperative strategy against the threat posed by the inheritor. Thus textuality, in other words not knowing who the writer is, guarantees the production of origins as shelters.

In relation to the question of writing, the story offers two elements which help to form its discourse on textuality. One of the objects is the purple envelope, which is supposed to include the will of the grandmother. The envelope is never revealed or found. Even the possessor of the envelope (the uncle) loses it at some

³⁰"On The Western Circuit" is a story by Hardy, and it was published in the collection *Life's Little Ironies*. The story is not analyzed in this thesis but referred to time to time because it is relevant with the major concerns of this thesis.

point. That is, it is a piece of writing which fails to inform since it is known to exist without being disclosed or without being explicitly read by its addressee. The envelope is a key element in terms of the story's concern with textuality. It is a cover that is supposed to hide and protect the archive (grandma's will) inside. However, the purple envelope does not have any material existence in the story. It is found neither by the uncle nor by Howard. The uncle informs Howard about the existence of the envelope through the message he unconsciously writes on the mirror. However, he can show Howard neither the envelope nor its content, even though he tries saying, "reach me that drawer of papers. I want to put myself in your hands" [. . .] I can't find what I want Howard. It doesn't matter" (47-48). Thus, considering that it is never found and never appears, the envelope is the unmaterialized memory both of the fact that the grandmother actually bequeathed everything to Howard and the fact that this is kept as a secret by the uncle. The memory of the purple envelope and the grandmother is then covered and sheltered by the house. The house, as the property bequeathed by the grandmother to Howard, is the substrate of that memory. The house is materialized and it contains both the secret of the uncle, whose room is locked, and the memory of the grandmother whose will is supposed to be hidden in that locked room. Mr. Sholton's room is described as a tightly sealed closet "The bedroom was horribly airless. Both the windows were tightly closed, and over the register of the grate there had recently been pasted a thick sheet of brown paper" (47)

The envelope, when taken as the will of the grandmother, could be considered as the information concerning unmaterialized memory. However, it fails to transmit its contents (to whom, we learn at the end of the story, Mrs Sholton had bequeathed her estate) and Howard naturally (as senior male descendant) becomes the inheritor after the death of Mr. Sholton, without the need for the will.

All through the story it has been stressed by the omniscient narrator that Howard is a cruel and vulgar boy, who can cause the devastation of the house and the memory of the grandmother and act against the humanitarian principles associated with the uncle.

“ It’s hard luck on Howard,” said Mr. Bellingham, who was upright and sympathetic, like most of the Sholton stock. “Naturally he counts on the place coming to him.” [Mr. Sholton speaks] “And so it ought, in the ordinary course of things. But did you ever know things take an ordinary course? Look! He pointed to the beautiful country by which the house was surrounded on every side. “All that’s mine. Think of it Howard’s! Think of the vulgarity, the slaughter, the desecration of nature that would come after me” (39).

Thus, the story implies that the archive will not be protected if it is inherited by Howard and revolves around the threat that the archive might be annihilated. However, on the other hand, the story also implies that such an annihilation, that is made possible with the materialization of memory, is inevitable because materialization is also the condition of archive. Another element that implies this inevitability is the uncle’s message to Howard. The message written by the uncle on the mirror informs Howard of the existence of a will that is supposed to be present although it is written unconsciously. In quest of the presence or in quest of the law of the grandmother, Mr Sholton’s message on the mirror functions as the signification of signification. The message signals the existence of the memory of the envelope as well as how the uncle kept it a secret. The message has the function of signifying and affirming the existence of the hidden will. While it affirms the existence of the will, it also refers to the “humanitarian principles” of the uncle which are in opposition to what the will orders³¹. Thus, the message is the signifier of the signifier and is revelatory as well as confessional. When considered in terms of the way it is given to Howard, the uncle’s message represents at the same time features of speech rather than of writing, for it requires memory, since different parts of the revelatory sentence were written at different times and readers have to rely on memory in order to remember the beginning of the sentence and decipher the message. Thus, it is a kind of writing that imitates speech and is produced due to the hindrance of the verbal speech of the uncle, which means that the text is a supplement to the

³¹ The content of the will is explicitly revealed at the end of the story as belonging to Howard. In a conversation, Mr. Sholton (the uncle) implicitly reveals that Howard is the inheritor. The will in this respect is against the humanitarian principles of Mr. Sholton, since Howard is depicted by the narrator as against everything humanitarian.

uncle's repressed memory. The message is the materialized form (a prosthesis) of the unconscious. However, the text, while imitating speech, displays a written kind of deferral. The group of readers, mostly consisting of aunts and other elderly members of the family, are made to wait for the end of the message for a couple of days in order to make it comprehensible, and when we are shown the sleep-writing scene, all through the act of writing the uncle murmurs to himself or his mouth is open, as if his real intention is to speak rather than to write. "...though his mouth moved no sound came out of it" (51). Thus, the text on the mirror is an imitation of speech. Although it is linear, its grammar is faulty and seems fragmented, and it needs completion in order to be deciphered. In this respect, it is like speech uttered unconsciously: "The inexorable ring my own life humanitarian" (41). The message signifies something that doesn't exist (a signifier that does not exist, since the will does not exist). The text, in its imitation of speech, fails to signify anything material. This shows a textual deferral. The implication of this accords with Derrida's definition of the relation between trace and reserve, with the Derridean trace being associated with the message but what the message refers to is a memory; it is not material.

The (pure) trace is *différance*. It does not depend on any sensible plenitude, audible or visible, phonic or graphic. It is, on the contrary, the condition of such a plenitude. Although it does not exist, although it is never being-present outside of all plenitude, its possibility is by rights anterior to all that one calls sign (signified /signifier content/expression, etc), concept or operation, motor or sensory. (Derrida, *OG* 62)

Here *différance* refers to the lack of an essence or an origin that comes prior to all the sign system. *Différance* refers to a chain of supplements or chain of words whose ultimate definition is constantly deferred by words coming one after the other.

The uncle's materialized and textualized memory on the mirror refers to the existence of the will and thus functions as the differentiated archive. However, the materialized text on the mirror is at the same time a deferral in reaching the origin. The materialization of memory, its physicality and archivization enables its annihilation. At the end of the story, the mirror, the material substrate, is broken and the memory that the grandma had bequeathed everything to Howard and that the uncle hid this knowledge from Howard is

completely erased. In other words, archivization of memory both produces and annihilates the archive. Thus, on the one hand the story implies that textuality serves principles that are “anti-humanitarian” as opposed to those of the uncle’s. On the other hand, the story also implies that textuality (materialized memory) serves humanitarian ends by making it possible to get rid of the mirror which reveals the fact that Howard is the possessor of the grandmother’s property. It is through such materialization that the knowledge of Howard’s ownership is repressed. Thus, while the story mourns for the erasure of archive by showing Howard as a threat against that archive, it, at the same time shows that this annihilation is inevitable as the mirror is broken and the archive is annihilated. Thus the house represents the shelter where the archive is produced (also impressed) and annihilated (repressed) at the same time.

If we consider the first part of Chapter Three and the ways in which the two stories “Imaginative Woman” and “Ansell” treat textuality, two major concerns come to the fore. “An Imaginative Woman” displays a tendency to both materialize and monumentalize (idealize) the texts within the story. Materializing the texts means leaving such traces as a prosthetic body or replacing a residue with texts; monumentalizing texts, on the other hand, means idealizing them and associating them with truth. The story also shows a tendency to associate textuality with a distancing from the origin and a tendency to protect this origin through such a distance. The second story “Ansell” also includes a contradictory discourse on textuality. Initially the story seems to offer a duality between textuality associated with a father figure and nature associated with a male comrade. However this duality is negated in the story since the image of the book in nature also suggests how nature also turns out to be a signifier instead of being the signified.

The stories analyzed in the second part of the chapter deal with textuality as a form of ideality. Although the stories seem to be critical in their approach to writing, they mostly and inevitably rely on what they criticize. For instance, the implied thesis of “The Life to Come”, includes a condemnation of tragedy as a form of verbalized and textualized mourning and the story ironizes its own tendency to become a tragedy. At the same time, the story creates a tragic hero

through whom the form of tragedy is criticized. The hero represents an idealized form of nobility and truth. The story seems to cherish a hero who represents an archivolithic desire but on the other hand, by idealizing this hero, it represents the tragedy as a means of archive making. The second story in this section becomes very Romantic in its criticism of Romanticism and textuality since the conflict it represents and criticizes is a conflict created by Romanticism, which considers textuality as a misrepresentation of nature while simultaneously offering nature as a form of ultimate book. All these four stories, in one way or another, produce a discourse at the heart of which there lie the basic tenets of Plato's discourse of textuality which are revealed to be self-contradictory. While textuality is condemned as the obstacle to reaching an origin, this textuality is still shown to be a way of protecting immaterial memory. In "The Purple Envelope", the uncle is representative of textuality but his textuality is at the same time the idealized and timeless memory and it is speech-like since it depends on memory. Therefore Forster's criticism of textuality depends heavily on textuality which is idealized and monumentalized, just as the text on the mirror is. Additionally this monumentality negates and annihilates itself as soon as it gains materiality. Negation starts as soon as memory is turned into a material substrate. That is, if turning the memory into a material substrate is a protective strategy, this discourse ruins its own thesis by being material. This protection and at the same time annihilation may be observed when the uncle's speech-like text is monumentalized and at the same time archived on the mirror. The mirror is a protective shield; it is the substrate but it is at the same time fragile having the potential of annihilating the whole memory. Thus, these findings agree with John Colmer's findings in *E.M. Forster, the Personal Voice*. Here, he argues that in Forster's novels truth can only be attained by getting rid of textuality. He exemplifies his contention with Lucy Honeychurch's experience in *A Room with A View*.

[I]t was from Baedeker as an authoritative guide to taste that Mr Emerson seeks to emancipate Lucy Honeychurch in *A Room with a View*; similar liberations await other Forsterian characters as they learn to discard their English prejudices as well as their Baedeker prop and to respond to the *genius loci*, or spirit of place. (Colmer 26)

Colmer and many other writers have observed that Forster's characters attain emancipation and truth as their books are lost or fall into rivers. Dominic Head also argues that a criticism of "bookishness and false intellectualism" and the idea of nature "rediscovered" are the dominant elements of Forster's short stories in *The Machine Stops* (82). However, the notion of emancipation depending on the negation of textuality was produced by those texts that are condemned in Forster's novels and stories. For example, textuality is criticized and it is shown as an obstacle to reaching an origin. However, the idea that textuality is false is produced by those texts that fall into the river or that are lost. This is pretty much the same with the discourse of textuality in Derrida's description of Plato's Phaedrus. The substrate (materialized text) protects the memory, but textuality also opens this to interpretation and guarantees its future production as a text, and this production erases the memory. Therefore, rather than the preservation of memory by getting rid of textuality, Forster's and Hardy's short stories epitomize how textuality is reproduced and how this reproduction invalidates the notion of origins.

CHAPTER V

BODY AS ARCHIVE

The stories to be analyzed in this section all deal with bodies in the form of archives. The archived body is a prosthetic trace of memory. Unlike the stories analyzed in the previous chapter, which deal with Hardy's and Forster's discourses on writing and textuality, the stories in this chapter are analyzed in terms of the stories' concerns with archives as another textual sphere where archival procedures are enacted. The archives in these stories generally take the form of natural objects (a part of the body or a tree) that grow as the sign of a conflict and a repressed trauma in the past. The idea of archive in these stories is generally the outcome of repressed memory, and the archive is a form that reminds characters of this suppression. A bodily organ such as a hand is the epitome of an experience, of a memory that is shaped by the way it is archived, for instance. In most of the stories, the way an object is archived determines the content of the memory that necessitates archiving. In other words, archive-making does not necessarily depend on an event or a presence, as the origin; rather, it depends on the way it is interpreted and put into use as the archive. The memory is actually shaped by the archive and the material existence of the archive determines the content of archived memory. In other words, there is no distinction between the archived content and the archive, since archive depends on the substrate. The memory should be materialized (or be placed on substrate) in order to be an archive. For instance, the body bears witness to an experience in the form of a trace, and the trace becomes the experience itself by violating all recollection concerning the event, so the formation of the archive in these stories is associated with the repression of the memory or sometimes the varieties the recollection of a particular event shows in its repetition. The archive becomes the experience itself. This process is similar to that described by Freud in *Totem and Taboo* in relation to the ways in which the incest taboo is repeated and ritualized by Australian tribes. Freud explains the reason why and how an incest taboo is turned into a set of laws determining the regulations of tribes within themselves

and their relations with other tribes. Although the origin of the incest taboo is unknown, the ritual reminding the society of the taboo is accepted without question. This shows that an archive does not depend on an original cause or reason, which might have been forgotten, repressed or replaced in time. Freud gives the example of “marriage by capture” and refers to Sir John Lubbock:

‘When the capture was a reality’, he [Lubbock] writes, ‘the indignation of the parents would also be real; when it became a mere symbol, the parental anger would be symbolized also, and would be continued even after its origin was forgotten. (Freud, *TT* 16)

The use of the term “archive” in this chapter is shaped by Derrida’s designation of the term as a process. In *Archive Fever*, Derrida initiates the deconstruction of “archive” by defining it in terms of “arché”, which refers to the notions of “authority” as well as to “principal”, thus to both commandment and commencement. While commencement places the archive in a particular place which would define it physically, historically and ontologically, the principle of commandment refers to an authority through which social order is maintained. Derrida describes how the word has come to deviate from the meanings of its root. Instead of command and commencement, the “arché” defines a meaning-making process. The memory becomes meaningful depending on the way it is archived. The archive, instead of referring to an absolute origin depends on the erasure of that origin and definition of new origins. In other words, the archive-making process is the event instead of the simple recollection of it. The archive itself turns into the living and continuing memory.

The archive starts to create social order as it is placed in a definite place. The archive is made meaningful by the way it is protected and contained. The exterior of the archive, the way the archive is sheltered and contained keeps on reshaping the memory as the act of archive keeping continues. That is, the sheltering and the protection of the archive do not mean that it always refers to the very same memory. Protection of the archive guarantees its continuity but not the stability of its associations. The memory lives in association with the archive, and the archive keeps on changing depending on the way the content of the archive is reorganized. The way a memory is encapsulated, reorganized or archived is indissociable from what the memory is. This inseparability of the

shelter (substrate) from the archive and the memory of the event from the way it is contained and archived introduce the question of the relation between the archive and how it is deployed. In the stories, this relation between the archive and its cover, in other words the archive and how it is commenced and shaped is treated. The body of inscription raises the question of whether the archive is introduced as the reminder of a particular event narrated or referred to within the story, or whether the story depicts the archive as the reminder of the fact that the memory is repressed and forgotten. Does the archive in these stories always refer to the same event as a reminder, or does the archive acquire whatever meaning is attached to it? In some of the stories, such as “The Withered Arm” and “A Tragedy of Two Ambitions”, the bodily archive refers to repression, and the archive starts to refer to another memory by substituting the event that it originally commemorates, or the archive becomes the memory, which lives and keeps on growing. Rather than dealing with the memory that causes the archive, the stories deal with the archive as the memory. How is the archive rearchived in the stories? Archives in these stories gradually alter their meaning and become scripts which reveal the unconscious of the characters. The monument or the textualized body reveals an encounter with whatever is repressed. The association between the archive and repression brings to mind the materialization of the repressed. The materialization of the repressed is its institutionalization in a patriarchal and religious order. The archive is produced, ordered and categorized and this is an attempt to institutionalize. According to Derrida, there is no archive that makes sense without its material substrate, without the institution it is placed in and ordered by. “There is no archive without a place of consignment, without a technique of repetition, and without a certain exteriority. No archive without outside.” (Derrida, *AF* 11).

The memory of a particular event starts to live in the archive. Instead of the archive being the reminder of the memory, the continuation of the archive becomes the event in these stories. The origin of the archive is redefined. Thus, the body is archived by becoming a script. However, by losing its certainty, it becomes the kind of script whose meaning requires deciphering. This substrate, in other words materialized/ monumentalized memory is both a protective shield

preventing the memory from being completely forgotten, but it is at the same time a process that regulates the erasure of the archive as well. This process detaches the monument from the origin since materiality increases an archive's interpretability, and each attempt to repeat this origin and each interpretation reinscribes the archive in a new form. Thus, archive turns out to be a stratum of interpretations all happening in the present rather than an origin that took place in the past and its interpretation taking place in the present.

In most of the stories and novels by Hardy the leaving of a trace on the body is a major theme. This thesis claims that the short stories also display an archival procedure in which the body is the parchment on which the event is inscribed. The inscription of the trace of a memory on the body of a character or on nature also includes implications of how Hardy's stories and novels produce a discourse on textuality by making the body function as the material manifestation of how the character's body is traced or how human action leaves its trace. Gilmartin and Mengham refer to the study of Miller according to whom body is an archive on which the experience is inscribed:

He [Miller] begins his analysis with the famous lacuna that ends "Phase the First" of the novel in which the narrator asks why it was that Tess should have been violated: 'Why it was that upon this beautiful feminine tissue, sensitive as gossamer, and practically blank as snow as yet, there should have been traced such a coarse pattern as it was doomed to receive'. (Gilmartin and Mengham 6)

The fact that the body is used as a script and monumentalized as the manifestation of whatever sorrow is experienced by the characters forms a discourse on writing and textuality. According to Miller, the inscription on the body makes it possible to repeat the event that created tension for the characters. This repetition also reveals a hierarchy between act, speech and writing. This kind of trace-leaving is a kind of repetition since the act that is inscribed on the body is the repetition of the act or the event. In other words, the act, the origin is followed by the inscription. Inscription is the instrument that enables repetition. He claims that the real event is "assimilated" by such repetitive inscriptions. Thus, inscription is defined as a "re-enactment" which assumes the event as an origin.

The metaphor of the tracing of a pattern has a multiple significance. It assimilates the real event to the act of writing about it. It defines both the novel and the events it represents as repetitions, as the outlining of a pattern which already somewhere exists. Tess's violation exists, both when it 'first' happens and in the narrator's telling, as the re-enactment of an event which has already occurred. (Miller as quoted in Gilmartin. et. al 6)

Thus, the inscription comes after the event which is re-enacted through the narration of the story-teller, since in the collection *Wessex-Tales*, the narration of some stories by a story teller is also a part of the story. In other words, the narrator of the story narrates the story of a storyteller. The function of such framed narratives of storytelling in Hardy's stories leads to the assumption that there was the event as an origin upon which the narration, in other words the copy, is built. This situation leads to the question of to what extent the idea of "trace" in Hardy's stories relate to the Derridean concepts of arche-trace, the issue of archive and writing in general. The idea of bodily inscription in Hardy's "The Withered Arm" is an indirect discourse on writing and archive. The implication is evoked through the kind of narration Hardy employs in his stories. Some of the stories are framed as orally transmitted stories and they depict the act of story-telling. In other words, the written text is made to be the frame of a frame, and they follow the oral narration. The text is then the copy of a copy; the copy of a narration which comes after the events narrated. This tertiary position attributed to textuality and Hardy's implied non-reliance on textuality is also emphasized in Gilmartin's study. Narration is unreliable since it is a detachment from the fact and writing increases this detachment. While giving an account of how he (Hardy) came up with the idea behind "The Withered Arm" he explains as follows:

To my mind the occurrence of such a vision in the daytime is more impressive than if it had happened in a midnight dream. Readers are therefore asked to correct the misrelation, which affords an instance of how our imperfect memories insensibly formalize the fresh originality of living fact – from whose shape they slowly depart, as machine- made castings depart by degrees from the sharp hand- work of the mould. (Hardy as quoted in Gilmartin et. al. 26)

The idea that memory is unreliable in recording events echoes the Socratic vision of the text as the drug that heals forgetfulness. Hardy's narrators keep records of an oral story telling tradition against such forgetfulness. Hardy's implied

discourse on writing and textuality in these stories such as “The Melancholy Hussar of the German Legion”³², “A Tradition of Eighteen Hundred and Four”³³ reveals a nostalgic enthusiasm for capturing atavistic forms of communication, which often repeats that the text (or the body as an archive) is an endeavour to capture the presence, and these forms of communication often rely on the idea that the text is an epitome of a wish to reveal “the true story” that was narrated by a narrator to a group of audience.

Six stories will be analyzed in this chapter. The chapter is divided into two main parts, the first of which is given the title “The Archival Body and the Resurrection of the Repressed”, and the first part includes the analyses of the stories, “The Withered Arm” by Hardy, “Dr. Woolacott” and “The Other Boat” by Forster. The common point between all these stories is the fact that they all deal with the past as a collection of repressed memory. The repressed memory of the past returns in the form of an inscribed body, which not only reveals the trauma but also turns it into a ritual to be repeated. In this part of the thesis, the stories will be analyzed in relation to Derrida’s theory of archive in “Archive Fever” and Freud’s analysis in *Totem and Taboo*. The second part of the chapter is entitled “The Dismissed Father and the Archive” which includes the analyses of the stories “A Tragedy of Two Ambitions”, “The Fiddler of the Reels” and “For Conscience’ Sake” by Hardy. All the stories in this chapter have at their core the figure of a father who is unwanted but who is at the same time spectral. This spectrality ascribed to fatherhood establishes a relation between fatherhood and Derrida’s theory of the archive, since the father’s spectrality becomes a source of archive. After the death or the disappearance of the father in the stories, there remains a material substrate reminding that the existence of the father is repressed and forgotten or the memory of the father is associated with guilt, which is commemorated and repeated through a ritual.

³² The story is narrated orally to the narrator of the story by the character Phillis who “told the story with her own lips” (23).

³³ The narrator of this story narrates the story of Solomon Selby, who happens to be in the circle of story tellers one evening.(29)

Resurrection of the Past through the Archival Body

“The Withered Arm” (Hardy)

The story, printed among the collection of short stories entitled “Wessex Tales”, presents memory as an archived object. This technique of representation makes the memory and the archive it refers to repeatable. The protagonist of the story is the milk-maid Rhoda Brook who hears a rumor that the father of her illegitimate son is married to a lady-like woman. Rhoda asks her son to go and find newly-wed Mrs. Lodge and give her a look to find out the features of her beauty. The boy scrutinizes Mrs. Lodge and, on his return to his mother’s cottage, draws a detailed image of her beauty. That night Rhoda has a dream in which Mrs. Lodge, who is the source of Rhoda’s repressed jealousy, visits Rhoda’s bedroom and sits on her bed, showing Rhoda Brook her wedding ring. Rhoda pushes her and twists her arm. After the visit of the dream image, Rhoda receives an actual visit from Mrs. Lodge (Gertrude) who calls in to give Rhoda’s son a pair of shoes. Rhoda realizes that the image she drew in her dream was very close to the real Gertrude with respect to figure and action although her glance, her voice and smile were very much unlike. After a few visits Gertrude and Rhoda come to be closer friends, and in one of her visits Gertrude shows Rhoda a disfigurement on her arm, on which Rhoda can recognize her own finger prints and the trace of her own grasp. Upon being asked by Rhoda about the origin of her bruised arm, Gertrude can vaguely remember that it appeared at two o’clock a fortnight before which coincides with the time and the date of Rhoda’s dream vision. The arm grows increasingly withered and the only cure Gertrude can find is to go and show the arm to a man called Conjuror Trendle who is believed to have supernatural powers in finding cures for the incurable. Rhoda joins her in the visit to Trendle, who diagnoses ill-will when he sees the bruised arm and shows Gertrude the image of her own enemy, a sight hidden from Rhoda. Trendle cannot offer a cure but he can show Gertrude her enemy. The arm gets worse and worse in spite of all charms and medicines, and Gertrude thinks she is losing her

beauty along with her husband, to whom she cannot give a child. Rhoda and her son disappear from the neighbourhood and Rhoda's story, the fact that her son was an illegitimate son of Farmer Lodge's, becomes known to Gertrude. Anxious about losing her beauty and willing to regain it and her husband, Gertrude pays another visit to Conjuror Trendle, who tells her that the only cure is to touch the neck of a newly-executed man with her limp arm. Gertrude learns where an execution will take place and rides there. In Casterbridge she finds the hangman Davies with whom she makes a deal. The hangman, upon being paid, asks Gertrude to be at the gates of the prison where the execution will take place. Gertrude goes to the appointed place at the appointed time and just as she touches the neck of the corpse with her withered arm she hears a shriek which belongs to Rhoda. Gertrude faints and the executed criminal is understood to be Rhoda's son who was unjustly convicted of arson. Gertrude dies before returning home and farmer Lodge sells all his belongings and disappears. He leaves all his property to a reformatory for boys and leaves an annual income to Rhoda, who does not claim it and goes on with her life as a milkmaid.

There are several interpretations of the ghost-like image of Mrs. Lodge that appears to Rhoda. According to Gayla R. Steel the incubus that appears to Mrs Lodge (Gertrude) is a representation of her dark wishes and "Hardy's use of the figure focuses on the significance of the ancient beliefs that represent the folklore motifs" (Steel 86). According to T.R Wright, the dream vision is a reflection of Rhoda's jealousy towards Gertrude and its product, the withered arm, is a wish-fulfillment (Wright 90). Thus, at the beginning of the story the archive has a repetitive, commemorative function. The withered arm commemorates and repeats the feeling of jealousy and Rhoda's sense of being unfairly treated by the father of her son, and the archive, as Gertrude's withered arm, has the function of repeating and commemorating Rhoda's implied mistreatment by Mr Lodge, who is known to have abandoned Rhoda after she bore his illegitimate son.

The commemorative function of the archive in the story is similar to the way Derrida associates the formation of the archive with repetition and with the

Freudian ³⁴death drive in *Archive Fever*. Derrida explains the formation of the archive as dependent upon a consignation, an exteriority, where the archive is founded in order to be repeated. In other words, the archive is placed, sheltered, given materiality due to the threat of the breakdown of memory. Thus, what makes archive repeatable is this placement in a space, its reorganization and categorization within topography. This situatedness of the archive in a material place or substrate (on the body or in the museum) is the reminder of a possible forgetting and the threat of the lapse of memory. Placing the archive and defining its boundaries by putting it in a place and by giving it material existence also make the archive repeatable. The archive commemorates the threat of the possibility of forgetting and makes the recollection of the event in several different forms possible. This different form of categorization at each repetition creates an archival stratum and through this repetition the archive is both erased and recreated. This is similar to the death drive, whose function is to repeat an earlier stage in the organism's life, but each repetition means getting closer to an inanimate state associated with death. Derrida describes the connection between the death drive and archive as follows:

If there is no archive without consignation in an external place which assures the possibility of memorization, of repetition of reproduction, or of reimpression then we must also remember the repetition itself, the logic of repetition, indeed the repetition compulsion, remains according to Freud, indissociable from the death drive. And thus from destruction. (Derrida, *AF* 11)

This memorable and repeatable content of the archive is associated with the self-annihilation of the archive. The tendency to keep the memory intact through repetition involves both self-repetition and self-annihilation, since each repetition introduces a difference in the recognition of the archive. Thus, repetition is an erasure and a rewriting, and the archive is closely associated with a "fever", which implies a desire and self-burning at the same time. That is, the archive offers both a defense against the possibility of a breakdown, but at the same

³⁴ Freud defines death drive as the organism's desire to turn to an inanimate state, which is death. Freud comes to this conclusion by observing that all organisms, including humans, derive pleasure out of repetition, which means that they tend to restore an earlier state.

archive also means the sheltering of the threat that there is such a possibility of a complete breakdown. The archive is the reminder of the threat of a complete breakdown. Archive shelters the threat and at the same time offers a defense against that threat.

Derrida also stresses the connection between the archive and law. The formation of archive also means the formation of principles and laws. In other words, injustice is the guarantee of the demand for law, and the continuation of these principles and laws, since archive, in the form of a written and bodily substrate, occurs when there is injustice or sense of injustice. Derrida associates archive with the nomological principle in *Archive Fever*.

And the death drive. Without this evil, which is also *archive fever*, the desire and the disorder of the archive, there would be neither assignation nor consignation. For assignation is a consignation. And when one says nomological arkhé, one says nomos, one says the law but also *thesis* or *themis*. (Derrida, *AF* 81)

In this story the formation of the archive is the consequence of Rhoda's feeling that she is treated unfairly by her husband, who, after having an illegitimate son from her, marries a younger woman. In this respect the story conforms to Derrida's association between the formation of archive and sense of injustice.

Just as the archive is formed both through erasure and reconstitution, in the story, Rhoda Brooks dreams of Mrs. Lodge, the new wife of her son's father, with whom neither Rhoda nor the son have any connection. The traces of Rhoda's dream attack on Gertrude's arm are the commemoration of Rhoda's repressed jealousy. Whenever she sees Gertrude's withered arm, she wants to avoid getting close to it because the arm reminds her of her own repressed jealousy. The repetition of the image of the withered arm is not only the commemoration of her own jealousy but also her feeling of being left by the father of her son, which is another event that is related to a sense of injustice, something she represses. Thus, the commemoration in the story is the repetition of the loss. The commemoration is simultaneously a defense or a compensation for the loss. The repetition of the archive is also a masochistic drive for Rhoda. The marks on Mrs. Lodge's arm keep growing as the repetition of the bad memory, when there is a desire to repress that memory. The traces on the arm are

repetitive and growing, and are not influenced by the new experience of Rhoda's friendship with Gertrude. In other words, the archive grows on its own and becomes unresponsive to newly acquired experience. The commemoration of Rhoda's loss grows and is not influenced by the fact that Mrs. Lodge is in fact loveable.

