CONSTRUCTING AND DECONSTRUCTING CHIVALRIC ROMANCE AND MODERN FANTASY LITERATURE

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ABSTRACT

CONSTRUCTING AND DECONSTRUCTING CHIVALRIC ROMANCE AND MODERN FANTASY LITERATURE

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Although generic, psychoanalytic and postcolonial approaches differ in nature, each of them might be helpful in revealing the strong affinity between chivalric romance and modern fantasy. In the light of generic analysis of these two genres, it is apparent that modern fantasy is the generic revival of the chivalric romance. Among these generic features, the quest motif, adventures to the other worlds, imaginary characters/settings and the battle between light and darkness, circular plot pattern and anachronism, highlight a substantial common point between these genres: the quest for "I". This quest for "I" also prepares the ground to analyse these texts from Lacanian and Saidian vantage points: Subjectivity (in Lacanian epistemology) and configuration of national markers (in Saidian frame) display itself clearly in *Sir Perceval of Galles* (on a subjective level) and *Guy of Warwick* (on a social level) as chivalric romances and *Belgariad* (on both levels) as modern fantasy. Thus, the intertextuality between these two genres is laid bare even more strikingly within these theoretical perspectives.

Keywords: Intertextuality, generic, psychoanalytic, postcolonial, quest

ÖZ

ŞÖVALYE ROMANSI VE MODERN FANTASTİK EDEBİYATIN YAPISALCI VE YAPIBOZUCU ÇÖZÜMLEMESİ

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Her ne kadar türsel, psikanalitik ve sömürgecilik sonrası yaklaşımlar temelde çok farklı olsalar da, her biri ortaçağ şövalye romansı ve modern fantezi türleri arasındaki güçlü bağı göstermede yardımcı olabilir. Bu iki türün türsel analizi ışığında görülüyor ki, modern fantezi, ortaçağ romansının yeniden doğuşudur. Bu ortak türsel elementler içinde, arayış motifi, başka dünyalara yolculuklar, hayali kahramanlar ve dünyalar, aydınlıkla karanlığın mücadelesi, döngüsel olay örgüsü ve çağaşım tekniği, iki tür arasındaki önemli bir ortak özelliğe dikkat çekmektedir: Kimlik arayışı. Bu kimlik arayışı da, metinlerin Lacancı ve Saidci bakış açılarından incelenmesine zemin hazırlamaktadır: Öznellik (Lacancı epistemolojide) ve ulusal belirleyicilerin biçimlendirilmesi (Saidci çerçevede) şövalye romansları, *Sir Perceval of Galles* (öznel bağlamda) ve *Guy of Warwick*'de (sosyal bağlamda), ve modern fantezi yapıtı, *Belgariad*'da (her iki bağlamda) açıkça görülmektedir. Böylece, bu iki tür arasındaki metinlerarasılık, bu kuramsal bakış açılarının çerçevesinde, daha da çarpıcı bir şekilde açıkça ortaya konulmaktadır.

Anahtar sözcükler: Metinlerarasılık, türsel, psikoanalitik, postkolonyal, arayış

For the *whole* who makes me *whole*

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TABLE OF CONTENTS

PLAGIARISM iii
ABSTRACT iv
ÖZ v
DEDICATION vi
ACKNOWLEDGMENTS vii
TABLE OF CONTENTS viii
CHAPTER
1. INTRODUCTION 1
1.1 Aim and Methodology of the Study 1
1.2 Romance and Fantasy Reality on a Subjective and Social level 4
1.3 Conclusion 19
2. AN INTERGENERIC RELATION BETWEEN CHIVALRIC ROMANCE AND HIGH FANTASY 21
2.1 Introduction 21
2.2 A Pluralistic Approach to the Concept of the Genre 22
2.3 A Brief Background to Fantasy as a Genre 27
2.4 A Brief Background to Romance as a Genre 42
2.5 Romance Elements in Eddings's *Belgariad* as a High Fantasy 52
2.6 Conclusion 66
3. EPIC JOURNEYS LEADING TO A PSYCHIC QUEST: LACANIAN 'OTHER' 72
3.1 Introduction 72
3.2 Introduction to Lacanian Other 73
3.2.1 Lacanian Epistemology: Language, Desire and Lack 74
3.3 Garion's Subjection to the 'Other' in *Belgariad* 82
3.3.1 Imaginary: The Motherly and Fatherly Figures 84

3.3.2 Motherly Space (*Plenitude*) and Fatherly Place (*Lack*)............................88
3.3.3 Alienation from the (m) *other*, So-called Mastery over Language (*Other*) 94
3.3.4 From Words Back to Imagos: Backward Journey to the Imaginary..100
3.3.5 Desire for the (m)other: Object of Desire(s) 104
3.3.6 The East as Nonlinear (*Motherly Dark*) and The West as Linear (*Fatherly Light*)..112
3.4 Sir Perceval's Journey towards the Other in *Sir Perceval of Galles* 131
3.4.1 From Woods to the Court, from Acheflour to Arthur, From Maidenland to Holyland in Perceval's Quest for Identity 133
3.5 Conclusion..147
4. FROM LACANIAN 'OTHER' TO SAIDIAN 'OTHER' 152
4.1 Introduction..152
4.2 Saidian Other in Orientalist Texts..153
4.3 The Regional and Religious 'Other' in *Guy of Warwick*............................159
4.4 Saidian Other in *Belgariad*..181
4.5 Conclusion..210
5. CONCLUSION 214
REFERENCES 223
APPENDICES 242
A.CURRICULUM VITAE..242
B. TURKISH SUMMARY 247
C. TEZ FOTOKOPİSİ İZİN FORMU..260

CHAPTER 1

INTRODUCTION

1.1 Aim and Methodology of the Study

The fact that chivalric romance and modern fantasy are the products of different literary periods leads the readers and the critics to focus on the seemingly huge gap with respect to the social, cultural and political milieu they were created in. However, the parallelism between these two genres is striking. Even when the objections to these two genres are considered, as will be discussed in the forthcoming chapters, the affinity between the two becomes apparent. The purpose of this dissertation is to reveal this strong affinity between chivalric romance and modern fantasy genres regardless of the temporal gap. The intertexuality between these genres will be analysed with respect to the generic affinities between the two in order to 'construct' a clear idea about the parallelism in terms of both form and content. Keeping in mind that a mere generic approach is not adequate in dealing with the issue of intertextuality between texts, especially when the elusive nature of medieval chivalric romance and fantasy genres is considered, Lacanian psychoanalysis and Saidian Postcolonial theory will be applied in order to reveal another level of intertextuality between them, which also directly serves as an answer to the misconception that none of these two genres deals with any level of realistic representation. It becomes apparent that, despite being the genres of imaginative literature, both romance and fantasy focus on a 'psychic' and 'political' reality due to their common 'generic' features such as the quest theme, the secondary worlds, the circular plot pattern, the struggle between light and darkness, and the concept of the Other.

I argue that generic, Lacanian and Saidian approaches, as three different approaches to the chivalric romance and the modern fantasy genres, together produce a reliable and consistent argument on the topic of intertextuality between the two literary forms, since approaching the texts in literary analysis from one

single perspective would be a reductionist approach, especially when dealing with such a postmodern issue as 'intertextuality'. In fact, the genre theorists – as the representatives of the structuralist genre theory – whose ideas will be dealt with in Chapter 2, are against the notion of authenticity and originality when approaching the issue of genres, which makes them successfully escape from falling into the trap of the dominant discourse in academic scenes. In this respect, this dissertation shows that approaching the issue of intertextuality between two genres from different perspectives that serve for the same purpose will enrich the scope of the study, and provide a sufficient understanding of the strong affinity between chivalric romance and modern fantasy. In fact, the 'quest' motif as the common 'generic' feature of both chivalric romance and modern fantasy is directly related to the quest for "I"dentity in Lacanian sense through the Other on a psychic and subjective level, and to the concept of national "I"dentity in Postcolonial sense through creating the Other on a political and social level. When considered from this perspective, the relationship between Lacanian psychoanalysis and Postcolonial theory, especially through Saidian and Bhabbian perspectives, is clear: These two theories both deal with the sense of "I"dentity constructed through the Other, though on different levels – as on a subjective/psychic and a national/social plane. Thus, along with the genre theory, which will function to reveal the intergeneric/intertextual relationship between chivalric romance and modern fantasy, Lacanian and Saidian approaches will also serve as a 'functioning method' in dealing with the intertextuality of these two genres, both of which deal with "I"dentity issues on different levels.

Just as the choice of this research method is not arbitrary, the texts which will be analysed throughout the dissertation are not chosen randomly, either. *Belgariad*, as an example of the modern high fantasy genre, becomes the embodiment of the generic features of medieval chivalric romance as the analysis of the romance elements in *Belgariad* will reveal in Chapter 2. Although any other modern fantasy texts, like those of Tolkien, will reveal the intertextuality between chivalric romance and modern fantasy genre, the *Belgariad* series by Eddings has not been analysed

within academic literary formula by any literary critics so far. Apart from the elusive methodology, as befitting to these two elusive genres that are dealt with in this dissertation, handling a text like *Belgariad* for the first time in an academic study, although it should have been worth critical attention long before, is another strength of this dissertation. *Sir Perceval of Galles*, as an example of chivalric medieval romance, does not only embody the very nature of its genre, both with respect to form and content, but also it serves as a perfect example of the 'quest' theme, which is also found in modern fantasy genre, as a dominant theme. In this sense, it serves as a text, embodying the quest for constructing "I"dentity through the Other on psychoanalytic/subjective sense very clearly. In the light of the generic analysis of chivalric romance elements in *Belgariad,* which will be focused on in Chapter 2, the strong affinity between *Sir Perceval of Galles* and *Belgariad* is thus revealed through Lacanian perspective, with the help of the main 'generic' features of both genres, as will be discussed in Chapter 3. Moreover, even though *Sir Perceval of Galles* has been analysed before with respect to various perspectives, such as the national identity in the romance and the mother's influence on Sir Perceval with a specific touch on feminist perspective, none of these approaches has presented a comprehensive psychoanalytic criticism despite the text opens itself clearly to Lacanian psychoanalysis due to the mother, child and Arthur pyramid, and the quest theme as its main generic motif. *Guy of Warwick*, as another medieval chivalric romance text, functions to reveal the smooth transition from the quest for "I" on a subjective level to the quest for constructing a national "I". It also serves as a companion to *Belgariad*, which also focuses on the quest motif on a socio-political level as well, in order to reveal the intertextuality between the two on a socio-cultural level. Furthermore, although the Guy narratives have been analysed by literary critics in terms of the notion of constructing identity, almost none of them deals with the Other, especially within Orientalist context, which is fruitful to analyse the affinity between the chivalric romance and modern fantasy genres. Along with these strengths of this dissertation mentioned above, comparing *Belgariad* with two different medieval romances in each chapter is considered another contribution to

literature since such an extensive choice of texts is thought to provide validity and reliability to claim that modern high fantasy derives much from its medieval roots. Moreover, such a pluralistic choice of texts is believed to be consistent with the extensive method employed in this reserach, including generic, psychoanalytic and postcolonial analysis, to present a comprehensive theoretical background on the intertextuality between these two genres.

1.2 Romance and Fantasy Reality on a Subjective and Social Level

In defining the methodology of this dissertation, it has been mentioned that although generic, psychoanalytic and postcolonial theories are different from one another, their function serves for the same purpose: to reveal the intertextuality between chivalric romance and fantasy as two 'seemingly' remote genres. These approaches are also functional in the sense that they also lead us to the strong affinity between medieval chivalric romance and modern high fantasy in terms of the harsh criticisms towards them, as well. As the major reason of such criticisms towards both genres stem from their 'generic' features such as their dealing with 'seemingly unreal' through the use of magic and supernatural, 'psychoanalytic' and 'postcolonial' perspectives employed to both genres will also reveal the different levels of reality which both medieval romance and fantasy genre deal with. Therefore, I believe that it is necessary to provide a brief discussion about the objections to both genres in order to emphasise the intertextuality between these two literary forms on a subjective and social level along with a generic one.

Chivalric romance and modern fantasy both deal with a certain sense of reality both on psychological and political level despite their unrealistic methods and employment of supernatural themes. It is in fact for these unrealistic methods employed both in romance and fantasy genres that there is a tendency amongst the critics to defend their study and to argue against the perceived marginalisation of fantasy literature, as well as of romance. To use Armitt's words, fantasy is considered "dubious, embarrassing" when we "place 'fantastic' in a literary context", which makes us "justify our interest in it" (*Theorising the Fantastic* 1).

Similarly, Hunt and Lenz lead us to two important points for the discussion of fantasy literature: "it seems to be more or less traditional for books on fantasy to begin with a collection of definitions, marking out academic or conceptual territory - and on the whole it seems to be a fairly defensive exercise" (*Alternative Worlds in Fantasy Fiction* 9-10). There are two reasons for this: Firstly, discussions on the subject tend to begin with a list of definitions due to a poor understanding of what fantasy actually is, which is mostly caused by the fact that fantasy has rarely received the critical attention it deserves in the past. Secondly, the discussions are usually based on a defensive exercise since academics have been forced to justify their interest in the topic due to the misconceptions about the genre. According to Hunt and Lenz, two basic misconceptions concerning the genre are that "fantasy is "childish and escapist" (*Alternative Worlds in Fantasy Fiction* 2). As for the misconception that fantasy is childish, Tolkien claims that this relationship constructed between children and fantasy is "an accident of our domestic history" (34). It is a widely-known fact that "[t]he maps and contours of fantasy are circumscribed only by imagination itself" as Matthews states, which emphasises that imaginary genres require a certain level of imagination (1). Thus, when children's high imaginative faculty is considered, it may be one of the reasons of such a misconception that the fantasy is written for children. Since such imaginary genres, as fantasy and romance, require for readers a considerable amount of "absorption into a text" like children usually do when reading, as Hunt and Lenz claim, fantasy genre itself is considered childish (*Alternative Worlds in Fantasy Fiction* 6). In other words, fantasy's requirement for "romantically constructed 'child-like' talents" strengthens the widely-held misconception that separates imagination from any intellectual or literary activity (Hunt&Lenz 4).

The other misconception is that fantasy is an escapist genre. In her defence of fantasy literature, Swinfen, focusing on the "ambivalent position [fantasy] occupies in the contemporary literary scene" states that this position of fantasy is characterised by two opposing views of the genre. On one hand, there are some critics lauding fantasy literature for the skilful way due to its ability to creatively

manipulate the reality in order to create a world far from beyond the imaginable, which functions quite the same as the dream (re)constructs the dreamer's reality (1). On the other hand, there are academics who violently object to the main focus of fantasy on emotion, and to the fact that it lacks the required amount of objectivity and representation of the real. It is no doubt that Leavis belongs to the second group. In his work, *The Great Tradition*, Leavis states that major writers "belong to the realm of significant creative achievement" as they are realists, and "they are significant in terms of the human awareness of the possibilities of life", rather than the impossibilities of life (2). Such a claim shares a certain parallelism with the definition of fantasy literature offered by Todorov in *The Fantastic: A Structural Approach to a Literary Genre* (1973), in which he claims that fantasy literature is deliberately designed by the author to leave the reader in a state of uncertainty about whether the events are to be explained by reference to natural/real or to supernatural/unreal causes.

At first glance, these two views seem to have no relevance to each other. However, one can conclude that they both stem from the same misconception, which is the view of fantasy as escapist and therefore of no real concrete significance. Similar objections are held for the romance genre, which has been considered subordinate to realist novel. Beer believes that "the principal artistic problem" of romance is that it offers the reader "a kind of fairy world which will unfit him (or more frequently her)" (14). Beer gives an extract from *Pamela*, in which Pamela is allowed to read a few romances which "gave [her] no great pleasure ; for either they dealt so much in the *marvellous* and *improbable* ... that most of them seemed calculated to *fire* the *imagination*, rather than to *inform* the *judgement*" (Beer 14). As in the given extract it is clear that the romance genre is criticised to drown "the voice of reason", as it is clear from the statement: "And what is the instruction that can be gathered from such pieces, for the conduct of common life? (Beer 14). Based on this quotation, romance "offers a dangerously misleading guide to everyday life" as it is unrealistic (Beer 15). A century later, as widely-known, Flaubert, in *Madame Bovary*, suggests that romances help to deprave Emma's

sensibility and nourish her illusions. The clear conclusion is that romance does not stimulate the "intellectual power" (Beer 15). In the case of both romance and fantasy, the focus is one-sided since it either purely deals with the style or the content of fantasy literature. In order to come to an objective conclusion about genres, one should keep in mind that neither romance nor fantasy is of pure form or content, and thus the focus should be shifted from such a minimalist perspective to a more pluralistic one – to both style and content - and how the two work together to create a world in defining reality which is utterly done in fantastical/imaginary means.

In this respect, when both form and content of romance and fantasy literature are analysed, it becomes apparent that both genres reveal a subjective level of reality due to their main theme of the quest, their formation of secondary/imaginary worlds and their circular plot structures following the main pattern of the protagonist's leave, conflict for his/her object for the search, and return. Fantasy is a "literature of desire, which seeks that which is experienced as an absence and loss" which opens itself for Lacanian psychoanalysis due to its dealing with the concepts "desire", "absence" or "loss" as in the romance genre (Jackson 3). Armitt argues that fantasy is an "intangible source of unconscious fears and desires which fuels our dreams [and] our phobias, which also signifies a psychic level of reality (*Theorising the Fantastic* 1). Le Guin describes the adolescence journey as an important developmental stage in which fantasy becomes the "medium best suited to a description of that journey" because "the events of a voyage into the unconscious are not describable in the language of rational daily life: only the symbolic language of the deeper psyche will fit them without trivializing them" ("The Child and the Shadow" 65). Similarly, Frye claims that romance characters which become the metaphorical extension of absolute good or evil representing the human archetypes, such as the brave hero, the beautiful and innocent heroine, the wise old man, the evil wizard (*Anatomy of Criticism* 186) also include psychological implications since "it is in the romance that we find Jung's libido, anima, and shadow reflected in the hero, heroine, and villain respectively", which is the reason "why the romance so

often radiates a glow of subjective intensity that the novel lacks" ("Rhetorical Criticism" 304). Under the light of generic study of romance and fantasy that will be dealt with in Chapter 2, it is clear that both romance and fantasy show a direct parallelism in dealing with a subjective level of reality, especially in the form of constructing an "I"dentity through the Lacanian *other* and *the Other*.

The choice of exploring *Sir Perceval of Galles* and *Belgariad* against the background of Lacanian theory in Chapter 3 to reveal the intertextuality between these two texts is that Lacan puts great emphasis on the role of language in the formation of the subject, which makes his theory effectively applicable in literary works. Language constructs identity; through language, "the specular I turns into the social I" (*Ecrits* 79) which "presupposes a subject who manifests himself verbally in addressing another subject" (*Ecrits* 83). Thus, for Lacan, the subject is the result of language, that is, one cannot achieve subjectivity without language. When we consider that the signification process is formed through the signifiers, it is clear that the subjectivity is first constructed through 'images' leading us to 'significations'. From that vantage point, Lacan's Mirror phase is important since the specular formulation reflected in the mirror paves the way for the subject's formulation just as the images or visual graphics lead us to the process of signification, namely language. As Lacan states, "[p]sychoanalytic experience has rediscovered in man the imperative of the Word as the law that has shaped him in its image" (*Ecrits* 264).

Coats explains her own reasons why Lacanian approach is fruitful for literature, especially for children's literature. Coats claims that "although we are born with what is called a proprioceptive self – a self that is perceptually aware of its place in space and can judge, to a very minimal extent, the physical properties of the things around it – we have no cognitive centring principle to organise that perception" (2). The subject is able to construct consistent and meaningful sensory perceptions only through the process of representation – both visually and verbally. Coats goes on to claim that human beings do not pre-exist linguistic and visual representation; "our project is not to find words or images that will express more or

less precisely who we are or even what we desire ... Instead, representation is what causes the subject to come into being" (2).