At these proofs of a kindly feeling towards her and hers, Rhoda's heart reproached her bitterly. The innocent young thing should have her blessing and not her curse. When she left them a light seemed gone from the dwelling. (Hardy, *WT* 52)

Mrs. Lodge pushed up her sleeve and disclosed the place, which was a few inches above the wrist. As soon as Rhoda Brooks saw it, she could hardly preserve her composure. There was nothing of the nature of a wound, but the arm at that point had a shriveled look, and the outline of the four fingers appeared more distinct than at the former time. (54)

In other words, the archive is both conservative, since it conserves itself and maintains its existence by growing bigger and stronger, and at the same time self-annihilatory. As the traces grow bigger, the arm becomes more withered implying a tendency towards self-annihilation and death. As the archive maintains its existence by resisting the impressions of the new experience, it at the same time annihilates the arm, the place on which it is inscribed. The story epitomizes what Derrida argues in *Archive Fever* in reference to Freud: The repetitiveness of the archive is conservative but it is also in the service of the death instinct.³⁵ Derrida introduces the term "archiviolithic" in relation to the similarity between the terms death drive and archive. The arm, as the archive, erases itself by getting more shriveled. But it is this shrinkage that makes the withered arm an archive. The archive preserves itself by erasing and annihilating itself. In other words, the conservative, preservative feature of the archive is at the same time self-annihilatory. The arm gets worse but, by making itself absent, its commemorative function increases, since, according to Freud's argument in *Beyond the Pleasure Principle*, repetition is associated with an inanimate state, which is death. This

³⁵ "It would be in contradiction to the conservative nature of the instincts if the goal of life were a state of things which had never yet been attained. On the contrary, it must be an old state of things, an initial state from which the living entity has at one time or other departed and to which it is striving to return by the circuitous paths along which its development leads." (Freud, *BPP* 310)

repetition restores the archive and gives it the status of archive. This is explained by Derrida as archiviolithic, meaning that self-erasure is one of the prominent features of archive-making process. The annihilation of the archive is the very means through which it makes itself present. Thus, the archive is archiviolithic at the same time. This contrasting tendencies in the formation of archive is described as follows by Derrida:

But, the point must be stressed, this archiviolithic force leaves nothing of its own behind. As the death drive is also, according to the most striking words of Freud himself, an aggression and a destruction (*Destruktion*) drive, it not only incites forgetfulness, amnesia, the annihilation of memory, as *mnēmē* or *anamnēsis*, but also commands the radical effacement, in truth the eradication, of that which can never be reduced to *mnēmē* or *anamnēsis*. [. . .] the archive takes place at the place of originary and structural break down of the said memory. (Derrida, *AF11*)

The archive of Rhoda's repressed jealousy is Mrs. Lodge, who is physically transformed into the very image Rhoda sees in her dream. In other words, the archive takes the shape of the impression which was drawn without the actual material existence of Mrs. Lodge. The material existence of the archive depends on Rhoda's mental image or dream image of Gertrude (Mrs Lodge). The mental image in the dream, on the other hand, is drawn according to how Rhoda's son describes the bride, Mrs. Lodge, repeatedly. This is described as follows in the story: “. . .and from her boy's description and the casual words of the other milkers, Rhoda Brook could raise a mental image of the unconscious Mrs. Lodge that was realistic as a photograph (50).

The archiving in this story then depends on the repeated narration of the event. The technique of archival repetition erases the presence of the object that this discourse depends on. Derrida's claims regarding archival technique maintain its validity in relation to the textual impression. In *Of Grammatology*, he rejects the quest for the original presence behind the text, since the text doesn't refer to anything “outside” itself. When considered in terms of archival technique, the repetition of the impression refers to the previous impression rather than to a supposedly authentic presence.

And one cannot abstract from the written text to rush to the signified it would mean, since the signified is here the text itself. It is so little a matter of looking for a truth signified by these writings (metaphysical or psychological truth: Jean Jacques's life behind his work) that if the texts

that interest us mean something, it is the engagement and appurtenance that encompass existence and writing in the same tissue, the same text. (Derrida, *OG* 150)

In this story, the archive is formed through repetition, it is insistent and consistent, and although it is the condition of any possible new experience, it is not affected by the new experience; it preserves the image that is drawn in the dream. ‘This is the meaning of what Satan showed me in the vision! You are like her at last!’(69). The archive in this story depends on oral description. The image is first drawn by the description of the son and then Rhoda in her dream. But the boy’s description and Rhoda’s mental image of Gertrude are not the same. In this respect, the story epitomizes what Derrida defines as the consistency of the moment of suppression and the moment of impression. According to Derrida, the moment of impression is the moment at which the archive is formed, and the formation of the archive depends on the moment of suppression. There is no original event that determines the archive, and the whole archive of Mrs. Lodge, her body as an archive, exists due to the son’s repeated narration of Gertrude’s lady-like beauty³⁶, the very contrasting image formed by Rhoda in her dream comes close to Derrida’s notion that there is no ultimate biological signified beyond the text. Archive depends on a symbolic system whose meaning is revealed through reference to that symbolic system rather than to the actual presence of a subject. Thus, instead of a transcendental reading, a reading that looks for the meaning of the archive should be concerned with the system of discourse through which the archive is created. Gertrude’s physical beauty is never described by the omniscient narrator of the story, which denies any sense of objectivity concerning its physical existence. Gertrude is only described by the son, not by the narrator. Similarly, Derrida asserts in *Archive Fever* that archive produces the event instead of simply recollecting it:

³⁶ The son describes Mrs. Lodge twice in the story. ‘Is she lady-like?’ ‘yes, and more. A lady complete.’ ‘Is she young?’ ‘Well, she’s growed up, and her ways be quite a woman’s.’ ‘Of course. What colour is her hair and face?’ ‘Her hair is lightish, and her face as comely as a live doll’s’ (48).

‘But she is very pretty – very. In fact, she’s lovely.’ ‘What did she wear this morning?’ ‘A white bonnet and a silver coloured gown. . . .’(49)

This is another way of saying that the archive, as printing, writing, prosthesis, or hypomnesic technique in general is not only the place for stocking and for conserving an archivable content *of the past* which would exist in any case, such as, without the archive, one still believes it was or will have been. No, the technical structure of the *archiving* archive also determines the structure of the *archivable* content even in its very coming into existence and its relationship to the future. (Derrida, *AF* 17)

The withered arm is the kind of archive that reminds one of a thing that has once been possessed but afterwards lost. In other words, archive is a prosthesis that reminds us of something lost in the past. But the withered arm as an archive determines also the future. It both compensates for what was lost in the past and turns itself into a self-annihilatory drive. For Gertrude, her arm is also an archive that commemorates the lost beauty or wholeness that she is supposed to have had in the past. For Gertrude, the arm is a reminder of the repetitive attempt to make herself “whole” and “unified” again. For Gertrude, the arm as an archive initiates the ritual of whole-making and recapturing what was supposed to be there in the past. Gertrude’s withered arm as archive is, then, a prosthetic experience implying the necessity of replacing the missing part.

She did nothing for months, and patiently bore her disfigurement as before. But her woman’s nature, craving for renewed love, through the medium of renewed beauty (she was but twenty-five) was ever stimulating for her to try what, at any rate, could hardly do her any harm (62). [. . .] ‘If I [Gertrude] could only again be beautiful as I was when he first saw me!’.

(60)

The withered arm is then a commemorative, repetitive symbol that refers to an unpleasurable and repressed memory. This commemorative function of the archived hand is both sadistic and masochistic. On the one hand, the arm as the archive repeats what is unpleasurable³⁷ since the memory of the archive causes fright for Rhoda. When the archive of the withered arm is considered, the archive commemorates the dream, which is traumatic and unpleasurable at the same time. In this respect, the archive is masochistic; it is a reminder of the unpleasurable for Rhoda. However, on the other hand, the archive of the arm is sadistic, since it

³⁷ “Unpleasurable” is here used in the psychoanalytical sense, which defines pleasure and unpleasure in terms of the excitation that is caused in the organism. According to Freud, the pleasurable is the kind of experience that does not cause too much excitation (Freud, *BPP* 300).

commemorates Rhoda's secret wish to inflict harm on her enemy. It is through the arm that she gains the mastery of the unpleasurable experience. According to Freud, dreams and children's games can convert what is unpleasurable into pleasurable.

On an unprejudiced view one gets an impression that the child turned his experience into game from another motive. At the outset he was in a passive situation—he was overpowered by the experience; but by repeating it, unpleasurable though it was, as a game, he took an active part. These efforts might be put down to an instinct for mastery that was acting independently of whether the memory was in itself pleasurable or not. (Freud, *BPP* 285)

This situation goes for the archiviolithic technique as well. The withered arm as the archive repeats the unpleasurable, but at the same time it turns the unpleasurable experience into a pleasurable one by making Rhoda cherish her capacity to inflict harm. The archive also shelters Rhoda from the memory of her unfair treatment by her husband. The archive is replaced with Rhoda's feeling of being treated unfairly. In other words, the archive is atonement for injustice.

The withered arm, as an archive, displays a ritual, which is treated in Freud's *Totem and Taboo*. In this study, Freud focuses on acts which are considered taboo in Australian tribes and he compares the psychology of these tribal people with the psychology of neurotics. One common feature becomes prominent in the comparison in their relation to taboos. This is the fact that neither the tribal people nor the neurotics know the reason for their taboo prohibitions. The reason for the prohibition is either forgotten or repressed. "Taboo prohibitions have no grounds and are of unknown origin. Though they are unintelligible for us, to those who are dominated by them they are taken as a matter of course" (22). Taboo act is a compulsive and obsessive act which has no apparent reason. The other similarity is the fact that the taboo prohibition might be applied to several objects in time. In other words, there is some kind of transference in the prohibited object. Freud explains this situation as follows:

Obsessional prohibitions are extremely liable to displacement. They extend from one object to another along whatever paths the context may provide. . . We know, too, that anyone who violates a taboo by coming into contact with something that is taboo becomes taboo himself and that then no one may come into contact with him. (Freud, *T&T* 32)

Freud also stresses that, such transference among prohibited objects makes it hard to detect the original cause of taboos, when the tribes are concerned. However, the origins could be easier to detect among neurotics. Freud relates the reason of taboo prohibition to objects that are associated with enjoyment, and not only a contact but also the idea of a possible contact with the object is prohibited. In other words, the punishment does not necessitate a contact in the literal sense. The simple idea of a contact also deserves punishment. The unknown origins of the prohibitions and the punitive measures associated with the idea of contact and the fact that the prohibited object is subject to change bring the Derridean archival process to mind. Similar to taboo prohibition, the origins of archive is also forgotten or repressed. The archive is built in place of the erased memory. The continuity of the archive is maintained through a kind of stratification or transference, as the Hebrew *Bible* inherited by Freud from his father exemplifies archival stratification and maintenance. The archive is not only prohibited but also protected, through which laws and principles are enacted. While dealing with taboo prohibition, Freud configures a similar procedure, in which the prohibited object is at the same time protected and sheltered. Freud explains the variety of protected objects as follows:

The objects of taboo are many: (i) direct taboos aim at (a) the protection of important persons – chiefs, priests, etc.- and things against harm; (b) the safeguarding of the weak –women, children and common people generally –from the powerful mana (magical influence) of chiefs and priests; (c) the provision against the dangers incurred by handling or coming in contact with corpses, by eating certain foods, etc; (d) the guarding the chief acts of life – birth, initiation, marriage and sexual functions, etc., against interference; (e) the securing of human beings against the wrath of or power of gods and spirits. . . (Freud, *T&T* 23)

The story displays both a taboo prohibition and the transference or displacement of that prohibition. What we consider as an archival stratification could as well be considered as taboo transference. The transference of the taboo takes place from Gertrude's afflicted arm to Rhoda's son's corpse. In both cases the taboo, the prohibited object, is built in place of the repressed memory. This memory is associated with a wish fulfillment as well. In other words, these memories that the prohibited object reminds are pleasurable and cause repentance at the same time. For example, on the one hand Gertrude's withered arm is an

object of shame for Rhoda, since she is on friendly terms with Gertrude and she admires Gertrude. However, she is at the same time jealous of Gertrude for having beauty and youth, things she does not have any more. Rhoda, in a repressed manner, wants to inflict harm on her ambivalent opponent. Therefore, inflicting harm on Gertrude is at the same time an enjoyable experience for Rhoda. Similarly, for Gertrude, to see Rhoda's son dead is what she wishes for, since giving birth to a heir is something she can't do. That is to say, the prohibited, taboo object reminds the possibility of an enjoyable experience. This aspect of taboo is also stressed by Freud: "These prohibitions are mainly directed against the liberty of enjoyment and against freedom of movement and communication" (25). Freud also observes that neurotics' and tribespeople's relation to the taboo object is ambivalent. They are not certain whether the avoided object is related to an enemy or a friend. There are opposing trends in taboos. Freud explains this as follows:

We found that they showed every sign of being derived from ambivalent impulses, either corresponding simultaneously to both a wish and a counter-wish or operating predominantly on behalf of one of the two opposing trends (42). [. . .] The conclusion that we must draw from all these observances is that the impulses which they express towards an enemy are not solely hostile ones. They are also manifestations of remorse, of admiration for enemy, and of a bad conscience for having killed him. (45)

Rhoda avoids seeing Gertrude's withered arm since it is the archive that reminds her of her own jealousy towards Gertrude, whom she attacks in her dream. In this sense, the taboo object that is avoided is the prosthesis of the avoided memory, and it is avoided in order to protect Rhoda from the memory of the dream. Similarly, for Gertrude the prohibited act is getting in touch with Rhoda's son's corpse. Avoiding the act means avoiding the memory of her repressed wish to inflict harm on Rhoda, who reminds her of her inability to give birth. This shows there is some contradiction with respect to the taboo object. The taboo object, which is the corpse of the executed boy, is both avoided as the reminder of the avoided experience and it is at the same time approached as a remedy. Gertrude approaches the corpse because she looks for a remedy. Therefore, there is not only an ambivalence with respect to relations with the taboo object or the person (an enemy or a friend), but there is also an

ambivalence with respect to the ways in which one gets in touch with the object.

This is also treated as one of the contradictions in *Totem and Taboo*:

Here we have a contrast – a contradiction, almost – that fact, that is, of the same individual being both more free and more restricted. Again they are regarded as possessing extraordinary powers of magic, so that people are afraid of coming into contact with their person or their property, while on the other hand the most beneficial consequences are expected from the same contact. (56)

This also reveals ambivalence in the construction of the archive. On the one hand, it is protective since the production of the body of archive in place of the repressed memory is a protective measure against the complete erasure of the memory. But on the other hand, the construction of such an archival body erases the memory the origin the archive depends on. After Gertrude touches the corpse, Gertrude and Rhoda are brought back to the dream in which Rhoda pushes Gertrude and Gertrude dies. When the withered arm and the corpse of Rhoda's son are considered, the protective function of taboo could be observed. The objects are built in place of the repressed memory and to get in touch with the objects means to get harmed and inflicted. After the fact that the inflicted arm is the result of Rhoda's supernatural powers is revealed, Rhoda leaves her old neighbourhood. Similarly, after getting in touch with the corpse of Rhoda's son, Gertrude dies. Getting in touch with the prohibited object leads to punishment and harm that the characters inflict on themselves. This is explained by Freud in *Totem and Taboo* as follows: "The punishment for the violation of a taboo was no doubt originally left to an internal, automatic agency: the violated taboo itself took vengeance" (23).

Thus, the relation between the archival body (the arm and the corpse) and the characters is similar to a taboo prohibition, which aims to protect and shelter, and this leads to the conclusion that the taboo, peculiar to tribes, and archival procedures in some respects refer to similar strategies. According to Derrida, the archive is the combination of several oppositions such as *physis*, which is related to change in natural order and *thesis*, *technē* and *nomos*, which refers to the institutional quality of archive. Unlike the taboo, which is developed and formed to ensure protection from a demonic power, and which is not written but kept in transgenerational memory, the archive includes several principles which are not

clearly distinguishable from each other, and the archive has more of an institutional quality than a taboo as Derrida points out in *Archive Fever*. Through this institutional quality archive offers a technique of repetition. The archive in this story exhibits both the features of this institutional quality, which is related to law, and repression of a memory. The corpse of Rhoda's son is both institutional and mnemonic. On the one hand, it is the product of Gertrude's repressed wish to inflict harm on the boy. The boy dies, and this is a wish fulfillment for Gertrude. On the other hand, the boy is executed since he is convicted unfairly of arson. In other words, the archive is also the consequence of an injustice caused by institutional law enforcement. The narrator also implies that although the decision to execute the boy is institutional, the decision is wrong. Thus, the corpse is the archival product of both an individual sense of being wronged (which makes the archive a psychic imprint) and an institutional wrong done to the boy. The prosthetic body of the boy then bears the traces of an unconscious desire to inflict harm and an institutional law enforcement, which is unjust. The corpse of Rhoda's executed son is then the epitome of archive, which is said to include two principles: commencement, an act of repressed memory and unconscious desire, and commandment, an institutionalization that is associated with law and in both cases the archive is affected by a repressed feeling of injustice. Archive is replaced with the memory of being treated unfairly both in Rhoda's and Gertrude's case.

After the execution of Rhoda's son, the story reenacts the dream scene, which is archived. Gertrude becomes the Gertrude of Rhoda's dream with her diminished beauty and shriveled arm and Rhoda attacks her in the way she did in her dream. The scene of the attack is illustrated as follows:

'Hussy-to come between us and our child now! Cried Rhoda. 'This is the meaning of what Satan showed me in the vision! You are like her at last! And clutching the bare arm of the younger woman, she pulled her unresistingly back against the wall. (69)

It is after the reenactment of the dream that Gertrude dies. In other words, the erasure of the archive introduces the repetition of the trauma and the repressed. However, the repetition of trauma as the trauma or the inscription of the repressed as "repressed", in other words the protection of the trauma and the

repressed and their inscription as the “repressed”, is also an archiviolithic process. The encounter with the victim is the repetition and inscription of archive. The encounter with what is kept in memory seems to annihilate the archive. However, this erasure is also an archival procedure. Thus, this is a story that presents a sequential process of archive making, getting rid of the archive and turning back to an idea of a memory which is also inscribed or archived due to this return. In this respect, the story rejects inscription and repeats the idea of the possibility of a memory that is “purified” from symbols and signs; In other words, the memory is “unburdened” from the existence of the symbolic. By annihilating the prosthesis (the archive), which is the distorted substitute of Rhoda’s and Gertrude’s repressed memory, the story manifests an endeavor to go back to the moment in which the “truth” had not been “distorted”. In this respect, the story clearly tries to distinguish between a “pure” memory and a prosthetic archive that is a supplement to the memory by repeating the moment of the dream or by “returning” to it. However, it is also this return, which is impossible since there is no truth or presence, that inscribes the memory as a moment to be commemorated, and it is through this commemorative repetition that the archive is created. Every return to the “pure” memory and every attempt of getting rid of the inscription is at the same time an attempt to re-archive. Such rearchivization could as well be observed in the transference of the taboo. Freud explains in *Totem and Taboo* that every attempt to get in touch with the taboo makes the violator a part of the taboo. “Anyone who has violated a taboo becomes taboo himself because he possesses the dangerous quality of tempting others to follow his example.” Similarly every attempt to turn back to the origins of an archive creates a new version of that origin by rearchiving the archive, and this is a process that is repetitive, and it opens the archive for future interpretation.

The story “The Withered Arm” provides a textual sample in which certain contradictions peculiar both to the process of archivization and taboo construction are enacted. In *Totem and Taboo*, Freud lays stress on the ambivalent motives behind taboo prohibition. He claims that mourning turns demons into spectres. That is, an object of fear can turn into an object of veneration at a later stage of mourning (76). Therefore, a taboo prohibition, which stems from the fear towards

the dead whose souls are expected to cause harm to those who are living, could easily turn into an archive associated with the written law and institutions of a community. The story shows that in the production of archive's juridical status, rather than the memory, the archive acquires a form that is shaped by consecutive acts of interpretation. In the story, the archive is not only Rhoda's original fingerprints on the arm but also the whole arm which gets inflicted. The archive becomes not the fingerprints but the arm itself. That is, the archive comes to include the substrate (or shelter) on which the imprint is inscribed. Therefore, in the archival reproduction not the imprint itself but the body on which it is archived comes to have a commemorative function. The substrate, the arm on which it is placed is annihilated. In other words, this shelter or material form of the archive is a protection for the memory, but this materiality is at the same time the very feature that permits its annihilation. This conforms to a basic contradiction in Platonic metaphysics in which textuality, a device invented for the sake of memory, erases memory due to its material form. That is, this materiality conditions both the reproduction and the annihilation of memory. This also reminds us of Forster's stories in which the material form of a repressed memory introduces it into nature by idealizing it as a monument, but this materiality is also the condition of a memory loss, since it is a condition that annihilates the archive and erases its original form. In "Ansell", for example, the book becomes a part of the transcendental breath whose leaves are turned by nature. The Greek Lexicon becomes the book of nature. However, by becoming the book of nature it annihilates the original form of that memory. The protagonist forgets the Greek language.

In this story, as in all the other stories by Hardy, there seems to be a kind of return to the memory of the dream in which Gertrude transforms into the satanic figure Rhoda sees in her nightmare. In that sense, Hardy seems to affirm the stability of memory. However, certain details in the story do not allow such an affirmation. Rhoda's son, the narrator, or the source of that memory, is executed so there is no return to it. Rhoda's fingerprints on Gertrude's arm are lost since the whole arm is withered so as to annihilate the traces. Therefore, the story actually annihilates origins instead of affirming their existence in memory.

A writer who also draws a similar conclusion from a reading of *Tess* is Linda M. Shires who, in her article “The radical aesthetic of *Tess of the d’Urbervilles*” argues that it is futile to look for an original motive behind the characters’ features in *Tess*. She goes on to claim that there are “minor” and “logically unrelated events” in the constitution of *Tess* (Shires 151). According to Shires this deviance from traditional causality makes Hardy unconventional among other writers of the period. With respect to her reading of *Tess* as a novel disrupting conventional causality and mimetism, Shire differentiates herself from other writers “ who have studied Hardy’s style, whether in passing or more fully, have read his novels preeminently through a realist, humanist sense” (146). According to Shires, *Tess* is a novel that repudiates the idea of a central causal event (151). This thesis is in agreement with Shires’ findings. The short stories by Hardy also defy the idea of an original causality that all the other events depend on. This could be observed in the constitution of archives in the stories. Archive is independent of the cause that it is apparently formed by because this cause is generally forgotten or repressed. The constitution of archive in Hardy’s short stories could be read to follow an archival procedure in which repression turns out to be an archival strategy.

Among writers who have similar claims to this thesis’s concerns with Hardy’s short stories is Goode. Goode finds Hardy’s works unsettling in terms of their concerns with monuments. The conclusions drawn by Goode in relation to *Far From the Madding Crowd* are consistent with how this thesis deals with the scriptural quality of the way in which bodies are treated in Hardy’s short stories. Goode argues that Hardy’s discourse concerning bodies and scripts does not exhibit a consistency, (31) and this thesis additionally claims that the inconsistency in Hardy’s discourse on archival bodies stems from their apparent conformity to idealism and their deviation from the tenets of idealism in their treatment of archival bodies.

“Dr. Woolacott” (Forster)

Unlike the stories analyzed in the previous chapter, “Dr. Woolacott” represents an archive not in the form of a prosthesis or bodily organ, but a spectral figure which is seen only by the protagonist, Clesant: the archive in this story is not written, and there is no solid evidence confirming its existence. Instead, the past is resurrected through the spectrality of a figure who orders and tries to shape the future. McDowell describes the story as “having shifting boundaries between the actual and the supernatural” (98). The supernatural element in the story is the spectral figure of a farm laborer who appears to Clesant. The story consists of three episodes. In the first episode, Clesant is depicted concentrating on what is going on outside from where he sits. The setting of the story is a large house which belonged to his father, a squire who has died. Clesant, suffering from health problems, is sitting outdoors, taking fresh air and thinking about his health and the treatment he is given by Dr. Woolacott when he comes across a farm hand who is employed in the garden of his house. He thinks that the man is looking for mushrooms and invites him to have something to drink in the house and reminds him that he should not expect to find mushrooms in the garden. The farm-hand accepts the invitation and they have a chat. During the talk Clesant informs the farm-hand about his health problems and the treatment he is getting from Dr. Woolacott. The farm hand leaves the house. Clesant, much affected by the charming youth starts to have a more pleasant view of life after the departure of this young man. The second episode of the story illustrates Clesant having tea in the gun room. Clesant wonders when he might take up violin again, one of the activities he is prohibited from practicing due to the treatment prescribed by Dr. Woolacott, who serves as an inhibitor from all activities that could cause excitement. During his own meditations about his health, “a stranger enters into his consciousness” (86): the farm hand reappears, this time in clean cloths. In his second appearance, this young man reveals that he has been working for Clesant for three months. In his second encounter with the man Clesant avoids laughter and further speech since he thinks he is not allowed such excessive feeling, he is much affected by the man though. The labourer talks

about his past in which he was wounded, and says that Dr. Woolacott, who was then the doctor in the ward, offered to operate and “patch up” his fragmented body. The youth, since he found the doctor unreliable, refused Woolacott’s offer. The soldier/ gardener, whose name remains a mystery narrates his past, gives his personal opinion of Dr. Woolacott, whom he thinks a charlatan having never succeeded in treating any patient. He asks Clesant to sack Woolacott, but Clesant then wants him to leave the house. The farm hand decides to go, saying that he would not stay in a place where he is unwanted. As he opens the door to leave, he hears the voices of the other people in the house whom he doesn’t want to meet. He says the reason he doesn’t want to meet them concerns something he did in France about which he does not want to talk. The young man hides in a cupboard, and Clesant feels signs of fatigue and illness approaching. He hears the sound of a violin, never completing a theme for half an hour. Other people come to help Clesant, who warns them not to open the cupboard. They open the cupboard and no one is there. Clesant collapses. In the third episode, Clesant lies ill, and a nurse makes preparations before the arrival of Dr. Woolacott. Clesant thinks she never makes him better, but he also remembers Woolacott’s promise that he shall live to grow old. Clesant speaks to his personified illness who denies the existence of the young man and who warns Clesant that all he sees is an illusion. While he is speaking to his illness, he hears the voice of the farm hand who wants to take Clesant with him. The farm hand says he has no name and he has no place other than the grave where they can be together, never growing old and never getting ill. Dr. Woolacott arrives and finds Clesant dead. As the doctor looks around the room he remembers the hospital ward in France, and he hears his own voice saying “let me patch you up” to a mutilated recruit.

The spectral figure of the farm hand could be defined as an archive because the figure refers to the past, it includes a revelation and it commands obedience from Clesant, the protagonist. It defines a duty for Clesant by informing him about Dr. Woolacott, under whose care he has been placed for a long period of time. In other words, the spectral figure teaches the past, demands obedience and orders the future. He asks Clesant to fire Dr. Woolacott: “I’d do anything for you, I’d die if I could do for you, and there’s this one thing you must

do straight away for me: sack Woolacott”(89). The spectre is also the embodiment of the repressed; an event that is unrevealed and the repressed sexuality of the protagonist. The secret event in the past is related to Dr. Woolacott’s duty as a doctor on the front during the war. The conversation between the gardener and Clesant reveals it thus:

[Clesant]“Were you in hospital yourself?”

[Specter/Farmer] “Oh aye, a shell. This hand – ring and all mashed and twisted, the head –hair’s thick enough on it now, but brain stuck out then, so did my guts, I was a butcher’s shop. A perfect case for Woolacott. Up he came with his ‘Let me patch you up, do let me just patch you up,’ oh, patience itself and all that, but I took his measure, I was only a boy then, but I refused. (91)

This spectral character as the archive in the story defines both a process, the repression of Clesant’s sexuality through the treatment of Woolacott, and a moment that is traumatic, which is the physical fragmentation of the soldier. Thus, the spectre that appears to Clesant is also the embodiment of a wish to get whole. It represents Clesant’s wish to become a whole by being found sexually attractive: “Clesant had often been proud of his disease but never, never of his body, it had never occurred to him that he could provoke desire” (89). It also represents the physical wholeness of the once wounded soldier, who now appears without the traces of his wound as a spectre. In that sense, the ghost is imbued with the function of providing information about the past since the fragmentation associated with the body of the soldier represents the forgotten or repressed past. In her study, Glen Cavaliero observes that the supernatural element in Forster’s stories, such as the ghost in this story, was used as a literary device, as a way of saying something else rather than an end in itself. The ghost is imbued with the idea of a haunting past. It grows out of the unrevealed. The ghost in this respect is an archive, a document speaking and defining not only the past but also ordering the present and demanding future obedience. According to Cavaliero, “The supernatural theme has been made a vehicle for comment on the outlook of the pseudo-culture of the tourist mentality and on the alienating effects of a socially rigid and imaginatively limited way of life” (Cavaliero 43). When this story is considered, Cavaliero’s comment that the supernatural element represents social rigidity seems to be relevant to the concerns of this analysis. The ghost on the one

hand appears as the redemption of the past that was kept as a secret, and on the other hand it is the redemption of the rigid treatment Clesant is subjected to. The embodiment the ghost is looking for is possible through speech. The ghost asks Clesant to speak about himself in order to mend Clesant's present impotence as well as to repair his own fragmented body and to reveal a memory which is related to an event that is a secret. "Tell my story for me, explain how I got here, pour life into me, and I shall live as before when our bodies touched." In other words, the ghost stands for speech and unbroken memory.