Thus the subject must create itself within culture, within language. This reminds us of Lacan's primary focus: the subject situates itself with respect to the Other in language and the Other as language. According to Coats, this "Other" as language is available to the subject in the form of stories written for children. Lacan sees the nature of the relation with the Other as the source of the subject's psychic structure (psychotic or neurotic). The clinical and psychic structure of the subject is shaped in the early years of childhood. That's why we have the fairy tales written to instruct children at their early stages of childhood. Lacan, in his *Seminar I,* claims that the child

> is prodigiously open to everything concerning the way of the world that the adult brings to him. Doesn't anyone ever reflect on what this prodigious porosity to everything in myth, legend, fairy tales, history, the ease with which he lets himself be invaded by these stories, signifies, as to his sense of the other? (49)

It clearly underlines the fact that the child's physic experiences after the infancy are largely structured by the representations offered by the Other. Coats explains clearly that children's literature forms the "patterns and signifiers that define our understanding of and our positions with respect to the Other", and through this way, it structures "our sense of self" (4).

Mellard thinks that Lacanian analysis is more "literary" than Freudian analysis due to its special emphasis on language including tropes or figures of speech in psychoanalysis. In other words, through focusing on language and its tropes, rather than searching out the traumatic events, he brings his analysis into the domain of literary analysis rather than biological analysis. The Freudian analysis tends to "literalise such metaphors as the phallus, the family romance, the murder of the father, the desire of incest with the father or mother, and the like" whereas Lacan works "within the figurative, the Symbolic domain" (Mellard 56).

There may be some objections to this idea since Freud, too, focuses on language when he considers language as the expression of symptoms such as slips of the tongue, and when he theorises on psychotic and neurotic disorders based on the patients' speech. In fact, even this objection makes one of the advantages of the Lacanian analysis over the Freudian clear: its ability to deal with the *normal* subject. In Lacanian context, it is not a must to look at the pathologies such as narcissistic and Oedipal pathologies. Instead, it is necessary to look for "the manisfestatons of subject's passages into or through the Mirror Stage and Oedipus Complex" as Mellard states (56). In other words, the Lacanian perspective does not only stress the significance of linguistic function while giving expression to repressed unconscious material, but he also takes it as the main tenet of the normative subject formation.

Due to Lacan's emphasis on Imaginary (narcissistic) identifications and Symbolic positioning in the constitution of subjectivity which can be taken as imaginary and real worlds created by romance and fantasy genres, Lacanian psychoanalysis is fruitful for such an analysis. Moreover, Lacan's focus on *Desire,* makes his theory applicable to these genres as both romance and fantasy tell the story of desire. Within the framework of Lacanian psychoanalysis, Chapter 3 aims to shed light on the normative identity formations of the heroes in both romance and fantasy genres during their journey from the Imaginary to the Symbolic, the Father, and thus the Other. In this sense, the parallelism between medieval romance and modern high fantasy is revealed through the Lacanian Other, due to common generic features of both romance and fantasy such as the quest theme, imaginary worlds and circular plot pattern, which reinforces the idea that subject formation is not a linear process in Lacanian theory.

Although the psychoanalytic approach extends the scope of our perspective towards the intertextuality between romance and fantasy, still it would be a limited approach to analyse these genres as a mere metaphor for the protagonist's psychic journey questing through the secondary world which is considered an externalisation of the psyche. Lionel Basney, in his essay, "Tolkien and the Ethical

Function of 'Escape' Literature", suggests that if we are to make a connection between literary scope and socio-cultural functions in which it is produced, the concepts of ethics, including morality and good and evil, are influential on the course of events. Basney claims that the Secondary Worlds as dominant setting in the modern genre of fantasy, which equals to the imaginary worlds in romances, function to situate readers in spaces in which "ethical meaning is of the essence, from which it is inalienable", and which "asserts the possibility of ethical action that initiates ethical results" (27). Thus, a secondary world extends from being a psychological site to a social (moral and even political) one within which decisions about ethics "are urgent because they are embodied in a story of crisis and apocalypse" (Basney 27). He claims that the object of high fantasy is "to assert the general possibility of ethics, of ethical action, in an imaginative world specifically designed to display them" as in romance (Basney 27). Similarly, Molson claims that "making ethical choices, whether deliberate or not, is central" in high fantasy as well as in romance. In this sense, despite the apparent ineffectiveness of ethical decisions in a secondary reality, both romance and fantasy texts are a way of presenting that "actions do bear consequences not only for oneself but for society, and sometimes apparently insignificant actions can bring about momentous consequences" (*Voyager to Inner Lands and Outer Space* 130). Zahorski and Boyer claim that apart from setting as the Secondary World, *concern* is also important in defining high fantasy (58). They are "fantasies set in otherworlds, specifically Secondary Worlds ... *which deal with matters affecting the destiny of those worlds*" (emphasis added, Clute and Grant 466). The "matters" of these "worlds" dealt with both in romances and fantasy cannot be regarded independently from politics.

Turning back to the fact that fantasy should be analysed with equal significance in its form and content, we see that Attebery also supports this idea when he states that "fantasy is indeed both formula and mode: in one incarnation a mass-produced supplier of wish fulfilment, and in another a praise – and prize-worthy means of investigating the way we use fiction to construct reality itself", which also functions on a social level in both romance and fantasy (*Strategies of*

Fantasy 1). Since the question posed by Attebery is 'how fantasy literature constructs reality', one will need to examine some of the current definitions of fantasy in order to answer the question posed by Atterbery. Most definitions regarding fantasy genre begin with its dealing with the magical and supernatural events as in romance. This definition approaches the issue from a mono-perspective since it only deals with the escapist value of fantasy literature by looking at its content. However, fantasy literature re-evaluates our reality through 'the escape' and 'the imaginary' rather than allow the reader to escape the reality through its form along with its content, as well. As Attebery stresses, this reality is related to politics. Defining politics as a set of power relations, Attebery claims that these power relations include "anything from a master's power over a slave to the interactions of a parent and child", which "can be institutionalised or informal, benevolent or hostile, explicit or disguised" ("The Politics (If Any) Of Fantasy" 1). As an answer to the critics who criticise fantasy for its being escapist, he analyses the relation between politics and fantasy through excluding the content elements in fantasy such as supernatural and magic in an attempt to find the political reality in *seemingly* unrealistic fantasy genre through looking at the genre's internal structure. For him, fantasy's definition as "the deliberate violation of consensus reality" turns out to be a "political content" as fantasy is considered a "departure from norms" although it might be seen as "politically empty or backward" at the first glance ("The Politics (If Any) Of Fantasy" 2).

The fantasy genre is not "empty", in Attebery's words, with respect to morality either. Tolkien, in his essay "On Fairy Stories", emphasises that fantasy, far from being an escape, is a more complete means of understanding the world. Hunt points out that post-war fantasists, like Tolkien, who "began to explore the potential of fantasy to deal with the kind of problems children inevitably faced as part of the process of growing up: fear of separation, loss, sexuality, death, anger (*Criticism, Theory and Children's Literature* 41). By pointing to the possible problems of growing up, Egoff also holds a similar perspective: "Fantasists wrestle with the great complexities of existence - life, death, time, space, good and evil - and a child's

struggle to find its place within these awesome concepts" (*Thursday's Child* 80). Based on Hunt's and Egoff's argument, one can also see that many critics, including Luthi, Bettelheim, and Le Guin, have analysed the positive influence of fantasy on its readers, especially on the young, through emphasising fantasy's important contribution to the normal, healthy maturation of youth. Luthi, who refers to storying process, which is "the process whereby the mind fundamentally structures and makes sense out of reality as it impinges upon the individual consciousness", attracts our attention to the term, "the story-book world", which "enters the treasure of our imagination" through the process of "listening to or reading fairy tales" and consequently, which "actively assists in the building of our world view" (Gates et al 137). Bettelheim also touches the issue of storying process in his defence of fairy tales and fantasy by pointing out that fantastic tales provide children with the opportunity "to expand the repertoire of options and scenarios they must use to impose order upon and make sense of the world they encounter" (Gates et al 137). In a similar vein, Le Guin approaches the subject from the same perspective in her defence of the value of fantasy, which has been underrated so far. According to Le Guin, fantasy helps the young readers with their journey into adolescence in moral terms since their journey has a lot in common with that of the fantasy in the sense that by forming a strong moral dialectic discourse fantasy also includes struggles often presented as "a struggle between the Darkness and the Light" ("The Child and the Shadow" 65-66). Likewise, Helson claims that fantasy is an important genre for both adults and children since it paves the way to find "one's own small place and community" (129). Since the real antagonist in fantasy is created by a wide variety of cultural restrictions placed upon the individual seeking his or her true place, searching for one's place in society and self-expression becomes a symbolic struggle of "big and powerful versus the weak and small" (Helson 129). For this reason, the subject matter dominating the fantasy genre appeals to anyone who is to conform to the social roles by struggling to find their places in a society. Therefore, fantasy "is didactic in the best sense of the word" (Gates et al. 132). In other words, fantasy world, often described as an imaginary world, turns out to be a place "where evil is

punishable, and where actions have consequences", which reinforces the instructive effect of fantasy as well as of romance (Gates et al 136).

Within this perspective, it is clear that fantasy genre, like romance, rather than being escapist, deliberately employs imaginative literary devices such as departure from reality to make them function on a political and social/moral level in order to focus on the politically, thus discursively constructed facts such as the Other, as seen in Orientalist texts, which will be discussed in Chapter 4 through the analysis of *Guy of Warwick* and *Belgariad*, whose intertextuality becomes apparent due to the socio/political reality in the form of constructing a national "I"dentity on a social level that shifts from the psychic reality in the form of constructing an "I" on a subjective level.

As there has been an ongoing discussion on colonialism and postcolonialism about whether postcolonial theory is applicable to medieval texts like medieval romances as well as to the modern texts like fantasy genre, it is necessary to discuss the issue briefly. The Middle Ages is appropriate for analysing colonialist and postcolonialist notions due to the widely known interaction between Europe and East during the Crusades, through which such an adversarial relationship between the Christians and Muslims in the Crusades assists in the construction of European identity in the Middle Ages. Some historians along with some literary critics consider the application of Postcolonial theory on medieval texts impossible and inappropriate due to the temporal gap. In fact, the main reason of their objection is the prefix "post" in Postcolonialism since it suggests a period of time following Colonialism. Therefore, it will be useful to see what postcolonialism suggests with regards to its prefix, "post" briefly: There is a difference between the terms, 'Postcolonialism' and 'Post-colonial'. Post-colonialism, written with a hyphen, refers to the historical period that comes after Colonialism when the colonised is decolonised. However, the term, 'Postcolonial', signifies "a temporal contiguity to, rather than an evolutionary difference from, the noun that forms its linguistic base" (Cohen, "Midcolonial" 3).

Said, who explores orientalist materials to expand the limits of Orientalism and to include any instance when the Westerns have "either imagined or written about non-westerners" states that 'Orientalism', which has been constructing European identity against the 'Eastern' or 'Oriental' Other, dates back to early ages, even to Homer and Dante (Gandhi 76).

> Orientalism is a style of thought based upon an ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident." Thus a very large mass of writers, among whom are poets, novelists, philosophers, political theorists, economists, and imperial administrators, have accepted the basic distinction between East and West as the starting point for elaborate theories, epics, novels, social descriptions, and political account concerning the Orient, its people, customs, "mind," destiny, so on. *This* Orientalism can accommodate Aeschylus, say, and Victor Hugo, Dante and Karl Marx. (Said 2- 3)

Bhabha holds a similar perspective to Said's view with respect to the possibility of applying postcolonial theory to medieval texts, when he states that "[p]ostcolonial time questions the teleological traditions of past and present, and the polarized historicist sensibility of the archaic and the modern" (*The Location of Culture* 220). Thus, Postcolonial criticism should, in no way, be considered to be confined to a certain era, which opens medieval texts for Colonialist, Orientalist and Postcolonialist discourses. Cohen also supports the idea that postcolonial theory can be applied to the Middle Ages when he states that

> Postcolonial theory has long been urging just such a localized, contextual critical perspectivism on geography, culture, recent history. A criticism that has detailed the imperialistic colonization of space surely must now turn to an examination of the epistemological colonizations of time... Time and history are always-already colonized and never an inert, innocent Otherness waiting to be excavated. (Midcolonial 5)

Within this respect, time and history are not independent, but are subjected to be constructed and re-constructed by discourse continuously. Foucault claims that language and thus literature, as a form of discourse, is one of the mediums to

discursively construct history and employ ideology. The ideology in Marxism turns out to be a functioning discourse in Foucault, which offered a way of thinking about hegemony without assuming that individuals are necessarily simple passive victims of systems of thoughts. Mills claims that "Foucault's conceptualisation of power forces us to re-evaluate the role of language/discourse/texts in the process of the constitution of subjects within a hierarchy of relations" (42). Foucault, through expanding the scope of this hierarchy of relations to every walk of our lives from sexuality to education, and from prison to hospital, stresses the strict relationship between discourse and ideology. Eagleton claims that many theorists do not separate discourse from ideology: "For some, discourse is the largest term within which there exists a range of different ideologies whilst for others ideologies are made manifest through a variety of discourses" (193-219). In each case, it is clear that discourse does not function independently from ideology. Thus, the Middle Ages is no exception and cannot be regarded as politically uncontaminated. In other words, it is not surprising to find an ideological hint, functioning as hierarchy of relations, which is conveyed through a discursive fact, in medieval texts as well as modern texts.

Although Said's theory of Orientalism has been criticised so far by many critics, there are two main reasons why his theory is claimed to be fruitful for the analysis of the texts. The first reason is his theory's going beyond certain discursive forms; the second is that it reaches beyond the scope of time. Said has long been criticised for being "static, frozen and fixed eternally" in his view to Orientalism despite the changing and flexible nature of the Orient manifested in Orientalist discourse (Heehs 169). Similarly, Clarke (9-10), Lele (45–47) and Kopf (498–499), who criticise Said for being "minimalist" and "static", claim that although he employs various types of literature for his material, Said fails to present a complete history of the terminology. His special focus on British, French and American Orientalism, and the Orientalists' experiences of the Near Orient, especially with a special emphasis on Arabs as its people and Islamic religion, has become the main reason of such a criticism (Clifford 266–268; Pollock 82; Heehs 174 and Turner 5). However, in

defence of his interest in these three Western nations, which is above that of other European countries, Said states that he has to ignore other parts of the West and of the Orient, and has to concentrate on the Near East due to its long history as the Other of Europe. However, according to Said, such exclusions are trivial (14). In fact, what Said does is to present a slice from the Orientalist discourses, suggesting that it functions similarly in other 'othering' discourses including other Western discourses and the Far East, as well. Another similar criticism towards Said comes from Porter, who has analysed Gramsci's influence on Said. Porter claims that Gramscian hegemony, as an "an evolving sphere of superstructural conflict" is ignored in Said's *Orientalism* (151–152), which again targets at his so-called limited view. However, although Said does not directly use the term, 'hegemonic conceptions', he attracts our attention to the way the Orientalist discourses are constructed within institutional and ideological domains that are no way objective, and therefore he implicitly deals with the term, hegemony.

Despite the criticisms mentioned above, Said contributes much to the idea of discursively-constructed Orient. His theory of Orientalism is 'dynamic' rather than static, 'comprehensive' rather than limiting and 'elusive' rather than minimalist for two important reasons, which also make Saidian theory applicable to both medieval texts like romances and modern ones like fantasy. Firstly, his theory expands the limits of fields of the Orientalist study. Orientalism is considered Western practice of power in dealing with the Orient on a discursive level in a way that is even more powerful and efficient than the scientific discourse concerning the Oriental material reality. In this sense, as Said claims, Orientalism is not only Western doctrine about the Orient of a certain era, but also a dominating discourse that has extended its limits to an academic tradition with significance influence, which makes it an inevitable part of the popular Western culture, showing itself up from travel literature to governmental and even military activities. In other words, when constructing his theory, he reveals the unity and the continuity of Western discourse on the Orient, through using a convincing volume of written documents, parliamentary debates, official reports by colonial officers, scholarly texts, travel

books, poetry and fiction, which signifies that he does not distinguish between literary categories, regarding both scientific or artistic discourse like Foucault, who, in his methodology, demystifies rigid distinctions of literary categories as Porter claims (153). In expanding the scope of the field of Orientalist studies, Said's purpose is to deal with the dynamics of the interplay between political power and authors, or to be more exact, the reciprocity between the significant political concerns of the great Western empires such as British, French and American, and individual Orientalist authors both in "the intellectual and imaginative realm of the empires" which reinforces the view that the subjective Orientalist discourse prevails through a wide variety of texts, ranging from scientific texts to fiction (Said 14–15).

Secondly, the theory of Orientalism is beyond the time-constraints. Said studies the concepts, hegemony or authority, with a methodological device, which he calls "strategic location" referring to "the author's position in a text with regard to the Oriental material he writes about" (20). Strategic formation is employed to analyse the inter-dynamic relations between the texts, especially the intertextual and intergeneric nature of the texts which have acquired a self-referential stimuli inside its own formation, and thus, in the culture they are produced. By using this methodology or strategy, an Orientalist writer controls the overwhelming source material, in this case, the Orient as its Other. Thus the Orientalist, through a certain methodology, needs to organise the Orient, locate himself in relation to it, translate it into his text, thematise it in order to contain it in a coherent whole, and to represent it as if it was speaking on its behalf. An Orientalist text created through this methodology is in a constant relationship with the other Orientalist texts, with certain audiences and institutions, and, finally, with the Orient itself. Said claims that the formation of the texts is reinforced and authorised by its "presence in time, in discourse, in institutions" (*The Location of Culture* 20). In "Sly Civility", Bhabha holds a similar perspective since he regards the colonial world, in which the Orientalism prevails, as an "irredeemable act of writing" in which the colonising power depends on the law to impose the demands of order and empire (93).

Thus, it is clear that despite some criticisms, Said contributes much to the following studies in Postcolonialism, and is still widely read regarding Orientalist discourse, which creates and recreates the Other to create and re-create a Western identity. His theory is elusive which consists of many different fields of discourses and distinct time periods. In this sense, it is believed that Saidian theory of the Orientalism is functional to show the intergeneric and intertextual relation between the medieval chivalric romances and modern fantasy literature in their dealings with the Other to assert a national identity.

1.3 Conclusion

Despite the temporal gap, there is a strong affinity between chivalric romance and modern fantasy genre. In fact, even through a quick look at the criticisms directed against them, it is clear that these two genres share some certain intergeneric and intertextual features. In order to reveal the intertextuality between chivalric romance and modern high fantasy, the scope of the study is enriched and an extensive methodology is followed to prove the validity and reliability of the strong parallelism between romance and fantasy. This affinity between the two genres will be analysed in three steps, each of which will deal with the issue of intertextuality from different perspectives. Chapter 2 focuses on the inter-generic relation between these two genres through a detailed discussion on the generic features of the medieval romance and fantasy genre in an attempt to define them in the generic web, with an analysis of medieval romance elements in Eddings' fantasy series, *Belgariad*. As the generic features of chivalric romance and modern fantasy such as the quest theme, secondary/imaginary worlds, circular plot pattern, the struggle between the light and the darkness and so on lead us to the issue of another level of intertextuality between these two genres, the next two chapters deal with different approaches to the texts representing these genres through two different poststructuralist theories, both of which serve for the same purpose, which is to focus on different levels of intertextuality that reveals itself in the form of different forms of reality: on a psychic and a social level. Therefore, under the light

of the objections to fantasy and romance, the dissertation also sheds light to the 'reality' dealt within these *dichtung* (imaginative) genres. As it has been discussed, it is clear that fantasy and romance, which deal with the supernatural fictional techniques such as imaginary and idealised landscapes and characters and the use of magic and superhuman powers told in epic proportions, create their own sense of reality both on a subjective/psychological and a social/moralistic level, which strengthens the strong affinity between the two genres. In this sense, the protagonist's journey turns out to be a psychic journey to the Other, to the realm of identity formation, which opens *Sir Perceval of Galles* as a chivalric romance, and *Belgariad*, as a modern high fantasy, to Lacanian criticism which is dealt with in Chapter 3. The reality in the form of constructing a subjective "I"dentity through the Other on a psychic level extends to the construction of a national "I"dentity on a social level through re-constructing the Other as seen as a common motif in *Guy of Warwick* as a chivalric romance and *Belgariad* as an example of modern high fantasy genre, which opens both texts to Saidian Orientalist theory. Therefore, the common generic features of romance and fantasy also pave the way for other levels of intertextuality between these two, which enriches the methodology and becomes the main strength of this dissertation due to the extensive choice of theories - serving for the same purpose - applied to an extensive choice of texts, which is consistent with the elusive nature of the romance and fantasy genres.

CHAPTER 2

AN INTERGENERIC RELATION BETWEEN CHIVALRIC ROMANCE AND HIGH FANTASY

2.1 Introduction

In this chapter, the generic elements of the chivalric romance in *Belgariad*, as a modern fantasy genre, are analysed to reveal the intergeneric relation between the two genres. Through applying medieval/chivalric elements into this modern text written in the twentieth century, this chapter aims to prove the fact that genres should not be considered stable entities, but rather flexible forms, resisting any rigid prescription, and leading us to the idea of transformation. The strong generic affinity between chivalric romance as a medieval form and fantasy genre as a modern form is analysed to prove the mobility of the genres, which makes them beyond any temporal and spatial gap. In order to present a clear argument on the intergeneric relation between chivalric romance and modern fantasy, it is necessary to provide a brief background on some genre theorists' views on the idea of the genre. These theorists are chosen deliberately due to their multi-layered perspectives on the concept of the genre as they all agree on the idea that genres are flexible. Under the light of these theorists' arguments, the chivalric elements in *the Belgariad*, are analysed to find out whether a medieval generic form can survive in a modern genre or not. Moreover, such an approach is thought to be fruitful to get a clear understanding of both genres through 'constructing' them in a structuralist formula before focusing on 'deconstructing' them, which will later show the different levels of intertextuality between them. As stated in Chapter 1, the misconceptions on romance and fantasy are mainly caused by the reductionist approach to genres which attempt to define them with respect to either form or content. This chapter, thus, deals with the intergenreic relation between chivalric

romance and modern fantasy with three different but interrelated points of departure: content, form, and the effect (on the readers).

2.2 A Pluralistic Approach to the Concept of the Genre

Todorov, in his work, The *Origin of Genres*, criticises the modernist attitude according to which "there is no intermediate entity between the unique individual work and literature as a whole, the ultimate genre" (13). In other words, he criticises the scholars who consider a writer to have an authenticity. Similarly, Hirsh, in his work, *The Concept of the Genre*, claims that when an author forms a new genre, he does not only go beyond the past conventions, but rather "combines the old conventional systems with the new one" (106). Considering that the genres do exist, the question of their origin becomes the main issue in Todorov's work. His claim that genres came from other genres underlines the fact that "a new genre is always the transformation of an earlier genre or of several: by inversion, by displacement, by combination" (Todorov, "The Origin of Genres" 15). He expands his view on the continuity of the genres through claiming that it is always possible to discover a property common to two texts, *seemingly* belonging to different genres or periods, thus, to put them together in one class.

Wellek and Warren's perspective of the concept of genre is pluralistic like that of Todorov as they also oppose the idea of the fixed or stable nature of the generic system. When a new work enters the generic system, it changes the generic nature, which is not solid, but rather fluid. Wellek and Warren give a detailed critical discussion about the distinction of the genres throughout different historical periods: They criticise the Aristotelian thought on the distinction among epic, tragedy and comedy, and disagree with the Russian formalists, especially Roman Jakobson, who attempt to display the generic differences between texts through the fixed grammatical structures of a language in defining lyric and epic. They also think that the neo-classical approach, which tends to deal with the genres as solid structures like buildings, and supports the idea of purity of genres in French classicism, according to which genres are divided with respect to "the size of the

literary works" (Wellek & Warren 231) which determines the significance of the genres, is a reductionist attitude to the concept of genre. Similarly, they claim that the generic attitude in the eighteenth century, which deals with the categorisation of imaginative literature (*dichtung*) such as novel, short story , epic and drama in prose, and poetry in lyrical form is not an appropriate approach in defining elusive genres (Wellek & Warren 228-233). Wellek and Warren claim that genre should not be considered in such limited categories, which reduces and limits the pluralistic concept of the genre by subjecting it to such a mono-outlook:

> Anyone interested in genre theory must be careful not to confound the distinctive differences between classical and modern theory. Classical theory is regulative and prescriptive, though its 'rules' are not the silly authoritarianism still often attributed to them. (233)

Thus, Wellek&Warren criticise the classical theory for "narrow[ing] 'genology' to a single tradition or doctrine", and praise pluralistic modern theory which is descriptive rather than prescriptive (234). Their theory supposes that traditional kinds may be 'mixed' and produce a new kind, like tragic-comedy. It sees that genres can be built up on the basis of "richness", or "accretion" rather than "purity" or "reduction" (235). Instead of emphasising the distinction between kinds, genre theory should deal with "finding the common denominator of a kind, its shared literary devices and literary purpose" (Wellek & Warren 235). Thus, there is no need to defend generic purity as the Ancient scholars did, nor is it logical to defend the Greco-Roman forms. As Modern theory suggests, each genre is the configuration of the "primitive or elementary genres" (Wellek & Warren 236), as "one concerns the relation of primitive genres (those of folk or oral literature) to those of a developed literature" (Wellek & Warren 235). This idea emphasises that dealing with generic systems as closed entities is an ancient approach which should be abandoned. In that sense, there is a strong parallelism between Todorov and Wellek & Warren as they both support the idea of mobility of the genres, and the flexible/fluid nature of the genres, leaving room for transformation and evolution.

Claiming that generic system as mere classifications is a limited vision, Fowler also adopts a pluralistic view towards the genre theory as he denies the possibility of placing one kind of literary work under a particular fixed title. Fowler appreciates alternative views which are "able to see that the genres have no clear dividing boundaries, and that membership of one by no means rules out membership of others" (A. Fowler 37):

> Literary compositions run into each other, precisely like colours; in their strong tints they are easily distinguished; but are susceptible of so much variety, and take on so many different forms, that we never can say where one species ends and another begins. (37)

A. Fowler claims that "a literary genre changes with time, so that its boundaries cannot be defined by any single set of characteristics such as would determine a class" (38). He emphasises the fact that genres are not "defining and classifying" mediums, but they are of "identifying and communicating" function (A. Fowler 38). According to him, modern attitude to genres requires the belief that the presupposed boundaries are "even more indistinct and shifting, overlapping and allowing intricate mixture" with "necessary elements are sparse" (A. Fowler 39). For instance, he claims that Oedipus and Hamlet are both tragedies with very few "necessary elements" to share (A. Fowler 39). With the introduction of the term, "*assembly of repertoire*", Fowler claims that "in literature, there is no creation exnihilo", which signifies the fact that "the new kind is a transformation of an existing one, or else it is assembled" (A. Fowler 156). At this point, Fowler discusses "*primary*", "*secondary*" and "*tertiary*" phases of the genre through which he claims that these three phases are in constant relationship with one another (A. Fowler 160). Primary is defined as the earliest form of the genre, but it "by no means implies superior value" (A. Fowler 160). Rather, it is incomplete, waiting for the second phase, which can be more "aesthetical" to correct and complete it (A. Fowler 163). The tertiary form modifies the conventions of the previous one by adding

individual conventions, and thus through enriching the preceding phase. Thus, the imitator (*logi-classici*) is as valuable as its creator.

It is clear that Fowler agrees with Todorov and Wellek&Warren through supporting the idea of mutable and mobile nature of the generic systems as they all claim that each new genre is the transformation of at least one old genre. Having focused on the "modal transformation", Fowler claims that even if a genre completes its lifespan, its mode can survive as modes are more flexible and "less dependent on external forms" (A. Fowler 167). This is the reason, for Fowler, how tragic mode survives in Hardy's novels, despite the fact that Aristotelian tragedy is dead. Similarly, romance as a genre transforms into a "heroic mode" which prevails throughout the "poetic epic" or the prose romance as a genre leaves its "comic, heroic and romantic modes" to survive in "romantic epic" which shows that "kinds tend to mode" (A. Fowler 167-168):

> Kinds, then, may generate modes and so contribute indirectly to new kinds. In such cases, their death may go unnoticed. But their components disintegrate so that works not informed by a strong sense of generic decorum are likely to be strewn with the detritus of old kinds ... In general, old structural conventions disappear all together. On the other hand, the content of a discontinued kind may survive in various metamorphoses, as long as they retain human value. (A. Fowler 169)

Having defined the literary genre as "an elusive and multifaceted phenomenon" that cannot be explained by "any one simple, straightforward approach", Fishelov deals with some analogical categories in finding answers to the question of genre, which he calls "deep metaphors" (1). Bringing the evolutionary concepts forth - especially theories which are derived from Darwin - Fishelov introduces his "biology analogy" of which main concern is *evolution* (2). He claims that "literary genres (and movements) intermingle constantly" and constitutes hybrid as in living species, the idea of which is constructed on the belief that "every work modifies the sum of possible works, each new example alters the species" (Fishelov 20). Thus, in his biology analogy, the individual organism is likened to the

individual text; the biological species to the literary genres; natural environment to the cultural environment. In that sense, natural selection turns out to be a cultural selection.

Fishelov also introduces his family analogy derived from Wittgenstein's notion of 'family resemblance' to emphasise the flexible and dynamic nature of literary genres. Thus, family analogy is introduced as a pluralistic method through which "rigid concepts of genre are justifiably rejected; the alternative presented by the radical version of the family resemblance analogy seems to go too far implying that genres are totally open and undelineated categories" (Fishelov 56). Fishelov mentions the family analogy employed by Paul Alpers, who focused on the concept that members of a family, are related through a common ancestry, with a special emphasis on the tacit dialogue between the writers of pastoral throughout history, according to which there is "a continual and intimate textual relationship between different phases of the genre" although the representation of shepherds and their standing for "human life in general underwent constant modification" show certain differences (65). Such a continuum among the writers can be in two ways: Some writers may take the previous phase as a model whereas others as a challenge. In either way, according to Fishelov, some kind of textual ancestry is at hand through the existence of either a founding father or, even more often, two parental figures representing certain basic generic options, such as Petrarch and Shakespeare for sonnet, Aristophanes and Plautus for comedy, and Theocritus and Virgil for pastoral.

Finally, Fishelov introduces his Institution Analogy in which he explores some structural and functional similarities between institutions and literary genres: "Social institutions, like literary genres, provide a network of norms through which our experience is made culturally meaningful" (2). He focuses on the concepts of "convention" and "role" that "overlap the boundaries between social institutions and literary genres, between sociology and poetics" (86). In the case of roles, it is possible to find similarities between roles that "constitute social institutions and those that define the internal structures of genres" since one can easily detect certain

patterns determined by social and literary institutions in the actions of both real people and fictional characters (Fishelov 86). In this sense, two *seemingly* different genres, belonging to a different historical and thus literary periods, can be considered in one group in a flexible manner, with respect to the similar socio-political conventions and roles that are attributed to them by institutions.

Based on what has been suggested by the genre theorists discussed above, one can say that Todorov, Wellek&Warren, Fowler and Fishelov adopt a pluralistic perspective towards the concept of genre as befitting the multi-layered aspect/nature of the concept. Despite some differences with regard to their attitude towards genres, all these critics have reached a common point about the 'mutable' and 'mobile' nature of the concept, which provides us with a clear insight of the possible relation between medieval chivalric romance and modern high/epic fantasy, which will be discussed in this chapter regarding their generic parallelisms.

2.3 A Brief Background to Fantasy as a Genre

Although Lewis Carol was considered to have established fantasy genre, especially by Manlove, many other critics including Jackson, Matthews, and C.W. Sullivan, have claimed that William Morris (1834-96) was the first to give birth to modern fantasy. It should be considered to be an important step since the literature, dominating the era in which Morris was writing, was realist and mimetic, which often witnessed the production such forms as the essay, scientific reporting and newspaper writing. Thus, "Morris was the first to consciously break from that realistic tradition and create the world in which the action of *The Wood Beyond the World* (1895) is set" (Sullivan 307).

Since 1860, in which fantasy "took wing" (Townsend 71), it is clear that fantasy literature has been dealing with contemporary issues and projecting lights to social, political and moral issues. *Water Babies* is one of them, "contain[ing] many allusions to men and topics of that day" (Vredenburg 12) such as the contrast between rich and poor, along with good and bad, and *Alice's Adventures in*

Wonderland and *Through the Looking-Glass* are no doubt another example with their social and political views (Lurie 5).

Although literatures preceding the fantasy genre had functioned in the same way, even more directly, they were less successful and effective. David Sandner writes:

> Moral tales, the primary children's literature of the eighteenth and early nineteenth centuries, were books of instruction, written with a manifest purpose: to help children become adults. In counterpoint, nineteenth century children's fantasy presented itself as oral, told in a moment of childlike spontaneity, as without purpose except delight, as revelling in the imagination - what cannot be seen and what cannot be taught. (3)

Right from the outset of fantasy literature, there has been a moral tone to it. Hunt says that although the narrative style suggests spontaneity and freedom, the liberty of the narrative style is an "illusion" because "an insistent moralistic view is projected on to every detail of the universe" (*Literature for Children* 15).

Following the first golden age of fantasy finalised with the publication of *The Princess and the Goblin,* in 1872, in which George Macdonald subverts the assumed superiority of the upper class (Curdie, the hero of *The Princess and the Goblin,* is depicted as noble and brave despite his being the son of a miner), the second golden age of fantasy as a genre is claimed to begin with the publication of J.R.R. Tolkien's *The Hobbit or There and Back Again* (1937), which made the genre eminent in the post-war era. As Swinfen states, "where realism had begun to push fantasy aside and marginalise the genre, Tolkien made fantasy respectable" (1). It was Tolkien, who attracted the attention of many other critics, apart from Swinfen, as the writer who initiated the second golden age in the history of fantasy, as Matthews also states that The Hobbit (1937) marks the beginning of a different era in the history of fantasy in England, which began to regard fantasy "as a significant and serious literary mode" (31).

Similar to the boom in production witnessed in the pre-war period, there emerged many classics following Tolkien's *The Hobbit*, though with a striking key

difference. Though fantasy literature between the 1860s and the beginning of the twentieth century dealt with serious issues, as discussed previously, the literature produced after the war, namely post-war literature, took a far more serious tone. This newly-established period in the history of fantasy genre, according to Sheila Egoff, "should be seen, not so much as a new trend, but as a return of fantasy to its mythic roots" (*Thursday's Child* 82). Jackson, who traces the history of fantasy back to the oral tradition, claims that "[a]s a perennial literary mode, fantasy can be traced back to ancient myths, legends, folklore, carnival art" (95). Similarly, in the study *Tolkien: A Look Behind "The Lord of the Rings"*(1969), Lin Carter goes back to classic epic, which stands at the beginning of the influential literary tradition of the stories set in wholly imaginary setting (96). Claiming that the literary form of epic fantasy emerged through mixing elements of the classical epic with the heroic epic, Carter indicates that this genre directly imitates the motif of the hero's journey and fighting in the world of monsters and unknown peoples prevailing in the classical epic, while heroic epic as another classical genre provides the basis for the use of the supernatural, such as elves, fairies, dwarves, ghosts, and powerful weapons such as swords with names and their own histories that are created for epic fantasy (Carter 96).

While pre-war fantasies such as Carroll's *Alice* books and Kingsley's *The Water- Babies* dealt with contemporary issues as previously stated, modern epic fantasy struggles with issues on a greater scale. The most eminent feature attracting our attention concerning the epic fantasy is that there is often a presence of evil and a necessary fight against these evil forces for the sake of all good. According to Egoff, it is mostly derived from the fact that the two world wars and the rise and fall of Nazism were witnessed by the majority of epic fantasy writers of the age. In fact, this is the reason why "fantasies published during the period [c. 1950-1980] are frequently imbued with a profound moral purpose" (Swinfen 2). Egoff, distinguishing modern fantasists from their preceeders, states that the difference lies in the modern fantasy's highly-serious mode both with respect to subject and style. Thus, like Swinfen, Egoff emphasises the more enhanced quality of moral and

political aspect of modern fantasy, saying that "there is...a sense in which most writers of modern fantasy are the moral arbiters of our time" (*Thursday's Child* 81).

Fantasy has long been considered the genre which resists any strict definition or categorisation. As E. F. Bleiler also claims, it is difficult to define the genre in a rigid structural sense since it is so creatively varied, as the name of the genre, itself, suggests. In his opening to *Modern Fantasy*, Manlove states:

> If anyone were to ask me what is meant by 'fantasy', I fear I would have to admit my ignorance. A year or so ago I would have had no difficulty answering, but the compiling and reading involved in the preparation of the *Checklist* has forced me to realise that fantasy may be almost all things to all men. I have often wished that the subject of this book was something with an objective reality. (*Modern Fantasy* 1)

Manlove also claims that it is difficult to define the genre in a rigid structural sense since it is so creatively varied, as the name of the genre, itself, suggests (*Modern Fantasy* 1). In fact, for Jackson, it is fantasy's resistance to any rigid categories of definition that makes the genre valuable: "Its association with imagination and with desire has made it an area difficult to articulate or to define ...the 'value' of fantasy has seemed to reside in precisely this resistance to definition" (1). One of the reasons why fantasy is difficult to categorise is that it is not static or finalised at all as it keeps developing extending its generic web. However, still a structural framework will be fruitful in an attempt to define such an elusive genre.

Fantasy is an inclusive genre whose characteristics many scholars have attempted to define. The most common way of identifying a fantasy text is *content*. Attempting to define fantasy with respect to thematic aspects, Mobley suggests that "magic is the key informing principle in fantasy and delineates both the focus ... and the form ...of the genre (120). In a similar vein, Manlove in *Modern Fantasy: Five Studies*, defines fantasy as "a fiction, evoking wonder and containing a substantial and irreducible element of the supernatural with which the mortal characters in the story or the readers become on at least partly familiar terms (1). Thus "supernatural" refers to "the impossible", and is termed as a form which tells "of

another order of reality from that in which we exist and form our notions of possibility (Manlove 3). Tymm et al. hold a similar perspective in their definition of fantasy which "is composed of works in which non-rational phenomena plays a significant part" (3). Zanger also defines fantasy as an impulse to imagine possibilities and the artistic representation or creation of what has been imagined. In his terms, fantasy is "an alternative vision, a critique and the basis of opposition" to the "real world" (227). In a similar vein, for Irwin, any story "based on and controlled by an overt violation of what is generally accepted as a possibility ... the narrative result of transforming the condition contrary to fact into 'fact' itself" is considered to be fantasy (4). However, for Irwin, this form of violation of fact does not necessarily include the supernatural, even though it is one of the most significant categories through which Irwin classifies fantasy texts. Hume, by extending the scope of the impossible employed in fantasy claims that "*any departure from consensus reality*, an impulse native to literature and manifested in innumerable variations, from monster to metaphor" can be found in any text in the fantastic mode (21).

The "non-rational phenomenon" to put it in Tymms et al. terms paradoxically becomes the 'natural' part in non-realistic literature such as fairy tales, fables, legends, myths and medieval romances (3). Thus, it is not surprising that fantasy has borrowed many generic traits from these literary forms, both with respect to structure and content as Matthews claims: "there are no pure genres, and fantasy is no exception" (5). Although modern fantasy is not an ancient canonical genre unlike tragedy, for instance, its sources can be traced back to much earlier times than anticipated. Some scholars, like Jack Zipes, attach the sources of fantasy to fairy tales whereas Tolkien traces it even further back through the Norse mythology, Anglo Saxon tales and Arthurian myth (Armitt 18). One can even find traces from *Gilgamesh* and *Odessey* in fantasy (Mathews 5). Thus, it is clear that there are many roots that functioned together to form fantasy genre. In this sense, the structuralist approach with its looking back on ancient sources, both with respect to form and content is helpful to understand how fantasy functions.

In his 1947 essay, "On Fairy Stories", Tolkien attempts to define the "radical difference between the fairy story mode and all others" (Seeman 75), through basing his argument on Coleridge's romantic theory of the imagination and the fancy (Seeman 75) by drawing a distinction between "the mental power of image-making", which he calls Imagination and the higher mental Faculty of Fantasy (Tolkien 138). For Tolkien, fantasy, on the other hand, is an exercise of non-mimetic imagination, which is free from "the domination of observed fact", and thus can encompass "images of things that are not only 'not actually present', but which are indeed not to be found in our primary world at all, or are generally believed not to be found there" (139). Through constructing "the operative link" between Fantasy and Imagination both of which are the source of sub-creation, he defines "the sub-creation as Art" (Tolkien 139) as the literary representation of what is imagined in such a convincing form to inspire Secondary Belief, which is the reader's active acceptance and co-operation with the fantasy presented (Tolkien 132). Rather than a strictly mimetic form, Tolkien regards fantasy as "a natural human activity", the impulse of the human mind to create the impossible and alternatives (144).