There was a silence. Clesant could not think of anything to say, and began to tremble.

"Oh my name_"

"Oh yes, of course, what's your name?"

"Let me write it down, my address too. Both my Wolverhampton address I'll give you, also where I'm lodging here, so if ever -got a pencil?".....

"And now we've no paper."

"Never mind," said Clesant, his heart beating violently.

"Talking's better, isn't it?"

"Yes." (88)

The ghost's account of the event is directly related to the war; an event whose memory is collective. The ghost as the archive represents collective memory rather than an individual one. This idea of unwritten, collective memory is also strengthened by the fact that the spectre (soldier/ farmer) is anonymous and dislocated. His name is not given, and his address is not written. In this respect, it is possible to say that the story deals with the speech in terms of the repressed. In this story, a spoken account of the event is given in parallel with Clesant's discovery of his repressed sexuality. In other words, the spoken is associated with the revelation of the repressed, and the spoken also means transgressing the law established by Dr. Woolacott, who forbids socialization and excessiveness to Clesant. In this respect, spoken discourse is handled as a part of the natural order as opposed to what Dr. Woolacott prescribes. Therefore, the discourse produced on writing in this story is a continuation of Plato's and Rousseau's signification of writing as a device artificial and opposed to nature and as a supplement to speech. The story represents writing through the figure of Dr. Woolacott, whose prescriptions is an obstacle to the natural. The prescription of Woolacott represents moderation as opposed to excessiveness. "From where he lay, he could

see a little of the garden and a little of the park, a little of the field and river, and hear a little of the tennis: a little of everything was what was good for him, and what Dr Woolacott prescribed (p. 83).” Such a discourse echoes Saussure, who associates speech with the natural and deals with writing in a supplementary relation with speech. “According to the historico-metaphysical presupposition evoked above, there would be first a natural bond of sense to the senses and it is that passes from sense to sound: “the natural bond,” Saussure says, the only true bond, the bond of sound (Saussure as cited in Derrida, *AF* 35).

Thus, the story seems to re-enact a metaphysical concern with writing since the major concern of the story seems to evoke a memory by relying on speech and memory. The story, as most of Forster’s stories do, implies the rejection of writing both by keeping the memory unwritten and by establishing a connection between an obstacle and prescription since nobody, who is given a prescription by Woolacott, survives. “He [the soldier/ farmer] hardened at once. ‘Sentimental, was I? All right, what I’ve got against Woolacott is that he never makes anyone well, which seems a defect in a doctor. I may be wrong’” (91). Dr Woolacott is an intrusion on the natural, which is associated with speech and homosexuality. The story seems to confirm the idea that writing is opposed to speech, which is immediate and natural. In this respect, at first glance, the story’s treatment of writing seems to be in conformity with that of Plato’s *Phaedrus* as Derrida defines it as the denouncement of writing as “the intrusion of an artful technique, a forced entry of a totally original sort, an archetypal violence: eruption of the outside within the inside, breaching into the interiority of the soul” (Derrida, *OG* 34). Dr. Woolacott’s entrance into the house as the representative of writing and intrusion is similar to the ways in which writing is illustrated as a technique against memory in *Phaedrus*. The appearance of Dr. Woolacott is opposed to the memory that the ghost is trying to evoke. As Dr Woolacott arrives, the ghost wants to be hidden and protected. According to Stephen K. Land, Woolacott “represents conventional restraints”, and he “may preserve life in a narrow, materialistic sense, but he does so at a spiritual price.....” In other words, Woolacott refers to script, to the prescription that is against spirit, which is presence and speech represented by the soldier farmer. The arrival of Dr.

Woolacott means an external intrusion. His entrance into the house is described as the broken spell:

It was Dr. Woolcott at last.

Instantly the spell broke, the dead revived, and went downstairs to receive life's universal lord; and he – he was left with a human being who had somehow trespassed and been caught, and blundered over the furniture in the dark, bruising his defenceless body, and whispering, "Hide me". (95)

However, this opposition between writing and speech, as it is represented through the characters Dr Woolacott and the ghostly farmer/soldier, is dissipated when we consider the story in terms of the Freudian pleasure principle and reality principle, which, instead of being opposed, are supplementary to each other. The story, in this sense escapes easy categorization. The pleasure principle is associated with the farmer/ soldier due to the idea that he symbolizes sexuality and the relief of the repressed since Clesant realizes his own sexuality by the time he appears. However, Freud, in *Beyond the Pleasure Principle* argues that pleasure is not related to the feeling of joy but the amount of excitation. If the excitation is high the organism perceives this as unpleasure, and if the excitation is low this is perceived as pleasure. Therefore, pleasure in Freudian terminology has more to do with keeping the amount of excitation at a tolerable level. Freud explains it as follows in *Beyond the Pleasure Principle*:

We have decided to relate pleasure and unpleasure to the quantity of excitation that is present in the mind but is not in anyway 'bound'; and to relate them in such a manner that unpleasure corresponds to an increase in the quantity of excitation and pleasure to a diminution. (Freud, *BPP* 276)

In this respect, since he causes an intolerable amount of excitation in Clesant (he even causes his death), the soldier/farmer has more to do with unpleasure rather than pleasure. It has also been argued that the soldier farmer is associated with speech and memory since he has the function of recalling what happened in the past, and he does this not through written discourse, but through oral discourse. He speaks and he reminds. He is both the representative of oral communication and the "originality", reliability of 'pure' memory without being recorded and without any means to writing. However, none of the characters in the story partakes in the past he is trying to recall. None of the characters in the story are testimony to the "originality" and "reliability" of the memory he recalls. To

Clesant, he is a stranger and he is completely new. Therefore, the story focuses more on the farmer/soldier's claim to "pastness" and "memory" rather than the originality and reliability of that memory. In other words, the story's emphasis is on how something that is completely new (Clesant sees the soldier/farmer for the first time) has the claim to be the representative of the past and memory. The soldier says he is the past and he was once present in the war and in the hospital ward. He claims to be real, and he asks for speech for the verification of that reality. In other words, he claims to be the archive. "Tell my story for me. Explain how I got there, pour life into me and I shall live as before when our bodies touched"(95). In this respect, the story is consistent with what Freud claims in relation to memory and the idea of "the past". In *Beyond the Pleasure Principle* Freud claims that not everything that is considered by the physician as the repressed material of the past could be considered to have happened in the past. Sometimes the patient can ascribe "pastness" to an experience that is contemporary. In other words, a contemporary experience can pass for an experience of the past, as is the case with the soldier/ farmer in the story. That is, it is impossible to consider every repressed memory as belonging to past. "He [the patient] is obliged to repeat the repressed material as a contemporary experience instead of, as the physician would prefer to see, remembering it something belonging to the past" (Freud, *BPP* 288).

Therefore, what is "repressed" is not necessarily the repressed material but archived, gathered and recorded as "repressed". What Freud related in relation to memory, psychoanalytical technique and unconscious could also be considered to have validity regarding the archival technique. Derrida also, in his discourse on archive, deals with the archive not in relation to the past and origins, but how the archived content is rearchived as belonging to the past:

[T]he question of the archive is not, we repeat, a question of the past. It is not a question of a concept dealing with the past that might already be at our disposal or not at our disposal, an archivable content of the archive. It is a question of the future, the question of the future itself, the question of a response, of a promise and of a responsibility of tomorrow. (Derrida, *AF* 36)

In a similar fashion to the way in which how Freud treats the "repressed" and how Derrida deals with the "archive", the story deals with the possibility of an

archive's being both in the past and the present at the same time. At the end of the story, what is designated as the past by the soldier/ farmer turns out to be the present. The house becomes the hospital ward. In other words, the memory that claims to have been in the past turns out to be the present, and confusion is created as to the exact setting of the story. Is the exact setting of the story the house, or is it the hospital ward?

The doctor examined the room carefully. It presented in usual appearance, yet it reminded him of another place. Dimly, from France, came the vision of a hospital ward, dimly the sound of his own voice saying to a mutilated recruit, "Do let me patch you up, oh but you must just let me patch you up....". (96)

In this respect, the function of the setting of the archive is questioned. Is the setting the house, which is associated with tradition and protection, or is it the hospital ward that represents death?

In *Beyond the Pleasure Principle* Freud claims that the organism receives the external stimuli in smaller amounts in order to protect itself and make the outside excitation tolerable. In order to reduce the excitation and make the organism ready for external stimuli, a protective shield is formed. The function of this protective shield is to make the unfamiliar and excessive amount of external stimuli familiar since "protection against stimuli is an almost more important function for the living organism than reception of stimuli" (299). It has already been stated that the archive is put in a protective shield, a place where it is institutionalized. It is this protective shield, the place in which it is situated, that makes the archive meaningful. This protective shield, the place of consignment, does not only protect the archive but it also gives shape to it. However, it is also within this protective shield that the archive is annihilated and recreated, since without the destruction or without the possibility and the threat of death, archive is not created. This annihilation is termed the "death drive" or "destruction drive" in Freudian terminology, and the same drive to destroy and leave nothing of itself could also be termed "archivolithic" in Derridean terminology and in the description of archival technique.

But the point must be stressed, this archivolithic force leaves nothing of its own behind. As the death drive is also, according to the most striking words of Freud himself, an aggression and a destruction (Destruction)

drive, it not only incites forgetfulness, amnesia, the annihilation of memory, as *mnēmē* or to *anamnēsis*....(Derrida, *AF11*)

In the story, the house could be considered to have two functions: It functions as a shield both for the archive, since the house is sedimented and bears the traces of the old squire, Clesant's father, and Clesant. The house protects Clesant from external stimuli. The house represents tradition which protects Clesant from excessive amount of excitation. "From where he [Clesant] lay, he could see a little of the garden, and a little of the park, a little of the fields, and hear a little of tennis.....An electric bell connected him with the house, the strong beautiful slightly alarming house where his father died, still there... " (83). The farmer/ soldier is both the archive and the stimuli coming from outside and causing an unusual amount of excitation for Clesant. Thus, the archive, which is a new experience for Clesant, is already an archive. It represents both the familiar and the unfamiliar at the same time. In other words, the archive does not depend on time, newness or pastness. However, throughout the story this new experience that is introduced by the appearance of the soldier becomes a thing to be remembered. In other words, the soldier/ farmer, who is experienced as an external and new stimulus causing too much excitation in Clesant, becomes a thing to be remembered or a memory of the past for Clesant in his second and third appearance. Instead of reminding Clesant of how things were on the battlefield and how he was wounded, he reminds Clesant of his first visit. Clesant laughs and talks excessively when he first encounters the farmer/ soldier. "It reminded Clesant, that he had been guilty of laughter and of rapid movement....."(87). In his second appearance the soldier/ farmer reminds Clesant: " I shall live as before when our bodies touched"(95). Next time, the soldier/farmer appears in the house. In other words, once an external stimulus causing unexpected excitation, the soldier/ farmer is formed into an internal stimulus, something to be remembered by Clesant. Similarly, in *Beyond the Pleasure Principle* Freud claims that the organism receives stimuli from outside as well as from the inside. While the organism can protect itself from the stimuli coming from outside, there is no such shield to protect itself from the great amount of stimuli produced within. In some cases, the internal stimuli can as well pass for an external one and this causes pathological processes in the organism.

Towards the outside it is shielded against stimuli, and the amounts of excitation impinging on it have only a reduced effect. Towards the inside there can be no such shield; the excitations in the deeper layers extend into the system directly in undiminished amount. (Freud, *BPP* 300)

In the story, the soldier/gardener's position as a stimulus changes from outside to inside. Claude J. Summers also claims that the soldier/ gardener is a figure associated with death, and he too ascribes a kind of duality to the figure of the soldier/ gardener. According to him,

The handsome young man in the story is a death figure, but he is also symbolic of experience and fulfilment, the agent of escape from a half-life measured by length rather than quality. The struggle within Clesant's soul is between the life of incompleteness offered by Dr. Woolacott and the moment of joy promised by the ghostly lover. (Summers 278)

The soldier/ farmer at the end of the story becomes deadly. The stimulus as the soldier causes the collapse of Clesant as well as the collapse of himself. He annihilates himself as well as the organism (Clesant). If we consider the situation in terms of archival technique, the soldier/ gardener represents both an archivolithic force as well as an archival one. He represents excavation and production of archive. On the other hand, he represents an archivolithic force, the destruction of the archive as the soldier suggests. He is associated with death and annihilation as well as excavation and production (as a gardener). The following quotation shows this:

“Clesant, shall I take you away from all this?”

“Have you still the power?”

“Yes, until Woolacott sees me.”

“Oh, what is your name?”

“I have none.”

“Woolacott calls it the grave.”

“Shall I be with you in it?”

“I can promise you that. We shall be together for ever and ever, we shall never be ill, and never grow old.”

“Take me”. (96)

This transference from old to new and new to old as well as from outside to inside shows how interchangeable the categories of old/new, ancient/modern are as well as how interchangeable the categories of internal/ and external are both in memory and archive production strategies. The fact that the archive is produced and annihilated in the same strengthens Derrida's claim in *Archive Fever*. The story also exemplifies the idea that the archive does

not necessarily refer to the old. The archive designated as ancient could be contemporary, and this is a re-enactment of Freud's findings in terms of traumatic neuroses. The story does also display the production of archive, and archival process as an archiviolithic process of self-annihilation, as the soldier/ gardener represents both the production of itself as the archive of an old memory and as the annihilation of that memory at the same time.

Vybarr Cregan Reid regards Forster's treatment of homosexuality as an unconventional form of representation (Reid 453). Reid also deals with how homosexuality is associated with setting in *Maurice*. According to Reid, the novel represents homosexuality by symbolizing it as an escape into nature. In terms of this thesis' concerns, it is possible to see that setting, rejection of writing and homosexuality were all connected concerns in the story "Ansell", and Reid contends that sexuality can be associated with place in Forster's "aesthetic vision" (455). However, it is not always possible to see such treatments of homosexuality as being completely unconventional as Reid argues them to be. In his article "Modes of Silence in E.M. Forster's "inferior" Fiction" he argues that, Maurice and Alec (in *Maurice*) transcend the heterocentric logic" and "They are liberated to explore outside their class and their geography in a way that marrying heterosexuals, like Clive, are not permitted to do" (457). If the stories such as "Dr Woolacott" and "The Life to Come" reject some of the conventional discourses on writing and homosexuality, they build another discourse and conform to another convention. First of all, Forster's discourse on homosexuality and his discourse on writing are treated analogically. The story "Ansell" conforms to the tradition in which rejection of writing is considered to be becoming a part of nature and it is also regarded as liberation from social repression associated with writing. In the stories such as "Ansell", "Dr. Woolacott" and "The Life to Come" characters' involvement in homosexual act is regarded as an act of return to a point of origination. In "Ansell", the characters' implied homosexual engagement results in the rejection of father's convention but this engagement is also the recreation of the past, a state of pre-lingual state between the boys, Ansell and the protagonist. Similarly, in "Dr Woolacott", homosexual engagement is associated with the rejection of writing. This rejection is also a point of beginning, it is the

rebirth of the specter, the wounded soldier. This conforms to a similar pattern in Forster's stories in which writing is rejected and the characters remember. Writing, then, is an act against memory. Similarly, in "The Life to Come" Vihobai kills Paul, the missionary, which is an act symbolic of rejecting writing, since the priest is the one who introduces writing and many other ills into the community. After killing the missionary, Vithobai becomes the king again and he returns to an older state. In other words, rejecting writing welcomes memory but in a contradictory way. That is, Reid could be right in his finding that Forster was beyond the models of sexual conventions of the twentieth century but this also means that Forster's representation of writing in association with homosexuality exhibited a logocentric desire to reach a point of origination by dismissing writing. However, while exhibiting this logocentric desire, the story also shows how blurred the boundaries between the past and the present are, since the story implies that "the past", supposedly a reliable point of origination, is actually produced in the present.

"The Other Boat" (Forster)

The story, published in 1972 in Forster's short story collection *The Life to Come*, is set in two different temporal and spatial settings, the first of which is in the past and narrates a sea journey to England from India taken by the protagonist (Lionel), his mother (Mrs. March) and his younger sister and brother, Olive, Baby and a subaltern boy, Cocoanut, of the same age as Lionel. The second one is another sea journey taken by the grown-up Lionel in the company of Cocoanut. The story opens with the description of children playing a game in a group that includes Lionel, his sisters and Cocoanut. Mrs. March is offended by the fact that Cocoanut is playing with her children, but the children keep on playing with him in spite of her protests. The other setting is the present narrative time, in which another sea journey is taken both by the matured Lionel and Cocoanut. The present sea journey follows the opposite route, from England to India. In this later scene, Lionel is drawn as a grown up British soldier who thinks he has met his childhood friend Cocoanut on the boat by chance. Lionel cannot find a single cabin in the ship and he is transferred to a cabin belonging to Cocoanut who, Lionel thinks, manages to find him a berth in his own cabin. After noticing Cocoanut's homosexuality, Lionel, thinking that this is indecent, tries to find himself another cabin, but having failed to do so, remains with Cocoanut. In Gibraltar, he and Cocoanut have sexual intercourse and Lionel realizes his own repressed homosexuality. However, he tries to hide his homosexual affair from the other British acquaintances on board. After intercourse with Cocoanut they speak about the past and the journey they took as children on the other boat. Lionel tells Cocoanut how his mother was abandoned by his father, who fell in love with a native, and how Baby, his little brother, died two weeks after that sea journey in addition to how his mother held Cocoanut responsible for his death. Lionel also speaks about his own experience of war in which he was wounded in the groin. He also informs Cocoanut of a letter which he sent to his mother and in which he wrote about his encounter with Cocoanut. After the talk, Lionel realizes that the cabin door was not locked. They have a quarrel and Lionel, feeling that his career would be in danger if his relation with Cocoanut were to be revealed,

repents. He feels guilty for having acted contrary to what he considers the norms of the white race and his post in the army. He cannot avoid the strong influence of his mother, who is an epitome of his sense of belonging to the British community. He decides to cease all sexual intercourse with Cocoanut. When he goes back to the cabin, he explains his intention to Cocoanut, who asks for affection. Cocoanut bites Lionel on the arm, and they make love once more, during which Lionel murders Cocoanut and then commits suicide by jumping into the sea. The news of her son's death is given to Lionel's mother who, afterwards, receives the letter in which Lionel refers to his encounter with Cocoanut.

The story shares a feature common to with most other Forster stories, which is, according to John Colmer, an emphasis on the importance of the past. Colmer defines the past that Forster repeatedly evokes as “ the classical past or a past moment in the life of one of the characters, a moment of heightened consciousness, instinctive joy or vision that momentarily transfigures the ordinary world but which is either rejected or forgotten (Colmer 36). This story includes an element of the past that is repressed and rejected by the protagonist's mother. McDowell, in his analyses of Forster's short stories, interprets the mother's existence as a castrating force. “She represents at one level all the frightening power of tradition which punishes remorselessly those who fail to respect accepted norms for social behavior; she is also a castrating female....” (McDowell 100).

The story involves two major settings which are the past and the present and two boats sailing in two opposite directions. The present time and the present boat are basically retrospections and repetitions of the past. These retrospections and repetitions are conveyed through the medium of a letter Lionel writes to his mother and the mention of the wound Lionel took in the war he was involved in prior to the sea journey. Both the letter and the wound are archives and documents that refer to a traumatic event in the past. The wound in his groin, which he received in the war, reopens as Lionel is involved in a homosexual relationship with his childhood friend in the boat. The wound is described both as the trace of an event in the past and it is at the same time activated in the present:

“No.” It was a trophy from the little desert war. An assegai had nearly unmanned him nearly but not quite, which Cocoa said was a good thing. A dervish, a very holy man, had once told him that what nearly destroys may bring strength and can be summoned in an hour of revenge”. (179)

The reopening of the wound is then the repetition of the trauma of the war. The wound in the groin reopens when Cocoa bites Lionel. In other words, the wound is both a symbol of a literal and figurative “unmanning”. It is literal since he was about to be “unmanned” in the war and it is at the same time figurative since the reopening of the wound is a reference to homosexuality which implies “unmanning”. The wound then prevents future reproduction. As an archive, the wound means the prevention of a future possibility; the prevention of malehood and the possibility of the production of progeny. In this respect, the wound as an archive means castration. It refers both to the disruption of production and introduction of pleasure. The wound as an archive, which is associated with castration, does not totally erase masculinity but reproduces it. In this respect, sexual pleasure in this story is under the sway of death instinct. Excessive pleasure and death are associated with each other. The re-opening of the wound before the homosexual act is a repetition. It repeats the unpleasurable experience of the war, which is what Summers, in his analyses of Forster’s short stories, argues. Claude J. Summers interprets the reopening of the wound as the repetition of Lionel’s war experience. He claims that “Lionel simultaneously makes love to Cocoa and reenacts his wartime experience “in the desert fighting savages”” (Summers 290). When this situation is considered in terms of the discourse on archive produced by this story, it is possible to see that the archive, which is Lionel’s wound, is closely related to self -annihilation and the death instinct, which does not only prevent production of progeny but leads also to his suicide. (A similar treatment of the relation between death and archive could be observed in Dr. Woolacott). According to Freud, the source of death instinct is repetition since repetition is an indication of organism’s tendency to return to an earlier state. As Freud explains in *Beyond the Pleasure Principle*,

It would be in contradiction to the conservative nature of the instincts if the goal of life were a state of things which had never yet been attained.

On the contrary, it must be an old state of things, an initial state from which the living entity has at one time or other departed and to which it is striving to return by the circuitous paths along which its development leads. (Freud, *BPP* 310)

In other words, repetition is also the route to death. Repetition is pleasurable if we consider the fact that pleasure is related to the organism's perception of an event as "regular". In this respect, the wound as the archive in the story is associated both with death, since it prevents production and leads to Lionel's suicide, and pleasure, since it refers to the taking control of the traumatic experience of the war through repetition. Such a treatment of the wound as archive is much in tune with Derrida's treatment of archive and *différance*.

The indication of trace in the story is also an archival technique described by Derrida in *Archive Fever*. Derrida describes "différance" as "trace" which, while putting into reserve in order to make the archive recognizable, is related to erasure at the same time, because through erasure the archive can be reproduced. Archive, thus, refers both to a kind of trace and erasure. In this respect, the definition of archive is closely related to how *différance* and trace are described.

"Since the trace is not a presence but the simulacrum of a presence that dislocates itself, displaces itself, refers itself, it properly has no site –erasure belongs to its structure" (Derrida, *D159*). The wound re-opened is both the trace of the previous event of getting wounded in the war, but at the same time it is re-activated as an unmanning force as Cocoanut bites Lionel's shoulder. In other words, something that is produced in the past is reproduced in the present and in the latter case, the wound is associated with homosexuality and "umanning", which is the reproduction of male-hood, since Lionel is "manned" as a homosexual by being called "Lion" by Cocoanut. The reopening of the wound and the idea that it could bleed again is reference to the reproducibility of the archive in the future. While writing about the reinterpretation of Freud in *Archive Fever*, Derrida explains this reinterpretative strategy of the Freudian archive as follows:

It leaves open to the future, not only the definition, hence the determinability as much as the terminability, of Judaism, but also those of psychoanalysis.Particularly in relation to an archive determined as already given, in the past or in any case only incomplete, determinable and thus terminable in a future itself determinable as future present,.... (Derrida 51)

Derrida's definition of Freud's archive as an institution describes the workings of the trace defined by Derrida in *Of Grammatology*. In addition to the the idea of an original experience, each attempt of turning back to this experience also means that this supposedly original experience is traumatic and should be forgotten. Therefore both the necessity to remember and the necessity to forget belong to the same experience of trace; a procedure which defines the archive as "open to the future". Derrida describes "trace" as a process in which the erasure (the attempt to forget) itself is also a path to future possible ways of archiving. What is crucial to trace is not the origin but the idea of a possibility of an origin. In this respect, trace defines the institution of an origin that has never been and will never be completed. Trace then defines the condition of an attempt to remember in which the origin is tried to be kept in mind and traced by each attempt of keeping in mind. Therefore, the ideas of getting rid of the archive and getting back to the memory are traces of an "origin". Derrida defines this process as follows:

The trace is not only the disappearance of origin- within the discourse that we sustain and according to the path that we follow it means that the origin did not even disappear, that it was never constituted except reciprocally by a non-origin, the trace, which thus becomes the origin of the origin. (Derrida, *D* 61)

In the story, the wound of Lionel represents a trace. On the one hand, the reopening of the wound refers to an attempt of going back to the moment of the war in which he is wounded. The reopening of the wound is an act of remembering and keeping the memory of the wound in mind. The wound refers at the same time to an experience of getting wounded again through the homosexual act, which is the repetition of the previous experience of woundedness in different terms. The wound then carries both the traces of the war and the potential to carry the trace of the newly experienced homosexuality since the wound will become a trace again.

Another element that could be regarded in relation to trace as an archival strategy in this story is the letter Lionel writes to his mother. This letter, written during Lionel's voyage from England to India, gives an account of the journey and relates the "incidence" of how he met on the same boat his childhood friend Cocomat by chance. The letter reminds the mother of the previous voyage in which the children meet with Cocomat and after which Baby, the youngest of the March children, dies. In this respect, the letter is similar to the wound that starts bleeding again. It refers to an attempt to turn back to the origin, which is the voyage taken earlier. The letter then bears the traces of an earlier event, which is now repressed by the mother. Thus, the letter is not only an attempt to turn back to the origin but it is also a reminder that the experience is forgotten. The letter recalls the moment of forgetting since the experience was unpleasurable for the mother (Mrs. March). In the letter, Lionel gives an account of how Cocomat found him a berth and how they seldom meet each other on the deck. He hides the fact that he is staying with him in the same cabin. The letter in this story appears after the narrator describes the events concerning the childhood of Cocoa and Lionel, and how Mrs. March is disturbed by the existence of Cocomat among her children. The function of the letter in the story is not the narration of what happened in the story but repeating the event that has already been narrated by the omniscient narrator. The letter repeats by putting the already narrated into written discourse. In other words, the event is narrated by the narrator and it is re-narrated through the letter by the protagonist. The letter hides some of the truth about the present situation such as the fact that Lionel and Cocomat are staying in the same cabin, and it, at the same time, is a reminder of what has been forgotten and repressed by Mrs. March. That is, the letter includes the story's implied thesis concerning trace and archive. The letter as the trace registers the fact of repression. The event repressed and unspoken by Mrs. March is the idea that Cocomat is responsible for the death of the baby, who is depicted at the beginning of the story as playing with the group of children including Lionel, Cocomat and Olive. The other event that is unspoken and repressed by Mrs. March is that he had been abandoned by her husband who is said to have "gone native" after abandoning his children and wife. This letter recalls two repressed

events. The death of the baby due to Cocoanut since Mrs. March holds Cocoanut responsible for the death. This is revealed in the conversation between Lionel and Cocoanut:

[Lionel] But the worst of it was the Mater wouldn't be reasonable. She would insist that it was sunstroke, and that he got it running about with no topi on when she wasn't looking after him properly in this very same Red Sea."

[Cocoanut] "Her poor pretty Baby. So I killed him for her."

[Lionel] "Cocoa! However did you guess that? It's exactly what she twisted round to..... (185)

The other event refers to a possibility related indirectly to the existence of Cocoanut. The fact that the father run away with a native and abandoned his children introduces the unspoken threat for Mrs. March that Lionel could as well run away with a native, a possibility that brings the threatening existence of Cocoanut into mind. Thus, the letter as the textual archive in the story both refers to a repressed event in the past and reminds also the fact that the event is repressed by Mrs. March and becomes a reminder of the possibility of another abandonment, this time by his son. Both sets of associations are made through the mention of Cocoanut in the letter. The letter registers what the threat and the repressed are. The letter as the archive is associated with a repetition. The letter textualizes the repressed while rearchiving it. The letter displays trace especially when the fact that it is received by the mother after the death of Lionel is considered. The letter does not totally represent the erasure of the "origin". On the contrary, it recalls the possibility of an origin as well as the erasure of what is regarded as an origin. The letter, since it is received belatedly, also archives the repetition. Lionel's death after meeting with Cocoanut is the repetition of the father's case, who is known to have abandoned the mother and disappeared after meeting with a native. However, the story never introduces this event as an original case. The reasons why the father left Mrs. March remains a matter of speculation. That is, what is considered to be the original event is just a speculation. Although there is no origin, there is the idea of origin and the repetition of that supposed idea of origin through the letter. This recalls the trace as Derrida defines it:

The (pure) trace is difference. It does not depend on any sensible plenitude, audible or visible, phonic or graphic. It is, on the contrary, the

condition of such a plenitude. Although it does not exist, although it is never a being – present outside of all plenitude, its possibility is by rights anterior to all that one calls sign (signified/ signifier, content/ expression, etc.), concept or operation, motor or sensory. (Derrida, *OG* 62)

The story's argument about textuality is revealed through the medium of the letter through which it is implied that something that informs about the presence is a threat to presence. This can be considered as the possibility of a subordination of Lionel's presence (text) to the trace. This may be in tune with the association of writing with amnesia as well as its rendition as an act against presence. The letter is antagonistic to Cocoanut's own presence and it is his wish to postpone or totally cancel the text reminding Mrs. March of his once detested presence. He wants to get rid of that supplementary text that is replaced with memory and presence. He rejects his own representation through the letter. Thus, the story produces a discourse on writing which is in tune with how Derrida describes the condemnation of writing in Plato and Rousseau. In this respect, it is also possible to see a similar approach to writing implied in this story as well as the other stories by Forster. A text is the representation of speech, which is the representation of presence. Thus, writing is fallacious since it is the representation of representation as Rousseau claims in *Emile*:

Languages are made to be spoken, writing serves only as a supplement to speech; if there are some languages that are only written, and that one cannot speak, belonging only to sciences it would be of no use in civil life." (Rousseau 1249 as quoted in Derrida, *OG* 303).