In her study, *Fantasy and Mimesis: Responses to Reality in Western Literature*, Hume, by rejecting Tolkien's hierarchy of mental faculties, and thus his essentialist treatment of them, suggests two creative impulses that govern literature instead of Tolkien's categories of mental process, Imagination and Fantasy:

> *mimesis,* felt as the desire to imitate, to describe events, people, situations, and objects with such verisimilitude that others can share your experience; and *fantasy,* the desire to change givens and alter reality – out of boredom, play, vision, longing for something lacking, or need for metaphoric images that will bypass the audience's verbal defences. (20)

The similarity between Hume's and Tolkien's view on Imagination and Fantasy is clear: the mimetic impulse, Hume describes, refers to what Tolkien regards as Imagination, and the fantastic to Fantasy. However, in contrast to Tolkien's view that positions Fantasy as on a higher plane than Imagination, Hume claims that fantasy and mimesis are equal, thus, they are the equally important parts

of a spectrum of literary method. Attebery also argues that all fictions contain some elements of mimesis and some elements of fantasy, when he states that "mimesis without fantasy would be nothing but reporting one's perception of actual events [and] fantasy without mimesis would be a purely artificial invention, without recognisable objects or actions" (*Strategies of Fantasy* 3). In Hume's analysis, in which fantasy is regarded as a literary impulse and a special way of telling stories, a text in which the fantastic impulse is dominant is the one written in the fantastic mode, which can take several forms ranging from Todorov's "fantastic" with its "hesitation" between real and supernatural explanation for events (Todorov, *The Fantastic* 26) to science fiction, fairy tales, magic realism.

Another shared view regarding fantasy genre with respect to its content is that it usually employs an imagined world as its setting as in Lewis' *Narnia* and Tolkien's *Middle Earth*. In an attempt to develop the concept of secondary world as an invented world of fantasy, where supernatural elements occur along with magical characterisations, and thus which have become the dominant setting for fantasy literature, Tolkien follows Coleridge's model of the Primary and the Secondary Imagination in his *Biographia Literaria* (167) to make an association between the reader's experimental world or Primary Reality. He defines it as:

> Autonomous world or venue which is not bound to mundane reality ... which is impossible according to common sense and which is self-coherent as a venue for Story (i.e., the rules by which its reality are defined can be learned by living them, and are not arbitrarily like those of a wonderland can be). (Clute and Grant 847)

Miller claims that the concept of Secondary World draws on the fluid landscapes of medieval romances and thus it is "identifiably historical" (32). It is also presented to the reader with scrupulous "precision of detail" (Swinfen 75), which exists independently of the narrated events:

> Such a world now has a precise geography, often including maps, which is quite foreign to the shadowy and imprecise journeyings of Spenser's knights

> in the realm of Gloriana. The particular culture is not isolated, but set in a long context of mythology, legend and history ... the religion and beliefs of the inhabitants of the Secondary World are at least implicit, and frequently become explicit and central ... the existence of a literature is established, and sometimes complex languages (Swinfen 75).

However, as fantasy genre can be considered a huge umbrella term, including various features as befitting to its being a creative genre, there are also other stories that have been set in this world as in Rowling's Britain and Pullman's world of *The Subtle Knife.* In such cases, fantastic mode is achieved through the penetration of the elements of otherworldliness in our known world. It would cause a similar misconception about fantasy to say that all fantasies have sword flights and dragons, a fight against good and evil, or that there are magical creatures, witches and goblins, although there are many instances attracting our attention to such features. At this point, the difference between low fantasy and high fantasy needs further explanation to get a clear view about fantasy as an elusive genre. Heroic or high fantasy, whether for children or adults, is a subgenre of fantasy employing traditional heroic or mythic conventions and sources that presupposes a world, as Northrop Frye puts it, "of heroes and gods and titans ... a world of powers and passions and moments of ecstasy far greater than anything we meet outside the imagination" (*The Educated Imagination* 100). Claiming that neither of the forms of fantasy is superior to another, Tymm et al. claim that "these two criteria are interrelated, since the setting in fantasy refers to the type of world described, and non-rational phenomena are governed by the laws that prevail this world" (5).

Marshall Tymm, Kenneth Zahorski, and Robert Boyer in their Introduction to *Fantasy Literature: A Core Collection and Reference Guide*, deal with the distinction between high (heroic) and low fantasy:

> the world of low fantasy is the primary world - this real world we live in. It too demonstrates a consistent order, but its order is explainable in terms of natural law (which excludes the supernatural and the magical, for the most part). The gods and faeries no longer, alas, walk here. Consequently, when something nonrational occurs, as it does in low fantasies such as Peter S.

> Beagle's *Lila the Werewolf* and Oscar Wilde's *Portrait of Dorian Gray,* there are no explanations, rational or non-rational. The causes simply are not forthcoming: they are inexplicable. In a high fantasy secondary world, the metamorphosis of a young lady into a wolf or the aging of the portrait of Dorian Gray would be ex-heroic, plained by some magical or supernatural agency that would be accepted in that world (Tymm, et al. 5).

Tymm et al. point out that a secondary world can be considered to relate to the primary world in three ways in high fantasy (5-6). The first type of interaction deals with only a secondary world, and the primary world is simply ignored. Tolkien's *Middle Earth* and Le Guin's *Earthsea*, where there is no visible connection to earth, are some examples of it. In the second type, there is a direct relationship between the two worlds, which helps the readers heighten their sense of wonder at the distinctiveness of the secondary world due to the comparison and contrast between the primary and secondary world. *The Wizard of Oz*, in which Dorothy, after being knocked unconscious in her bedroom and after the entire house is carried away by the cyclone scenes shot in black and white, awakens to a new world, Oz, full of colour standing opposed to the primary world, Kansas, when she opens the door. (Gates, et al. 113) In such instances, fantasy authors often employ a transfer point between the two worlds. In the third one, the link between the secondary world and the primary world is even stronger since the secondary world exists within the primary world, and "its magical power is manifest at a very restricted location within the primary world" (Gates, et al. 113). Neil Gaiman's *The Graveyard Book*, in which the protagonist escape to the graveyard initiates the supernatural events, is a good example of it.

No matter what fictional technique is used with respect to the relationship between the Secondary worlds and the Primary World, it is for sure that the Secondary Worlds allow explanations of the "nonrational happenings" in the narrative "that are plausible in those other-world settings...that point to magical (faery tale) or supernatural (myth-based) causality" (Zahorski and Boyer 56). These invented landscapes differ only in terms of how closely they resemble, and are attached to, the Primary Reality (Zahorski and Boyer 58-59).

According to Tymm et al., as understood from the above-mentioned quotation, the main difference between low and high fantasy is that although they both employ non-rational events, the ones in the low fantasy occur without causality or explanation and can generate either humour or horror, depending on the type of the narration. However, such non-rational events dominating the low fantasy genre create no awe or wonder, which is the peculiar characteristic of high or heroic fantasy, playing out in secondary worlds. In high fantasy, awe and wonder are effectively reinforced by three distinctive features, which are noble characters, archetypes, and elevated style. Characters in high fantasy are noble due to high birth or their capability of performing noble deeds. Archetypes, which are the basic symbols or configurations, are often found in high fantasy such as shadow, an old woman, or a tree, whose recognition accounts for much of the appeal and satisfaction of reading fantasy. The elevated language of high fantasy is evocative, formal and artificial, which, according to Tymm et al., reinforces the feelings of wonder and awe in the readers. These three generic features peculiar to high fantasy are usually absent in low fantasy, which means that "whatever awe and wonder may lie in a low-fantasy plot usually lacks the benefit of their support" (Gates et al. 114).

As claimed previously, for a better understanding of fantasy, one may also have to look at the differences between modern fantasy and many other literary forms such as the gothic novel, the fairy tale and Utopian literature that have been considered to be closely associated with it due to the fantastic mode shared by most of them. However, amongst them, science-fiction is the one to overlap with and slip into the modern fantasy. As discussed previously, on the issue of genres in general, such interpenetration is evident for all literary genres, as literary genres are impure, although each adopts diverse formal modalities. In this sense, fantasy and science - fiction, though they are closely intertwined because of their shared or common features, the difference between the two becomes even clearer when it comes to the diverse methods or formal modalities they employ such as the type of discourse

they make function, along with their clashing responses or perspectives to the humanising of Western post-Renaissance culture.

It has been mentioned that in fantasy literature, a significant departure from reality is consistently found, which emphasises the fact that the creation of *another world* entirely departs from the foundations of realism. This is one of the eminent features of the fantasy that draws some connections with science-fiction, which employs or creates another world for its setting. Nevertheless, within a scientific world, fictional logic replaces the magic, frequently employed in modern fantasy; therefore, science fiction attempts to cement the fictional logic to the inherent systematic rationale of material reality.

Kingsley Amis, in his set of lectures found in *New Maps of Hell (*1960*)*, says the following about defining science fiction:

> With the 'fiction' part, we are on reasonably secure ground; the 'science' part raises several kinds of difficulty, one of which is that science fiction is not necessarily fiction about science or scientists, nor is the science necessarily important to it. Prolonged cogitation, however, would lead one to something like this: science fiction is that class of prose narrative treating a situation that could not arise in the world we know, but which is hypothesised on the basis of some innovation in science and technology, or pseudo-science or pseudo-technology, whether human or extra-terrestrial in origin. (14)

It is clear from this definition that the main purpose of science fiction is not to be pure science. Science fiction deals with the 'what if' of science rather than with the 'what is', and is, therefore, no more 'truth' than fantasy. With respect to the possibility and impossibility, the only difference between science fiction and fantasy, in this sense, is the attempt of science fiction to rationalise. On the contrary, about the working and functions of fantasy literature, Kroeber states that fantasy "explores the deepest implications of oxymoron rather than attempting extrapolation" (9 -10). Although science fiction tends to create a more technologically-advanced world than the one we know, such a world is not entirely impossible. The world of science fiction is rationalised as it may be possible in the future due to scientific research, discoveries and inventions. Fantasy literature, in

contrast, overtly creates an impossible world, most often without any attempt to rationalise it. Thus, the difference between science fiction and fantasy lies in the matter of how the fiction is created. While science fiction takes 'science' and 'logic' as its point of departure, fantasy employs 'emotion', 'magical' and 'the fantastical'. In relation to this, Kroeber suggests the following:

> Fantasy responds to the modern condition of rationalised civilisation, culture deprived of enchantment, by seeking to uncover magic possibilities, especially in the process of linguistic articulation and narrative in themselves. To put the distinction perhaps too simply yet with clarity necessary to effective criticism, fantasy is self-fantasticating as science fiction is not. To cast a spell, the texture of its enunciation must be magical, in the sense of bringing forward the amazingly transformative, powers of language, exactly what science and so science fiction seeks to exorcise. (29-30)

Thus, it is a widely-held belief that the science fiction writer extrapolates scientifically, which signifies that s/he adopts the style of scientific discourse, which is analytical, reportorial exposition as his basic form is mainly associated with scientific reportage whereas in fantasy, one can find a more emotional and subjective level of narrative form. The fantasy writer's response to the same circumstances of humanity's technological triumph, which is quite different from that of the science-fiction writer, leads some academics to consider fantasy to be looking backward. In fact, fantasy, although it may try to recover a lost sense of otherness, turns inward rather than backward. Thus, fantasy can be regarded as the primary form of literary self-reflexivity, not only in terms of formative functions but also the nature of its content. In this sense, fantasy literature shifts the focus from man's exterior world to his/her interior and personal world, namely the self: The question raised by fantasy literature is not 'where am I' in the world, but rather 'who am I' in this strange and unfamiliar realm. It thus becomes clear that one of fantasy literature's focuses is not only on identity in relation to others but also on identity in relation to the self.

Parallel to this idea, the fantasy literature allows for an escape from the reality through imaginative techniques, but at the same time, it provides the readers

with the ability to re-evaluate and affirm his/her reality through its unique technique of defining reality by that which it is not. Thus, in terms of content, it is not sufficient to regard fantasy only as a genre of wonder, supernatural and impossible. Egoff, who aims at defining fantasy with respect to its effects on the readers' insight and perspective, defines fantasy literature as "a literature of paradox", through which she underlines the fact that it is "the discovery of the real within the unreal, the credible within the incredible, the believable within the unbelievable" (*Thursday's Child* 80). It puts an emphasis on the paradoxical existence of the genre, according to which, although it seemingly employs imagination and the unreal as a technique, the content given through this so-called unreality is quite associated with the contemporary issues as well as the subject's own reality due to its psychological implications. As Ursula Le Guin defines, fantasy is "the natural, the appropriate language for the recounting of the spiritual journey and the struggle of good and evil in the soul" ("The Child and the Shadow" 64), which supports the fact that fantasy is about human reality. Similarly, Attebery claims that although the fantastic mode is elusively unlimited with respect to its subject matter, "the freedom it offers is offset by the need to be understood", and in order it to be understood, fantasists work within a vocabulary of pre-existent "psychological and social" literary codes ("The Child and the Shadow" 9). Even though the secondary world seems to stand in direct opposition with the reader's primary world and thus everyday experience, as discussed previously, Zanger points out that such an invented setting of fantasy does not prevent it from engaging with Primary Reality issues within the invented space s/he creates (227). Thus, a Secondary World "creates an absolute reality which is not contingent upon everyday reality, but instead self-sustaining" (Mobley, 118) in which the reader can actively participate (Tolkien 132).

Thus, the relationship between the fantasy hero and the secondary world is important. When the fantastic narrative is considered a metaphor for the process of psychological individuation - as the protagonist represents the individual psyche –

it is clear that the Secondary World and its inhabitants become the metaphorical representation for the protagonist's psyche:

> In a romance, 'the real' world of the social novel is reversed; the protagonists are placed in landscapes directly reflecting the inner landscapes of their minds. A hero might range the terrain of his own psyche, encountering, as other characters, various aspects of himself (Moorcock 16).

Apart from the thematic aspect, *the reader response* is the second means by which texts are defined as fantasy. In other words, in order for a text to be classified as fantasy, it does not only incorporate a departure from reality, but use this mode to produce or evoke a particular quality of response in the reader. In relation to this idea, Humes asserts that fantastic texts should create something meaningful as well, while violating reality. In this sense, fantasy should guarantee "whatever it is in our minds that gives us the sense that something is meaningful" (20). Tolkien, similarly, claims that fantasy has three purposes and effects on readers. The first one is Recovery, which is the "regaining of a clear view" of the world so that we can see things "as we are (or were) meant to see them – as things apart from ourselves" (Tolkien 146). The second is Escape, which is the empowering recognition of the "permanent and fundamental" that underlines the transient and supernatural surface of the world (Tolkien 149). The third one is Consolation, which is achieved through the text's resolution in the *eucatastrophe* or happy chance. Eucatastrophe is defined as the change that saves the world and brings about the right ending of a story. It "denies...universal final defeat" and thus produces a feeling of "joy" in the reader (Tolkien 153):

> it can give to the child or man that hears it, when the 'turn' comes, a catch of breath, a beat and lifting of the heart, near to (or indeed accompanied by) tears, as keen as that given by any form of literary art, and having a peculiar quality. (Tolkien 154)

Tolkien goes even further to attribute a religious feeling to the joy of fantasy by stating that it leads readers to "*evangelium*, giving a fleeting glimpse of Joy, Joy

beyond the walls of the world, poignant as grief" (153). Although many critics avoid such a religious connotation in fantastic joy, they also support the idea of joy and wonder in fantasy. Manlove, for instance, claims that a fantastic text with its "supernatural" elements evokes a response of "wonder" in the reader (*Modern Fantasy* 1).

Fantasy "is not a form - like horror - named solely after the effect it is intended to produce" (Clute and Grant 337). For this reason, neither its thematic aspect – like its violation of reality, but paradoxically dealing with a certain sense of reality, both with respective psychological and moral/social terms - nor its effects on the readers is sufficient to define fantasy as an elusive genre. Thus, many critics have attempted to define it with respect to its *structure* as well. Attebery, emphasising that fantasy texts also share a characteristic pattern of development, points out that "the characteristic structure of fantasy" lies in the fact that "it begins with a problem and ends with resolution" (*Strategies of Fantasy* 15). Fantasy narratives are "self-coherent", and in this sense, they are "designed to be lived within" and to offer the reader a conscious engagement with the story (Clute and Grant 338). Fantasy texts share the common pattern of:

> an earned passage from bondage – via a central recognition of what has been revealed and of what is about to happen, and which may involve a profound metamorphosis of protagonist or world (or both) – into eucatastrophe, where marriages may occur, just governance fertilize the barren land, and there is a healing. (Clute and Grant 338 - 339)

Fantasy genre employs this pattern consciously, which shows that there is a conscious use of story in which "the naive connective tissue that permits narrative consequences to *follow on* from narrative beginnings (Clute and Grant 338).

As discussed in detail previously, the fantasy genre has been criticised as being childish, trivial, unreal and escapist. Having analysed the generic features of the fantasy with respect to its content, effect created on its readers and structure, it is clear that fantasy is not escapist, but employing imaginary techniques to show a different sense of psychological and social reality like realistic fiction, which only

differs in its artistic techniques in dealing with the psycho-social and political reality. In fact, not only the generic definitions of fantasy in regard to its form, content and its effect on the readers, but also these misconceptions about fantasy show that it can be considered to be the modern form of romance.

2.4 A Brief Background to Romance as a Genre

The romance genre, flourished with the rise of vernacular languages "in contradistinction to the learned language, Latin itself", is associated with medieval literature (Beer 4). It did not only establish "a pattern which was the dominant form for fiction" until the seventeenth century, the genre also became the source of several examples of modern fiction – like science fiction as a subgenre of fantasy – which are described "the modern mutations" of romance by Beer (4).

The term, romance, is an elusive term, which makes the genre difficult to define like fantasy. Davenport claims that it is "notoriously difficult to define, largely because there is so much of it that spills over and needs subcategories and overflow tanks" (130). It is possible to mention "medieval romances", "*the* Elizabethan romance" and "romance" - as a mode - in eighteen and nineteen century fiction like Richardson's *Pamela* (Beer 4). However, the common feature of romance in general lies in "*distance* in the relationship between the reader and the subject matter" (Beer 5). As Wellek claims, in *The Theory of Literature* (1949), the romance is highly poetic and epic, but also "mythic", all of which construct this sense of "distance" between the reader and the text. However, a text defined as mimetic (realistic), for instance, one focusing on a high life of a character, may sound distant to a middle class ear while it sounded realistic to the contemporary readers of the relevant age. In other words, the social norms which were the subject of realistic fiction once, becomes totally "exotic and remote" to modern readers (Beer 5). This is, in fact, one of the reasons why defining romance is not simple. For this reason, trying to detect the common features in a generic web of romance, with respect to content and form, is essential.

In regard to its content, romance "tends to use and re-use well-known stories whose familiarity reassures, and permits a subtly allusive presentation" (Beer 2). However, it does not mean that romance copies tales from the past, but rather it recreates them with its different methods. The pleasure of romance, according to Bruckner, lies "in [this] play of resemblance spiced with difference" (23). As romance source is mainly the "tales evoking a golden [past] world" (Whetter 63), it is clear that the romance invokes the past or the socially remote. The effect of the idea of distance mentioned previously is doubled through idealising the world in which romance prevails (like clothes, feasts and such details). In this sense, the romance gives "body to its ideal world", which is "a world which is never fully equivalent our own" as we perceive (Beer 3). Through these idealised depictions, the romance "frees us from our inhibitions and preoccupations by drawing us entirely into its own world" which is not attainable for us (Beer 3).

Another quality of romance is that it makes use of the "marvellous" and "the supernatural", which are considered to be "the hall-mark of romance" (Beer 10). Beer's mention of the marvellous reminds us of Todorov's construction of fantasy theory in which he distinguishes fantasy, as an umbrella term, as having two distinct subgenres as "the uncanny" and "the marvellous" according to the possibility or impossibility of the resolution of the hesitation between natural and supernatural explanation of some seemingly unnatural phenomena:

> In a world which is indeed our world, the one we know, a world without devils, sylphides, or vampires, there occurs an event which cannot be explained by the laws of this same familiar world. The person who experiences the event must opt for one of two possible solutions: either he is the victim of an illusion of the senses, of a product of the imagination – and the laws of the world then remain what they are; or else the event has indeed taken place, it is an integral part of reality – but then this reality is controlled by laws unknown to us…The fantastic occupies the duration of this uncertainty. Once we choose one answer or the other, we leave the fantastic for a neighboring genre, the uncanny or the marvellous. (Todorov 25)

In case of the marvellous, "we are plunged into a world whose laws are totally different from what they are in our own and in consequence that the supernatural events that occur are in no way disturbing" (Todorov 171-172). In contrast, the uncanny involves a disturbing effect since the impossibility or the unnatural phenomena slips into the known world, creating fear. In this sense, the uncanny requires a natural resolution to be revealed. Taking "the marvellous" as a romance element, it reinforces the idea that the romance deals with idealised and imaginary issues, rather than the everyday and the real.

Frye's and Beer's attitudes to the romance genre with regard to characterisation are paradoxical, though. Considering romance heroes inferior to the plot since they are mainly flat characters without displaying any significant changes, Frye defines a romance hero as "a central character that never develops or ages goes through one adventure after another until the author himself collapses" ("Archetypal Criticism" 186). Romance characters become the metaphorical extension of absolute good or evil, which leaves little space for self-doubts or inner crisis. The hero, representing the good, is to act rather than to think in romances to achieve his goal. In this sense, when the romance characterisation is taken into consideration, the human archetypes, close to the fairy tale patterns, are often employed, such as the brave hero, the beautiful and innocent heroine, the wise old man, the evil wizard and so on. The romance characters are usually depicted as "angels of light" fighting against "giants of the dark" (Frye, *The Secular Scripture* 37-39). For Beer, along with the romance characters' being archetypal, they are also "intensifie[d] and exaggerate[d]" which results in the romance writer attempt to reconstruct "human figures out of this exaggeration" (Beer 3). Such stylisation of the characters, which is of certain significance in romances, also shows the remoteness and frozenness of romance characters.

Frye finds the archetypal symbolism of great importance in the romance pattern not only with respect to the characters but also to the plot. With its employment of the basic storylines, simplifying moral truths, it takes its place among the literary genres that are close to the fairy tales and myths, which are also

presented as the final and unchangeable versions of stories. In his "Archetypal Criticism", Frye suggests his theory of mythos, according to which there are four main narrative categories with respect to both content and structure, which come together to establish a static pattern, signifying the pre-generic narrative elements of literature. Frye categorises these patterns as romantic, tragic, comic, and ironic, and then he puts the generic plots (mythoi) into two opposite pairs, such as romance/irony and tragedy/comedy. Frye associates these patterns with the season of the year and then provides the reader with a thorough characterisation of each of them. Within the framework of this suggestion, romance is called the mythos of summer since romance deals with the idealised world and the persistent nostalgia represented in the constant wish for an ideal world or a golden age:

> The social affinities of the romance, with its grave idealising of heroism and purity, are with the aristocracy. It revived in the period we call Romantic as a part of the Romantic tendency to archaic feudalism and a cult of the hero, or idealized libido. (Frye "Rhetorical Criticism" 306)

This "idealised libido" makes romance characters associated with madness which is visible in the form of symptoms, including hallucination or delusions which the romance hero takes as some external (mainly supernatural) force controls his actions (Spearing 263). Considering Beer's words, "irrational impulses and unforeseeable actions" (17) of a romance character (as in *Don Quixote*, as a parody of romance), one might see why Frye associates summer with the romance genre.

However, considering the romance genre with its remoteness, stability and frozenness with respect to both form and content is a reductionist attitude since these features are more appropriate for epic with its remoteness and 'frozen past tense' in Bakhtinian sense. What makes romance different from epic is that romance sources or the themes are somehow domesticated, in other words, they are brought close to present experiences thanks to the these main elements in characterisation apart from idealisation and remoteness: secularity of the romance and love theme. The romance mode focuses more on the secular than spiritual (Brewer 36). Thus, it is clear that the romance hero is superior, but "not divine" (Barron 71). The knights, as

the main motif in chivalric romances, are more politically motivated than religiously since "the notion that the romance is ultimately concerned with [is] a self-portrait of knighthood, its ideals and customs" (Whetter 66). In other words, the chivalric code requires honouring a great king like Arthur more than the knights' own individual codes of honour, which enables the romance heroes to support feudal monarchies in the twelfth century (Whetter 62). The "figure formed of five points" (the pentagle) in Gawain's shield (*Sir Gawain and the Green Knight*, line 632-633), for instance, stands for an idealised perfection and virtue in chivalric terms (Guerin 201) but not *only* in religious terms. Despite the fact that the knights unite under the rule of one single king, one can see the resolution of the collaborative soul, unlike in religious stories, as the knight also "seeks to receive recognition for his individual accomplishment" (Davenport 131). Unlike epic, in which "the emphasis on national sovereignty or tribal loyalty" becomes the dominant motif, in the romance form, one finds the tendency to move towards "exploration of individual ambition and satisfaction" (Davenport 131). Moreover, the supernatural and the marvellous as the main generic feature of the romance, "which instigates the action or adventure", has the quality of "a reflexion of magic rather than the gods or God" (Whetter 96), which makes the genre secular.

As for the other important element in relevance to romance characterisation, which makes the genre more 'down to earth', one can say that despite their remote and idealised depictions, their deeds and relationships appeal to our emotions since the romance employs "love and adventure" as its typical theme (Brewer 24). Frye indicates that romance is a sensational narrative unlike novels or other types of realistic fiction, which means it requests mixture of love, presenting lust, and adventure, bloodlust (*The Secular Scripture* 47). The quest, as an organising principle of the plot, since the minor incidents are only part of this crucial theme of the quest, can be found in various forms, either as conflict during a journey - mainly in the form of a battle where a hero or villain (or both) die, and finally, the exaltation of the hero who is, now, worth being known as a hero – or as the search for treasure, usually grail or gold, or for "the love object" (Beer 3). Thus, the quest should not

only be considered a quest for an object, but also for a subject for whom the knight encounters many challenges to unite or reunite with his beloved one. The code of courtly love, mainly prevailing in medieval chivalric romances, “the vital relationship between man and society and man and God” has gained another dimension as the relationship “between two lovers: the lady and her man” (Beer 22). The concept of courtly love is revolutionary in the sense that it “subverted the values of feudal society by its emphasis on love without bargains, its fantasy of female dominance, its individualism and its paradoxical legalism, which piquantly appropriated the language of authority while undermining authoritarian assumptions” (Beer 23).

Thus, it is clear that romance differs from the old French epic, *the chanson de geste*, which is described as being “active, martial, peopled by men and heroes” whereas the romance tends to be “contemplative and to give a major role to women and to affairs of love” (Beer 24). Moreover, while the hero in the old French epic “fights in a public cause”, the romance hero “fights for ideal of a private behaviour”, (as in *Sir Gawain and the Green Knight* in which the fight serves as the climax of the action, however, which is not the main concern or the central crisis), which underlines the difference between Carolingan literature and the romance (especially Arthurian romance form) due to the shift from “preoccupation with feats of arms and honour” to “the increased role of women and the emphasis on sexual love” (Beer 22-25). However, although romance is usually associated with love, it may not be the main theme or main purpose of the quest (Daiches 97-110). In chivalric romances, rather than falling in love, the adventures the romance hero undertakes is to find solace, which may be a social one (Krueger 115-117). As Whetter also states, “[c]ertainly the challenge to the court, which is a standard feature of Arthurian romances, results in the hero’s undertaking adventures for at least partially socio-political reasons” (61). In this sense, courtly love, while it can be interpreted as the love for a lady, may also address the king and the romance hero’s patriotic commitment and responsibility (Gaunt&Kay 79). In either way of secularisation through love or patriotism, it is clear that the figures like the kings

and queens become the representatives of the people in real life. In romance, one can find everyday paraphernalia of the world, and through the amalgam of idealisation and reality, such an idealised world reminds us of the real one we live in. In this sense, the romance characterisation which is *seemingly* preventing subjectivity at the very first glance through the archetypal and allegorical dialectical structure of the characters like 'the hero' who stands for the divine qualities of the upper world, and 'the villain' who personifies the demonic features, which shows that the characters have no other mission to embody their duties as subordinate elements to the romance plot, in fact, are the psychological extensions of real people, as Frye also claims:

> The romancer does not attempt to create 'real people' so much as stylised figures which expand into psychological archetypes. It is in the romance that we find Jung's libido, anima, and shadow reflected in the hero, heroine, and villain respectively. This is why the romance so often radiates a glow of subjective intensity that the novel lacks, and why a suggestion of allegory is constantly creeping in around its fingers. ("Rhetorical Criticism" 304)

In contrast to Frye's words about the superiority of the romance subjectivity over modern fiction, Thompson claims that "modern fiction tends to humanize traditional figures" as a result of which "characters are less often *completely* good or bad than in romance" (emphasis added, 176). However, considering that romance can be considered to be a transition between epic and modern fiction, still what romance has contributed to the novel genre is clear. Romance characters are not fixed, completed or finished products on a social level, rather, fluid and changing on an individual level, as Friedrich Heer states that "the roman courtois did not ignore the energising springs of life, the deeper layers of personality: they encompass life as a whole" (144). Heer attracts our attention to the fact that "the mother and father motifs" are embedded in romance genre, which "used to illuminate the relations of the hero with his parents; and more than this, they often confront us with two sets of pair in opposition to each other in a quaternity which brings the mind the researches of Jung" (Heer 144). Furthermore, despite their idealised depictions,

romance characters make mistakes, and the important romance contribution to the modern fiction is that "it is not the fate which destroys the Arthurian idyll, but...moral and spiritual forces generated by the characters themselves" (Taylor 63) unlike in epic and ancient tragedy forms. Thus, these features with respect to characterisation make romance more subjective than classical forms, unfolding psychological layers of characterisation.

Another crucial element of romance is conservatism. As mentioned previously, the romance belongs to 'the distant' and 'idealised' both with respect to time and place. Thus, not surprisingly, the notion of tradition is directly connected with the romance setting and time which is distant and romanticised. In this sense, "knights and jousts, arranged marriages, the power of the Court and of Emperor" are considered to be the extensions of the conservative past (Beer 23). Prophecy is another feature which gives the reader the sense of the conventional past and traditional conservatism. Frye also speaks about conservatism as one of the key features of the genre, when he states that "conventions of prose romance show little change over the course of the centuries, and conservatism of this kind is the mark of a stable genre" (*The Secular Scripture* 4).

Beer claims that medieval tradition stays in the borderline since it was "recognised with two distinct matters of Arthur - the historical and the fabulous" (22). It is most of the time impossible to establish a demarcation between these two matters since the "Arthurian cycle offered a combination of history and myth which was particularly acceptable to society intent upon mythologizing itself" (Beer 22). In other words, medieval romance serves as interplay between the historical fact (Arthur as an ideal king in the history) and the legend or myth. Apart from its entailing the "everyday and the fabulous", "the reality and the idealised", the fact and myth" and "the political and the magical", it also stays in between the pagan and Christian elements, as in *Sir Gawain*, which shows its rich mixture of sources not only derived from secular tales but also from biblical history (25).

It has been previously mentioned that genres are not fixed entities; they are subjected to change or adapt, and the romance is not an exemption. Despite the

changes that the romance has undergone throughout the centuries, the happy ending has remained as the typical quality of the genre. Among its general tropes such as the supernatural, love, the quest theme, adventure and disguise the romance gives 'relief' more in contrast to other genres such as epic and folk tale (Boitani 25). However, with respect to the formal qualities of the genre, romance also shows itself through its combining formula of comedy and tragedy. In other words, it offers both comedy and suffering although it does not have "the concentration of comedy and finality of tragedy" (Beer 29).

As its form, the romance has the dense action, like epic, but the real intensity lies in the depiction of senses like "bright colours, sounds, swift changes of scene, beautiful women, elaborate descriptions of architecture and ornament" rather than "an intensity of plot-climax" (Beer 20). Therefore, in order to classify a text as having a romance form, one should see that what is the deepest is the most significant, thus the reader is introduced to a "level-world" which is distant from the reader, but colourful and detailed enough to make it more 'possible' with vivid descriptions to enable the romance audience to visualise what is depicted in an idealised manner (Beer 21). The romance plot has a clear beginning, middle and end (Guyer 8). The plotline follows a circular and repetitive pattern rather than a linear one: The hero usually leaves home on an important day, mainly on a religious day, searches for his quest in the midst of various conflicts at the end of which he achieves his aim, and returns home.

However, one cannot simply say that any texts with similar formal and thematic features that are attributed to the romance are generically connected with the romance. According to Beer, the basic difference between romance and other forms of fiction makes itself more apparent in the relationship constructed between the reader and the world depicted in romance. Such a relationship "liberates [the reader], but it also involves unusual dependency" (8). The romance is subjective and the reader has to depend entirely on the narrator of the romance, which means that when the reader refuses to inhabit the world that is offered to him/her by the author, the work may not be interpreted well. As an example, Malory's *Morte D'Arthure* and

Mrs. Radcliffe's *The Mysteries of Udolpho* will appear as ridiculous if the reader fails to decode the courtly code. The romance, therefore, requires "the wholehearted involvement which a child feels in a story told; in that sense, there is something 'child-like' in the pleasure of romance" (Beer 8), which reminds us of one of the effects of fantasy genre on the reader, "consolation", which gives the reader a child-like wonder and pleasure (Tolkien 153-154). Frye also emphasises the affinity between the experience of romance reader and that of a child in a similar vein, when he states:

> The profoundest kind of literary experience, the kind that we return to after we have, so to speak, seen everything, may be very close to the experience of a child listening to a story, too spellbound to question the narrative logic. (*The Secular Scripture* 51)

In this sense, despite the frequently-employed monster motif in Arthurian romances, whose "impact...tends to be mysterious and frightening", the main purpose of romance in terms of the effect it leaves on the reader is not horror but joy (Thompson 88). Although "our enjoyment depends on our willing surrender to [the romance author's] power" (Beer 8), it does not mean that the reader's relationship with the narration is only constructed upon the dream world depicted by the author. The relationship between the reader and the text is mainly constructed upon the reader's child-like experience in the journey of romance. Yet "the romance rarely attempts to dislodge our hold on reality completely", rather it tends to create relief with the feeling of "comfort of being told a story" that "mingles with aesthetic elation" (Beer 9). Thus, the misconceptions about romance genre, as implied by the authors in *Don Quixote*, *Pamela* and *Madame Bovary* cannot be accepted due to the genre's dealing with reality both on psychological and social level, as it will be discussed in the following chapters.

In short, romance is an elusive and paradoxical genre like fantasy. While the romance plot seems to be superior to the romance characters that do not 'seemingly' have individuality but rather are overloaded under a heavily heroic plot, it is clear

from what has been discussed above that the romance leads way to the psychological insight of its characters. Similarly, despite some clear generic features such as "the themes of adventure and love", "a certain withdrawal from their own societies on the part of both the reader and romance hero", "profuse sensuous detail", "allegorical significance", "a serene intermingling of the unexpected and the everyday", "a complex and prolonged succession of incidents usually without a single climax" and "a happy ending" (Beer 10), it is a difficult genre to categorise within rigid terms. Romance is also where history mingles with fiction, where the marvellous is combined with a sense of reality. It is "escapist" in the sense that it removes the limits of rationalism and makes the reader experience the re-created myth or fairy tale, but it is at the same time "instructive" in the sense that it also shows what is ideal (Beer 9). Thus, apart from the common themes that define the works of romance in general, the paradoxical and complex nature of the genre makes high fantasy fiction as the modern mutation of the romance.

2.5 Romance Elements in Eddings's *Belgariad* as a High Fantasy

In his work, *Belgariad*, Eddings, by embedding medieval elements in his narrative, employs romance features, which have become the dominant features of fantasy genre. His work brings "the past and the remote" as Beer features in her definition of romance in many aspects.

Eddings uses Prologues in each book of the series as embedded narratives not only to provide the readers with the background of the events but also to create a medieval taste:

> Riva took up the stars and forged a blade from one and a hilt from the other, setting the Orb upon it as a pommel-stone. So large was the sword that none but Riva could wield it. In the wasteland of Mallorea, Kal-Torak felt in his soul the forging of the sword and he tasted fear for the first time. The sword was set against the black rock that stood at the back of Riva's throne, with the Orb at the highest point, and the sword joined to the rock so that none but Riva could remove it. The Orb burned with cold fire when Riva sat upon the

> throne. And when he took down his sword and raised it, it became a great tongue of cold fire. (I, Prologue: 4)

As Beer claims romances have a tendency to “use and re-use well-known stories” (2), thus, allusion to the Arthurian legend attracts our attention in the quotation above, which tells of a large sword set against the rock standing behind the Rivan throne, and which only Riva can remove.

Aristocracy and nobility are one of the key elements of romances as suggested before. There are various noble characters in *Belgariad* befitting to this tradition of character-creation, such as Princess Ce’Nedra, Mandorellin, Silk and Barak, who have aristocratic ties attained from their family name. However, as discussed previously, the noble characters in romances are not as remote as the characters in epic since they are brought more down to earth by their practising everyday activities such as eating, drinking, getting wounded and falling in love, and such things particular to human-beings. Eddings’ s fantasy is not an exemption. Moreover, among the other noble characters in *Belgariad*, the nobility of Silk and Barak functions on a different level emphasising the amalgamation of everyday paraphernalia and nobility. Before Garion enters the Court of King Fulrach, he does not even know that Silk is, in fact, “Prince Kheldar of the Royal House of Drasnia”, and Barak is “the cousin of King Anheg of Cherek”. Silk claims that his title is caused by "an accident of birth...something over which [he] had no control”, as he has gained this noble title since he is “the nephew of the King of Drasnia”. Silk, mocks his noble title by saying that he is “far down in the line of succession [and is] not in any immediate danger of ascending the throne" (I, 11: 95). Similarly, Barak states that his noble title is “all nonsense anyway" (I, 11: 95). He stresses that he has accidentally become the Earl when he says:

> "When Anheg became king, someone had to become Clan- Chief. In Cherek you can't be both. It's considered unlucky - particularly by the chiefs of the other clans."It's an empty title anyway," Barak observed. "There hasn't been a clan war in Cherek for over three thousand years. I let my youngest brother act in my stead. He's a simpleminded fellow and easily amused. Besides, it annoys my wife". (I, 11: 96)

The idea of nobility and aristocracy is also reinforced through mentioning of the term frequently. When Mister Wolf gives an account of some ancient stories for the people in Faldor's Farm, both Cralto and Faldor, who are ordinary people living in the farm, are grateful to the story teller:

> "It's The Book of Alorn. *It's only told in the presence of kings*," Cralto said, just as softly. "I knew a man once who had heard it at the king's court at Sendar, and he remembered some of it. I've never heard it all before, though." (italics added, I, 2: 16)
> ...
> Finally Faldor cleared his throat and rose, his bench scraping loudly on the wooden floor. "You have done us much honor tonight, my old friend. Even The Book of Alorn was said to be an abridgment of a much older document, friend," he said, his voice thick with emotion. "This is an event we will remember all our lives. *You have told us a kingly story, not usually wasted on ordinary people."* (italics added, I, 2: 16)

The details of clothing style and manners of the noble villagers as opposed to the poverty of serfs are clearly provided by Eddings. When Garion and his companions reach a royal area, they go simply unrecognised by the villagers who are "all too important to pay any attention to an old man and a small boy in a farm cart" (I, 3: 20). Their nobility is clear from their way of dressing: The women are wearing "gowns and high-pointed hats" and the men "doublets and soft velvet caps" (I, 3: 20). With their "haughty" expressions, they look "with obvious disdain at the few farmers in town who respectfully stood aside to let them pass (I, 3: 20). The description of the serfs whose conversations Ce'Nedra overheard draws a sharp contrast to the noble villagers depicted above. The serfs, who are "both men of middle years" with a sad expression on their face as "there was no evidence on their faces that either of them had ever known a happy day" are dressed in "mud-spattered rags" (IV, 26: 201). Their faces are also dirty as Ce'Nedra observes when one of the man's "gaunt face going pale beneath the dirt that smudged it" (IV, 26: 201). As for their manners, they don't even how to bow a noble lady: "Your Ladyship," he said, grotesquely trying to bow" (IV, 26: 201). They feed on "grass" so one of the serfs exclaims that he is not a thief by holding out "his empty hands as if

to prove his words" (IV, 26: 201). They claim that they have no land as "there's the part that has to go to the king and the part that has to go to the royal governor", and thus they are poor since they are still "paying for some wars [their] lord had a few years ago" (IV, 26: 201).