In the story, the threat that this supplement of a text could be replaced with full speech is treated along with the fear of characters' castration. Writing in this respect is like castration: the broken continuity of full speech and presence. After the murder of Cocoanut and the suicide of Lionel, the letter that was to be cancelled by Cocoanut is received by Mrs. March. In other words, the text is replaced with the origin. The substitute of the origin does not only supplement but it disposes of the full presence completely. This is associated with an incurable evil as Derrida describes it:

This scandal is such, and its evil effects are sometimes irreparable, that the world seems to turn the wrong way (and we shall see later what such a *catastrophe* can signify for Rousseau); then Nature becomes the supplement of art and society. It is the moment when evil seems incurable (Derrida, *OG* 147).

When this exchange between original presence and writing is considered in terms of archive, this describes a situation in which the archive does not become the representation of the event but becomes the event itself. The archive produces the event rather than the vice versa. This could be observed in the story when Cocoanut is defined as ambiguous in reference to the passports. He has two passports and he has no name except his nickname. (The only mention of Cocoanut's name as "Moraes" appears in the conversation between Lionel and Colonel Arbuthnot on the deck) He is never defined as originally belonging to this or that nation. The passports (the document) do not refer to his origins, nor does the story. The story does not lead to the questioning of the reliability of the information on the passports. "The information on the passports was conflicting, so that it was impossible to tell the twister's age, or where he had been born or indeed what his name was"(180-181). Cocoanut, who is considered to be the original cause of Lionel's death as well as the representative reason of father's abandonment of the mother, is not easily defined. The origin is ambiguous and the repetition is based on the traces of that ambiguous origin.

The story displays the formation of archive through trace, which means that both the remembering of the origins and the attempt to forget the origins are archival strategies. The wound that reopens and the letter that is received belatedly represent attempts at remembering and forgetting. In other words, the archive bears the traces of a non-origin, which is an attempt to make an origin. All the stories analyzed in this part of the chapter revolve around the issue of remembering and returning to an earlier state that is associated with the past. However, the contradiction is that although there is an implied emphasis laid on the association between the past and a state of innocence, purity and an unbroken whole, what these stories represent as the past are far from being pleasurable or far from being original, since they are either repressed or molded into different forms in time. What is remembered and what is constantly resurrected is the traumatic state rather than an idealized experience of the past as a transcendental

experience of the soul to the truth and purity. Such a return to the trauma is then a recuperative strategy of meaning-making rather than the recalling of an earlier rewarded state. Remembering, then, is an act of construction and archive-making rather than returning to a purified origin. Geoffrey Hartman in his article “Romanticism and Anti-Self-Consciousness” detects a tendency among German Romantics to return to an earlier untainted state of naïvete. Later in the essay, he explains the features of this return as an act of purgation achieved through words. The remedy to achieve this heightened awareness of self is associated with an act of creation. Hartman explains this process of resurrection in terms of a journey:

The precariousness of that transition naturally evokes the idea of a journey; and in some later poets, like Rimbaud and Hart Crane, the motif of the journey has actually become a sustained metaphor for the experience of the artist during creation. (Hartman 50)

The transition to Imagination, which is considered the most heightened state, is achieved through such a journey. In other words, textuality and creation are means to achieve a state of wholeness which is at the same time an archive that is gathered through attempts of remembering.

Emily Ridge in her article, “Elizabeth Bowen, *Howards End* and the luggage of modernity”, focuses on the contrast between the image of a house and luggage. In the article, Ridge examines these images in tension and what they suggest in terms of modernism and how these symbols are used as metaphors for fictional form. She claims that in Forster’s novel there was a conflict “epitomized through the opposition between architectural and luggage paradigms” (Ridge 111). In that article, Ridge makes a comparison between Bowen’s *The House in Paris* and Forster’s *Howards End* and claims that the symbols of house and luggage have different functions in these novels. According to Ridge, the house in Forster’s novel is a point of resistance to modernity and it seems that the house is the epitome of tradition and security as opposed to the continuous travelling represented through luggage. She states that Bowen had a different attitude towards the idea of the “civilization of luggage”. Unlike Forster, who was critical of that civilization, Bowen embraced it. In terms of fictional form, Bowen’s embrace was a metaphor for her disloyalty to traditional forms, which was “vital for the intuitive writer” (114). If we consider Forster and his attitude towards the

house and luggage symbolism, it is possible to say that in Forster's short fiction a house is not a place of security. All the characters in short stories are insecure in those ancestral houses, if we remember how insecure Howard felt in his aunt's house or how Clesant encounters the ghost claiming to be coming from the past. Therefore, Forster might be critical of "the civilization of luggage" but this does not mean that his stories also attributed "security" to the houses. According to Ridge, travelling and mobility are associated with insecurity and a challenge to recalcitrant values. However, in this story and in many other stories by Forster (such as "Ansell"), travelling is associated with a quest for a far more secure idea of the past. Travelling then does not represent a challenge but a strategy devised to overcome the challenge. Most of Forster's characters travel in order to repeat the past. They go abroad to find and visit monuments. This situation is best exemplified in *A Room with a View* and *A Passage to India*. In "The Other Boat", travel represents an attempt to repeat the past. It aims to recuperate the traumas of the war, the loss of the father, and the death of the child, all of which happened in the past. The Mobility of characters affirms repetition. Therefore, mobility and travelling represent a wish to turn back to a tradition disrupted by the figures of the father (in "Ansell") and the mother (The Other Boat) in the past. Travelling is not against tradition. On the contrary, it represents an attempt to continue with the tradition.

Loss of the Father and the Archive

“A Tragedy of Two Ambitions” (Hardy)

The story “A Tragedy of Two Ambitions” within Hardy’s collection *Life’s Little Ironies* is similar to the story “The Withered Arm” studied in the fourth chapter of this thesis in the way it discusses the idea of the Derridean archive as a supplement (a material form) to the repressed. In addition to replacing the memory of the repressed with an object, the story builds a relationship between the repressed and the idea of the loss of the father. The story revolves around the theme of fatherhood, its relation to the repressed memory and the archive. In this respect, the story displays what Freud describes in *Totem and Taboo*. In the book, Freud relates his observations about the father complexes of children and neurotic patients and, as has been discussed earlier in this thesis, reveals that the taboo reveals ambivalent feelings towards a person on whom the taboo is concentrated such as a king, priest, chief or father. What initiates the taboo could be admiration, hatred or both, one replacing the other as described by Freud:

They hated their father, who presented such a formidable obstacle to their craving for power and their sexual desires; but they loved and admired him too. After they got rid of him, had satisfied their hatred and had put into effect their wish to identify themselves with him, the affection which had all this time been pushed under was bound to make itself felt. It did so in the form of remorse. A sense of guilt made its appearance, which in this instance coincided with the remorse felt by the whole group. (Freud, *T&T* 166)

Rather than crimes that have already been committed, both “The Withered Arm”, analyzed in the first chapter of this thesis, and this story focus more on the idea of the taboo act as uncommitted but intended. The archives in both of these stories are monuments that imply an ambiguity concerning the wish to commit the taboo act, such as parricide, and the remorse felt for having wished it. In other words, the archives in both stories are monuments that do not offer a truthful representations of what really happened in the past but signify particular moments in which there has been a repressed wish to commit the taboo act. The act is postponed, deferred or repressed.

“A Tragedy of Two Ambitions” is an episodic story. In this story, two brothers, Cornelius and Joshua, whose mother had died and who were left to the care of a father depicted as a drunkard tramp, are initially shown in their devoted reading of *the Bible*. The sole goal of each child is to have a clerical career. As suggested by the story, this clerical career was also the path drawn for them by the deceased mother, who left a certain amount of money to be spared for the education of her children. The money however is wasted by the drunkard father who is drawn as an obstacle to the career plans of his sons’. In the second episode, there has been a lapse of nearly ten years and the children, now grown up to be a school teacher and a clergyman, are more than ambitious to have their sister Rosa marry a wealthy squire as his second wife. However, the father, who is in an illegitimate relationship with a gipsy woman, and who is often drunk, is an obstacle not only to their clerical careers but also to the marriage of their sister. They want to keep him away from Narrobourne, the town where they live, by sending him and the gipsy to Canada. However, the father, having been deserted by the gipsy woman, wishes to return, especially after learning that his daughter is going to marry a wealthy and respectable man. In order to prevent the father from approaching the town and disgracing them before the long-expected marriage, the brothers try to catch up with him on the way to Narrabourne. They keep track of him and find him close to the town. They try to prevent him from ruining the marriage. However, they cannot restrain the father from his wish to “to take [his] place in the family”(68). They also learn that he was not married to their mother before they were born. While the father is going on his way in spite of the brothers’ attempts, they lose sight of him and realize that he has fallen into the river. At first, Cornelius makes an attempt to help him get him out of the water but they then intentionally fail to help him and the father is drowned. The brothers, feeling desperate due to the sin they have committed, decide not to inform other people about the death. The marriage of the sister and the squire takes place and Rosa gives birth to a son. After some months the corpse of the father is found in an unrecognizable condition. The identity of the corpse is not revealed. On his return from the christening of his sister’s baby, Joshua, joined afterwards by Cornelius, notices a silver-poplar grown out of the father’s walking

stick by the river where his father was drowned. The story comes to a resolution with the brothers' dialogue of repentance and a pronouncement of their wish to finish their life on the very spot where the silver-poplar grows.

In the story, the commemorative function of the archive, which is associated with the poplar tree that grows at the place where the father is drowned, doesn't depend on the repetition of an event that really happened, but rather on the repetition of a wish that is never fulfilled. The archive doesn't replace what really happened, but it is produced in place of what is delayed (brothers' wish to commit parricide). Therefore, the archive or the monument in this case is commemorative of a potential, of a future that hasn't taken place or of a possibility that is threatening. The archived body of the dead father, symbolized as the tree, works as a trace that repeats the repressed wish.

Gilmartin and Mengham, in their analysis of Hardy's shorter fiction, describe the story "A Tragedy of Two Ambitions" as "haunted by the idea of the burden of the past" (106). The poplar tree is not only indicative of the burden of the past but also of the brothers' parricide. Similarly, Gayla R. Steel in her study of Hardy's short stories interprets the poplar tree as a legendary symbol of enduring guilt which "is constantly finding them out by reminding them of their deed" (Steel 85). The monument is an external manifestation; the object is ensouled with the possibility of what would happen in the future, like an arm that keeps on withering or like a poplar tree that keeps on growing. Thus, the prosthesis established in place of the deferred wish or repentance, as may be described in "A Tragedy of Two Ambitions," keeps on growing and changing.

The temporal setting of the story encompasses a present, the moment in which the brothers are shown reading and studying, a past about which the narrator reveals hints of a deceased mother from whom the sons and the sister would have inherited some money, which she had intended to be shared between the brothers for their educational expenses. In this case, the story initially draws a connection between the past and the future. The mother's memory (both a literal legacy which means the money left by the mother and a figurative legacy signifying the mother's wish and command) has the function of ordering the future in the Derridean sense, since it orders the brothers to strive for an

education and career as clergymen. The mother's legacy (wish in the figurative sense) as the commandment commences the future; it prepares a projected future for the brothers. The memory of the mother is shown in association with the brothers' reading of the *Bible*, which is another archive. In other words, the mother commands obedience, and the mother's memory and the will she left is cherished by the brothers for the care and precision it is prepared with. That is, the money and the command of the mother as the archive is not only obedient to its original cause (the reason of the mother's legacy which is to make the brothers clergymen), but it also orders and commands obedience, which is the reading of the New Testament and The Epistle to the Hebrews. The mother's will and her memory as archives demand loyalty to an original cause and faithfulness to the ritual as well as to a system of clerical order and hierarchy. The brothers are describes as followers of religious doctrine and admirers of their mother in the following way:

They were plodding away at the Greek Testament, immersed in a chapter of the idiomatic and difficult Epistle to the Hebrews. 'How well she had estimated the sum necessary! Four hundred and fifty each, she [the mother] thought. And I have no doubt that we could have done it on that with care'. (53-54)

However, the story dispenses with this point of origination after defining a matriarchal archive. In the story, the deceased mother's intentions and legacy are represented by the boys and the narrator. In other words, the "truthfulness" of this legacy is based on the assumption of the brothers, which is an indication of a mystery associated with the original intention of an archive. The fact that the mother is dead makes the issue of legacy a matter of speculation in the story. The source of the archive or the mother's legacy is indefinite and unknown, since the mother has already been dead and the brothers never receive the money left by the mother. This is an indication consistent with how Derrida theorizes the concept of archive. The command is supposed to come from a non-present mother figure. The reader understands later in the story that the brothers' memory of the mother is based on an assumed legitimacy rather than a real one. The brothers are disturbed when the father verifies the speculation that their mother and father were not married: "Joshua had for many years before heard whispers that his father cajoled his mother in their early years and had made somewhat

tardy amends; but never from his father's lips" (68-69). Thus, the brothers' endeavor to protect the mother's legacy and adopt its supposed command as a future prospect is also a matter of legitimizing what is illegitimate. The brothers are trying to legitimize and commemorate the past by being loyal to its assumed command. The story questions the matriarchal origin it defines at the beginning of the story. Since the mother's archive refers to an order and also plays its initiative function in the story, the idea of an archive in connection with the mother displays Derrida's description of archive based on two principles at the beginning of *Archive Fever*:

This name apparently coordinates two principles in one: the principle according to nature or history, there where things commence – physical, historical, or ontological principle – but also the principle according to the law, there where men and gods command, where authority, social order are exercised, in this place from which order is given – nomological principle. (Derrida 1)

The command represented by the mother also suggests the place (the setting) in which the archive is initiated, since the archival technique depends on a place for the nomological principle to be fulfilled. The nomological principle, in Derridean terms, defines the archive as a set of rules and laws. The command and law associated with the archive come from a place of origin. The originating principle is also the principle of the commandment. "Commencement" or the origin is also associated with the principle of the commandment. "*Archē*" names at once commencement and commandment." The place, the house and the mother figure then represents the reenactment of the law and social order. The mother then represents erudition, thesis, *technē* and *nomos* in Derrida's words. While following the mother's figurative command, the boys are described as they sit at home and study the Bible. "They were sitting in a bedroom of the master-millwright's house, engaged in the untutored of Greek and Latin" (53). Thus, adherence to order also suggests being settled, since both of the brothers dedicate their life to being settled within clerical orders by finding a position for themselves as clergymen and help their sister get settled through a marriage with a figure of authority. The mother then represents a place of origination and the brother's wish to find that origin. Derrida, after dealing with this compulsive search for archive or an archaic origin defines this quest as an "anarchive" at the

same time, which means that this place of origination constantly “slips away”(91). That is, the origin is unattainable and this search for the archive generates the archive by negating and deferring the idea of an archival origin. Similarly, the brothers, in their endeavor to obey the religious order represented by the mother, fail in their commitment by letting the father drown. Derrida defines this archival desire in terms of return to origins, and such a quest for origins explains the representation of the mother figure as an archival desire in this story. “It is to have a compulsive, repetitive, and nostalgic desire for the archive, an irrepressible desire to return to the origin, a homesickness, a nostalgia for the return of the most archaic place of absolute commencement.” (Derrida, *AF* 91)

Although the story seems to represent the father figure as counter-force against the mother and the archival tendencies of the brothers, this binary opposition between what the father and the mother represent dissipate at a deeper level. Since the brothers, by their inability to follow the course driven by their mother, which is a situation associated with archive as an origin, do not fail to follow the order of the archive. By letting the father drown, they make an archive of their disloyalty to their mother. After the death of the father, they mourn for him, and the poplar tree turns him into an archive and they wish to kill themselves at the place where the father is drowned. In other words, they make an archive of their disloyalty by turning the father into a monument and ritualizing the event. Thus, the mother figure as a tendency to find the origins and create archive is not a counter figure to the father represented as an archiviolithic force, since both the archival and archiviolithic tendencies refer to the same procedure of archive making. This archive-making process is depicted as follows in the story. At the beginning, the mother’s archive and her legacy seem to be threatened by the presence of the father, who is depicted as a drunken failure against the settled order of the brothers. The father’s presence is shown as the explicit cause of the loss of the mother’s money in the story:

But she had died a year or two before this time, worn out by too keen a strain towards these ends; and the money, coming unreservedly into the hands of their father, had been nearly dissipated. With its exhaustion went all opportunity and hope of a university degree for the sons. (54)

The father is always represented as outside the house and as a force threatening the order inside. ““He’s in the straw shed. I got him [the father] with some trouble, and he has fallen asleep. I thought this would be the explanation of his absence!’ ” (54). Joshua, one of the brothers, watches him as he approaches: “He saw walking slowly across it a man in a fustian coat and a battered white hat with a much- ruffled nap, having upon his arm a tall gypsy woman wearing long brass earrings.” (58). The father is not only illustrated in contrast with the archive left by the mother but also as a figure that is against institutions.

The pair [the father and the gypsy woman] met the dignitary, and to Joshua’s horror his father turned and addressed the sub-dean. What passed between them he could not tell. But as he stood in a cold sweat he saw his father place his hand familiarly on the sub-deans shoulder; the shrinking response of the latter, and his quick withdrawal, told his feeling. (59) [. . .] [The father speaking to Joshua after he met the dean] ‘Thank you for nothing. By the bye, who was that spindle-legged, shoe-buckled parson feller we met by now? He seemed to think we should poison him.’ (60)

The ostensible opposition between the mother as an archive or the mother as the “archontic specter” that protects her own legacy and the father as an archiviolithic figure who is a threat to the legacy protected by the mother is removed. That is, the position of the mother seems to conform to the idea of non-origin in Derridean terms. In *Of Grammatology*, Derrida questions the status of “origin” in logocentric tradition: “Where and how does it begin....? A question of origin. But a meditation upon the trace should undoubtedly teach us that there is no origin, that is to say simple origin: that the question of origin carry with them a metaphysical presence” (Derrida 74). This binary opposition between the father, and the mother is not kept as a stable, unchanging unit throughout the story. The father, after being drowned, becomes the archive; a living organism that is archived as settled, as opposed to his previous archiviolithic and mobile position. Two brothers, Cornelius and Joshua, let the father drown when he falls into the river. Joshua is the active party in the complicity. He keeps his brother, Cornelius, from helping the drowning father and they both fail to take action in the end. The scene is described thus:

Joshua, awaking from the stupefied reverie into which he had sunk, rushed to the other’s side before he had taken ten steps.” Stop, stop what are you thinking of?’ he whispered hoarsely, grasping Cornelius’s arm.
‘Pulling him out!’

‘Yes, yes- so am I. But-wait a moment-’

‘But, Joshua!’

‘Her life and happiness, you know – Cornelius – and your reputation and mine –and our chance of rising together, all three –

‘He clutched his brother’s arm to the bone; and as they stood breathless the splashing and floundering continued. (69)

The brothers let the thing that they have repressed for a long time happen. They get rid of the father, whom they see as a figure that is against the past (the mother as the archive) and that threatens their future career (church). However, after the death of the father, his walking stick which turned into a poplar tree, becomes a living archive that inscribes their deviation from the Bible. It is the archive that recalls the assignation of that rupture. The archive as the poplar tree in the story commemorates and unifies two elements: the tree commemorates the intended parricide of the brothers and it, at the same time, commemorates a deviation from religious principles, which is the mother’s command. That is, the father’s walking stick, which afterwards becomes the poplar tree, refers to two contradictory elements by commemorating both the father’s death (getting rid of the archiviolithic principle, which is against archive and the mother) and a deviation from religion which is associated with the command of the mother. The poplar tree is an archive which conforms to the principle of consignation; a gathering together of signs, since it commemorates getting rid of both the archiviolithic and the archontic principle. Derrida describes it in the following way:

This archontic function is not solely topo-nomological. It does not only require that the archive be deposited somewhere, on a stable substrate, and at the disposition of a legitimate hermeneutic authority. The archontic power, which also gathers the functions of unification, of identification, of classification, must be paired with what we will call consignation.

(Derrida, *AF* 3)

The father as the poplar tree rearchives, commemorates and initiates another ritual for the brothers. The poplar tree signifies the reading of the “Epistle to the Hebrews”, which as the editor of the collection points out is about Aaron, who proves that he is a true priest by making his rod turn into a snake. [reference to Aaron’s rod is made by the editor of the collection in the end notes.] At the end of the story, Cornelius quotes from the “Epistle to the Hebrews” suggesting that the father’s rod is a reminder of Aaron and suggesting also that they failed as

clergymen. That is, the violence towards the father's physical presence reaffirms the father's existence in the shape of an archive which is the reminder of the brothers' heresy and the fact that the brothers are acting contrary to the archive which is the biblical command, "You shall not kill". The poplar tree, commemorating the death of the father, is the archive of the parricide, the sin intended. In other words, the oedipal violence inscribes the archive more fervently, since the story affirms the existence of the primary archive and transforms the father's anti-archival function into the affirmation of the Bible. The poplar tree as the archive of deviation initiates a ritual of commemoration because the brothers wish to repeat the event, the trauma, by thinking of killing themselves in the future. The death of the father and the transformation of this event into an archive lead to the repetition of the traumatic event in the past and the projection of the future. This intention is clearly shown in the following conversation:

‘I see him every night,’ Cornelius murmured....’Ah, we read our Hebrews to little account, Jos!.....To have endured the cross, despising the shame- there lay greatness! But now I often feel that I should like to put an end to trouble here in this self-same spot.’

‘I have thought of it myself.’ said Joshua

‘Perhaps we shall, someday,’ murmured his brother. (73)

In this respect, the story is consistent with how Derrida deals with archontic institutions in *Archive Fever*. According to Derrida, an archive is instituted through the repetition of a trauma, which is also the repetition of something repressed. Violence and the trauma initiate archive in the Derridean sense. Repetition, on the other hand, gives it an institutional quality; but the repetition of the archive does not have to imitate the event that is repressed. The institution of an archive might differ from the event that ostensibly initiates it. According to Derrida, the archive may not commemorate an event that took place in the past in any real sense. The archive might rely on an event that never happened. It might commemorate a repressed desire for parricide rather than mourning for the dead father. Even though it institutes and commemorates the dead father, the tree betrays the memory of the father. It becomes the archive not because it refers to the father but because the wish to kill is a repressed memory. While the archive as the tree impresses the event of the father's drowning, it also represses the idea

that the brothers wished to kill the father by turning the repressed wish into a symbol. In others words, in this case the archive both inscribes and while inscribing it erases and represses. This is explained in *Archive Fever* as follows:

Unlike repression (Verdrängung), which remains unconscious in its operation and in its result, suppression (Unterdrückung) effects what Freud calls a “second censorship” - between the conscious and the preconscious - or rather affects the affect, which is to say, that which can never be repressed in the unconscious but only suppressed and displaced in another affect (Derrida, *AF* 28).

The dead father is instituted as a poplar tree; a reminder of the biblical command connected to the Old Testament through Aaron’s rod. However, the poplar tree as an archive does not follow the pattern of the original myth. The father’s death is not identical to the Biblical myth, since it deviates from the idea behind Aaron’s rod, which is transformed into a serpent, showing that Aaron is the true prophet. The poplar tree as an archive represents a deviation from its original purpose as well, since the father is first presented as a figure who is opposed to Religion. The poplar tree also deviates from the biblical myth, since it is not affirmative. In the original myth, the rod has the function of showing that Aaron is the true priest. It shows what he really is. The symbol is attributed the function of revealing the truth that is not seen by others. The goal of the rod as the serpent is to show the origin. However, in this story the father’s rod is not faithful to the origin. On the contrary, the rod is a sign that initiates a deviation from the physical being of the father. It initiates both the putrefaction of the father’s body and a symbolic ideality of the rod that enables further ritual.

The story shows the discovery of the father’s unrecognizable body and its reappearance in the shape of a poplar tree as subsequent events, the latter taking the place of the former. The body is consumed by nature, but the symbol of the rod, which signifies the brothers’ repressed wish to commit crime, is produced by nature. In this respect, the symbol of the rod is much in tune with Forster’s image of the book which becomes a part of the nature. Emphasis is laid on the decay and the non-identification of the body:

A day or two after there was an inquest; but the body was unrecognizable. Fish and flood had been busy with the millwright; he had no watch or marked article which could be identified, and a verdict of the accidental drowning of a person unknown settled the matter. (71)

While the body is subject to decay, the rod symbolizing the idealized monument gains the status of archive. The poplar tree that grew out of father's rod represents patriarchal authority and phallus and, in its new form as the symbol of power, it is replaced with the figure of the father, who is represented earlier in the story as an anti-archive figure. In its idealized form as an archive, the rod gains authority and power and renews the idea of the father. The father as a monument is associated with power, representing a figure with whom the brothers would like to identify. The detested father of the past becomes a figure they admire after his death. This is manifested in the conversation between the brothers in which they reveal their remorse and wish to die at the place where the father is drowned. This is also the place of commemoration where the poplar tree grew.

This brings this analysis back to an initial comment referring to Freud in which it is argued that the father figure is the source of ambivalent feelings in neurotics and in communities of totemic religion. According to Freud, the feeling that transforms the father from a detested figure into a totemic figure to be admired stems from the feeling of remorse for having wished his death. Freud puts this guilty conscience and the idea of original sin at the root of all cultural institutions (182), and all the ensuing rituals in which the ambiguity of feeling towards the father are symbolically reenacted.

We see, then, that in the scene of sacrifice before the god of the clan the father is in fact represented twice over – as the god and as the totemic animal victim. [. . .] The two-fold presence of the father corresponds to the two chronologically successive meanings of the scene. The ambivalent attitude towards the father has found a plastic expression in it [. . .] (173-174)

The story illustrates the body of the father consumed and builds a monument in its place. Such a representation displays the ambiguity of feelings towards the father figure in *Totem and Taboo*. For instance, on the one hand it is static and unchanging, and in this respect it is expected to be the idealized symbol of patriarchal authority. On the other hand, the symbol of the rod lacks the feature of universality that the ideal conforms to. The rod has a signifying and

symbolic function only for the brothers. The rod signifies the intended and repressed parricide only for those who were present at the moment of the father's death. The rod reminds the brothers of their own delusive act and repeats their repressed desire of killing the father. While the rod reveals a secret to the brothers, it, at the same time, hides their secret by becoming the kind of symbol which could only be understood by the witness. The meaning of the monument is not publicized. The symbolism associated with the rod keeps the wish to kill a secret. In this respect, the monument is like writing since it is symbolic and not immediate. The rod is the kind of archive which commands the brothers that they should not forget. That is, the monument repeats and in its repetition of the event it introduces ideality by symbolizing the father, but on the other hand this ideality is not completely divorced from empirical reality, since through this ideality the commemorated event is differentiated. The rod does not commemorate the death of the father but the brothers' desire to kill the father. Therefore, the story reenacts Derrida's description of archival techniques by illustrating the corpse as the representative of a memory rupture and builds a monument in its place. In this respect, the corpse by being devastated and made unidentifiable by natural forces erases the original intention, which is the intended parricide, but by erasing the original intention it recreates the archive (the rod) as the affirmation of patriarchal authority and offers a way of redemption.

In her article "Written in Stone: Hardy's Grotesque Sublime", Marjorie Garson deals with Hardy's treatment of stones and what meanings the stones carry in his novels and some of his short stories. When considered in terms of this thesis, Hardy's treatment of stones includes some suggestions concerning his attitude towards archive and writing. Garson argues that Hardy's treatment of stones has much in common with what Derrida calls a "logocentric desire" for presence and authenticity, and he is "supposedly inhering in the voice as opposed to the written word" (Garson, "HGS" 97). While Garson sees a direct contrast between Derrida and Hardy, this thesis claims that this supposed contrast between Hardy and Derrida's notion of writing and archive may not be such a distinctive feature of his short stories such as the story analyzed above. As opposed to a quest for origins and a condemnation of writing and archive as artificial to the

natural, Hardy's imagery negates the idea of such an origination. On the contrary, Hardy manifests a conviction that this supposed presence behind archives and textuality is the confirmation of a ritual of redemption that stems from the ambiguity of origins. For instance, the father in this story is representative of an archivioltihic desire to annihilate all the archive associated with the Bible and its institution, but on the other hand the father also represents an institutional quality, since he is transformed into a commemorative archive that is generated through the brothers' deviation from the order of Christianity. In this respect, the father is both archival and archiviolithic. In other words, the strength of fathers' institutional quality does not stem from their integrity as paternal figure. Conversely, father's institutional quality and their archival strength derive from their ambiguity and unreliability as fathers. The mother figure seems to be omnipotent, but this point of origination is ambiguous where this story is concerned, since the mother does not exist and she comes to represent illegitimacy, the very opposite of what the brothers believe. Garson also argues that in *The Well-Beloved*, Hardy "focuses on three women, offers splitting, fragmentation, and replication, the physical setting, personified as male, speaks of bodily integrity, coming-together"(105). This judgment may not be generalized into all Hardy's stories where father figures are also represented as unreliable, ambiguous and a split within the family, as this story and many other stories by Hardy such as "The Fiddler of the Reels" and "For Conscience' Sake" manifest.

For Conscience' Sake (Hardy)

Printed among the collection of short stories in *Life's Little Ironies*, "For Conscience' Sake" shares one characteristic in common with the other stories studied within this part of the chapter. The body is treated as an archival script which reveals a hidden and illegitimate kinship tie between a father and a daughter. Similar to "A Tragedy of Two Ambitions", this story revolves around the theme of fatherhood and the figure of a dismissed father. In "A Tragedy of Two Ambitions" the father's unwanted presence in the family is associated with the daughter's and brothers' career. Getting rid of the father will make the marriage of the sister possible. Getting rid of the father and the marriage of the sister with the curate will increase the brothers' status. The brothers' tendency to commit parricide in the story could be explained with Freud's argument that the repressed urge to get rid of the father is due to a wish to take his place and to possess the power he possesses in the community. Freud explains this urge in *Totem and Taboo* as follows: "Though the brothers had banded together in order to overcome their father, they were all one another's rival in regard to the women" (Freud 167). Freud argues that the source of exogamy is an inclination towards incest and an endeavor to be the primary male by getting rid of the father. This claim is also valid in this story with one exception. The brothers' wish to gain power is done in indirect ways such as making the sister marry a powerful man. Therefore, dismissing the father is a symbolic configuration of the brothers' wish to usurp the father's authority and power. Similarly, in "For Conscience' Sake" the figure of the dismissed father emerges, and he indirectly functions as an obstacle to his daughter's marriage.

The body parts with revelatory and archival function are the faces of the father and the daughter, the similarity of which reveal the illegitimacy of father-daughter kinship. Therefore faces function as archives bearing the traces of a forgotten illegitimacy and a forgotten father.

The story opens with a description of Mr. Millborne as "a subtle-souled person" who would never leave an act of reparation undone. The story is retrospective, and the narrator is omniscient, a situation which strengthens the

idea that the act of recuperation is a confessional act performed by the protagonist who is trying to relieve himself from the burden of a promise he failed to keep at an earlier stage of his life. The promise is that of a proposal he failed to make to a woman, Mrs. Leonora Frankland, due to her lower class status. Leonora, after being left by Mr. Millborne pregnant with his child, has resettled in a different town and raised her child in his absence. Leonora and her daughter have good reputations in this town as piano and dancing teachers. After leading a life of routine as a frequenter of his gentleman's club living in a "familiar and quiet London street", Mr. Millborne decides to visit Leonora and her daughter. He narrates the story of his unperformed promise to his friend Dr. Bindon, who suggests that he had better leave it undone after twenty years of silence. Mr. Millborne, much encumbered with the burden of this unkept promise, nevertheless decides to find Leonora and her daughter and make the proposal he failed to make 20 years ago. After reaching Exonbury, where they live, he makes his proposal to Leonora in order to feel at ease, notwithstanding his strong wish to remain a bachelor. Leonora, at first, refuses to marry Mr. Millborne because "it would complicate matters", especially now that there is the expectation of a marriage between her daughter and Reverend Mr. Cope, a young curate. Mr. Millborne convinces her to marry him, and he is introduced to Frances, his illegitimate daughter, as "an old friend," since she believes that her father died years ago. After the marriage Leonora and Francis leave their old premises and move to London, where they are settled in a house owned by Mr. Millborne. The Millborne family decides to go sailing with Mr. Cope, who is still expected to marry Francis. During the voyage, due to sickness and fatigue, a close physical resemblance between Francis and Mr. Millborne is revealed, and Mr. Cope, having understood that the relation between Leonora and Mr Millborne is far more than a relation between two old friends and sensing a tinge of illegitimacy, puts a distance between himself and Francis and reduces his regular visits. Francis, having understood the origins of the relation between her mother and Mr. Millborne, and having realized that her illegitimacy might endanger her marriage with the curate, asks her mother to get rid of her father. Mr. Millborne, whose presence complicates matters, realizes his unwanted presence in Leonora's and

Francis' life and decides to return to a life of bachelorship, leaving Leonora and Francis with a fair income. The story comes to a resolution with speculations concerning what might have happened to Mr. Millbourne, who is said to be settled in Brussels. The story's end is speculative and open-ended, and at the end of the story the omniscient narrator reports what might have happened to the father and daughter. The narrator, instead, refers to Antigone and makes an analogy between her and Mr. Millborne who "by honourable observance of a rite he had obtained for himself the reward of dishonourable laxity" (51). Francis and the curate get married.

This story treats the body as a bearer of the "origins" and "truth" about identity. The body distinguishes and reveals facts about the past, which includes events that are repressed. In both stories ("A Tragedy of Two Ambitions" and "For Conscience' Sake) the body turns out to be the kind of archive that is kept only in the private sphere of the protagonists. In other words, the archive is not publicized and it is kept as a secret to be deciphered. This also introduces a constant deciphering and the constant reproduction of the archive before its institutionalization, before the recognition of its public legitimacy. In "A Tragedy of Two Ambitions" the death of the father causes a kind of mourning which leads to a ritual (such as the brothers' wish to kill themselves at the spot where the father is drowned), and in this story the loss or the disappearance of the father is not ritualized. Instead, it is repressed and forgotten. A ritual of commemoration coming after the feeling of remorse is a way to reprimand this remorse; a feeling whose sources are traced back to clans' (such as Australian aborigines in the past) belief in ghosts and spirits who are supposed to be resurrected after death and take revenge on the living members of the same tribe. According to Freud, in order to make peace with ghosts the living organized rituals and created totems (28). Kristin Brady also attributes spectrality to the father in this story. The disappearance and appearance of the father in the past and his implied promise to appear in the future reinforce the idea of spectrality attributed to fatherhood. Brady argues that

This ghost, indeed, seems to be based, not on Alonzo the Brave, but on the dead lover of Gottfried Augustus Bürger's 'Leonore' (translated as 'William and Helen' by Walter Scott in 1796), who returns from the Crusades to carry his fiancée to their 'bridal bed' in the grave. (Brady 112)

In this story, the characters Leonora and her daughter forget about the father and they erase his unwanted appearance after they get rid of him. Spectrality does not originate from the remorse of those living, but it is something that has not been finished in the lifetime that makes Mr. Millborne spectral.

Creating rituals and repressing the source of remorse, which is the case in the story, are parts of the same archival and psychological procedure. Similarly, Derrida explains both impression (institutionalization of the archive) and suppression (repressing and forgetting a trauma such as a parricide) as archival procedures and he explains this as follows: "If one is under the impression that it is possible not to take this into account, forgetting it, effacing it, crossing it out, or objecting to it, one has already confirmed, we could even say countersigned (thus archived), a "repression" or a "suppression." (Derrida, *AF* 31)

Both stories treat the issue of paternity rejected by the offspring. In "For Conscience' Sake", the father's decision to appear and "haunt" the mother and the daughter in order to keep the promise of marriage he made years ago to Leonora and thus to ease his conscience is shown as a matter of unwelcome intrusion into the mother's and daughter's life. It is at the same time a threat to their well-established status in society, because Mr. Millborne's appearance and proximity to his unacknowledged daughter reveals that Leonora's accepted position as a respectable widow is not valid. Brady, in her analysis of the story comments that " Millborne's efforts to set things right lead only to renewed and exacerbated suffering, but he restores his wife and daughter to their former life by retreating again into a death-like anonymity and losing himself in drink" (Brady 112).

There, that's the retrospective trouble that I am always unearthing; and you may hardly believe that though so many years have elapsed, and it is all gone by and done with, as she must be getting on for an old woman now, as I am for an old man, it really often destroys my sense of self-respect still. (p. 39)

'It must – I dare say it does,' Millborne replied vaguely; 'and I must tell you that impulse- I mean in the sense of passion –has little to do with it. I

wish to marry you, Leonora; I much desire to marry you. But it is an affair of conscience, a case of fulfillment. I promised you and it was dishonourable to go away. (43)

As the title of the story “For Conscience’ Sake” suggests Millborne’s attempts to gain the status as the father/ husband is for the sake of easing his conscience. Thus, conscience is the concept that dominates in the story. Millborne is shown to apply to several agents such as his doctor friend in search of advice. He goes out of his club and enters into the institution of marriage- a kind of house or a settlement – to ease his “conscience”. In other words, the word “conscience” is the source of his quest. The word refers to the past, since it is used in reference to a promise unfulfilled in the past. According to Kristin Brady, the phrase “For Conscience’ Sake” is used many times by Hardy’s characters and this repeated use of the phrase is ironic since it refers to a moral confusion (Brady 113). In relation to this thesis, however, “conscience” is a word that refers to the past and the future and, for that reason, it is closely connected with the idea of archive. Marriage or settlement for Mr. Millborne is the means to fulfill and legitimize his “conscience”. Therefore, the word “conscience” is both related to the past and the future. It refers to the memory of an unfulfilled promise. He tries to inscribe and legalize his conscience by getting settled and gaining institutional recognition. “Conscience” is the term that is associated with commencement and commandment in the story as Derrida writes: “A science of the archive must include the theory of this institutionalization, that is to say, the theory both of the law which begins by inscribing itself there and of the right which authorize it.” (Derrida, *AF* 4). Conscience is related to the archive since it not only shapes memory but also how this memory will be functional in the institution of the future and how memory or the lack of memory will institutionalize the future of archive.

In “For Conscience’ Sake” the father is the reminder. He is the replaced form of the event and is the archive himself. Thus, the discourse of the story on archive is obvious. The figure of the father signifies the play of substitutions. He is the central figure whom there is an attempt to hide. In this story, the father becomes the archive, the substitute for the fact that he was missing. In other words, the father is the archive of his own loss. The returned father is the

reminder of the fact that he was lost. The mother who has made up the lie that the father was dead in order to cover the child's illegitimacy tries to erase the returned father, as he is the archive of that illegitimacy. In this respect, the story exemplifies the lack of a central presence on which the archival strata are based. The centre is a non-being that is functional in the creation of *différance*. In other words, the constellation of meanings depends on the idea of a central-being which does not exist.

The non-existent father is ambiguous and must remain ambiguous for the further creation of supplementary meaning. In "Structure, Sign and Play", Derrida explains this as the undetermination of the centre. It is through the ambiguity of the centre that the archive can be produced. "One cannot determine the centre and exhaust totalization because the sign which replaces the center, which supplements it, taking the centre's place in its absence – the sign is added, occurs as the surplus, as a supplement" (Derrida 365).

The father's physical body as the sign (archive) of its own non-being is a situation which contradicts the implied idea of the story that ancestors are the veiled origins lurking behind a veil. Hardy attributes spectral existence to the father and ancestors in general, and this hauntedness signifies a being that really existed in the past; spectrality in this story is at the same time associated with ancestral ties. This revelation of illegitimacy is described in the following way:

Nausea in such circumstances, like midnight watching, fatigue, trouble, fright, has this marked effect upon the countenance, which it often brings out strongly the divergences of the individual from the norm of his race, accentuating superficial peculiarities to radical distinctions. Unexpected physiognomies will uncover themselves at these times in well-known faces; the aspect becomes invested with the spectral presence of entombed and forgotten ancestors; and family lineaments of special or exclusive cast, which in ordinary moments are masked by a stereotyped expression and mien, start up with crude existence to the view. (46)

The father, as an archive, is a prosthesis of his non-being. In this respect, rather than the existence of a primary, original archive, the story is the epitome of the archival substitution. He, as the archive of non-existence, is erased as an archive as he moves to another country. "Millborne, in short, disappeared from that day forward" (50). His disappearance and erasure as an archive is the repression of

his non-existence rather than the repression of his real existence, because the father is erased not because he was the real father, but because he is the reminder of the fact that there was neither a husband nor a father. In this story, the erasure of the father is the erasure of the archive.

As if one could not, precisely, recall and archive the very thing one represses, archive it while repressing it (because repression is an archivization), that is to say, to archive otherwise, to repress the archive while archiving the repression. (Derrida, *AF* 64)

While the story explicitly produces a thesis that there was the origin (the father) and the spectre of that origin (the daughter), and while it testifies to the idea that the archive is based on an actual existence which could constitute the centre by putting the word “conscience” at the centre of the story, it implies the nonexistence of that centre, and what is archived is in fact the idea of a centre, rather than the centre itself. The story archives the idea that the father is archived. Where there is no husband/father, there is the promise of the husband to reappear. In this respect, the story could be considered in relation to the idea of “trace”. The father is the trace, and “conscience” is associated with the promise of the non-existent husband / father to be actualized, which is a promise constantly delayed. This is also a promise that could be considered as the domiciliation and institutionalization of the archive (the father), being housed and being settled, an idea that recalls the “archontic function” which, according to Derrida,

[has] to do with this topo-nomology, with this archontic dimension of domiciliation, with this archaic, in truth patriarchic, function, without which no archive could ever come into play or appear or such. To shelter itself and, sheltered, to conceal itself. (Derrida, *AF* 3)

Thus, the memory of the father is a kind of patriarchal shelter in the story, although the father does not exist. “Conscience” in this case is the word used in relation to the sheltering of the archive, since it is for conscience’ sake that the father/husband reappears and declares his intention to be the father/husband. “Conscience” is a part of the archival scheme that would enhance that archival sheltering and protection. This is a similar conclusion drawn by Freud in *Totem and Taboo*, in which Freud associates the appearance of morality and religion with a sense of remorse and sin. “Conscience” reflects an attitude in terms of the relation between the primal male in the horde and his relation with the other male members of the group, who want to take his place, hate him and at the same time

admire him. After killing the father or the totem animal associated with the father, the other members of the tribe take part in a ritual in which they sacrifice the totem animal and eat its flesh. According to Freud, this is a symbolic display of veneration. By eating his flesh they identify with the primal male and cherish his grandiosity. When considered in relation to archive, getting rid of the memory of having killed him or constantly remembering that they have killed him belong to the same archival procedure, which are associated with erasure. Derrida has a similar argument in which he writes that the archive could exist only by deploying itself and erasing itself. Archive making is also a process of archive erasing. Archive fever refers both to the desire of archive making as well as the annihilation of the archive. Derrida considers this annihilation in relation to terminology introduced by Freud in "Beyond the Pleasure Principle". He defines the death drive as archiviolithic, which could be associated with amnesia, an archival procedure which erases archive.

But the point must be stressed, this archiviolithic force leaves nothing of its own behind. As the death drive is also, according to the most striking words of Freud himself, an aggression and a destruction (Destruction) drive, it not only incites forgetfulness, amnesia, the annihilation of memory, as *mnêmê* or *anamnêsis*, but also commands the radical effacement, in truth the eradication, of that which can never be reduced to *mnêmê* or *anamnêsis* (Derrida, *AF* 11)

The story re-enacts an archiviolithic process by exhibiting the erasure of Mr. Millborne. At the end of the story, Mr. Millborne leaves Leonora and Frances to go to a place outside the country where he is completely unrecognized. In other words, he completely erases himself as a part of the archiviolithic process. He is settled in a place where he is completely unidentified both as the father/husband and a citizen. However, this erasure includes also a promise: the promise that he might reappear. This is implied with the suggestion that he could be recognized as Mr. Millborne even in Belgium if he is seen by Leonora.

Leaving the country is also a theme that recurs constantly in Hardy's short stories. Leaving the country is an attempt to abandon the connection with the nation as well, and this happens when the character (generally the father) is denied the thing that he thinks he naturally possesses, and most of the time this is a daughter. In all the stories studied in this section the father's relation or non-

relation to the daughter determines his relation to the country as well. In “A Tragedy of Two Ambitions”, for example, the father is forced to leave the country by the brothers, since they believe that the marriage would be broken if the curate, their sister’s future husband, gets to know the father. Therefore, the father’s removal from the country sets the daughter free to marry another male. The case is similar in this story. The daughter’s marriage depends on the father’s departure from the city. Similar to the father in “A Tragedy of Two Ambitions”, who is forced to live in Canada, Mr Millborne starts to live in Brussels, and the marriage of the daughter with the young curate takes place. The relation between father-daughter and nationhood could be explained in relation to *Moses and Monotheism* in which Freud after tracing the origins of Moses, comes to the conclusion that exogamy is an institution enforced by patriarchy, which means that exogamy is the result of the incest taboo and one male’s wish to dominate. A female’s marriage with another male in the same tribe may threaten the power exerted by the dominant male, and through the prohibition of marriage between the people in the same tribe, one male could maintain his power in the tribe. In other words, by getting rid of the females the males in the community can sustain homosocial relations. Therefore, the marriage of the daughter means, in this story, dismissing of the primary male who is Mr. Millborne. In this story there is no mourning for the dismissed or the dead father; instead he seems to have been completely forgotten by Leonora and Francis. However, this ostensible forgetfulness is not a complete erasure since the narrator traces Mr. Millborne and suggests that he might appear again. The story presents him as still a recognizable figure:

Millborne, in short, disappeared from that day forward. But a searching inquiry would have revealed that, soon after the Millbornes went to Ivell, an Englishman, who did not give the name of Millborne took up his residence in Brussels; a man who might have been recognized by Mrs Millborne if she had met him. (50)

He is, in this case, the archive forgotten but it is this forgotten state that initiates and promises the archival procedure. The repressed archive is the archive that is impressed. In other words, the repressed archive leaves a trace by being impressed. Similarly, in the story it is indicated that by erasing himself, his identity from one location, Mr. Millborne is reintroduced both as a person who

could be identified by Leonora (a trace of his old identity) and as a character who is newly settled in another country. Therefore, the story shows the repression and re-impression of the archive, Mr. Millborne, a situation which comes closer to how Derrida defines archival technique. Such a process is also described by Freud in *Moses and Monotheism*. In that book, Freud traces the origin of monotheistic religions and shows that there are two procedures which are fixations to the traumas and forgetting of the trauma. Fixations generally appear in the form of repetition compulsion, and in the case of forgetting, nothing concerning the trauma is remembered (122). However, even in cases of complete forgetting, Freud introduces the word “latency” which refers to a period of incubation. This means, an idea or a trauma might seem to have been forgotten and a period of complete forgetfulness might be followed with an instant recalling of the long-forgotten event (112). Freud exemplifies this situation with Mosaic religion³⁸. He argues that Jewish religion has its sources in the Aton religion of Egypt, which appeared as the first monotheistic religion.³⁹In the course of history and after the Exodus from Egypt, it appears that another religion called Jahve takes the place of Jewish religion, in which Moses seems to have been forgotten. Freud regards this period of forgetfulness as a period of latency, the period in which a latent idea gets stronger. “With those who had been in Egypt, the memory of the Exodus and of the figure of Moses was still so strong and vivid that it insisted on being incorporated into any account of early history” (Freud 110)⁴⁰. In other words, an early traumatic experience might be remembered at a later period in a stronger form. Similarly, in this story the loss and reappearance of the father underlines a latent and an idealized form of

³⁸ “If Moses was an Egyptian and if he transmitted to the Jews his own religion then it was that of Ikhnaton, the Aton religion” (Freud 41).

³⁹ Freud shows this by comparing the idea of a single god in the religion of Moses and Aton religion (Freud 43).

⁴⁰ “Towards the end of the Babylonian exile the hope arose among the Jewish people that the man they had so callously murdered would return from the realm of the dead and lead his contrite people – and perhaps not only his people – into the land of eternal bliss.” (Freud 59).

patriarchy which appears and reappears in the course of a lifetime or in course of history in a renewed way. This idea of Freud and the father's repetitive appearance and disappearance in the story are also in conformity with Derrida's notion of archive, which lays emphasis on the trace, in which each disappearance and each erasure is rearchived. In *Of Grammatology*, what he regards as the erasure of a text or the existence of certain gaps in a text is a moment in which the text promises a later flourishing in a differentiated form.

Kristin Brady, on the contrary, interprets the loss of the father as death. She claims, "This ghostly lover returns to his grave alone, while Leonora, Hardy's modern version of the ballad figure, survives and prospers" (112). There is nothing indicative of Mr. Millborne's death in the story. Instead, his loss is emphasized and his future recognition is guaranteed. The idea that there is a loss or disappearance means a promise that this lost thing will reappear in the form of an archive, since the archive is treated as a *hypomnēma* produced in place of *mnēmē*. Thus the loss or the disappearance of the father enables archival production in this story and some other stories by Hardy such as "The Fiddler of the Reels" and "For Conscience Sake".

The Fiddler of the Reels (Hardy)

“The Fiddler of the Reels” is one of the stories included in *Life's Little Ironies*. The archival body in the story is the figure of the violinist Wat Ollamoor whose past and origin is unknown. The story starts with the particulars of a specific period in which the Great Exhibition in London is built and opened. The narrator initially describes how the exhibition became an adjective to describe a particular era and then illustrates Wat Ollamoor as a man of no origin, no particular occupation and no specific name. Wat Ollamoor, whose nickname is Mop, has acquired a tantalizing power by playing old-time tunes which are especially effective on women and children. The way he plays the violin casts a spell over Car'line, the protagonist of the story, who returns Ned Hipcroft's proposal due to the trance she is put into by the tunes played by Mop. Ned Hipcroft, who is a mechanic, goes to London to work in railway construction after he is rejected by Car'line. After having a baby from Mop, Car'line loses contact with Mop, and she writes a letter to Ned Hipcroft saying that she will be his wife now (after four years) if he still wants to. Ned Hipcroft answers her letter and accepts her offer to get married and meets her at the train station in London to which Car'line and her daughter Carry arrive in a weather beaten state. Ned cannot refuse the baby and the mother, and they get married. During a visit to the Great Exhibition, Car'line thinks she saw Mop but loses sight of him quickly, an event indicative of Car'line's continuing interest in Mop. Ned decides to find a new job in his hometown where Car'line also comes from. First they go to Casterbridge where Ned wants to make inquiries for a new job. While Ned is looking for job opportunities, Car'line and her daughter walk to Stickleford. On the road, Car'line hears voices coming from a nearby hostel where she and her daughter stop to have some rest. In the hostel she comes across familiar faces of people from the neighboring districts. She also meets Mop, who plays the violin. Enchanted by what she hears, Car'line forgets her daughter and starts dancing, which she cannot stop. At the end of the dance she faints. Ned, on his way to Stickleford, hears voices coming from the hostel and when he goes there to see what is happening, he finds his wife collapsed and her adapted daughter missing.

Mop runs away with the child, and they never see Carry again, a situation which causes Ned great sorrow, whereas Car'line gets used to the idea of having lost the child. The story ends with speculations on Mop's and Carry's whereabouts. The general opinion is that they emigrated to America where they make a living by playing the violin and dancing.

The story, the setting of which is the year 1851, the year of the Great Exhibition in London, depicts the spectre-like character, Wat Ollamoor (also called Mop), who is drawn as a figure similar to the spectral character in the story "Dr. Woolacott" in terms of his ambiguity as an archive. Neither character is bound to spatial settings. They seem to come from nowhere. They have the function of recalling the past. The spectre in Dr. Woolacott recalls The Great War, and the character Mop appears at the moment of the Great Exhibition. Both of the events are considered to have left traces due to the magnificence of the novelty they introduce. The violinist revokes the past at a moment of change, and the soldier, both literally and figuratively, wants to make whole of what is fragmented. Both of the characters are similar in the sense that they represent the past. These characters are the basic features of the stories' discourse on archive.

The sound of Mop's violin is comparable to the effect of the ghost-like figure in the story "Dr. Woolacott", in which he causes great excitement in Clesant and prevents him from leading his normal life. The fiddler Mop, like the soldier/gardener in "Dr. Woolacott", keeps appearing and disappearing. The sound of his violin is irregular and unsystematic and the violinist is an alien figure. The sound of the violin stands also for something that is desirable, memorable but unsystematic: "There were tones in it which bred the immediate conviction that indolence and averseness to systematic application were all that lay between Mop and the career of a second Paganini" (114). Like the undeterminable and unrecognizable ghost in "Dr. Woolacott", Mop, the violin player in "Fiddler of the Reels" originates from nowhere. He is said to have appeared first in a fair. That is, the figure of the violinist is subject to speculations rather than certainties. However, as opposed to the ghost in *Dr. Woolacott*, who makes himself known only to one character and is thus private rather than public, Wat Ollamoor (Mop, the violinist) is a figure known to everybody. It is through being public that he

causes speculation. Speculation is made in order to localize the timeless and placeless figure and in order to be able to turn the unknown violinist into an identified and rooted figure. Gilmartin and Mengham also deal with the fiddler as an ambiguous character, while they accept that he is associated with the past. They claim that “Ollamoor’s relationship with tradition is skewed, opportunistic, productive of distortion” and his playing is “far from promoting a sense of harmony and teamwork” (108). The hallucinated ghost in “Dr. Woolacott” could be defined and localized in reference to the collective memory of the war. Thus, the fact that he does not appear as a public figure does not disconnect him from historic documentation, which is established and somewhat archived as the history and archive of the Great War. Mop in “Fiddler of the Reels” is initially drawn as a non-speaking character detached from the symbolic order of the society. He plays the fiddle. What makes him public is neither speech nor his connection to a trauma. He leads to speculations which underline the existence of a historic phase, or a gap that is undetermined or forgotten. Gilmartin and Mengham define the era characterized by the Great Exhibition as, “disorienting in historical terms: the juxtaposing of ancient and modern is experienced as a kind of rupture, a break in continuity, rather than the secure transmission of a legacy from one generation to the next” (107). In this respect, the violinist symbolizes the resurrection of the forgotten past. His fiddling recalls what is repressed, and the resurrection of the past creates a dizzying effect as the story illustrates:

There was a certain lingual character in the supplicatory expressions he produced, which would wellnigh have drawn an ache from the heart of a gate-post. He could make any child in the parish, who was at all sensitive to music, burst into tears in a few minutes by simply fiddling one of the old dance tunes he almost entirely affected – country jigs, reels, and ‘Favourite Quick Steps’ of the last century – some mutilated remains of which now reappear as nameless phantoms in new quadrilles and gallops [. . .] (Hardy, *LLI* 114).

If Mop is compared with Mr. Millborne of “For Conscience’ Sake”, he appears more like a mythic character with an unknown origin and with the feature of a myth that appears and disappears in various forms, since Mop symbolizes instability and inconsistency, and although the songs he plays belong to a previous century he never plays them in the same way. With this important aspect

of renewal of the past, Mop symbolizes the very same process of the “repressed”, described by Freud in *Moses*, which is subject to a transference from the realm of id (unconscious) to the realm of the conscious. In this respect, the sequential appearance and disappearance of Mop is similar to an order we followed in the analysis of the gardener/ soldier in “Dr. Woolacott”, who, in each of his appearances, is altered as the gardener who promises immortality after being repressed. Freud, after describing three conditions which make the unconscious or repressed material conscious, explains that the repressed penetrates into consciousness with “distortion”: “In none of these cases does the material that had been repressed succeed in reaching consciousness unimpeded or without change. It must always undergo distortions” (153). Therefore the appearance of Mop, who is the father, is associated with remembering and revealing what lies hidden and reforming it at the moment of revelation. In other words, fatherhood, with its mythical features, is associated with an unconscious process rather than a conscious one. In this respect this story, similar to “A Tragedy of Two Ambitions”, establishes a connection between the archival procedures and father/ daughter relation. Similar to the jigs he plays that symbolize revival of the past in an altered form, Mop symbolizes the revival of the repressed. He, who disappeared after making Car’line pregnant in the past, reappears, and, after hypnotizing the mother by playing the fiddle, kidnaps his own child adopted by Ned Hipcroft, the mechanic. This finding concerning the role of the character Mop is also supported by Wolfreys, who deals with atavistic forms of communication in Hardy’s fiction and treats sound as a medium defining a connection between the past and present. The past is recollected through sound, and memory is activated through sound and intuition. Textuality, on the other hand, is regarded as an “artificial” way to support memory (Wolfreys 71).