Lelldorin becomes the representation of all aristocrats who are noble in blood. He is arrogant in his perspective to the ordinary. On the contrary, Garion, who will be the Rivan King as the Prophecy impels, is raised as an ordinary boy in Faldor's Farm, however a noble one in character, though not in blood. Lelldorin questions Garion about Faldor's nobility who is, in fact, "as common as old shoes" but "decent", "honest" and "goodhearted" (II, 2: 15).Upon Lelldorin's manner as soon as he hears about the fact that he is "a commoner", "seeming ready to dismiss Faldor as a man of no consequence", Garion says: "Rank doesn't mean very much in Sendaria," since "what a man does is more important than what he is" (II, 2: 15). As opposed to Lelldorin's view of the ordinary and poor, the motives of Silk, who says sarcastically to arrogant Lelldorin that the serfs are not "so wellfed as [Lelldorin's] pigs nor as well - kenneled as [his] dogs" (II, 4: 32), and Garion, who accuses Lelldorin of not even recognising the serf and who objects to Lelldorin upon his humiliating manner when he says "the poorest people always suffer the most. It's the way the world is" show that they are noble in character due to their sympathy and justice to the poor (II, 3: 21-22). Ce'Nedra is also depicted as an arrogant noble, who is proud of people's kneeling down in front of her, and makes "Sir Mandorallen [her] very own knight" (III, 2: 16). Therefore, while Garion and Silk, as two noble characters, draw a certain parallelism in their views towards the poor, Lelldorin and Ce'Nedra become the representation of arrogant aristocracy.

It has already been mentioned previously that romance is a secular genre unlike other classical forms due to its dominant themes such as courtly love and patriotism. As a secular theme, courtly love between noble characters emerges as a recurring theme in Eddings' work, also in relation to the idea of aristocracy. Although both Mandorallen and Nerina, as aristocratic figures, are in love with each other, the conversation between them with "long pauses" shows that it is

unattainable as Garion, who wishes that "the word or phrase or sentence might be spoken and that their love could flame, however briefly" (II, 11: 87). Similarly, the love between Hettar and Adara is another example of unattainable love. When Hettar gets angry with the ladies who neglect watering the horses, Lady Adara's face "was flaming with a look of almost unbearable shame" and the way she escapes from Hettar proves the idea that "[h]is good opinion is dearer to her than leer life itself" (V, 13: 107). The conversation between Durnik, an ordinary blacksmith, and Princess Ce'Nedra gives idea about the sad theme of love and marriage of a noble-blood woman. As "an Imperial Princess", Ce'Nedra has to obey her father's and the Council of Advisors to decide on her marriage (III, 2: 18). Ce'Nedra, in fact, complains about her situation for Garion, who is "absolutely impossible" (III, 2: 18), underlying the idea of unattainable love.

Patriotism, as a dominant theme in medieval romances, is another feature of romance secularism dealt within Eddings' work. Lelldorin, as an Asturian patriot, complains about the situation after the Battle of Vo Mibre, which united Mimbrates and Austrians: "every governor, every tax collector, every bailiff, every high sheriff in the kingdom is a Mimbrate" and "there's not a single Asturian in a position of authority anywhere" in the country (II, 2: 13). It is clear that Lelldorin, who is disturbed by the fact that "the Mimbrates "even refuse to recognize [Asturian] titles" (II, 2: 13), is a good example of patriotic noble figure dominating the chivalric romances.

Eddings's accounts of the chivalric code, which requires bravery, honesty and charity, strengthen the medieval tone in his work. Mandorallen becomes the embodiment of a brave and honest knight who swears to punish the nobles that have sold the serfs to the evil tribe, Nyissans, for their "dishonest" behaviour (II, 25: 173). Mandorallen is also depicted as a medieval knight with respect to his character as he is full of Christian charity dominating through medieval romances. His statements, "There is no sin in giving aid to the weak and helpless" (IV,1: 12) when Regl refuses to help the woman, Tabia, in her difficult situation reminds us of the

knight's honourable duties and social responsibities to set an ideal example for the society.

As well as his nobility in blood and character, Mandorellen's "archaic speech", which contrasts with "Silk's sardonic witticisms" attracts our attention, which is consistent with his nobility and chivalric spirit "(III, 23: 148). Once again, Eddings evokes the past and the remote by touching to the medieval thought of chivalry and its linguistic implications: "Throe error lay in rashly coming within reach of my sword," Mandorallen told him. "Thy head is forfeit now, and a man with no head has little need of a crown" (II, 22: 156).

Prophecy is one of the recurring themes in the work. As prophecy is also a mythological and medieval thought, it helps the reader draw a direct association between Eddings' work and medieval romances: Ce'Nedra, despite her father's rejections, is "destined to become the bride of the Rivan King, no force on earth can prevent her from being in the throne room at Riva on the appointed day" (II, 16: 116). When the twins, Beltira and Belkira, hail the companions of Belgarath with their names as suggested in the Prophecy, the readers are provided with the mission of the characters who take part in the journey of quest. Mandorallen, Baron of Vo Mandor, is "The King Protector"; Prince Kheldar of Drasnia is "The Guide"; Barak, the Earl of Trellheim, is "The Dreadful Bear"; Hettar, the son of Cho-Hag of Algaria, is "The Horse Lord"; Durnik of Sendaria is "The One with Two Lives"; Ce'Nedra, Imperial Princess of Tolnedra, is "The Queen of the World"; and finally Belgarion is "The Chosen One" (III, 12: 81). Moreover, the witch the group encounters on their way addresses them and informs them about the doom awaiting Barak, and foresees that Garion will be the next Rivan King as the Prophecy compels

> "Martje sees what she sees," the old woman said. "The mark of thy Doom is still upon thee, great Lord Barak. When it comes to thee, thou shalt remember the words of old Martje." And then she seemed to look at the sleigh where Garion sat, though her milky eyes were obviously blind. Her expression suddenly changed from malicious glee to one strangely awestruck."Hail, greatest of Lords," she crooned, bowing deeply. "When thou comest into throe inheritance, remember that it was old Martje who first greeted thee." (I, 12: 107)

The idea of the journey on a horseback, taverns serving ales and the sword contests also evokes the medieval sense. Garion and Mister Wolf's journey "along the rutted road to Upper-Gralt" is on "a fast-trotting horse" (I, 3: 19). When they arrive the village, they enter the tavern, leading "their horses around the building" and tying them "at the porch railing". The tavern is depicted as "cleaner" and "less crowded, and somewhat lighter than the miners' tavern" which they have visited before, and it smells of "woods and open air instead of damp, musty earth". The ale being served there is "rich, dark brown, well chilled, and surprisingly inexpensive. (V, 3: 20). The jousts and sword contests, prevailing as a current motif in medieval romances are frequently embedded in Eddings' narrative to give the chivalric taste, such as the sword fight between Garion and Lelldorin, which is depicted in an epic quality:

> His opponent seemed to be holding his sword lightly, almost negligently, and Garion thought that a smart blow on the blade might very well knock it out of his hand. He swung quickly, but the blade flicked out of the path of his heavy swipe and clashed with a steely ring down on his own sword. Garion jumped back and made another clumsy swing. The swords rang again. Then the air was filled with clash and scrape and bell-like rattle as the two of them banged and parried and feinted with their blades. (II, 1: 10)

Like sword fights, the detailed description of the characters' clothing style leads to the idea of medievalism in the readers' minds. Mandorallen, "in full armor with a blue and silver pennon streaming from the tip of his lance" is depicted when he is leading the way with Barak, who is "in his gleaming mail shirt and black bearskin cape". Mister Wolf is usually seen in his "white robe rode", and Silk in "his doublet and black velvet cap with a kind of exuberant flair" throughout the narration. Polgara is depicted on "her horse demurely" in her "short, furlained cape and with a blue satin headdress surmounting the heavy mass of her dark hair" (II, 9: 72).

Women are considered submissive and as subordinate figures to men, especially with respect to the dealings of the court, as frequently seen in romances.

It has already been mentioned that Ce'Nedra has "absolutely no voice in the decision about whom [she is] going to marry" since it is up to her father's and the Council of Advisors to decide on her marriage (III, 2: 18). Similarly, Queen Porenn claims that "apparently women aren't supposed to be involved in matters of state here in Cherek" since Chereks are described as "arch-conservatives", who even do not consider that "women are human" (I, 13: 113). Although Cho-Hag, the King of Algaria, transfers the authority to his wife, Queen Silar, despite his still being within the borders of his kingdom, the people of Algaria "often so unobtrusively that people did not even realize that she was present" (V, 8: 64). Even when Elvar, Archpriest of Algaria, is reading to her the set of proclamations, his tone which is "condescending as he explained them to her" (V, 8: 64) shows that she is not accepted or recognised in the chivalric world. Just as the women are excluded from the political and ruling affairs, they are not believed to hold any superior feature such as magical abilities. However, there are also powerful female characters, who have special magical abilities. It reminds us of "the increased role of women" in romances as mentioned previously (Beer 25). Polgara, who "was the first female child to be so marked" as a sorceress (I, Prologue: 5), is certainly an embodiment of such powerful female characters that have begun to emerge in romances.

As mentioned above, the romance world, thus the fantasy world is impossible to attain, however, romance and fantasy writers create a "level-world" which helps the reader to visualise and imagine it. Eddings provides the readers with a large variety of examples full of vivid and detailed descriptions.

> The inside of the Temple glowed with smoky red light, and a dreadful, charnel-house reek filled it. The door through which they entered led onto a covered balcony that curved around the back of the dome of the Temple. A stone balustrade ran along the edge of the balcony, with thick pillars at evenly spaced intervals. The openings between the pillars were draped with the same coarse, heavy cloth from which the Murgo robes were woven. Along the back wall of the balcony were a number of doors, set deep in the stone. Garion surmised that the balcony was largely used by Temple functionaries going to and fro on various errands. (III, 26: 172)

Eddings’ creation of different cities is another fantastic element. As such places imaginary, they are shown on maps, with vivid descriptions for the readers to be able to visualise them. Rak Cthol, as a “deserted” city, in which the Murgos and Grolims reside, has no ordinary streets, but instead “interconnecting courtyards and corridors that passed between and quite often through the buildings”. The “shadowy corridors” have “narrow windows” that give the place “an oppressive air of ancient evil” and “arched doorways...with lurking shadows”. There are “peculiar looking turrets jutted from the walls in unexpected places, leaning out over the courtyards” (III, 26: 169). Like the imaginary cities, the languages of the characters and the gods are successfully created by Eddings. God Ul invites Garion and his companions to his cave when they arrive in Prolgu, and hails Belgarath with an invented language: "Yad ho, groja UL! Peed mo, Belgarath. Mar ishum Ulgo” (III, 15: 101).

The world of romance is “the world of imagination and dream” (Beer, 7). Thus, it is not surprising that romance and fantasy world is full of magical deeds and fantastic creatures created by fantasists with full of imagination and wit. Polgara (Aunt Pol) is one of these magical figures, who has been living on earth for “hundreds of years” (I, 21: 163). In Cho-Hang’s court, when Belgarath and Polgara give news about the approaching Murgos, Garion hears them. Polgara employs magic in order to make Garion speak about his secret friend, “Asharak”, haunting him since he “was little” (I, 17: 142). Polgara is also a powerful sorceress who protects Garion and his companions from the magical dangers of Dark God’s, Torak’s, evil companions: “Aunt Pol raised her hand."Water!" she said in a powerful voice. The clouds burst open, and rain fell so heavily that it seemed that the air itself had turned to water” (II, 20: 143).

Garion has also magical talents, which he learns with the help of his aunt, Polgara. He has the ability to link his mind with that of Polgara to prevent the mind-reader Grolims to follow their track, through “making a shield” and enclosing himself with “the idea of sand and rock” so that “when Grolims go looking for things with their minds”, what they find is only “more sand and more rock." (III,

24: 156). When they encounter Grul, which is an intelligent beast sent by the evil Asharak, Garion reaches his magical amulet from under his tunic and focuses on the Will as commanded by Aunt Pol, who takes Garion's right hand and places "the mark on his palm against the figure of the owl on her own talisman" and takes "his medallion in her other hand" so that Garion and Pol can combine their magical powers to kill the Grul (III, 14: 95). Garion has also a magical talent to be able to communicate with his "inner voice", which tells him what and what not to do. His inner voice helps him escape from the Kingdom of Nyssira:

> "Hurry," the voice said to him. It was no longer inside his mind but seemed to be somewhere beside him. A dim shape was there, formless but somehow very familiar".
> Together Garion and the strange presence at his side seemed to waft toward the closed door. They passed through it as if it were no more than insubstantial mist and emerged in the corridor outside. (II, 29: 192)

Belgarath (Mister Wolf) is depicted as a "fairy-tale figure, a myth", who has certain magical abilities (I, 11: 100). On their way, they encounter an ancient sorceress, Vordai, whose face, "though very old, still bore the luminous trace of what had once been an extraordinary beauty". She is surrounded by little creatures that have guided them to the island. The creatures are depicted as having "wet fur" and "medium-sized animals with short hind legs and little rounded bellies" walking "upright with a peculiar quick shuffle, their forepaws held delicately in front of their furry chests". (IV, 18: 148), which are Vordai's friends (IV, 18: 151). As Belgarath wants help from Vordai to lead them to the other side of the river, she accepts to help him on the condition that Belgarath gives her little creatures "the power of speech" since her "witchcraft doesn't reach that far" and "only a sorcerer can make it possible for them to talk" (IV, 18: 153). Belgarath gives them the ability to speak upon the wish of Vordai so that they can go on with their journey safely (IV, 19: 156).

Ce'Nedra is also a gifted princess although she is not a sorceress. When they reach Thull Mardu, they have to take the city so that the Chereks can go on down

the river. However, the Malloreans and the Murgos follow their tracks and attack them. When Polgara and Beldin try to make the wind blow against the awful storm brought by the Grolims, Polgara gets powerless and is, now, unconscious. Ce'Nedra, with "her hand tightly clasped about the amulet at her throat" tries to communicate with Belgarath and wants his help through her magical telepathy (IV, 18: 145).

There are various people in the group who have special talents, though not in magical sense. Barak, who is called "The Dreadful Bear" according to the Prophecy as mentioned above, can transform into a "great shaggy bear" at the face of danger (II, 29: 192). Likewise, Grolims who are Torak's priests, have the power to transform themselves into "non-human shapes" (V, 21: 166-167). Hettar is another talented figure in Eddings' work. Although Mister Wolf thinks that they may attract less attention on the condition that they go on with their search in a group small in number, he says to Cho-Hag that they will need his son, Hettar, who is a "Sha Darim", who has special talents like communicating with horses through "reaching-out in a horse's mind" (II, 19: 133). A kind of "inclusiveness" with the horse mind is achieved through Hettar's ability to communicate with the horses, as a result of which "a horse seems to think 'we' instead of 'I'" (II, 19: 133). Another gifted member of the group is Regl. He has the special talent to penetrate through the solid materials, such as "walk[ing] through solid rock" and "locat[ing] the caves under Rak Cthol" (III, 17: 112). For Regl, "solidity's an illusion" as he "can slip the bits and pieces that make up his substance through the spaces that exist between the bits and pieces that make up the substance of the rock" (III, 17: 112).

Woods, as the main setting in the medieval romances, has two main functions on a structural and thematic basis. On a structural level, the forest scene shapes the romance tradition through situating the initial action of romance. In other words, the adventure scene, as the climax of the romance narration, is first established through the knight's going to the woods. Apart from for hunting purposes, which is regarded as a common pastime for the nobility and as a way for the knights to exercise their fighting skills as Hahn states (26; 43), it also functions to introduce marvellous events and further development of the plot (Rooney 56; 58).

Thus, the hunting activity in the forest scene which is described as "recreational" and "adventurous" (Hahn 43), is usually interrupted by hostile and uncivilised beings situated in the forest, after which a set of adventures follow (Rooney 58).

On a thematic level, it becomes the setting where the knightly deeds are tested and achieved. Lupack claims that serving and fighting for his lord and defending the weak are among the most common deeds of a knight who should set an example of the chivalric ideal (Lupack 85). Thus, the romance forest is "essential to the knight's existence" (Saunders 80) since the forest scene serves for the knight to test his knighthood and achieve his chivalric ideal:

> Chivalry can only be proven through adventure, that is, through the successful completion of a chance challenge…The forest thus becomes necessary, a landscape both delightful and dangerous in its offering of this adventure and in the range of human and supernatural challenges which it incorporates (Saunders, 80).

Forest scene has another thematic function since it is a convenient way to employ magical activities peculiar to romance tradition. During their stay in the forest, romance protagonists encounter strange and often magical figures. As Lupack states, "something strange from outside the court intrudes and challenges its people and its values" (Lupack, 302). In this sense, the woods extend into the wilderness, which inhabits the mysterious and uncanny characters, standing as opposed to the "legitimate, normative, idealised chivalric society" (Hahn 41). In other words, such magical or uncanny characters, who do not belong to the "central aristocratic society" in Jeff Rider's terms (115), are identified as outsiders who are to be defeated by the knight to achieve his quest. Rider, in "The Other Worlds of Romance", puts forward that the outsiders belong to other worlds existing opposite the central aristocratic code:

> Opposite this central aristocratic society, most medieval romances establish, or assume the existence of, other social "worlds" of various kinds. The members of these other worlds may resemble the members of the central society – they may be as sophisticated, rich, elegant, well-mannered as members of "our"

> society – but their worlds are nonetheless recognizably different from "ours." Their motives and customs may be enigmatic or at least strange, and they themselves may be monstrous. (115).

In *Belgariad*, it is clear that Eddings employs the woods, with its "mossy and cool" ground and with its "strange, hushed quality" (II, 19: 135) as his main setting, serving as the initiator of the adventures in his narration on a structural sense, and as a convenient way to test the protagonists' strength through their encounter with magical and uncanny figures. In this sense, apart from the people with magical quality and with special talents as mentioned above, Eddings provides the reader with a large variety of fantastic creatures mostly encountered in the woods. Grolim Chambar (Murgo Asharak) is the man of Dark Lord Torak, who sends evil creatures like Algoroths, which are "a non-human-somewhat distantly related to Trolls" (II, 6: 41), for Belgarath's companions in order to prevent them from reaching their aim. Algoroths, whose faces are "goatish, surmounted by short, sharppointed horns" are "huge, with apelike arms and claws instead of fingers" creatures with "gray skin" like that of a "reptilian"(II, 6: 42). Hrulgins, which are "meat-eaters" are another fantastic type of creature sent by the evil Asharak. A Hrulga is a "four-legged animal like a horse" which has "fangs instead of teeth and clawed feet instead of hooves" (III, 7: 46). Garion and his companions are also face to face with a more intelligent creature, Eldrak, which can "eat anything that moves", after they can get rid of the danger from Algoroths and Hrulgins. An Eldrak is a "big, quick" creature which is depicted "as cruel as a hook-pointed knife" (III, 14: 91). When Belgarath's companions are about to enter the kingdom of Nyissa on their way to Mallorea, a speaking snake, which warns them to "abandon this search", as his mistress, the Queen of Nyssia, will not allow them to enter their city (II, 20: 144). As soon as they enter Nyssia, "the land of the snake-people", they encounter fantastic figures like "the reptile Maas", whose "long, forked tongue flickered over [the Queen's] face" (II, 27: 184). Mudman is another fantastic figure which tries to prevent them from their journey of quest:

> It was large and ill-shaped, and there was no face on the front of its head. Two eye-holes stared vacantly as it shambled forward with its half-formed hands reaching out for them. The entire figure was a dark gray mud color, and it was covered with rotting, stinking moss that adhered to its oozing body. (II, 20: 142)

Gates, Steffel and Molson, in their work, *Fantasy Literature for Children and Young Adults*, state that the presence of young protagonists are common in high fantasy genre: “Often the protagonists are not children but still are sufficiently child-like in physical appearance and behaviour” as in Bilbo of Tolkien’s *The Hobbit* (Gates et al, 115). Garion, as a young protagonist, encounters hobbit-like creatures, Dryads, who are “all quite small” and whose “hair [is] various shades of reds and golds, not unlike the color of autumn leaves” (II, 21: 146), in the woods. Garion thinks that “they're just children” although “they're much older than they look” since a Dryad usually lives as long as her tree does and “oak trees live for a long time" (II, 21: 148).