Although the story seems to reestablish the connection between father/daughter, it follows quite a different pattern. In “For Conscience’ Sake” the father goes to another country. The union of the father and the daughter does not take place. In other words, “For Conscience’ Sake” promises another revival for the father (archive) by keeping something unresolved in the past. The father is

not dead; he is in Brussels, and he can still be identified as Mr. Millborne. He might appear to reclaim his daughter again. Freud argues that the sense of original sin, guarantees the growth and the revival of the archive. The taboo of having killed the father and sense of guilt maintain the continuity of monotheistic religions. If we apply this situation to the father-daughter relation described in the stories, it is possible to say that while “A Tragedy of Two Ambitions” repeats the idea of original sin with the death of the father and making the brothers complicit in his death, “For Conscience’ Sake” keeps the father/ daughter relation unresolved by making the narrator mourn for the father who becomes an alcoholic and a tramp in Brussels. There is still mourning for the plight of the father, although this does not happen due to his death. The father is rejected; in other words, the archive is repressed again, and this is the guarantee of a future revival. Unlike the previous two stories, the father’s reclaiming the daughter does not end up in failure in this story. It is speculated that Mop takes away the child. The child returns to the original father, but this does not mean that the chances of an archival growth or renewal are lost. The narrator presents this event as unresolved; since nobody knows definitely what happened to the child, they speculate and mourn for the loss of the child. The mourning is ritualized this time by the father who adopted the child before she is kidnapped by Mop. The story describes the father (Ned Hipcroft) after the loss of the adapted daughter as follows:

Then Ned, who had obtained only temporary employment in the neighbourhood, took a sudden hatred toward his native district, and a rumour reaching his ears through the police that a somewhat similar man and child had been seen at a fair near London, he playing a violin, she dancing on stilts [. . .] He did not, however, find the lost one, though he made it the entire business of his over-hours to stand about in by-streets in the hope of discovering her, and would start up in the night saying, ‘That rascal’s torturing her to maintain him!’ (127)

The loss of the child along with the father is presented as an unresolved event in the story. It does not only initiate mourning but renews what Freud defines as the envy towards the father and the patriarch. If we consider the fact that Mop symbolizes the patriarch, in the story’s case, it is Ned Hipcroft’s envy towards Mop due to not being able to take his place as the possessor of the child. The loss of the child symbolizes Ned Hipcroft’s literal barrenness, but this

infertility is transformed into a figurative continuity since it is through his mourning that this literal loss will transform this experience into a ritual.

As Freud says that a taboo is similar to a neurosis, this thesis claims that the formation of the taboo is, in some respects, similar to the formation of the archive whose core element is the repressions of the trauma or a fixation to the trauma. In both cases the archive is reproduced in an altered form. Thus, the treatment of archive in the story is similar to how Derrida describes the relation between “play”, in other words “trace”, and history in his essay “Structure, Sign and Play”. In the essay, Derrida considers the play of differences as the erasure and discontinuity of the idea of presence. The idea of play signifies a constant movement and a chain-like effect that disrupts the idea of logos or what is considered as the presence. Derrida offers this differentiation as a criticism of what he considers to be Levi Strauss’s “nostalgia for origins, an ethic of archaic and natural innocence...” (Derrida, *W&D* 369). This is described as follows in the essay:

Play is the disruption of presence. The presence of an element is always a signifying and substitutive reference inscribed in a system of differences and the movement of a chain. Play is always play of absence and presence, but if it is to be thought radically, play must be conceived of before the alternative of presence and absence. (Derrida, *W&D* 369)

In the story, the presence of Mop is like a play of significations and differences. Both the way he plays the tunes and the way his alternating appearance and disappearance disrupts the idea of a centralized constant presence. This kind of a substitutive, differential technique of presence (or non-presence) is also described as a formative procedure of archive. According to Derrida, archive does not only mean the production of the past but also the production of the command related to the future. Yerushalmi, the figure of the historian Derrida deals with in the “Archive Fever”, is re-establishing Freud while he is interpreting the archive of psychoanalysis, and as he is also trying to prepare the future of psychoanalysis as the historian who interprets the archive. Similarly, in the story the continuity and the alteration of the archive are guaranteed through the unresolved sense of guilt and mourning. The disappearance of Mop could be considered as the repression of the archive which

promises reappearance because the unresolved is doomed to appear according to Freud.

It [the trauma] first have suffered the fate of repression, the state of being unconscious, before it could produce such mighty effects on its return, and force the masses under its spell, such as we have observed – with astonishment and hitherto without understanding-in religious tradition. (Freud, *M&M* 163)

In this section, “A Tragedy of Two Ambitions”, “For Conscience’ Sake” and “The Fiddler of the Reels” are analyzed with respect to the ways in which they depict an association between fatherhood and a lost origin. The idea of a dismissed father connects this problem in the stories with the Derridean notion of archive since the loss of the father leaves an archival trace behind, which leads to a ritualized mourning or forgetfulness. Although the procedures of mourning and forgetting seem to refer to contrary reactions, both are archival procedures since archive means a protective shelter against forgetfulness and an institutionalization of memory at the same time. Archive is generated both through the acts (or strategies) of remembering and forgetting. Institutionalization of the archive could be the written form of the tradition which is associated with totemism and taboo, whose rituals, as revealed by Freud, could be the earlier forms of archiving. Therefore, the issue of dismissing the father is related both to totemism and archive at the same time. All the stories studied in this chapter manifest that the father seems to be a central presence in the stories. However, a closer look also reveals that the idea of father does not mean the existence of an original presence at all. Fathers with their sequential appearances and disappearances, with their vague connection to the past, with their renewal after each instance of suppression or impression display repetitiveness which guarantees the proliferation of archive. Spectrality attributed to fatherhood determines Hardy’s discourse on archive. These sections in the chapter also show that psychoanalysis is close to Derridean archival techniques in their rejection of the idea of the past as an original, static present to be remembered. Instead, both the arguments by Freud and psychoanalysis claim that past is generated as *hypomnēma* (as the material archive) in the present as a protection against complete forgetfulness; as material fillers of the gaps in memory. In other words, archival procedure is a process of *différance* which means both a delay and a difference. The archive

means a delay in the constitution of the ultimate meaning of the archive since archive does not refer to one single memory, and it means a trace since archive is subject to a constant change. Forgetfulness and change are the means to this archival production.

CHAPTER VI

CONCLUSION

In this thesis Hardy's and Forster's stories have been analyzed together, since these writers treated the issue of textuality and archive similarly. Although Hardy is generally considered a novel writer closer to Romanticism and Forster seems to have Modernist concerns, these writers' short stories reenact a conflict regarding the discourse on textuality and archive peculiar to Platonic metaphysics, in which textuality is considered both a poison working against memory and a cure taking the place of memory when it fails to function. Additionally, while the stories display a quest for origins and emphasize the function of memory in remembering the past and the origins on the one hand, they contradictorily illustrate texts and prosthetic archives taking the place of that supposedly original memory. Characters depicted in Hardy's stories display a belief in the past and the possibility of repeating it. For instance, in the story "The Withered Arm" Gertrude never loses hopes of regaining her beauty. In a similar way, in "The Fiddler of the Reels", Hipcroft keeps on waiting for his adopted daughter, who is kidnapped by Mop. Fathers in Hardy's short stories are considered as origins and they are expected to return. Fathers are made archives of traumatic memories. However, although attaining the past is a catalyst in Hardy's stories, there is always an implied loss. In other words, in Hardy's stories the ideas of origin, purity and the past are generally emphasized but their impossibility is also a major thematic concern.

Forster deals with a similar problem in his short stories but the way he treats them differs from the way Hardy considered the issue forty years earlier than Forster. The father is no more the metaphysical representative of an origin. In Forster, as well as in Hardy, nature as associated with origin, childhood is presented as the representative of purity, and there is the idea that the past, associated with nature and purity could be repeated; these are common concerns. However, unlike the way settings function as textual archives in Hardy's short stories, in which nature is textualized as the record of human deeds, Forster's

stories take place in the gardens of old houses and they represent a relief from the burden of textuality. These settings of Forster's short stories also imply a world of loss. Purity is attained but there is the loss of the archive. This is manifested in the story "Ansell" for example, in which entering the garden of the old mansion, associated with the protagonist's childhood memories, means a relief from textuality, but as the protagonist reenters that garden he is wounded in the body, which means there is a bodily inscription. That is, Forster's stories seem to cherish body and represent it in opposition to erudition, while at the same time the bodies are highly significant as texts. Bodies are scripturalized and in this respect they do not represent an opposition to textuality and archive. Similarly, in the story "The Other Boat" there seems to be a discourse condemning textuality but Lion's body, with a bleeding scar on his loin, is textualized and archived as the record of several traumas. The ambiguous discourse implied by both writers is that textuality (and archive) is opposed to bodily pleasures. Textuality is an intrusion into nature. Textuality is against memory. However, it is inevitable that textuality is at the same time the only means to make that nature, memory and body exist. It is only through textuality that the idea of origins can exist. This is a very basic conflict in Forster's and Hardy's stories. Both of these writers produced similar discourses related to archive and textuality in their short stories. They both accepted the existence of origins and represented the hope of regaining the past which was a pre-textual, pre-archival moment. However, they were also very ironic about it and implied the impossibility of that quest at the same time.

Thus, this thesis has specifically focused on the features of the discourse produced on textuality and archive in Hardy's and Forster's short stories. The word "archive" in the title of this thesis has been used in the Derridean sense, which differs from the word's common usage as a collection of documents revealing certain facts about a group of people or the place where these documents are placed. Derridean "archive" shares the locative feature of the definition. However, in addition to this the Derridean notion of archive defines also a procedure of production. Archive is produced rather than just found and revealed. Archive, in the Derridean sense, is a product of the past and the future.

Textuality in this thesis is treated in connection to Derrida's deconstruction of Platonic metaphysics in *Of Grammatology*, in which Derrida defies the difference between the phonic and graphic signified. By not distinguishing between them, he also refutes one of the binary oppositions of Western metaphysics, which attributes a secondary position to the graphic signifier and associates the phonic signifier with presence. By deconstructing this binary opposition peculiar to Western metaphysics, Derrida also defies the search for presence behind such thinking. In other words, he refutes the traditionally recognized difference between the system of language and the world of beings. Instead of such bifurcation, Derrida introduces the key term "trace" (différance), which refers to the functioning of language as a system that is based on differences and delay. Differences refer to the connection between signs (not to a connection between the signified and the signifier). In languages (in both phonic and graphic uses) what constitutes meaning is not a word's signification of a being (or a presence) but its relation to another word. The word is traced by and is in a supplementary position to another word. This supplementarity means a delay in reaching the ultimate signified. Derrida's contentions about language could also be traced in his idea of archives. Archives are not determined by presence. Instead, they are never determined and are always open as sign systems. They are traced and materialized by the protective cover (or shelter/ substrate) they are located in. However, this protection provided by an archive's materiality never determines its meaning permanently. Instead, this materiality provided by the substrate can erase or repress the archive by opening it for further signification. For that reason, both *Of Grammatology* and *Archive Fever* have similar concerns. Both books argue that symbols, signs and monuments are never determined by presence. Instead, they are constantly redefined by a system of differentiation which defers the constitution of an ultimate signified. Therefore, there is no difference between the signified and the signifier, since in such a system each signified is to become a signifier.

This Derridean approach to textuality and archive has become significant in relation to this thesis since the goal of this thesis is to find out how texts and archives are treated within a system of substitutions, how archives and texts in

these stories are differentiated by being disconnected from the idea of presence and at what points this discourse produced on archive and textuality becomes ambiguous, so as to go beyond their ostensible concerns. In other words, the goal of this thesis was to make an analysis of the stories rather than assuming the existence of a presence outside the texts, or to find out the ways in which the stories relate to an assumed reality. This thesis has had the primary concern of seeing the ways in which texts and archives are produced in the stories and it has shown that the Platonic idea of origins is ostensibly valorized in the stories, however this valorization also includes an implication that presence and origins are impossible since “the present” and “the origin” are themselves archival constructs, and they cannot be the transcendental signified.

The analysis has revealed that short stories by Forster and Hardy have some similarities and differences in their approach to textuality and archive. One of the commonalities is that all the stories analyzed in this thesis revolve around the materialization of memory through textuality and archives. For example, it has been seen that one of the major themes in Hardy’s stories is the loss of the writer or the loss of the father. Sometimes a father is substituted for a writer, who is male. These unseen and ambiguous characters in his stories seem to be the central concerns related to archive and textuality. However, their centrality is dissipated when they are understood to be nonexistent as origins. The spectrality attributed to fathers and writers is one major feature that raises questions about the idea of origins. In Forster’s stories on the other hand, the figures of fathers are replaced with edenic memories of childhood and a male childhood friend, which are regained as a reward for the protagonist’s achievement in giving up writing. Stories by Forster are generally phantasies of childhood purity, a return to origins and the repetition of the past. In this respect, his stories seem to conform to logocentric idea of presence and origins. However, when scrutinized, it is seen that Forster constantly condemns the Greek language and Christianity. In addition, Forster’s stories contradict themselves in the sense that they are built on a repetitive pattern that derives from the binary oppositions produced by Platonism and Romanticism. For example, the difference between the book of nature and the book as text, or the opposition between textuality and speech are

inherent features of Forster's stories although the discourses these oppositions are produced by are condemned. In other words, Forster's stories seem to be in favour of a logocentric tradition in its approach to textuality and archive but they also imply that such phantasies of return to the past or a return to purity are impossible; the stories are critical of their own criticisms. The analyses of the stories has shown that while all the stories by Hardy and Forster seem to partake in the Platonic tradition in their repudiation of textuality and archive as another form of hypomnesic memory, they also show that such quest for origins or presence is doomed to fail since the concept of origin is another textual substitute.

The literature review revealed that there are some studies analyzing Forster's and Hardy's novels in terms of the ways in which they represent body and nature. There is considerably smaller number of studies dealing primarily with the short stories' treatment of archive and textuality. The studies dealing with body and nature seem to ask questions similar to the concerns of this thesis. However, only Gilmartin and Mengham's *Thomas Hardy's Shorter Fiction* and Brady's study with the same title deal with short stories in detail. None of the studies dealing with novels have a direct concern with archive and textuality.

Chapter II of the study has included a critical background which refers to studies dealing with Hardy's and Forster's fiction. These studies look at the ways in which Hardy's fiction represents nature or human presence. They consider both Hardy's text and texts in Hardy's texts as testimonies to human experience. In that respect, such studies differ from the concerns of this thesis which aims to look at how Hardy's short stories produce a discourse on textuality rather than his fiction's representative quality. For example, Garson's work "Written in Stone: Hardy's Grotesque Sublime" is one of these studies which treats stonework in Hardy's fiction as the representation of human life.

The critical background in Chapter II also refers to some other studies which show partial similarity to this thesis' concerns. For instance, Goode considers Hardy's works as representative and reflective of the features of a certain era. Since it shows how Hardy's works represent, Goode's study differs from the way this thesis approaches textuality as the producer and at the same time eraser of a discourse. However, Goode's study also shows some similarities.

For example, Goode defines Hardy's work as unsettling and lacking the unity of a central concern. In this respect, his study shows parallelism with this thesis since this thesis also reveals how Hardy's short stories go beyond their ostensible discourses and, sometimes, contradict them.

Chapter II has also referred to some studies on Forster's fiction. Some of these studies focus on body in his fiction and show how it is textualized. The critical background in this chapter has revealed that studies are not directly grounded upon Forster's discourse on textuality. However, studies dealing with the function of nature and the discourse on homosexuality in Forster's novels have some concerns similar to this thesis.

The critical background in Chapter II refers to Norman Page's findings in relation to *Howards End* in which Forster is claimed to have less distinct binary oppositions than the ones in his other works. This thesis has shown that Page's finding concerning *Howards End* could also be attested to short stories as well, in which binarily opposed units such as the one between the fathers and sons or texts and nature dissolve into substitutions. It has been revealed in the Critical Background that some studies concerned with Forster's discourse on homosexuality have some similar questions to this thesis, although they come up with different answers. One of these scholars who have similar findings is Reid. She considers homosexual body in Forster's fiction as a place of inscription. This thesis converges with Reid's finding about the textual quality of homosexual body. Reid argues that Forster does not partake in his contemporaries' treatment of homosexuality. According to Reid, Forster could produce an alternative discourse. This thesis does not come up with the same conclusions in terms of short stories. Contrary to what Reid argues, this thesis has the claim that by establishing homosexuality as a part of his phantasy of purity and nature, Forster describes homosexuality as if it was opposed to textuality; a treatment which looks very Platonic, although he also draws images that are contrary to this Platonic assumption defying the difference between nature and textuality such as the image of a book in nature.

The second part of the Critical Background has referred to studies which are in line with this thesis' concerns on archive in Hardy's and Forster's shorter

fiction. Although there are no studies dealing directly with archive, some of them have implications regarding archive. The Critical Background referred to studies which deal with parts of bodies as monuments conveying a truth or carrying a message. For example, Wike regards faces in Hardy's fiction as monuments and attributes representative quality to them. Wike's findings bear similarities with this thesis' findings in some respects and differ considerably from it in other respects. Wike does not use the word archive, however Wike's notion of monumentality is congruous with the Derridean archive, which regards archive as an unfinished process rather than a static relation between an assumed truth and its representation. Wike takes the differing status of archives as signifiers referring to other signifiers and, by taking both erasure and inscription into consideration, describes an unending archival process. However, the critical background has also revealed that Wike's study dealing with archive in Derridean terms differs from a Derridean approach by attributing a representative value to Hardy's texts in arguing that his fiction reflects the interests of a rural community. Thus, the critical background in Chapter II included studies that have both differing and similar concerns with this dissertation.

The critical background revealed that studies coming closer to the Derridean notion of archive in Forster's fiction are those focusing on the function of houses and stones in his novels. One such study, which partially converges with this thesis's claims, is Medalie's interpretation of the house as a shelter against the threat of modernity in *Howards End*. In addition to what Medalie argued, this thesis claimed that houses are not only shelters but also places where an archive is repressed and erased. We have exemplified this situation with the function of the house in "Dr. Woolacott".

The second part of the critical background in Chapter II also referred to Daniels' study in which he argued, in relation to Forster's fiction, that caves have the function of hiding human identity, and when considered in terms of the Derridean archive, this could be interpreted as the archiviolithic process through which an archive is erased, forgotten and repressed; a situation which is best enacted in the Marabar Caves of *A Passage to India*. In short, the critical background in Chapter II has shown that studies regarding Forster's and Hardy's

novels deal with themes that are not directly related to the concerns of this thesis, but some of these studies have contributed to this thesis because they could be interpreted in terms of the Derridean notion of textuality and archive.

Chapter III explained some Derridean terminology, especially those terms that were introduced in *Of Grammatology* and *Archive Fever*. The key terms that have been defined in this chapter are “Supplementarity”, *Différance* and “Archive”. One important conclusion that could be drawn from this part of the thesis is the inability to draw boundaries between Derridean terms, which means that some of these terms could be used interchangeably. For example, the terms *Différance* and “trace” are not completely different from each other. *Différance* refers to a deferral and difference in language. Language is differentiated as it has been used and this difference is process by means of which the ultimate signified is constantly deferred. This difference and deferral are at the same time the key features of what Derrida defines as “trace” in *Of Grammatology*. Similar with *Différance*, trace defines a process of differentiation in language. It means that each signified is at the same time a signifier. There is no ultimate signified in this process of differentiation. Therefore trace and *Différance* refer to similar processes; they not only describe the differentiation and the impossibility of returning to the origin but also the deferral of reaching an ultimate signified in the process of signification.

The analyses also reveal that the stories studied in this thesis reveal Derridean archival procedures as well as taboo in the psychoanalytical sense. The thesis reveals that archival procedures in the Derridean sense can be discussed in terms of Freud’s *Totem and Taboo* and *Moses and Monotheism*. For instance, some of the stories display the materialization of repressed memory, and in accordance with archival procedures, archive is produced and erased due to this materiality. It has been shown in the analyses that such production and erasure is similar to what Freud calls death drive since death drive also requires repetition, which harks back to an earlier inanimate stage in the organism’s life. The stories also manifest that archive does not require the existence of an original event. Thus, the analyses reveal that archive produces the memory. It has also been shown that what Derrida describes as archival procedures bears similarity with

Freud's description of taboo production in *Totem and Taboo*. Freud argues that the original reason why a taboo is established might have been forgotten or repressed. Freud also argues that there are opposing trends in the production of totems. For example, a totem might be expected to give harm as well as a healing. Similarly, archive is produced and erased; it is sheltered and annihilated at the same time, and these trends, although not regarded as opposing by Derrida, are supplementary procedures. The analyses of the stories reveal that the annihilation of the archive induces a trauma, and the repetition of the trauma cannot be regarded as a return to origins since each attempt of a return to trauma, or to pure memory without prosthesis, reproduces the archive. For example, in "The Withered Arm", at each of her visits to Conjuror Trendle (in other words, at each of her attempts to know the reason of her afflicted arm and cure it), Gertrude is shown another origin for her infliction. This also reenacts trace and différance in the production of archive.

Forster's and Hardy's short stories have been found in this research to be especially illuminating in the sense that they all display features that are related to the concerns of deconstruction. Forster's short stories enable a deconstructionist analysis since they provide inner inconsistencies and imply the idea that a quest for origins is at the same time a quest for the non-existent. "Origin" is "a supplementarity within a supplementarity", which means that it is not an origin, (that is present), but the act of looking for an origin that constitutes archive. When Forster's and Hardy's short stories are considered it is seen that all the short stories involve a kind of interrogation into their own textuality by taking their own origins ironically and by manifesting an implied awareness of the lack of centers they are supposed to be based on. All the stories in turn reveal certain gaps (awareness) of their own fictional construction and imply that the quest for a whole is futile.

In addition to showing how these stories build a self-negating discourse on textuality and archive, this thesis has some further implications. One is that these stories seem at first to comply with Platonism both in their quest for the absolute truth, origin and presence as well as in establishing certain binary oppositions such as nature and supplement, speech and textuality, original and

artificial. The idea of purity, nature and presence are notions valorized by Romanticism. Thus, the stories in their compliance with Platonism and idealism can also be considered to have Romantic concerns. However, as the thesis shows, these stories also include a self- inquiry or a kind of suspicion by showing unreliable fathers, phantasies of childhood and nature, lost wills, constantly withering arms and unfound poets. They seem to say that the fragmented is never to become a whole and the origin is lost forever and they can only be recreated in the form of a discourse by tales of how they will be sought and in what shape they will be when they are found; a *différance* in other words. In this respect, the stories could also be considered Modernist in their repudiation of Platonism by displaying supplementarity, trace (instead of origin) and archive as hypomnema (instead of a representation or a copy). The stories by Forster and Hardy, in their discourses on textuality and archive, could be considered to have both Romantic and Modernist concerns and this provides Derridean confirmation of their place in-between Romanticism and Modernism.

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APPENDICES

APPENDIX A

Curriculum Vitae

PERSONAL INFORMATION

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Nationality: Turkish

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Marital Status: Single

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EDUCATION:

Degree	Institution	Year of Graduation
MA	Department of American Culture and Literature. Faculty of Letters, University of Ankara.	2006
BA	Department of American Culture and Literature. Faculty of Letters, University of Ankara.	2001
High School	Edirne Anatolian High School	1996

WORK EXPERIENCE

Year	Place	Position
1998 (1 month)	JICA (Japan Internatioanal Corporation Agency) Ankara	Secretary and translator
1999 (1month)	JICA (Japan Internatioanal Corporation Agency) Ankara	Translator
2001-2003	Trakya University Edirne	English Instructor

2001-2003	Trakya University Edirne (Bena) Balkan Environmental Association	Translator
2003- 2006	Deulcom International Ankara	English Instructor
2006-Present	Middle-East Technical University Department of Modern Languages	English Instructor

FOREIGN LANGUAGES

Advanced English, Intermediate German

CERTIFICATES

September, 2006 Middle East Technical University CTE (Certificate for Teaching English)

ACADEMIC INTERESTS

Short story, Modernism in American Literature, Adapting Literary Texts as Course Materials, Romantic Literature, Deconstruction in Literature.

CONFERENCE PAPERS

September 2009 Discourses and Representations of War in British Literature and Culture, Koszalin, Poland. “An Analysis of the Story *Miss Ogilvy Finds Herself* by Radclyffe Hall in Terms of Post-War Trauma and Archivization.”

September 2010

“The Said and The Unsaid” First International Conference on Language, Culture and Literary Studies. Vlore, Albania. “Gaps in the Representation of the “Original”: Sister Arts in Keats’ Poetry.”

June 2011

University of Bucharest 13th Annual Conference of the Department of English. “Tales of War: Expressions of Conflict and Reconciliation.”

December 2012

“Salman Rushdie and His Work” 20th Metu British Novelists Conference. “The Function of Gates in Salman Rushdie’s Short Stories “Good Advice is Rarer than Rubies” and “ The Prophet’s Hair” in *East, West.*”

PUBLICATIONS

Korkut, Esin. “An analysis of the story *Miss Ogilvy Finds Herself* by Radclyffe Hall in terms of Post-War trauma and archivization.” *Discourses and Representations of War in British Literature and Culture*. Koszalin, Poland.

Korkut, Esin. “The function of gates in Salman Rushdie’s short stories “Good Advice is Rarer than Rubies” and “ The Prophet’s Hair” in *East, West*.

“Salman Rushdie and His Work” 20th Metu British Novelists Conference Ankara, Turkey.

Korkut, Esin. "Gaps in the representation of the "Original": Sister arts in Keats' poetry." "The Said and The Unsaid" First International Conference on Language, Culture and Literary Studies. Vlore, Albania.

APPENDIX B

Turkish Summary

Thomas Hardy'nin eserleri ile ilgili akademik yazıların en önemli özelliği onların Hardy'nin eserlerine daha çok folklor ve doğayı nasıl betimlediği açısından bakmaları olmuştur. Kimi akademisyenler, Hardy'nin eserlerini Romantizm ilkeleri açısından inceleyip, romanlara doğadaki bütünlük gibi temaların yanısıra, İdealizm'in bazı özelliklerini nasıl ele aldığı açısından bakmışlardır. Bir grup akademisyen ise Hardy'yi Modernist olarak görüp, romanlarının bütünlük fikrinin imkansızlığını vurguladığını iddia etmişlerdir. Hardy ile ilgili birçok akademik eser sadece Hardy'nin eserleri üzerine bir söylem üretmekle kalmayıp, Hardy'nin yaşadığı dönemi incelemiş ve bu dönem ile yazarın eserleri arasında birebir bağlantı kurmaya çalışmışlardır. Diğer bir deyişle, Hardy üzerine yazılmış eserler genellikle tarihsel ve biyografik kaynaklardan olabildiğince faydalanıp, edebiyat alanına bu tür bir eleştiri tarzının sınırları içinde katkıda bulunmuşlardır. Forster açısından bakıldığında ise durum pek farklı değildir. E. M. Forster da, tıpkı Hardy gibi, hem Romantik hem de Modernist akıma dahil edilebilecek bir yazardır ve bu yazara ilişkin yapılmış tartışmaların temel odaklarından birisi yazarın ne açıdan Modernist ve hangi özellikleri yansıtmaya bakımından Romantik olabileceğidir. Hem Hardy hem de Forster ile ilgili tartışmalar onların daha çok temel eser kabul edilen romanlarına odaklanmaktadır. Çalışma konusu Forster olan eserler, onun romanlarının politik eğilimlerini de incelerler. Bu iki yazar üzerine üretilmiş literatür içerisinde onların eserlerine yapı bozucu açıdan yaklaşan çalışmalar azdır ve var olan çalışmalar da daha çok romanlar üzerinde durmaktadır. Forster'ı konu alan çalışmalar daha çok *A Passage to India* üzerinde durmuştur. Hardy üzerine çalışmalar ise *Jude the Obscure* ya da *Far From the Madding Crowd* eserlerinin incelenmesini ön plana almaktadır.

Bu çalışmalardan farklı olarak, bu tez Thomas Hardy ve E.M. Forster'ın temel eser sayılan romanlarına değil de öykülerine odaklanmaktadır. Kısa öykülerin bu çalışmanın konusu olarak seçilmelerinin nedeni öykülerin

Romantizm ve Modernizm arasındaki farkın muğlaklığını yansıtıyor olması. Bu iki akım arasındaki muğlaklık öykülerin özellikle de metinsellik ve arşiv üzerine ürettiği söylemde belirginlik kazanmaktadır. Öykülerdeki arşiv ve metinsellik söylemi, miras, meşruluk, konuşma ve yazma, babalık, homoseksüellik ve doğa gibi birçok kavramın da tartışmasını beraberinde getirmektedir. Bu tezde analizi yapılacak olan öykülerde metinler ve bedenler arşivin temel taşıyıcısı olarak belirlenmiştir. Bu tezdeki arşiv kavramı ise Derrida'nın arşiv üretimi sürecine odaklanan eseri *Archive Fever* bağlamında tanımlanmıştır.

Bu tezde analizi yapılan kısa hikayelerde metinler ve bedenler birer arşiv görevi üstlenmiştir. Bir arşivden farklı olarak anıt, sözlük anlamı göz önünde bulundurulduğunda, belirli bir olayı ya da kişiyi anar. Bir im olarak anıt, statik bir olaya gönderme yapar. Bir anıtın geçmişle inkar edilemeyecek bir bağlantısı vardır. Dolayısıyla, anıt geçmişte bir olayın olmuş olduğunun kesin kabulü üzerinden işlev görür. Diğer bir deyişle, bir anıtın anlamlı olabilmesi için bir olayın anıldığı şekliyle gerçekleştiğini kabul etmemiz gerekir. Anıt, metin ya da gösterge dışında bir gerçekliğin varlığının kabulüne dayanır. Anıttan farklı olarak Derrida'nın tanımladığı şekliyle arşiv, olay ve arşiv arasında kesin ve değişmez bir bağ olduğu fikrinin reddini içerir. Arşivsel oluşum süresince arşiv her zaman aynı olayı çağırıştırır. Arşivsel süreç hem imleyen hem de imlenenin sürekli yeniden tanımlanmasıdır. Anıttan farklı olarak, Derrida açısından arşiv geçmişle kesin bağlantısı olan belirli bir köken anlamına gelmez. Arşiv oluşumu sürecinde geçmişin temsilinden çok günümüzde bir araya gelen çeşitli öğelerin etkileşimi söz konusudur. Yani, arşivsel anlam geçmişten çok günümüzle ilintilidir ve arşiv statik bir olgudan çok devam temekte olan bir süreci ifade eder.

Hardy ve Forster'ın öyküleri iyi kurgulanmış bir geçmiş fikrini, "origin" prensibinin varlığını, her şeyin tek ve temel bir kökeninin olduğu düzlemsel bir geçmiş anlayışı özlemine yansıtmakla birlikte, bu tür bir geçmişin olmadığını ima eder. Örneğin, öykülerdeki en önemli mekanlardan birisi olan evler beklenildiğinin aksine arşivin koruyucusu işlevini üstlenmek yerine, arşivi onu yok etmek amacıyla tanımlar, çünkü her tanımlama bir hatırlama eylemidir ve hatırlama da arşivin birlikte anıldığı zamansal ve uzamsal bağlamının yeniden belirlenmesidir. Bu da şu anlama gelmektedir ki, arşivi belirleme ve tanımlama

süreci, ya da arşivin sınırlarını belirlemek, onun kapsadıklarını ve dışladıklarını tasvir etmek aynı zamanda arşiv ve bağlam ikiliğini ortadan kaldırır. Yani arşivi bağlamına ve bağlamı arşive yedirerek arşivi hem siler hem de yeniden yaratır. Arşivin hatırlanması ve yeniden kaydedilmesi demek, arşivin bağlamı olarak kabul edilen evin de yeniden tanımlanması demektir. Dolayısıyla bağlamlar ve evler arşivin hem koruyucusu hem de silicisidir. Daha doğrusu, bağlam koruyucu olduğu için silicidir de. Yani evler, arşivin hem üretildiği hem de yok edildiği yerlerdir. Bu da bize arşivin iyi korunmuş bir mirastan çok sürekli bir yok ediş ve yeniden inşa etme sürecini ifade ettiğini gösterir, ki bu tür bir arşiv algısı Derrida'nın arşiv tanımı ile birebir örtüşür. Öykülerde arşivsel özellikler gösteren öğeler çok çeşitlidir. Arşivler, bazen karakterlerin kendileri iken, bazen de bedenin çeşitli uzuvları, zaman zaman ortaya çıkan ve geçmişte baskılanmış bir travmanın varlığına işaret eden hayaletler, doğa ve şiir ya da mektup gibi metinsel bazı öğelerdir. Bazen öyküler içerisinde birden fazla arşivsel öğe bulunurken, bazen de sürekli yeni öğeler arşiv olarak tanımlanır. Arşiv ile ilgi söylem ise genellikle muğlak ya da çelişkilidir. Örneğin, öykülerde görünürde yazılı metni konuşmanın taklidi ve ardılı olarak tanımlayan ve onu doğaya müdahale olarak görüp, yargılayan bir söylem varken, bir yandan da metin üretimini doğallaştıran ve yazılı metni doğanın bir parçasıymış gibi gösteren çelişkili bir söylem mevcuttur. Öykülerde sıklıkla görülen başka bir art anlam ise “prostetik” bedenin geçmişte olan bir travmanın izini taşıdığı ya da yansıttığı fikridir. Fakat, öykülerin bu art anlamı da belirsizdir, çünkü yanı zamanda tam tersi bir süreç de ifade edilir. Yani, öyküler aynı zamanda arşivin belleği oluşturduğu fikrini ima eder. Öykülerdeki bu söylem çeşitliliği, Hardy ve Forster'ın hem Romantik hem de Modernist edebiyat akımlarına dahil edilebileceğinin göstergesidir çünkü arşivin Derrida açısından değerlendirilmesi beraberinde Romantik ve Modernist akımların ve Hardy ile Forster'ın bu akımlarla ne derece ilişkilendirilebileceğinin sorgulanmasını beraberinde getirir.

Öykülerin analizinin yapıldığı dördüncü ve beşinci bölümlerde, Hardy ve Forster'ın öyküleri üzerine yazılmış ikincil metinlere göndermelerin azlığı dikkat çekecektir. Bunun nedeni bu yazarların öykülerini konu alan çalışmaların romanları konu alan çalışmalara kıyasla az oluşudur. Bu yazarların kısa öyküleri

bir çalışma alanı olarak akademisyenlerce çok tercih edilmemektedir. Bunun en belirgin nedeni kısa öykülerin romanlar gibi başat eser kabul edilmek yerine “ikincil eser” olarak algılanmalarıdır. Öykülerin çalışma alanı olarak daha az tercih edilmesinin bir diğer nedeni de, bu metinlerin birbirlerinden çok farklı tarihlerde yazılarak bir araya getirilmiş olmasıdır. Yazarlara ait öykü kitapları farklı farklı dönemlerde, farklı biçimlerde yeniden basılmıştır ve dolayısıyla öyküler bağlamsal bir bütünlük arz etmez ve öykü çalışmaları, bağlamsal tutarlılıkları olmadığı için, tarihselci inceleme anlayışının amacına uygun değildir. Bu tez, öyküleri tarihsel ya da coğrafi bağlama oturtma gibi bir amaç gütmekten çok onların içsel dinamiklerini çözümlmeyi amaçladığı için seçilen metinler amaca son derece uygundur.

Çalışma alanı olarak öykülerin seçilmesinin bir diğer nedeni ise, öykülerin nispeten kısa oluşu ve bu nedenle de yapı- bozumcu yaklaşımın gerektirdiği yoğun okuma ve çözümlene pratiği için elverişli oluşudur. Bu tezin amacı yazar olarak Hardy ve Forster kategorisine katkıda bulunmaktan çok, *archive*, *différance* ya da *trace* gibi yapı-bozumcu terimler bağlamında metinlerin nasıl analiz edileceklerinin deneyini yapmaktır. Dolayısıyla, tezin amacı Hardy ve Forster’ın yazar olarak neyi niyetlediklerini bulmaktan çok bu yazarların metinlerinin nasıl incelenebileceğine dair alternatifler önermektir. Derrida’nın eserlerine yapılan göndermeler, bir teorinin metne birebir yansıtılmasından çok metnin bazı söylemleri nasıl ön plana çıkarttığı ve daha sonra nasıl aynı söylemleri çürüttüğü üzerinde duracaktır. Yani Derrida söylemi, metinsel analiz amacıyla kullanılacak ve öykülerin kendi söylemlerini çürütmesi bağlamında işlev kazanacaktır. Dolayısıyla, yapı-bozumculuk genel geçer ilkeleri olan bir teori değildir. Derrida, *Of Grammatology* ve *Archive Fever* gibi eserlerinde temel ilkelerden çok okuma pratikleri önermektedir. Şunu söylemek mümkündür ki, yapı bozumculuğun ilkeleri yoktur. Çünkü bir metnin analizi o metnin kendisini nasıl çürüttüğü ve nasıl sadık olduğu bazı ideolojilerle ve söylemlerle çeliştiğinin analizini yapmak demektir. Dolayısıyla yapı-bozumculuk eleştirel okuma demektir.

Bu çalışmaya konu olan öyküler Forster ve Hardy’e ait üç öykü derlemesinden alınmış on adet metindir. Hardy’nin öykülerini içeren *Life’s*

Little Ironies başlıklı derlemeden “An Imaginative Woman”, “For Conscience’ Sake”, “A Tragedy of Two Ambitions”, “The Fiddler of The Reels”, yine Hardy’e ait *Wessex Tales* başlıklı derlemeden ise “The Withered Arm” başlıklı öyküler seçilmiş olup, Forster’dan ise *The Life to Come* başlıklı derleme içindeki “Ansell”, “The Purple Envelope”, “The Life to Come”, “Dr. Woolacott” ve “The Other Boat” adlı öykülerin analizi yapılmıştır.

Tezdeki analizler, Derrida’nın özellikle de metinsellik ve arşiv konularına ilişkin kullandığı terminoloji bağlamında yapılmıştır. Bu terimlerden en önemlilerinden birisi *supplementarity*’dir, ki bu terim hem köken fikrine yapılmış bir eklemeyi hem de köken kavramındaki bir eksikliği ifade eder. *Supplementarity*, Rousseau’nun eserlerindeki söylemin metinselliğe atfettiği eksiklik, ardılık anlamına gelir; hem de bu eksikliğin tamamlanması ve yerinin doldurulması için kullanılan stratejileri ifade eder. Rousseau’nun *Confessions* adlı eserinin incelemesinde Derrida, bu eserin metinselliğe ilişkin ürettiği söylemi açıklarken önemli bir noktaya dikkate çeker, bu da Rosseau’nun eserinde metinselliğin, konuşmanın ardılı, onun kopyası ve yapay bir biçimde tekrar üretimi şeklinde tanımlanmasıdır. Bu tanımlama yazıya hem ikincil bir önem atfederken hem de onu konuşmanın tamamlayıcısı olarak görür. Yani, metinsellik konuşmadan sonra gelmekle birlikte, onun yerini alabilir. Derrida, bu söylemsel çelişkiye *supplementarity* adını vermektedir ve bu çelişkiyi batı metafiziğinin bir özelliği olarak görmektedir. Derrida aynı konuyu “Plato’s Pharmacy” adlı makalesinde de işlemiştir ve Plato’nun *Phaedrus* başlıklı eserine gönderme yaparak, metinselliğin batı metafiziğinde belirsiz ve çelişkili bir söylemin bir parçası olduğunu ortaya koymuştur. Metinselliğe ilişkin but tür bir çelişki Hardy ve Forster’ın kısa hikâyelerinde de gözlemlenebilir. Bu öykülerde metinsellik daima bir köken (origin) arayışının bir parçası olarak ortaya çıkar. Diğer bir deyişle metin, daima kendisinin ötesinde, kendisini aşan bir gerçekliğin yansımasıdır. Fakat bazı öyküler metinselliğin ya da arşivin kendisi ötesinde varolduğu kabul edilen gerçeklik algısını bozduğunu ve belirsizleştirdiğini de göstermektedir. Yani, metinler hem gerçekliğin yansımasıdır hem de gerçekliğin yerini alır. Dolayısıyla Derrida’nın batı metafiziğine ilişkin olarak açıkladığı çelişkili metinsellik söylemi (*supplementarity*) bu öyküler için de geçerlidir.

Différance Derrida'nın kullandığı ve bu tezde de geçerli olacak başka bir terimdir. Bu terim metinsellik bağlamında değerlendirildiğinde metne atfedilen, gerçekliği imleme görevini sorguladır. Tıpkı *supplementarity* teriminde olduğu gibi, bu terim de bir muğlaklığı ifade eder. Derrida *Différance* terimini hem Latince kökenli *differe* hem de Yunanca kökenli *diapherein* kelimelerinin birleşimi olarak açıklar. Latince *differe* imlemedeki ertelemeyi ifade eder. Yani imleme sürekli ertelenir ve kelimeler asla ulaşmaları gereken üst gerçekliği ifade etmezler. Kelimeler sürekli başka kelimelerle açıklanır ve gerçekliğe ulaşamazlar ve bu da imlemenin ertelenmesi demektir. Dolayısıyla kelimeler birbirinden farklılaşarak anlam kazanır, kendi sistemleri dışında bir gerçekliği betimleyerek değil ve imleme hiçbir zaman statik değildir. Dildeki imleme kökene ulaşma arzusunu imha eder, çünkü böyle bir köken ve imlemede varılabilecek kesin bir nokta yoktur. Bu dilsel oluşum süreklilik arz eder ve *Différance* terimi ontolojik bir anlam kazanır çünkü varoluş bu tür bir dilsel erteleme ile mümkündür. Dolayısıyla metafiziksel bir varoluşun yerini dilsel bir oluş süreci almıştır. Bu tezde analizi yapılan tüm kısa öyküler bu tür bir erteleme bağlamında incelenmiştir. Metinsel potansiyel sürekli ertelenir ve anlam ancak bu tür bir erteleme ile mümkündür. Bu tez bağlamında, *différance* bir metindeki ilişkileri ifade eder. Öyküler içerisindeki arşivsel işlev gören ya da metinle ilgili söyleme katkıda bulunan öğelerin tanımlanması ve birbirleriyle olan ilişkileri incelenir. Ancak bu inceleme yapısalcılığın yönteminin bir parçası olan ikili karşıtlıklar aracılığıyla yapılmaz. Çünkü ikili karşıtlık demek birbirine karşı olduğu varsayılan öğelerin statik biçimde tanımlanması demektir. Bu analizde bu tür bir karşıtlık (binary oppositions) ya da benzerlik (homology) fikri yoktur. Aynı öğe sürekli farklılaşır ve bu farklılaşmayı açıklamak için bir karşıta gerek yoktur.

Arşiv ve bellek bu tezin daha çok ikinci bölümünde (Chapter 5) üstünde durduğumuz kavramlardır. Bu teze konu olan öyküler, belleğin hem metin hem de bedenler aracılığıyla arşivlenerek yazılı ya da sembolik biçime dönüştürülmesini konu alır. Bir arşiv olarak metin, öykülerde şifreli notlar ya da mektup gibi öğeler şeklinde temsil edilir. Bellek aynı zamanda bedenler aracılığı ile arşivlenir. Arşiv olarak bu objeler sürekli değişim gösterir. Bazen de arşivin koruyucusu ya da bağlamı olarak belirlenen evler ya da odalar arşivin kendisine

dönüşebilir. Bu da bize öykülerin bellek üzerine geliştirdiği söylemin arşivleme ile yakından bağlantılı olduğunu göstermektedir.

Derrida *Archive Fever* başlıklı eserinde arşivi iki prensip temelinde açıklar. Bunlardan birisine “commencement” (başlangıç) denmektedir. “Commencement” dizgisellik ile bağlantılıdır ve dizgisel sıralamada en başta gelen demektir. Diğer bir prensip ise “commandment” (emir) olarak ifade edilir ve arşivin ataerkil otorite ile bağlantısını ifade eder. “Commandment” prensibi arşivin kendisini kontrol eden, düzenleyen ve kurumsallaştıran bir otorite ile bağını ifade eder.

Hardy'nin öykülerinde arşivleme aynı zamanda bir çelişkiyi ifade eder. Bu çelişki bellek ve arşiv arasındadır ve arşivleme genellikle ataerkil bir gücün varlığını temsil eder. Bu öykülerdeki arşivler sadece babaya duyulan saygı değil ama ona karşı hissedilen çelişkili duyguların da ifadesidir. Örneğin, karakterlerin babayı öldürmek istemiş olmaları arşivlenir. Yani arşiv babanın ihaneti ya da babaya ihanet gibi temalarla yakından ilişkilidir. Arşivin kurumsallaşması açısından bakıldığında ise, arşiv belleğin hem korunması hem de imha edilmesi demektir çünkü kaydetmenin amacı anmak ve tekrar etmektir. Anma ve tekrar etme ise, anmanın ve tekrar etmenin gerçekleştiği bağlamın arşive dahil edilmesi demektir ve bu da arşivi yeniden tanımlamaktır. Yani arşivin kurumsallaşması arşivin tekrar edilmesi için gereklidir.

Özetlemek gerekirse, bu tezde Hardy ve Forster tarafından yazılmış öykülerin, Derrida'nın *Archive Fever* ve *Of Grammatology* başlıklı eserlerindeki arşiv ve metinsellik tartışması eksen alınarak, arşiv, bellek ve metinsellik üzerine nasıl bir söylem geliştirdiği incelenmiştir.

Tezin “Origin and Différance” başlıklı birinci bölümü iki bölüme ayrılmıştır. Birinci kısım “Archival texts” başlığını taşımaktadır ve Hardy'nin “An Imaginative Woman” adlı kısa hikayesi ile Forster'ın “Ansell” adlı eserlerinin incelemesini içermektedir. Bölümün ikinci kısmı ise “Trace – Erasure” başlıklıdır ve Forster'ın “The Life to Come” ile “The Purple Envelope” öykülerinin analizi bu bölümde yapılmıştır. İlk bölümün birinci kısmında inceleyeceğimiz ilk iki öykü söylemleri bakımından çelişkilidir. Hardy'nin “An Imaginative Woman” adlı öyküsü metnin bir köken fikri ile birlikte anlam kazanabileceğinin

vurgulamaktadır. Öyküdeki şair arayışı da bu tür bir köken arayışı ile bağlantılıdır. Şair, kendisine doğruluk atfedilerek idealize edilir. Bir diğer taraftan da metin bir tür maddeleştirmenin konusudur. Kendisine doğruluk özelliği atfedilen yazar asla bulunamaz, bunun yerine onun varlığının metinsel kanıtları mevcuttur. Bu kanıt bırakma eylemi ise öyküde süregelen maddeleştirmenin bir göstergesidir. Öykünün merkezinde yazar arayışı temel bir unsurdur. Fakat, bir yandan da öykünün ana karakterinin kendisini metinsellik yoluyla var etmeye çalışması söz konusudur. Yani, öykü hem metinselleşme isteğini hem de bu metinselliğinin reddini ifade etmektedir. Bu öyküde kurgulandığı şekliyle metinsellik ve yazma hem yazar olarak belirlenen kökenden uzaklaşma hem de bu kökenin metinsellik aracılığı ile idealize edilmesi demektir. Yani, metinsellik hem yazardan kurtulmak, ondan uzaklaşmak anlamına gelirken hem de yazarın idealize edilmesi demektir.

Forster'ın "Ansell" adlı öyküsü ise iki temel geleneği birbirine karşıtmış gibi gösterir. Bunlardan bir tanesi öyküde baba figürü ile özdeşleşmiş olan okumuşluktan kaynaklanan bilgeliktir. Diğer tarafta ise erkekler arası dayanışma ve doğayı temsil eden Ansell adlı karakter vardır. Öykü temelde saflık, doğaya uyum gibi özelliklerin karşısına okumuşluk ve doğadan uzaklaşmayı koyuyor gibi gözükmektedir. Doğaya dönüş ve geçmişe dönüş - ki ana karakter için bunlar temel ereklere dönüşür- ancak karakterin okumuşluğun verdiği kısıtlamalardan sıyrılıp, doğa ile uyum sağlaması ile mümkündür. Öyküde iki tür geçmiş ve köken teması vardır. Geçmiş baba ile temsil edilen Yunan felsefesinin devam ettirmektir ya da bunu reddedip Dionysus kültünü andıran bir doğa fikrini benimseyip, üniversite öğreniminden vazgeçip doğa ile bütünleşmektir. Öykünün çelişkili bir durum olarak gösterdiği baba ve Ansell karşıtlığı aslında birbirini tamamlamaktadır, çünkü bu iki geçmiş anlayışı da temel olarak Yunan geleneğinin devamıdır. Öykü, Yunan geleneğini ve metinselliği, doğaya aykırı olmakla yargılarken başka bir geleneği ön plana çıkarır, ki bu da metin ve bellek karşıtlığıdır. Bu karşıtlık ise öyküyü yeniden Yunan geleneğine bağlar. Bellek ve metin karşıtlığı Plato'nun *Phaedrus* adlı eserinde işlenir ve yazının belleğin kopyası ya da ardılı olduğu fikrini vurgular. Dolayısıyla Forster'ın bu öyküsü bağlı bulunduğu bir geleneği yargılarken, yine o geleneğe bağlanır.

Birinci bölümün ikinci kısmı Trace – Erasure başlığını taşımaktadır. Bu bölümde Forster'ın “The Life to Come” ve “Purple Envelope” adlı eserleri incelenmiştir. Bu bölüm Plato'nun *Phaedrus* adlı eserinin anlatımı ile başlar. Bu eserde Socrates, Phaedrus ile konuşmasında yazmanın bellekle olan ilişkisine değinir. Socrates's göre yazma belleğin hem ilacı hem zehridir. İlacıdır çünkü yazılı metin akılda tutmayı kolaylaştırır; zehridir çünkü metne güvenen kişi belleğini çalıştırmaz ve unutkanlaşır. Bu metin bu tür bir söylem geliştirmekle birlikte, içerisi/dışarısı, ruh/beden, ideal olan/ maddesel gibi bir takım karşıtlılar yaratır. Yazma dışarıdan gelen bir müdahaledir. Yazma konuşmanın imgesidir, konuşma ise formların imgesidir. Dolayısıyla yazılı metin imgenin imgesidir. Konuşma ve yazma arasındaki bu karşıtlık meşruluk ve gayrimeşruluk karşıtlığını da içerir, ki bu karşıtlık konuşmaya meşruluk, yazmaya ise gayrimeşruluk atfeder. Bu tezde incelenen birçok öykü, batı metafiziğinin bir parçası olan bu söylemi destekler gibi gözükmektedir. Ancak, metne atfedilen ikincillik ve ardıllık özelliği metnin idealize edilmesini ve kendisinden başka bir üst gerçekliğe dönüşmesini sağlamaktadır. Yani metnin konuşmanın ve formların taklidi olması, onun idealize edilmesi önünde bir engel değildir. Bu öykülerdeki metinler hem kanun niteliğindedir hem de yazarını ölümsüzleştirir. Metin hem idealize edilir hem de maddeselliği vurgulanır ve bu iki oluşum birbirine zıt değildir. Tam tersi, bu iki durum birbirini destekler. Yazarın yokluğu metni bir kanun olarak daha güçlü kılar. Forster'ın öykülerinde metin, konuşmayı taklit eder ve hatta onun yerini alır. Socrates'e göre yazı belleği bulanıklaştırır ve onun doğruyu bulmasını engeller. Dolayısıyla yazı ruhu hapseden bedenin emrindedir. Fakat, Forster ve Hardy'nin kısa öyküleri ruhun ve doğrunun emrindedir. Dolayısıyla metinler görünürde Plato'nun söylemine destek verirken aslında zaman zaman da bu söylemle çelişir. Öykülerde metin gayrimeşru bir kopya olmanın aksine, idealize dilmiş bir doğruluk anlayışının simgesidir ya da bu tür bir doğruluk fikrinin vurgulanmasında kullanılır. Yani, Hardy ve Foster'ın öykülerinde metinsellik hem idealize edilip ölümsüzlüğü temsil ederken, hem de maddeselleştirildiği için ölüm ve yok oluş ile özdeşir.

Bu bölümde incelenen diğer eser Forster'ın “The Life to Come” adlı öyküsüdür. Bu öykü ilk bakışta Plato ve Rousseau'nun söylemlerinin izlerini

taşır. Örneğin, öykünün metin üzerine ürettiği söylem Platocudur, çünkü yazılı metni sömürüye dayanan bir düzenin temsilcisi ve aldatmaca olarak temsil eder. Öykü aynı zamanda Rousseau'dan izler taşır, çünkü dili işlevselliği ve yapısı açısından ikiye ayırır ve bu ikili ayrıştırmada doğal dil, kabileye ait dildir; misyonerlerin dili ise emperyalizmin aracı olmanın yanı sıra tüketim ve ticaret dilidir. Arşiv açısından düşünüldüğünde öykü bu basit kategorileri çürütür. Öykü kendisinin trajediye dönüşme eğilimini ironikleştirir. Tıpkı bir trajedide olduğu gibi, öykü olayları bir güne sığdırılmıştır. Eğer trajedi bir arşivleme ve yas tutma biçimi olarak düşünülürse, öykünün arşiv karşıtı bir eğilimi vardır. Bu eğilim öykü boyunca Vithobai adlı karakter tarafından temsil edilir. Vithobai, dili ve kelimeleri reddeder ve öykünün misyonerleri sömürü düzeninin bir parçası olarak gösterme eğiliminin en önemli aracı haline gelir. Tüm arşiv karşıtı eğilimine rağmen, öykünün sonunda Vithobai trajik bir kahramana dönüşür ve, öykünün adından da anlaşılacağı gibi, sonsuzluğa ulaşır. Yani, eser tüm trajedi karşıtı eğilimlerine karşın trajik bir kahraman çizer ve onu idealize eder.

Bu bölümün ikinci öyküsü yine Forster tarafından yazılmış olan “Purple Envelope” adlı eserdir. Bu öykü, ürettiği söylemi çürütmesi bakımından diğer öykülerle benzer özelliklere sahiptir. Öykünün söylemi iki temel öge tarafından belirlenir. Bunlardan birisi, büyükannenin vasiyetini içeren pembe zarf ve ana karaktere doğum gününde verilen ve ayna üzerine kimliği belirsiz bir kişi tarafından yazılmış mesajdır. Görünürde bu iki öge de ana karakterin geleceğin varisi olmasını destekleyen öğelerdir. Pembe zarfın, büyükannenin tüm mal varlığını ana karaktere (Howard) bıraktığının bilgisini içerdiği sanılmaktadır. Fakat pembe zarf asla kilitli olduğu odadan ve çekmecedan çıkmaz. Yani pembe zarf içerdiği bilgiyi- büyükannenin tüm mal varlığını Howard'a bıraktığının bilgisini- asla ortaya çıkarmayan işlevsiz bir öğedir. Bu anlamda zarf, öykünün görünürdeki ana fikrini -yazı belleğe zarar verir- imgeselleştirir. Ana karaktere doğum gününde verilen gizli mesaj da öykünün temel öğelerinden birisidir. Mesaj, karakterin odasındaki aynaya yazılmıştır ve aynanın kırılmasıyla birlikte yol olur ve bu açıdan hem sözün ve belleğin idealize edilmesini hem de kazandığı maddeselliğin (metinsellik) nasıl onu yok edebildiğini gösterir. Howard'ın aksine, büyük annenin mal varlığını haksız bir biçimde eline geçiren amca (Mr.

Sholton) insancıl prensiplere inanmaktadır ve mirası Howard'a bırakmak istememesinin nedeni, Howard'ın herşeyi hoyratça kullanacağını düşünmesidir. Howard'a ait olana haksız bir biçimde el koyduğunu düşünen amcanın vicdanı rahat değildir. Uygur gezer olan amca (Mr. Sholton) geceleri Howard'ın odasını ziyaret etmektedir ve aynasına, ona pembe zarfın varlığını bildiren şifreli mesajlar yazmaktadır. Aynaya yazılan bu şifreli mesaj, bilinçaltını temsil etmesi, evrensel prensiplerin varlığını haber vermesi ve ancak üstüne üflenerek anlaşılır olması nedeniyle aslında konuşmayı taklit eden bir yazıdır. Aynadaki yazı, konuşamayan ve kendisini sır tutmak zorunda hisseden amcanın bilinçaltının yansımasıdır. Dolayısıyla, aynadaki şifreli yazı Socrates tarafından konuşmanın meziyetleri olarak kabul edilen özelliklere sahiptir, çünkü yazının her gün ancak bir bölümü ortaya çıkmaktadır ve her defasında cümlenin başı silinmektedir. Bu nedenle yazının belleksizleştirdiği iddiasının aksine, amcanın aynaya yazdığı yazı anlaşılabilmesi için belleğe ihtiyaç duyan bir yazıdır. Tıpkı diğer öykülerde olduğu gibi bu öykü de metinselliği yargılıyor gibi gözükse de, onu doğallaştırarak ve ona konuşmaya atfedilen özellikleri yükleyerek bu yargıyı eninde sonunda çürütür. Bu öykü Derrida'nın *différance* olarak adlandırdığı metinsel farklılaşma ve erteleme örneğini verir. Aynadaki not, pembe zarfa gönderme yapar, pembe zarf ise içerisinde bulunan vasiyeti hatırlatır ve vasiyet ise, yazılı bir metin olarak büyükanneye gönderme yapar. Büyük anne ölmüştür dolayısıyla yazı herhangi bir yazara ulaşmaz. Yani kökeni yoktur ve yazılı metin sadece yazılı bir metni imleyebilir, yazılı metnin ötesindeki bir gerçekliği değil. Bu öykü aynı zaman da Romantizme özgü bir karşıtlık yaratır. Bu karşıtlık Howard'ın temsil ettiği, doğanın içerisinde varolma ve doğaya ait olma ve amcanın temsil ettiği, doğayı bilme ve öğrenme arasındaki karşıtlıktır ki bu tür bir karşıtlık Romantizmin temel eserlerinden biri olan *Faust* adlı eserde de görülür. Dolayısıyla, bütün bu öykülerin diğer bir ortak özelliği de metinsellik üzerine ürettikleri söylemin hem Romantik, hem de Modernist akımın özelliklerini gösteriyor olmasıdır. Romantik ve Modernist edebiyatta, biçimleri farklı da olsa bir bütünsellik arayışı mevcuttur ve her iki akımda da metinsellik ikincil, ardıl bir ifade biçimi olmak yerine, bütünlüğe ulaşmanın bir yoludur.