Fight between good and evil has been one of the dominant themes prevailing throughout the centuries in the history of literature. It was the epic and romance, including medieval and renaissance romance in which the theme became inevitable. Employing medievalism, most fantasy writers today employ the notion of the clash between the good and evil, reviving the ancient mood with respect to certain thematic correspondence. In *Belgariad*, the readers are provided background information about the rise of the evil will against the good, over which the good “Will and Word” of Garion will gain a victory as prophesised. In the beginning of the world, the God Aldur creates a magical stone with a living soul. When God Torak, the most beautiful god of all, steals the Orb of Aldur, which burns his face, Belgarath is told to bring the Orb again, or the dark reign of God Torak will prevail in the world. As it is prophecised, Garion, the future Rivan King, with Belgarath’s daughter, Polgara, and their companions, Durnik, Silk, Barak, Lelldorin, Manderollin, Princes Ce’Nedra, Hettar and Regl will bring the Orb back to the Rivan throne. Thus, the journey for the object of quest (the Orb) begins with lots of instances of encounters between the good and the evil which are represented by the clash between the good and evil magical forces, as well as the clash between the

good and evil human races, and the East and the West. In this sense, *Belgariad* functions on a political level, which will be discussed in Chapter 4 thoroughly:

> And some men say they shall abide against his coming even though it be until the very end of days, for it is phophesied that one day shall maimed Torak come against the kingdoms of the west to reclaim the Orb which he so dearly purchased, and battle shall be joined between Torak and the fruit of the line of Riva, and in that battle shall be decided the fate of the world". (I, 2: 16)

As mentioned before, Beer claims that although the romance as a genre has undergone many changes throughout time, one of the typical and permanent elements of it is “happy end” (29). Likewise, fantasy genre has a tendency to finalise its main narrative line as in comedy with respect to its happy end, which also serves for the fantasy writer's idea of ethics and morality. In *Belgariad*, happy end is achieved in two ways: From the perspective of its instructive aim, the happy end is employed when the King of the Light (Garion) wins over the Lord of Darkness (Torak). This can be considered a happy end for the future of the humanbeings, in which Torak's dark and evil reign will never prevail, again. The second way of achieving the happy end functions at a more subjective level: The last chapter of Book V ends in a festive manner when Garion, now Belgarion, the Rivan King, marries Princess Ce'Nedra, and Aunt Pol (Polgara the Sorceress) marries Durnik (V, 25: 207).

2.6 Conclusion

High fantasy, although its past does not reach back to the medieval times, has a certain medieval tone, which makes this genre open to contrastive structural analysis with the medieval chivalric romances. It can be concluded that Eddings' series, *Belgariad*, include the generic features of both fantasy and medieval chivalric romances, which, in fact, have common generic elements dependent on each other. In this sense, it is clear that medieval chivalric romances, even though they belong to a different cultural and thus a different literary period survive in fantasy genre as a

“mode” in Fowler’s terms. With its specific touch on medieval taste, with specific examples of chivalry, along with the requirements of knighthood such as bravery, honesty, charity, justice and equality, with courtly love theme prevailing in embedded narratives squeezed in the main plotline as the object of the quest, other details referring to medieval times such as the medieval perspective on women in dealing with courtly and state affairs, journeys on horseback, sword fights or contests, the description of taverns and clothes like mail tunics, the notion of prophecy, the idea of nobility and aristocracy with a sub-plot of the distinction between being noble in blood and in character, patriotism as a prevailing theme, the notion of the serf structure as a medieval governing system, and the sharp distinction between the rich and the poor, fantasy genre “evokes the past and remote” in many aspects as Beer suggests. The woods as a frequent setting employed in medieval romances is also used in Belgariad, which makes both the critics and the readers, associate this genre with medieval chivalric romances. Special persona both with magical gifts and with special talents, such as sorcerers, sorceresses, wizards and witches are among the peculiar elements of both genres. Moreover, uncanny figures, such as speaking evil creatures, snake-people, and strange and beautiful female figures trying to lure the hero in order to prevent him reach his aim at the end of the journey, which is an object of quest as another common feature of both genre, can also be found in fantasy as well as in chivalric romances. Thus, romance and fantasy, as imaginary genres, lead the readers to their imaginary world that is to be depicted in detail through vivid depictions and colourful descriptions in order to make the readers visualise the details. In this sense, level-world appealing to human senses become the necessary and basic element both in chivalric romance and fantasy, although fantasy genre has to go one step further in its creation of imaginary maps and languages to be able to persuade the relevantly - modern readers to penetrate the medieval fantastic world.

As for a more philosophical basis with respect to the generic parallelism of the two genres, both chivalric romances and fantasy genres have long been considered “escapist” genres as discussed in Chapter 1. However, as many critics

also put forward, chivalric medieval romance and fantasy genre have an instructive function like fairy-tales. The fight between good and evil as a dominant theme employed in both genres, and the achievement of "the happy end" as suggested by Beer as a romance element and by Calvino as a fantasy element support the instructive and moral function of the two genres. The idea of good and evil are reinforced through rich archetypal colour symbolism, in which black used to depict the Black Priest, Black Grolim and The Lord of Darkness (Torak) refers to the evil forces whereas white, which is used to depict white-bearded and haired Mister Wolf and The King of the Light (Garion) associates with the good.

It has been discussed that many scholars claim that both genres provide the readers with a reality, though in an implicit way, rather than being completely imaginary and escapist. Based on the idea, both genres become the spot where fantastic elements slip into reality or vice versa. In this sense, the clash between the real and imaginary attracts our attention in both chivalric romances and fantasy genre. In fact, Eddings, himself, touches on the issue in *Belgariad*:

> "It's only a story," Garion objected. "Isn't it?"
> "Is it?" The old man removed a flagon of wine from under his tunic and took a long drink. "Who is to say what is only a story and what is truth disguised as a story?" (I, 2: 17)

In relation to the above-mentioned idea, there is a frequent reference to the question of what is possible and impossible, which reminds us of Beer's idea of unattainability and the impossibility of the romance world. Similarly, in *Belgariad*, as a modern fantasy genre, Garion is put into a twisted landscape where "the possible and the impossible merged and joined as that other world reached out to claim [Garion]" (I, 2: 18). Thus, Eddings reveal that "[t]here are many things in this world that seem to be one thing and are in fact another" (I, 3: 24) in his novel:

> There's a world beyond what we can see and touch, and that world lives by its own laws. What may be impossible in this very ordinary world is very

> possible there, and sometimes the boundaries between the two worlds disappear, and then who can say what is possible and impossible? (I, 2: 17)

Thus, the analysis of the romance elements in *Belgariad*, as a modern fantasy, reminds us of Swinfen's words, when she states that modern fantasy is composed of "structures, motifs and marvellous elements derived from its predecessors in myth, legend, fable, folk-tale and romance" (2), which underlines that fantasy literature is a development from the literary past calling on all these elements to produce a genre of its own.

In conclusion, as for epic fantasy and medieval romance genres, which do not and cannot share the same historical properties despite the fantasy literature's deliberate turn back to Medievalism, one can mention discursive properties called "modes", "manners" or "forms" in Todorov's terms. Similarly, as Todorov's idea of that genres do not disappear but are shaped in the fashion of a "constant transformation", it is not surprising to see common discursive features between epic fantasy and medieval romance though they belong to different historical periods of time and though they witnessed different literary scenes. Todorov's idea of continuity of genres is even clear from his title, *The Origin of the Genre*, which reminds us of Darwinian *The Origin of Species*, in which he claims that there is a constant transformation and evolution of one biological species to another. In other words, one cannot say that medieval romance is dead in the modern age, but rather evolves into epic fantasy fiction thanks to a certain series of discursive features mutually shared by the two.

In consideration of Wellek & Warren's argument against the authenticity or purity of genres adopted by French classism, and its continuation in other literatures as neo-classism, one can also see that high fantasy genre becomes the configuration of its "elementary genre", which is chivalric romance when we adapt Wellek&Warren's terms (236). In this respect, one cannot stick to the misconception of a fixed, stable or solid generic system, but of a flexible, transformative and fluid

one, of which traces can be found with respect to the link between chivalric romance and high fantasy.

When Fowler's theory, which holds the idea of generic functions as "identifying and communicating" mediums rather than "defining and classifying" (38) ones, is considered, the dependency of high fantasy genre on chivalric romance gets even more clear. According to Fowler, each literary genre is influenced by its predecessors, which is the thing connecting the works to a "generic title", though they don't have to have lots of "necessary elements" to share (39). In this sense, although some unique features that are not shared by both chivalric romance and high fantasy, it is clear that both genres are tied into the same generic system when their similarities are considered. In other words, high fantasy, as a relatively new genre when compared to the chivalric romance, can be regarded as "a transformation of an existing one" or an "assembled" one, especially when Fowler's theory of "assembly of repertoire" is taken into consideration (Fowler 156). Within the framework of a relative idea, suggested by Fowler, chivalric genre can be considered "primary" waiting for the second phase, which, in this case, is called high fantasy, to complete itself through enrichment and correction in "aesthetic" terms to put it in Fowler's terms (163). However, Fowler stresses the idea that primary genres are of no superiority over the secondary or tertiary phase. Based on the idea, high fantasy creators are as valuable as the creators of primary sources (163). Moreover, Fowler claims that genres can die depending on "a social structure", unlike the other genre theorists suggest as mentioned before (166). However, what puts Fowler on the same wave with the more-pluralistic genre theorists is his idea of continuity in the form of "mode". In this case, chivalric romance, after it cannot be received by the modern audience, survives as a chivalric or heroic mode in modern fantasy novels, when one considers the link between the two genres though they stand far off from each other with respect to their own literary and historical scenes. As Fowler states, "kinds tend to mode", which indicates that medieval romances metamorphose into epic fantasy, and survive as a heroic mode in high/epic fantasy today (167).

Fishelov's analogies seem to cover all the views of the other genre theorists mentioned above. Through his, "biological analogy", Fishelov gives voice to Todorov's "Origin of Genres" by providing us with a more scientific and in this sense, concrete basis, when he associates the biological species with the literary works to prove Todorov's perspective that genres do not disappear but evolve into each other. In this sense, chivalric romance evolves into high fantasy when the common elements between the two are considered. With respect to his "family analogy", he gives clear basis for Wellek & Warren's idea of "each genre is the configuration of the primitive or elementary genres" (236), which also supports Fowler's view of "assembly of repertoire", according to which chivalric romance is the "elementary" (in Wellek & Warren's terms) and "primary" (in Fowler's terms) form of high fantasy. In other words, the former one can be considered the "father" of high fantasy, which follows the chivalric/ heroic mode (in Fowler's terms) or tradition of medieval romances. Thus, one can recognise that fantasy is the evolutionary heir to romance. As for Fishelov's "institutional analogy", one can see the direct connection with Fowler's idea of transformation of genres as "modes" depending on the social and historical changes, which reminds us of the fact that chivalric romance leaves its heroic and romantic trace to the high fantasy genre, thus it prevails from the Middle Ages until today as a mode.

CHAPTER 3

EPIC JOURNEYS LEADING TO A PYSCHIC QUEST: LACANIAN 'OTHER'

3.1 Introduction

This chapter aims to reveal the intertextuality between chivalric romance and modern fantasy genres on a psychic/subjective level. Although, many would argue that the generic approach does not entail any relevance with the Lacanian psychoanalytic approach to the texts at the first glance, the generic analysis of romance and fantasy elements which has been dealt with in the previous chapter, in fact, constitutes the base for the strange affinity in terms of 'functionality' of the methodology followed throughout this dissertation. Under the light of the generic analysis of both genres, the intertextuality between the two is clear due to the common generic elements shared by both genres. Such dominant themes as the quest motif, the secondary/imaginary Worlds, the woods/forest as the main setting which become the main pattern in both chivalric romances and modern fantasy, in fact, reveal that the 'intergeneric' relation between these two genres – which is one side of the intextuality – is strengthened through another level of intertextuality: While the secondary/imaginary ("Imaginary" in Lacanian sense) worlds become the embodiment of the characters' psyche as discussed in Chapter 1, the woods/forest as the main setting becomes the metonymic extension of the 'extra-linguistic' space, which opens both genres to Lacanian criticism. The physical adventure theme as the main motif in chivalric romances and modern fantasy turns out to be a psychic adventure for the characters in both genres through the main theme of the quest that turns out to be a quest for "I"dentity. Both genres' dealing with the "object of quest", "desire" and "loss" (in Jackson's terms as mentioned in Chapter 1) makes both genres fruitful for Lacanian criticism, extending the level of intertextuality from the

inner workings of the texts to the inner workings of human subjectivity – a different level of interxtuality between these two genres, this time, not on a textual level but on a subjective/psychic level. Remembering that both romance and fantasy deal with the question "Who am I in this strange world?" - not only in relation to the self but also in relation to the other as mentioned in Chapter - rather than "Where am I?", this approach is also thought to serve as an answer to the criticisms towards both romance and fantasy genres for their being 'unreal' due to their employment of 'supernatural' and 'imaginary' techniques, which has been dealt with both in Chapter 1 and Chapter 2, as another common 'generic' element shared by the two genres. Within this framework, both *Belgariad* as a modern fantasy and *Sir Perceval* as a chivalric romance will be analysed to present another level of intertextuality between these two genres, through showing that the protagonist journey is from the 'other' to 'the Other', and the 'other' realms functioning as 'imaginary' techniques in both genres also functions as journeys to the unknown in our deep psyche. That is why I believe that a brief discussion about Lacanian other/Other along with some theoretical background about Lacan will be fruitful to be able to understand this psychic level of intertextuality between *Sir Perceval of Galles* and *Belgariad*.

3.2 Introduction to Lacanian Other

In Lacanian epistemology, there are two 'others': "We must distinguish two others, at least two –an other with a capital O, and an other with a lower case o, which is the ego" (Lacan *Seminaire II*, 236). The lower case other, "autre" is the mother as the primal other. The (m)other is of significance for the infant to form subjectivity since the identity is formed in the Mirror phase by the infant's mirrored other, which is the (m)other. This is where the concept of "I" versus "you" (the ego) is established in the Imaginary phase. Thus, it is the first and crucial step for identity formation.

The capitalised Other, "Autre", is related to the totality of language, thus, belongs to the Symbolic, as Lacan states, "[i]n the function of the speech, we are concerned with the Other" (*Seminaire II* 236). It is the 'Phallus' (not Freudian penis)

as the paternal metaphor; it is the symbolic (and Symbolic) Father, different from the biological father described in Freud. As the Other is in the Symbolic domain, it refers to the culture and acculturation process of the subject once s/he is recognised in the linguistic chain as "I". Although the subject "sees himself in a, and that is why he has an ego", he perceives his ego as him, he, in fact, is linked to an unconscious tie to the capitalised Other (Autre) (Lacan, *Seminaire II* p 243). That is why the capitalised Other also refers to the subject's unconscious. The important link between the unconscious and the language - as both of them are Other – becomes clear when Lacan claims that the unconscious is structured like a language.

As the images (imagos) in the infant's psychic experience, which are the only available thing for the infant to perceive the external world in the Imaginary phase, leave their place to another set of linguistic images (letter/language) at a later phase, the lower case other (autre), similarly, leaves its place to the capitalised Other (Autre). Therefore, lower case other (the mirrored other – the (m)other) is an Imaginary psychic experience, whereas the capitalised Other (language, culture, the Father) is situated on the infant's Symbolic plane, which is directly relevant to the linguistic positioning/symbolic castration. This special focus on language (Other) as the construction of linguistic subjects makes Lacan fruitful for literary interpretation as discussed in the Chapter I. For this reason, and to understand these two different forms of 'others', it is essential to have a look at Lacanian epistemology, which is strictly related to the language as an inevitable element in the subjectivity formation.

3.2.1 Lacanian Epistemology: Language, Desire and Lack

In Chapter 1, the reasons why Lacanian psychoanalytic theory is more applicable to literary texts have been discussed. The most significant reason is his basing his theory on linguistic terms. Although Freud also sees language as something through which the symptoms speak, as in dreams, jokes, Lacan's emphasis on language is different. Freud always attempts to associate language with such external factors as the events and people that cause trauma in the subject. However, according to Lacan, origins - even if they exist - can never be available to

us; the only thing that is available is "a capacity for symbolisation", which is expressed in language, "that covers over the metaphysical or ontological gap where an origin might have been" (Mellard 7). Mellard claims that for Lacan, "we must always forget primal scenes and recognise instead the primacy of the language of the subject, for it is in language that the subject, in the most philosophical sense of the word, subsits" (7). Thus, the sign, in the Lacanian sense, underlies all Lacanian thought about the subject, which is the human subjectivity.

Lacan considers the unconscious always with language: "The unconscious is neither the primordial nor the instinctual, and what it knows of the elemental is no more than the elements of the signifier" (Lacan, *Ecrits* 434). He considers Freud's works such as *The Interpretation of Dreams*, *The Psychopathology of Everyday Life* and *Jokes and their Relations to the Unconscious* to be "canonical" since they both deal with the relation between the unconscious and language (Lacan, *Ecrits* 434). However, as Mellard claims "the core of Lacanian reinterpretation of Freudian theory ... is its insistence on analysis not on the primacy of events, but on the primacy of language" (6). Language becomes the eminent element in Lacan for two reasons: Firstly, language "operates on the axis of 'connection' and 'substitution' within the subject as a means of access from the unconscious to consciousness". Secondly, language "functions as the agency of exchange between the subject and another subject, including in the clinical situation, the analyst and, in the interpretation of literature, the reader" (Mellard 6). As Benveniste claims, no man invented language; "it is a speaking man whom we find in the world, a man speaking to another man, and language provides the very definition of man" (Benveniste 224). It signifies the idea that language is already there before the infant comes into being, as Lacan puts forward: "It was certainly the Word that was *[etait]* in the beginning, and we live in its creation, but it is our mental *[esprit]* action that continues this creation by constantly renewing it" (*Écrits* 225). Lacan's other statement is worth considering as it also suggests his insistence on language: "whether it wishes to be an agent of healing, training, or sounding the depths, psychoanalysis has but one medium: the

patient's speech” (*Ecrits*, 206). Thus, “It is the whole structure of language that psychoanalytic experience discovers in the unconscious” (*Ecrits*, 413).

The letter, according to Lacan, is “the material medium *[support]* that concrete discourse borrows from language” by which he does not mean that the unconscious is a language, but rather, language functions in similar ways as the unconscious (*Ecrits* 413). Lacanian understanding of psychoanalysis within linguistic terms reminds us of the Freudian concepts of ‘consendation’ and ‘displacement’ which refer to metaphor and metonymy in linguistic terms. Mellard claims that the letter is both metaphoric, since it substitutes itself for the thing it represents, and metonymic, since it involves the displacement of meaning in a chain of significations. Thus, the letter, either in the form of metaphor or metonymy, stands for the word/words “upon which access to the unconscious depends” (8). Lacan claims that “words are the only material of the unconscious” (*Of Structure as an Inmixing* 187) because the subject is nothing other than “a construct of words to which only words can give us access” (Mellard 8).