Tezin ikinci bölümü “Body as Archive” (Arşiv olarak Beden) başlığını taşımaktadır ve temel konusu Hardy ve Forster’a ait kısa öykülerde bedeninin nasıl arşiv özelliği kazandığının incelenmesidir. Seçilen öykülerde metinsellik ve arşiv konusu iç içe geçmiştir. Beden bilinçaltına itilmiş olan bir olayın ya da duygunun yerini alan *prosthetic* bir metin işlevini görür. Öykülerde bu bedensel arşivler oluşturulurken, Derrida’nın tanımladığı arşivsel prosedürler izlenebilir. Bu bölümde incelenen arşivler daha çok bedeninin bir bölümü ya da ağaç gibi doğal öğelerdir. Ortaya çıkan bedensel ya da doğal arşiv karakterin suçluluk duygusuyla birlikte açığa çıkan içsel çatışmasının bir sonucudur. Diğer bir deyişle, arşiv bilinçaltına itilmiş olan bir anının geri dönüşüdür. Öykülerde daha çok arşiv belleği oluşturur. Yani, olayın nasıl hatırlandığı nasıl arşivlendiği ile doğrudan ilintilidir ve bellek arşiv tarafından oluşturulur. Bastırılmış olan anının arşivlenerek maddesellik kazanması fikri Freud’un *Totem ve Tabu* adlı eserinde de işlenir. Freud bu eserinde ensest tabusunun nasıl olup da kabilelerin kendi içlerindeki ve diğer kabilelerle olan ilişkisini belirleyen bir kurallar ve kanunlar bütününe dönüştüğünü inceler. Ensest tabusunun kökeni bilinmemekle birlikte, bu tabu ile ilgili ritüel devam etmektedir. Bu da bize göstermektedir ki, arşivin kökeninde herhangi bir neden bulunmamaktadır ya da bulunsa bile ya baskılanmıştır, unutulmuştur ya da değişmiştir. Birçok tabu ve ritüelin kökeni unutulmuştur ama tabular sembolik bir biçimde var olmaya devam ederler. Bu bölümde arşiv temasına sık sık başvurulmuştur ve Derrida’nın arşivi, kökenden çok süreç bağlamında açıklaması tez için esas olarak alınmıştır. Derrida “arşiv” terimini sorgularken “arché” kelimesinden yola çıkarak, bunun “otorite” ve “temel prensip”, “başlangıç” ve “emir” gibi terimlerle bağlantısını açılar. Derrida “arşiv” teriminin bağlı bulunduğu temelden koparak nasıl bir süreci ifade ettiğini açıklar. Yani, temelinde yatan “başlangıç” ve “emir” fikrinden çok, Derrida’nın tanımıyla arşiv bir arşiv yapma sürecini betimler. Arşiv kesinlik kazanmış bir kökenden çok, köken arayışının ve köken bulma arzusunun ta kendisidir. Derrida, her hatırlama eyleminin aslında yeni bir arşivleme olduğunu belirtir.

Bu tezde incelenen “The Withered Arm” ve “A Tragedy of Two Ambitions” gibi öykülerde bedensel arşiv psikolojik bir baskılamayla ilgilidir.

Arşiv, anısına düzenlendiği olaydan koparak, o olayın yerini almıştır. Yani, kökeni olan olaydan çok arşiv, o kökenin yerini alır. Bellekteki iz arşivden ibarettir ve arşiv kökenindeki olaydan bağımsız olarak değişim göstermektedir. Bu durumda her hatırlayısta yenilenen şey bellekteki olayın izi değil, arşivdir. Hatırlanan şey kökendeki olay değil, arşivdir ve hatırlama eylemi aslında bir yeniden arşivlemedir. Arşiv ve bilinçaltı arasındaki ilişki, beraberinde bilinçaltındaki maddeselleşmesini getirir. Bu öykülerdeki arşivler öykü içerisinde değişime uğrar ve karakterlerin bilinçaltını ortaya koyan göstergeler haline gelir. Bastırılmış bir olay yerine, arşivin değişimi söz konusudur. Örneğin, Hardy'nin "The Withered Arm" adlı öyküsünde Mrs. Lodge'un sakat kolu öncelikle başka bir karakterin kıskançlığı sonucu ortaya çıkmış gibi gözükmektedir. Ancak, öykü arşivin temel nedeni olan bu kıskançlığın üzerinde durmak yerine, sakat kolun imlediği olayla bağlantısını kopararak, onu kökenindeki neden ortadan kalksa bile kendi kendine değişim gösteren bir arşiv olarak ele alır. Öykünün ilerleyen bölümlerinde sakat kol, Rhoda adlı karakterin Mrs. Lodge'a karşı hissettiği kıskançlık yerine Mrs. Lodge'un kaybolan gençliğinin ve kısırlığının göstergesine dönüşür.

Çalışmanın ikinci bölümünde altı öykünün incelemesi bulunmaktadır. Bölüm, kendi içinde ikiye ayrılmıştır ve birinci bölümün başlığı "The Archival Body and the Resurrection of the Repressed" (Arşivsel Beden ve Bastırılmış Olanın Yeniden Dirilmesi) olarak belirlenmiştir. Bu bölüm, "The Withered Arm" (Hardy), "Dr. Woolacott" (Forster), ve "The Other Boat"(Forster) adlı öykülerin incelemesini içermektedir. Bu öyküler arasındaki ortak özellik geçmişte bilinçaltına itilmiş bir olayın yeniden bilinç üstüne çıkmasıyla ilgileniyor olmalarıdır. Geçmişte baskılanmış olan, metinselleşmiş bir beden olarak yeniden üretilir ve bu beden sadece bastırılmış olan travmayı değil aynı zamanda onun ritüelleşmesini ve tekrarını beraberinde getirir. Tezin bu bölümünün teorik altyapısı Derrida'nın *Archive Fever* ve Freud'un *Totem and Taboo* başlıklı eserlerinin ışığında oluşturulmuştur.

Bu bölümün ikinci kısmı "The Dismissed Father and the Archive" (Kovulan Baba ve Arşiv) başlığını taşımaktadır ve "A Tragedy of Two Ambitions" (Hardy), "For Conscience Sake"(Hardy) ve "The Fiddler of the

Reels” (Hardy) adlı öyküler incelenmektedir. Bu bölümdeki tüm öyküler baba figürü etrafında şekillenir ve arşiv konusu babanın nasıl ele alındığı ile yakından bağlantılıdır. Baba ailenin diğer üyeleri tarafından istenmez ve zaman zaman görünüp kaybolarak hayalet figüre dönüşür. Babalığa atfedilen bu ruhanilik, öykülerin Derrida’nın teorisiyle olan bağını belirler ki, babanın hayaletimsi özelliklere sahip olması ve onun aslında istenmiyor oluşu diğer karakterlerin suçluluk psikolojisinin göstergesidir ve suçluluk duygusu da arşivi oluşturan ve besleyen kaynaklardan birisidir. Babanın ölümü ya da kaybolması onun başka biçimde maddeselleşmesi yani arşivlenmesi demektir. Bu arşivleme, baba ile ilgili suçluluk duygusunun ritüele dönüşerek tekrar edilmesi biçiminde gerçekleşir.

İkinci bölümde incelenen ilk öykü “The Withered Arm”(Hardy) adlı öyküdür. Öykü hem arşivle hem de tabu ile ilgili bazı çelişkileri ortaya koymaktadır. Örneğin öykü Mrs Lodge’un sakat kolunu arşivsel öğelerden bir olarak göstermektedir. Kol, Rhoda adlı karakter Mrs Lodge’a rüyasında saldırdıktan sonra şekil değiştirmeye ve sakatlanmaya başlamıştır. Rhoda’nın rüyasındaki bu saldırının nedeni yeni evlendiği kocasının eski sevgilisinin kendisini kıskanmasıdır. Rüyadan sonra Mrs Lodge ve Rhoda arkadaş olurlar fakat kol yine de şekil değiştirmeye ve bozulmaya devam eder. Bu bakımdan bir arşiv olarak kol arşivin kökeninden kopuşunu ortaya koyar. Freud’un *Totem ve Tabu* adlı eseri açısından ele alındığında ise, kolun sürekli şekil değiştirmesi tabunun kökeninin unutulduğunu ve tabunun herhangi bir kişiye karşı duyulan çelişkili duyguların ifadesi olduğunu ortaya koymaktadır çünkü Rhoda Gertrude’a hem hayranlık beslemektedir hem de onu kıskanmaktadır. Öyküde arşivin ele alınışı, hem Derrida’nın hem de Freud’un eserlerindeki tabu ve arşivsel katmanlaşma fikrini ortaya koymasından ilginçtir. Bu açıdan bakıldığında Freud’un ortaya koyduğu tabu transferi fikri ve Derrida’nın ortaya koyduğu arşivsel katmanlaşma birbirine yakın fikirler gibi gözükmektedir. Öyküdeki tabu transferi Gertrude’un sakat kolundan Rhoda’nın oğlunun cesedine geçmektedir. Her iki durumda da tabu objesi bastırılmış olan deneyimin yerine inşa edilmiştir ve her iki durumda da bu obje bir muğlaklığı ifade eder. Bu objelerden hem bir soruna çare olmaları beklenmektedir ama bir yandan da

yasakla özdeşirler. Bu durum arşivin kurgulanışı ile ilgili bir çelişkiyi daha doğrusu bir muğlaklığı ifade etmektedir. Arşiv bir yandan koruma amaçlıdır ve belleğin silinmesine karşı geliştirilmiş bir ilaçtır. Ama bir yandan da böyle bir koruma fikri belleğin silinmesine yol açar çünkü korumak için o arşivin tekrar edilmesi gerekmektedir ve her tekrar kendisinden bir önceki tekrarı arşive dahil ederek arşivin değişimini ve onun kökeninden ayrılışını beraberinde getirir. Bu tür bir arşivsel katmanlaşma hem arşivi korumak hem de onu silmek anlamına gelir ve tıpkı tabu objelerin durumunda olduğu gibi çelişkilidir.

Bu bölümde incelenen ikinci öykü Forster'ın "Dr. Woolacott" adlı öyküsüdür. İncelenen diğer öykülerden farklı olarak bu öykü somut bir arşiv sunmak yerine, geçmişini temsil ettiğini iddia eden bir hayalet betimlemektedir. Hayalet geçmişte savaşa katılmış ve yaralanmış bir askerdir ve şimdi ise ana karakter Clesant'ın evinde çalışmakta olan bir bahçivandır. Öykü ilk bakışta yazı ve konuşma arasında karşıtlık yaratıyor gibi gözükmektedir, ancak öykü ilerledikçe bu karşıtlık silinir ve yerine arşivle ilgili yeni bir söylem ortaya çıkar. Hayalet figür bir arşiv olarak tanımlanabilir çünkü geçmişe gönderme yapmaktadır, üzerine hiç konuşulmamış bir sırrı açığa çıkarmaktadır ve ana karakter Clesant'tan geleceğe yönelik taleplerde bulunmaktadır. Örneğin ondan Dr. Woolacott'ı işten kovmasını, tedaviden vazgeçmesini ve kendisiyle birlikte gelmesini istemektedir. Hayalet aynı zamanda bilinçaltına itilmiş ve baskı altına alınmış olan olayların ve duyguların bilinç düzeyine çıkmasını temsil etmektedir. Hayalet, hem savaş travmasını ve savaşla birlikte unutulmuş ve söze dökülmemiş bir sırrın varlığını, ayrıca da Clesant'ın Dr. Woolacott'ın tedavisi nedeniyle bastırılmış cinselliğini temsil eder. Hayalet aynı zamanda yazının reddi ve konuşmanın üstünlüğü gibi bir söylemin de ortaya çıkmasına yardımcı olur. Hayalet, Forster'ın diğer karakterleri gibi yazılmayı ve kaydedilmeyi reddeder. Dolayısıyla aslında metinsellik karşıtı bir söylemin parçası gibi görünür. Dr. Woolacott ve hayalet arasında ikili karşıtlık oluşturulmuş gibi gözükmektedir. Hayaletin sözlü iletişimi temsil etmesinin aksine, Dr. Woolacott metinselliğin doğal olana ket vurmasını temsil eder. Ancak bu ikili karşıtlık Freud'un *Beyond the Pleasure Principle* adlı eserinde tanımladığı *Pleasure Principle* (zevk prensibi) ve *Reality Principle* (gerçeklik prensibi) kavramları göz önünde

bulundurulduğunda bozular. Hayalet, cinsellikle ilgili tüm çağrışımlarına rağmen zevk prensibini temsil etmez çünkü, Freud'a göre, zevk prensibi dışarıdan gelen uyarıların makul seviyede tutulmasını öngörür ve hayalet Clesant için yeni bir uyarandır ve heyecana neden olarak organizmanın zarar görmesini beraberinde getirir.

Hayalet geçmişi temsil ettiğini iddia etmektedir, ama öykü hayaletin geçmişle bağlantısının gerçekten olup olmadığından çok, onun geçmişi temsil ettiği iddiasını ön plana çıkarır. Bu açıdan öykü yine Freud'un *Beyond the Pleasure Principle* adlı çalışmasındaki "geçmiş" kavramına bağlanabilir. Buna göre hastaların geçmiş olarak anlattığı birçok olay aslında geçmişte değil de şimdi olmuştur. Dolayısıyla "geçmiş" diye tanımlanan zaman dilimi günümüzün kurgusudur. Bu da şu anlama geliyor ki baskılanmış olan her anının geçmişte olduğu fikri doğru değildir. Bazen günümüzde olan olaylar sanki geçmişte olmuş fikrini uyandırabilir. "Baskılanmış" olarak etiketlenen olaylar da gerçekten bastırılmış olmayabilir. Burada önemli olan, onların "bastırılmış" olarak tasnif edilmesi ve kaydedilmesidir. Freud'un bu fikri, Derrida'nın "arşiv" ile ilgili görüşleri ile yakından bağlantılıdır. Derrida da, tıpkı Freud gibi, "geçmiş" fikrine kuşkuyla bakar. Derrida arşivi geçmiş ve köken kavramları ile bağlantılı görmek yerine, arşivlenmiş bir olayın nasıl geçmişe aitmiş gibi gösterilerek yeniden arşivlendiği üstünde durur. Yani, olayın geçmişte olup olmadığı sorusu yerine, Derrida arşivin nasıl bir geçmiş algısı oluşturduğu ile ilgilenir. Bu öykü arşivin oluşum sürecini ortaya koyması açısından önemlidir. Ayrıca öykünün analizi Derrida'nın "arşiv" konulu çalışmasının Freud ve Psikanaliz ile bağlantısını göstermektedir.

Bu bölümde incelenen son öykü Forster'in "The Other Boat" adlı öyküsüdür. Öykü 1972'de Forster'in ölümünden sonra "The Life to Come" başlıklı seçkide basılmıştır. Birisi geçmişte, diğeri de şimdiki zamanda ve zıt yönlerde gerçekleşen gemi seyahatleri öykünün zamansal ve uzamsal temelini oluşturur. Şimdiki zamanda gerçekleşen gemi seyahati geçmiştekinin tekrarı şeklindedir. Anlatımdaki bu geriye dönüşler ve tekrarlar arşiv işlevi gören iki öğe aracılığıyla olur. Bunlardan birisi ana karakter Lionel'ın savaşta aldığı yaranın izi, diğeri ise Lionel'ın annesine yazdığı ve ancak ölümünden sonra annenin eline

geçen mektuptur. Hem mektup hem de yara izi geçmişteki travmatik olaylara gönderme yapan arşivlerdir. Lionel'ın kasığındaki yara izi, homoseksüel bir cinsel ilişkiden sonra tekrar açılıp, bir arşiv olarak etkinleşir. Bu açıdan bakıldığında yara izi hem geçmişin izini taşır çünkü Lionel'ın savaşta aldığı yaranın izidir, hem de bu geçmişin günümüzde tekrar arşivlenmesini sağlar. Yani yara izi hem geçmişteki savaş yarasını hem de homoseksüel ilişkiden sonra alınan yarayı temsil eder. Dolayısıyla bu yara izinin tekrar açılıp kanamaya başlaması geçmişteki bir travmanın tekrarı niteliğindedir. Yara izi sembolü, öykünün arşivle ilgili söyleminin Freud ve Psikanalizle bağımlıdır. Freud'a göre ölüm içgüdüünün temeli tekrardır. Dolayısıyla yara izi hem organizmanın daha önceki bir duruma geri dönüşünü hem de arşivin kendini yok edişini temsil eder çünkü ana karakter homoseksüel ilişkiden sonra intihar eder. Bu açıdan bakıldığında arşiv olarak yara izi öyküde hem ölümlerle hem de zevkle özdeşleşir, çünkü iz ana karakterin homoseksüelliği ile bağlantılıdır ve bu da üremenin sonu ve ölüm anlamına gelmektedir. Bir diğer açıdan da iz zevk prensibi ile bağlantılıdır, çünkü iz travmanın tekrarıdır ve aynı zamanda organizmanın yeni bir olayı sıradanmış gibi algılayıp uyarının neden olduğu heyecanı makul bir seviyede tutması ile ilgilidir. Bir arşiv olarak yara izinin bu şekilde işlenmiş olması Derrida'nın tanımladığı *différance* ve *trace* kavramlarını gündeme getirir, çünkü geçmişte üretilmiş bir iz günümüzde yeniden üretilir bu da herhangi bir arşivin gelecekte kesin ve mutlak bir anlamı olamayacağını ve sürekli yeniden üretime maruz kaldığının göstergesidir.

Öyküde arşiv işlevi gören diğer bir öğe ana karakter Lionel'ın annesine yazmış olduğu ve annenin Lionel'ın ölümünden sonra aldığı mektuptur. Öykü annenin travma olarak hatırladığı bir olayı yeniden hatırlatır, yani yarayı yeniden etkinleştirir. Bu açıdan, yara izi ve mektup benzer özelliklere sahiptir. Mektup anneye hem geçmişte yapılan gemi seyahati sonucunda ölmüş olan çocuğunu hem de seyahatten önce kocası tarafından terk edilmesini çağırır. Mektup geçmişini hatırlama, daha doğrusu geçmişini unuttuğunu hatırlamak demektir. Mektup, Lionel'ın ölümünden sonra anneye ulaştığı için, aynı zamanda Lionel'ın ölümünü de çağırır ki Lionel'ın yaşadıkları geçmişte anneyi terk etmiş olan babanın yaşadıklarıyla benzer özellikler gösterir. Dolayısıyla mektubun sadece

tekrarlama işlevi yoktur, aynı zamanda bu tekrarların benzerliğini arşivleme işlevi vardır. Fakat, babanın Lionel'ın annesini niye terk ettiği şüphelidir. Öykü bunun nedenini kesin olarak ortaya koymaz ve bunu bir sır olarak bırakır. Daha doğrusu tekrarı yapılan olayın kökeni muğlaktır. Dolayısıyla var olan aslında köken değil, kökenin olduğu fikridir. Bu da Derrida'nın kökenin mutlaklığını reddeden arşiv tanımıyla yakından ilgilidir. Öykünün metinsellik ile ilgili söylemi yine mektup ögesi aracılığıyla verilir. Mektup bilinçaltına itilmiş olanı metinselleştirir ve yeniden arşivler. Mektup anneye ulaştığında Lionel, yani yazar ölmüştür ve mektup yazarın yerini almıştır. Yani mektup kökeni destekleyen değil, kökenin yerini alandır. Bunu arşiv açısından ele aldığımızda şöyle bir sonuç çıkmaktadır: Arşiv olayı kopyalamaz ve ona sadık kalmak yerine olayı yeniden üretir. Geçmiş orijinal haliyle hatırlanan değil, arşiv olarak günümüzde tekrar üretilendir.

Bu bölümde incelenen tüm öyküler temel olarak hatırlama ve geçmişle özdeşleşen bir duruma geri dönme fikri etrafında dönmektedir. Fakat şöyle bir çelişki vardır: geçmiş, saflık ve bütünlük gibi bazı sıfatlarla birlikte anılmasına rağmen aslında travmatiktir ve geçmişe dönmek aslında bu aşkını ve doğa ile bütünleşen deneyimi yeniden kazanmak değil, travmatik olanı tekrar ederek onarmak anlamına gelmektedir. Dolayısıyla her ne kadar travmatik te olsa geçmişe dönmek bir sağaltım biçimidir. Hatırlamak, yeniden oluşturmak ve arşivlemek demektir.

Modernizm söz konusu olduğunda ise geçmişe dönüş fikri yine travma ile özdeşleştirilir. Michael Bell *Metaphysics of Modernism* adlı eserinde bütünlük mitini Romantizme özgü tanımlara benzerlik gösterecek şekilde ifade etmiştir (14). Modernizmin geçmiş fikriyle hesaplaşması bir köken oluşturma çabasının parçasıdır ve Modernizm'de, tıpkı Romantizm'de olduğu gibi, bütünlük ve köken fikirlerinin bir yaratı olduğu düşüncesi ortaktır. Bu açıdan bakıldığında incelenen tüm öyküler hem modernizmin hem de romantizmin özelliklerini göstermektedir. Öyküler geçmişini inşa etme fikrini işlemektedirler ve şunu ima etmektedirler ki kökeni hatırlama fikri hem geçmişte yatan bir travmaya hem de çocuksu saflık ya da bütünlük gibi idealize edilmiş kavramlarla özdeşdir. Yani hatırlama hem silme hem de yeniden inşa etme sürecidir. Bu da unutmak ve unuttuğunu hatırlamaktır.

Tezin son kısmı, babanın kayboluşu ve arşiv arasındaki bağlantıya odaklanmaktadır ve Hardy tarafından yazılmış üç öykünün incelemesini içermektedir. Bu öyküler arasındaki benzerlik baba karakterinin öykülerin arşiv konusundaki söylemini belirliyor olmasıdır.

“A Tragedy of Two Ambitions” başlıklı öykü bilinçaltına itilmiş olan anının maddesellik kazanmasını işlemenin yanı sıra, babanın kaybolması ve bilinçaltına itme arasında bağlantı kurmaktadır. Bu açıdan bakıldığında öykü, Freud’un *Totem ve Tabu* adlı eseri ile örtüşmektedir. Freud bu kitapta nevrotik hastalar ve çocukların baba komplekslerine odaklanmakta ve tabuların baba figürü gibi ataerkil otoriteyi temsil eden kişilere duyulan muğlak hisleri yansıttığını iddia etmektedir. Tabu otorite figürüne karşı hissedilen sevgi, saygı aynı zamanda da düşmanlık ve kıskanma gibi belirsiz duyguları yansıtmaktadır. Öyküde de, karakterlerin babayı yok etmek istemesi ve baba öldüğünde ise onun ölümünü istemiş olmaktan kaynaklanan pişmanlıkları ve onun ölümünü anmaları işlenmektedir. Öyküde arşiv işlevi gören cisim boğulmuş olan babanın bastonundan türemiş olan kavak ağacıdır ve tıpkı tabu objelerinde olduğu gibi kardeşlerin babaya karşı hislerinin muğlaklığını ifade etmektedir. Öykü ilk bakışta idealize edilmiş ve mutlaklığı temsil eden bir anne ile arşiv karşıtlığını temsil eden bir baba arasında ikili zıtlık oluşturuyor gibi gözükmeyle birlikte, aynı zamanda babayı arşivleştirerek bu zıtlığı ortadan kaldırır. Baba bir kavak ağacına dönüşerek, hem maddeselleşir hem de idealize edilerek ölümsüzlük kazanır. Böylece öykü, Hardy’nin diğer öykülerinde de olduğu gibi, metinsellik ve arşiv üzerine ürettiği tezi çürütür. Maddesellik belleğin yıkımı ve ortadan kalkması değil aynı zamanda onun ölümsüzleşmesi demektir. Belleğin maddeselleşmesi hem onun yıkımını hem de onun yeniden üretimini mümkün kılar.

Bölümdeki ikinci analiz Hardy’nin “For Conscience’ Sake” adlı öyküsünü ele almaktadır. Diğer öykülerde olduğu gibi bu öyküde de beden arşivsel bir metne dönüşmektedir. Öyküdeki ana karakterler olan baba ve kızın yüzlerinin benzerliği onların ilişkilerinin gayri meşruluğunu ortaya koyması açısından arşivsel özellik gösterir. Baba ve kız arasındaki bu gayri-meşru ilişki bir sırdır ve arşiv bu sırrı açığa çıkarır. Bu açıdan bakıldığında arşivsel özellik taşıyan yüzler

babanın bir köken olarak var olmayışının göstergesidir, çünkü öyküdeki baba figürü kızın doğumundan yıllar sonra ortaya çıkmıştır. Bu açıdan bakıldığında öykünün söylemi çelişkilidir çünkü öykü bir yandan kan bağının mutlaklığı, değişmezliği ve silinemezliğini vurgularken bir yandan da baba figürünün yokluğunun altını çizer. Yani bir yandan arşivin kökeninde silinmeyen ve temelde belirleyici bir özün varlığı kabul edilirken, bir yandan da böyle bir temelin yokluğu sürekli vurgulanır. Bu açıdan bakıldığında baba figürü hem arşivi hem de arşiv karşıtlığını vurgular. Babanın fiziksel varlığı onun tekrar görünmez kılınmasını zorunlu hale getirmektedir, çünkü baba hem kız hem de anne tarafından istenmemektedir ve gitmeye zorlanmaktadır. Bir yandan da onun bu fiziksel görünmezliği baba ve kız arasındaki ilişkinin travmatikliğini ve dolayısıyla babanın yakın bir zamanda yeniden döneceğinin habercisidir. Bu öyküde babanın kayboluşu bilinçaltına itilmiş ve unutulmuştur ama bu unutulmuşluk baba figürünün tam anlamıyla yok oluşunu ifade etmez, tam tersine bu unutma durumu onun tekrar hatırlanacağını ve geri döneceğinin habercisidir. Bu açıdan bakıldığında baba figürü Derrida'nın ortaya attığı *différance* sürecini betimler. Baba hem merkeze ulaşmanın mümkün olmadığını, çünkü temelde baba figürü yoktur, hem de baba ile ilgili tahayyüllerin sona ermeyeceğini gösterir, çünkü baba ile ilişki travmatiktir ve bilinçaltına itilmiştir. Yani baba tam anlamıyla kaybolmamıştır; varlığını sürdürmektedir ve oluşumu devam ettirmektedir.

Tezin bu bölümünün son analizi Hardy'nin "The Fiddler of the Reels" adlı eseri üzerinedir. Bu eser de bölümün diğer öyküleri gibi baba ve arşiv ilişkisine odaklanmaktadır. Öykünün ana karakteri olan keman çalgıcısı Wat Ollamoor, diğer adıyla Mop, hayalet baba figürüdür ve çaldığı şarkıların ezgisel belirsizliği ve kendisinin nereden geldiğinin bir sır oluşuyla "Dr. Woolacott" adlı öyküdeki hayalet asker figürünü andırır. Mop aynı zamanda öyküdeki baba karakteridir ve babalığa atfedilen mitsel özellikleri barındırması bakımından "A Tragedy of Two Ambitions" adlı öyküye de benzer. Ancak, "A Tragedy of Two Ambitions" dan farklı olarak bu öyküde babanın kızını geri alabilmesi mümkün olmaktadır. Kız çocuk babaya geri dönmektedir fakat bu arşivsel yenilenmeyi engellememektedir. Anlatıcı babanın kendi kızını geri almasını çözümlenemeyen ve travmatik bir

olay olarak anlatır ve anlatıdaki bu travmatik çözümlenememe durumu mit üretimini beraberinde getirir, çünkü ne öyküdeki karakterler ne de anlatıcı baba ve kıza ne olduğunu bilmemektedir. Kız çocuğun kaybolması ile ilgili söylentiler kulaktan kulağa dolaşır ve çocuk için yas tutulur. Öykü bu açıdan hem Freud'un *Totem ve Tabu* hem de Derrida'nın "Structure, Sign and Play" adlı makalesindeki *trace* kavramının oluşumu ile benzerlik gösterir. Tabu'nun oluşumu bazı açılardan arşivin oluşumuna benzemektedir. Hem arşiv hem de tabu oluşumunda bir ögenin bilinçaltına itilmesi ve ileriki bir tarihte değişmiş biçimde tekrar üretilmesi söz konusudur. Bu açıdan bakıldığında, tarihin çeşitli kesitlerinde ortaya çıkan ve kaybolan baba figürü böyle bir arşiv ve tabu üretimi sürecinin sonucudur.

Sonuç olarak, bu tez Hardy ve Forster'ın bazı hikayelerinin metinsellik ve arşiv üzerine ürettiği söylemi incelemiştir ve iddiası şudur ki, bu öyküler metinsellik ve arşiv kavramını Platocu, metafizik bir anlayışla ele alıyor gibi gözükmeyle birlikte, aynı zamanda bu söylemi sorgulamaktadır. Öykülerin kendi söylemleri ile çelişmesi ise onların yapı bozumcu açıdan incelenmesini mümkün kılmaktadır. Bu çalışma, hem öykülerin detaylı analizini içermesi hem de yapı bozumcu bir yaklaşımı temel alması bakımından metin incelemesi alanına katkıda bulunmaktadır.

APPENDIX C

TEZ FOTOKOPİSİ İZİN FORMU

ENSTİTÜ

Fen Bilimleri Enstitüsü

Sosyal Bilimler Enstitüsü

Uygulamalı Matematik Enstitüsü

Enformatik Enstitüsü

Deniz Bilimleri Enstitüsü

YAZARIN

Soyadı : Korkut
Adı : Esin
Bölümü : Yabancı Diller Eğitimi, ELIT

TEZİN ADI : Arhival Texts and Bodies in Thomas Hardy's and E. M. Forster's Short Stories.

TEZİN TÜRÜ : Yüksek Lisans Doktora

1. Tezimin tamamından kaynak gösterilmek şartıyla fotokopi alınabilir.
2. Tezimin içindekiler sayfası, özet, indeks sayfalarından ve/veya bir bölümünden kaynak gösterilmek şartıyla fotokopi alınabilir.
3. Tezimden bir (1) yıl süreyle fotokopi alınamaz.

TEZİN KÜTÜPHANEYE TESLİM TARİHİ:

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