In fact, it is in language - through a set of metaphorical and metonymical chains - that subject situates its Desire (capitalised) in language, rather than the body. Desire (capitalised), in Lacanian terminology, is direcly related to Lack (capitalised) which is first experienced with the subject’s separation from its first other, which is the (m)other. The imaginary (thus the Imaginary) plenitude is lost with this separation which is a result of the introduction of the father (threeness) - who becomes the extension of ‘law’ (No-of the- Father), forbidding the union of the infant with the mother (‘*jouissance*’) - into the imaginary/assumed wholeness of the mother and the infant (twoness). It is when the subject feels Lack and desires to replace the lost (m)other with other objects (objects of desire, *objet petit a*) through metaphorical and metonymical relationships. In this endless game of desire for the lost object(s), the subject begins to desire what the mother desires – the father (the Symbolic Father- the Other), who will, as the subject assumes, recover the feeling of Lack through language. However, the language itself lacks since its signifiers never correspond to the signified. Thus, Lack is irrecoverable, and is necessary for Desire,

which is the survival urge for the subject. In the process of subjectivity formation, the subject (now in *ego ideal*) will search for the lost objects (for its *ideal ego*) throughout in its life in language through replacement (metaphor) or displacement (metonymy) in the linguistic chain.

In order to reveal the relationship between language and Lack and Desire more clearly, it is essential to understand Lacan's perspective on language, which differs completely from that of the structuralists. Annette Lavers notes that structuralists see linguistics as the scientific foundation of all other human sciences, yet Lacan reverses the priority by claiming that psychoanalysis is the psycholinguistic foundation of linguistics (Lavers 277). For structuralists, language is given to us; it may be a human creation, though no one seems to invent it; it always precedes. Saussure argues that linguistic signs link sound-images to the concepts (signified), which sits as an idea in the individual mind to wait for being expressed through a verbal utterance (signifier). Saussure, who claims that "the bond between the signifier and the signified is arbitrary" (67), stresses that the referential concept (signified) is prior to the word (signifier), which means that the word is subordinate to the concept (S/s). Lacan, through reversing Saussurean schema, puts his argument through his main algorithm *s*/S, in which S stands for signifier and *s* for signified. Thus, the most apparent difference between Saussure's and Lacan's diagrams concerns the positions of the signifier and the signified, which shows that in Lacan, the word (the signifier) is over the concept (the signified), and thus the signified is subordinate to the signifier. In other words, in relation to the sign as "the presumed reality" signifier is dominant (Mellard, 9). Yet another important point which Lacan subverts in Saussurean schema is the line between the signifier and the signified, representing the "barrier resisting signification", which also contributes to our understanding of Lack and Desire (*Ecrits* 415). Saussure suggests a parallelism between the two due to the similarity with which "they are graphically inscribed above and beneath the bar" whereas Lacan's algorithm "underscores visually the incompatibility of the two terms" (Nobus 53). Therefore, Lacan's attempt is to reveal the important function of the bar, "over", which forbids

any commutability between them by separating the signifier (S – written with an upper-case letter) and signified (*s* – written with lower-case type and is italised). For Lacan, it is not "the mere separation of sign from meaning", it is, rather, the "primordial barrier between the subject and the object, a barrier Lacan calls a *vel* of alienation" (Mellard 10). Therefore, the bar also symbolises the Lack, the separation of the infant from its mother, which traps the infant in a perpetual game of Desire, and the Lack experienced with the entry into the Symbolic, as language will not give the subject the assumed power/autonomy to fill this sense of lack – due to the bar between signifier and signified. In this sense, the bar separates "instead of relating the epistemological subject and the ontological object" (Mellard, 10). In other words, this algorithm does not only demonstrate the Saussurean arbitrariness (the signifier never corresponds to the signified) but "the arbitrariness of any notion in consciousness of the self (ego) unified with its world" or of the self "unified in its relation to its Other, the unconscious" (Mellard 10). Thus Saussure's algorithm is helpful for Lacan to show that the self is never unified with the world and even with itself, revealing the fact that Lack is irrecoverable. It is against the classical idea of the subject's autonomy and mastery over the unconscious, because there is even no unity between the conscious and unconscious. This is, in fact, what Lacan terms as "radical eccentricity" (*Ecrits* 435). Lacan notes that the conscious self and the unconscious self are taken out of the subject, emphasising the "radical eccentricity" of the self, and they come to existence with "the subject's assumption of the power of symbolisation effected by language and (eventually) transacted in speech" (Mellard, 11).

Within this framework, it is concluded that for Lacan, Letter (lettre) becomes being (l'etre) for Lacan, who concludes that [m]an thus speaks, but it is because the symbol has made him man (*Ecrits* 229). Through his re-formalisation of the linguistic algorithm in which he defends "the primordial position of the signifier" (*Ecrits* 415), Lacan "increases the autonomy of the signifier, and the latter's separation from the signified is directly proportional to its symbolic autonomy" (Nobus 59). Thus, it attracts our attention to the idea that the subject, which should

not be understood as a unified, self-conscious or integrated personality, is in constant relation to the Law of the Symbolic, what Lacan designates as the Other. The subjects tie to the Symbolic Law makes him a linguistic subject, which is not autonomous and in control, which shatters the illusion of Hegelian phenomenology as the subject of absolute knowledge and Cartesian philosophy since "the relation between 'thinking' (the *cogito*) and 'being' (the *sum*) is also barred through Lacanian algorithm. Shepherdson states that 'thinking' refers to "the ego in *ego cogito*" whereas 'the being' points to "the register of the subject" (120). Thus, as Shepherdson states, "the distinction between the 'I' of *ego cogito* and the 'I' of *ego sum* is not the usual Lacanian distinction between the Imaginary and the Symbolic, whereby the 'ego' that speaks at the level of consciousness is distinguished from the 'subject' of the unconscious, which speaks through the symbolic material that intrudes upon the discourse of the ego" (120). For Lacan, 'thinking' and 'being' can never coincide. In fact, Lacan stresses this distinction when he says "the unconscious is the Other's discourse (with a capital O)" (*Ecrits* 436). Likewise, he states that "the unconscious is that part of concrete discourse qua transindividual, which is not at the subject's disposal in reestablishing the continuity of his conscious discourse" (*Ecrits* 214). Such a disjunction is what Lacan means by his alienation (*vel*). For Shepherdson, it is not the imaginary alienation when "the ego is formed through identification with an alter ego in the mirror stage" or it is difficult to consider it as a symbolic alienation in which "the subject is forced to accept the mediating role of language and its Networks of representations", but rather it is the alienation when the subject, after his entry to the Symbolic, "finds itself lacking, deprived of a measure of its 'being'"(120). Therefore, the subject is the "agency of letter", which raises "the question of being", which "presupposes the philosophical problem of the determination of being by structure" (Burgoyne 71), which is the language, the Other. By subverting the Cartesian understanding of the self and expanding his formula on the Heideggerian *Dasein* through problematising the subjecthood with the systems of language, Lacan shows that one can mention the structure of language "in as far as the subject is implicated in it" (Burgoyne 70).

Until the subject is constructed in the signification chain, which is castration (bar) in a metaphorical sense, it undergoes several stages as pre-mirror phase, mirror phase, post-mirror phase. Mirror phase, although it is linked to prematurity demonstrated by the incompleteness of the subjecthood and thus the imperfectness in terms of physical coordination during the early months of the infant's life, is the key term for formation of subjectivity. From this early stage, Lacan analyses the subject's identification process in terms of the unconscious rather than of the consciousness. In this phase, according to Lacan, "the specular world, in which the primordial identity of the ego is expressed, contains no alterity or otherness" (Roudinesco 30). As in the mirror-phase (usually between the sixth and eighteenth month) the infant misperceives itself of having a mastery over its bodily unity through the identification with the image, which is its own image in the mirror. For this reason, mirror phase is based on the Freudian concept of primary narcissism As Roudinesco puts forward, "the narcissistic structure of the ego is built up with the *imago* of the double as its central element" (30). Therefore, it is the first step to the subject's recognition of the other "in the form of a conflictual link [when] he arrives at socialization" (Roudinesco 30). Mirror phase is significant for identity formation for Lacan, who considers the significant function of the archaic link to the mother in the construction of identity as it is considered the first moment of the confrontation with the (m)other, as a form of socialisation, which will lead the infant to the Symbolic, the Other, through the introduction of threeness via the Father. At this point, one can say that Freudian Narcissism, in which the libido is directed towards the subject's own body, derived from the myth of Narcissus, who falls in love with his own self image in the water so much that he is drowned, is revised by Lacan. He focuses on the idea that the subject cannot adapt to reality, and therefore, "he makes mental identification a constituent in human knowledge", and for this reason, he formulates the concept of the Imaginary to identify "imaginary posts (*postes*) of personality", including "the three elements in Freud's second topography (ego, id, and super-ego), and then to make out a fourth, the I, which he describes as the function by means of which the subject can recognize himself" (Roudinesco 31). In

this step of the identification process, the ego is "assimilated ... to a series of operations based on identification with imagos, is accompanied by an even vaguer mention of the notion of symbolic identification (Roudinesco, 32). Thus, as there is no subject in the pre-mirror phase, real subject occurs with its entry into the mirror phase. However, the mirror phase does not produce "a fully realised subject" since "although this moment initiates the subject into the *function* of the Symbolic Order, the *rule* of the Symbolic is not yet formalised or internalised" (Mellard 28). Instead, the subject's use of symbolism is marked by the dualities of the Imaginary, which Lacan calls neurosis. In the Imaginary, the subject's awareness of the "twoness" of others is constituted. The awareness of "threeness" comes with the entry into the Symbolic as mentioned previously. The mother is the signifying other and the second person of narcissistic duplication in the Imaginary, whereas in the Symbolic, father becomes the signifier who "incorporates in the child the potential for symbolic discourse, both within consciousness and within the unconscious" (Mellard 28). With the Oedipus complex, where the infant accepts castration, "full symbolisation is achieved", especially when the child comes to realise his/her stance before the others and the other objects, and is fully capable of "coding and decoding messages within a formal articulatory process" (Mellard 28).

However, none of these can present a subject as a subject, since subject "is not a thing; rather it is a process" (Mellard 32). It does not mean that analysis can never know anything about it because language shows "the hidden but palpable discourse" which lies in unconscious networks of meaning posited by the Other of the subject, which is the unconscious (Sullivan 382). In psychoanalysis and literature, it is this palpable discourse of the subject that draws the attention of many critics who uses Lacanian theory. Turning back to mirror-phase, which belongs to the Imaginary register, and thus 'imaginary' as the infant misperceives itself, what makes critics interested in Lacan is also his rejection of Cartesianism, as mentioned above. The relation between his mirror-phase and his rejection of "not only the Cartesian cogito but also the tradition of ego-psychology that derives from the cogito" (Roudinesco 33) is clear when Lacan states that the mirror phase is "an

experience that leads us to oppose any philosophy directly issuing from the cogito" (*Ecrits* 1). Thus, man is not an autonomous subject, but *subjected* to the system of the Other, the language. He does not invent the language since the letter is something "already there" to which the human is born: "language, with its structure, exists prior to each subject's entry into it at a certain moment in his mental development" (*Ecrits* 413). It is the signification process that makes an infant a subject as discussed above. For this reason when the human subject questions his/her existence, it is "for the question to even arise … there must be language" (*Ecrits* 436).

3.3 Garion's Subjection to the 'Other' in *Belgariad*

Eddings' *Belgariad,* due to its common generic elements shared with chivalric romance such as the quest motif, leads us to the quest for Identity. At a surface level, it tells of the series of adventures during which the child protagonist, Garion, is faced with epic challenges, journeys and battles in an alternative world, in which his actions and the consequences of his actions are given adult proportions and importance. However, at a deeper level, *Belgariad* opens itself to psychoanalytic interpretation, especially for Lacanian criticism, since it covers a variety of concepts about the 'other' and 'Other', Desire, Lack, Imaginary, Symbolic and subjection, through the identification process of the main protagonist Garion. In fact, the epic novel is about 'quest' which turns out to be the quest for "I"dentity for Garion. His object of quest(s) indicates Desire for the lost one, the (m)other, which is the driving motif as Rudd explains:

> Hence Lacan's untranslatable term *objet a*, which he formerly referred to as the *objet petit a*, which spells out the elements more fully: a small part (or part object) of the (m)other. The rem(a)inder, then, signifies the way in which the mother is buried at the heart of this fantastic object that acts as a tear in the Symbolic, reminding us that there is something more, something that drives us ever on (158).

For Lack and Desire are situated at the very heart of subjectivity, this human predicament reflects itself on literature in the form of an object of the quest (*objet*

petit a). In this sense, *Belgariad* is surely a story of desire: Desire to get back the primal loss – the mother, and thus any object as a "rem(a)inder" (in Rudd's words, 158). Thus, his physical journey in search of an object of quest turns out to be a two-way psychic journey, leading him towards the Symbolic register from the Imaginary register, with occasional harkenings back to the Imaginary, which is a part of every subject's psychic experience.

Garion's formation of subjectivity, depicted as a set of adventurous journeys to the secondary worlds to search for his object of quest(s) in the novel, will be analysed within Lacanian framework – by focusing on the binaries such as Imaginary and Symbolic, the mother (as the other) and the father (as the other), the light and the darkness, the West and the East (and so on) along with the subsections in which the binaries slip into one another. Before starting my analysis of *Belgariad*, a synopsis of Eddings' work is thought to be essential for the readers to be able to follow what will be discussed in this chapter.

During the creation of Earth, one of the seven gods, Aldur, fashions an orb from stone. God Torak, seizes the Orb from Aldur and tries to make it submit to his will. The Orb takes revenge by burning Torak throughout the left side of his body and his left eye. The Orb of Aldur is taken back to Aldur later by Belgarath the Sorcerer, King Cherek, and his children, after which all of Cherek descendants are responsible for guarding the Orb from Torak. Garion is a young boy grown on a farm in the kitchen of his Aunt Pol. Garion is, in fact, the one, who is to save the Orb from Torak as prophesied. However, he is not aware of his mission to save the world from the evil forces of Torak through taking the Orb back to the Rivan Throne. He does not know that his Aunt Pol is 4000-year-old Polgara the Sorceress; Mister Wolf, who visits him in the farm, is 7000-year-old Belgarath the Sorcerer (the disciple of God Aldur); Silk, whom Garion knows as a spy and a thief, is a Drasnian prince and Barak is a Cherek Warrior and Earl of Trellheim. Upon the arrival of Mister Wolf bringing the news of the theft of a mysterious object by someone whom everyone avoids naming, who is in fact the Dark God Torak, the journey of quest begins. Mister Wolf, Polgara and Garion are accompanied by Silk, Barak and Durnik, the

blacksmith. With the new members like Hettar, an Algar warrior, who has telepathic contact with horses; the Mimbrate Knight Mandorallen; the Austrian archer Lelldorin, and Princess Ce'Nedra, who is to be the future Rivan Queen according to the Prophecy in the Mrin-Codex, Errand, the Orb Carrier, and Regl, who is specialised in finding his way in the caves, they make their way to Cthol Mishrak, the capital of the eastern country, Mallorea, under the reign of evil Lord Torak. The battle between Garion, The Child of the Light, and Torak, the Lord of the Dark, is finalised with Garion's rejection of submission to the immense power of the evil God and slaying him with the Sword of the Rivan King. Upon the company's return to Riva, Garion, now Belgarion as the Rivan King, and Ce'Nedra get married as prophesied, with the Orb of Aldur having been returned to the Rivan Throne, which saves the world from the evil Torak.

3.3.1 Imaginary: The Motherly and Fatherly Figures

Book I, *Pawn of Prophecy*, is mainly based on Garion's pre-castrated boyhood spent in the kitchen of Aunt Pol in Faldor's Farm in Sendaria. To analyse Garion's whole identificatory process throughout the narration, it is necessary to start with the mirror phase since his early boyhood spent on the farm refers to Lacan's Mirror phase. In Lacanian view, the Mirror phase is one of the important functional moments that the subject undergoes. In this phase of identification, the infant cannot recognise priori real, in other words, a material real because "all objects appear to belong to the same object - the baby's or mother's body" (Mellard, 12). The structural foundation of language – though speech is not actualised – begins in the Mirror phase in which "the infant's assumption and introjection of a unified body image found not in itself but in its other, the mother" (Mellard 13).

However, Garion's biological mother is absent from the very beginning of the story that makes it impossible for the boy to find himself in the mirrored other. It leads us to the Lacanian idea according to which the subject is always already barred both from the mother, the primordial other as it is barred from the Other, both as language and unconscious as his s/S algorithm shows. However, as the

subject comes into being, the unconscious also comes into being "in the suppression required by the signified's passing under the bar entailed by representation in a signifier" (Mellard, 13). Thus, Lacan's algorithm, S/s, which represents both the "field of the subject" and the "field of the unconscious", reveals that the two together form the "field of subjectivity", through coming into existence "for the subject simultaneously, not one after the other" (Mellard 13). Before this splitting, and thus, symbolisation, there is no unconscious, thus there is no subjectivity. In this sense, this separation or bar is necessary for the normative identity formation of the subject, although Garion does not feel comfortable about it, which is clear from his frequent questions about his parents to Aunt Pol.

> "Aunt Pol?"
> "Yes?"
> "Where's my mother?" It was a question he had been meaning to ask for quite some time.
> There was a long pause, then Aunt Pol sighed.
> "She died," she said quietly.
> Garion felt a sudden wrenching surge of grief, an unbearable anguish. He began to cry. (I, 1: 9)

Lacan claims that the unconscious can be understood by the way language is understood as the unconscious is structured like a language. Thus, "[i]t is the whole structure of language that psychoanalytic experience discovers in the unconscious" (*Ecrits* 413). These phrases remind us of the Freudian concepts of 'consendation' and 'displacement' which refer to metaphor and metonymy in linguistic terms. The letter, according to Lacan, is "the material medium [support] that concrete discourse borrows from language" as mentioned previously (*Ecrits* 413). Therefore, turning back to the metaphor and metonymy, it is clear that the letter is both metaphoric, since it substitutes itself for the thing it represents, and metonymic, since it involves the displacement of meaning in a chain of significations as discussed previously. At this stage, the idea of a literally 'dead mother' extends into the idea of a metaphorical absence, and this is the reason why Garion replaces the *absence* of his biological mother with the physical *existence* of Aunt Pol.

In the Imaginary register, where "the infans-subject is brought into being precisely by a signifier, the other found in the mirror-phase identification" (Mellard 13), Garion's whole attention is centred on the farm, especially due to the sense of wholeness and plenitude provided with the motherly figure, Polgara. The idea of the centrality of the farm in Garion's boyhood is reinforced with the depiction of the farm below:

> Because of Faldor's good heart-and the magic of Aunt Pol's deft fingers-*the farm was known throughout the district as the finest place to live and work for twenty leagues in any direction.* Whole evenings were spent in the tavern in the nearby village of Upper Gralt in minute descriptions of the near-miraculous meals served regularly in Faldor's dining hall. Less fortunate men who worked at other farms were frequently seen, after several pots of ale, to weep openly at descriptions of one of Aunt Pol's roasted geese, and the fame of Faldor's farm spread wide throughout the district. (italics added, I, 1: 6)

As stressed in the above-quotation, Faldor's Farm is located in a place, which is "twenty leagues in any direction", in other words, it is located in the 'centre'. The centre becomes the metaphorical extension of Garion's Imaginary register, within which Garion's life is stuck. Moreover, the farmhouse is depicted with special emphasis on the idea of kitchen, which is a motherly-space, symbolising the plenitude of Imaginary. Fine foods are served by Aunt Pol, who is the mother figure for Garion; and "less fortunate men" from other farms are depicted like 'weeping' boys "at descriptions of one of Aunt Pol's roasted geese". The quotation implies that Aunt Pol's kitchen functions as a place of plenitude 'serving' delicious foods, making other farmers 'weep', which brings forth the idea of "oral stage" in infancy as well. Thus, the idea of kitchen of a motherly figure, Pol, is centralised not only for Garion but also other farmers nearby.

Lemaire states that "Lacan defines the essence of the imaginary as a dual relationship, a reduplication in the mirror, an immediate opposition between the consciousness and its other in which each term becomes its opposite and is lost in the play of reflections" (60). It is the play of desire, "the desire of the subject for itself

in its mirror other" (Mellard 16). Consciousness believes that "in its quest for itself" (Lemaire 60), it has found itself in the mirror, which leads us to the idea of primary narcissism, which is the sense of wholeness and autonomy of the *infans* although it cannot coordinate his bodily movements. Just as the infant is content with the idea of 'togetherness' with its mother, Garion enjoys this primary narcisism, feeling himself confident with the idealised image of Aunt Pol, as "the most important and beautiful woman in the world". It stresses the idea of happiness and comfort, achieved through the union with the mother in the Mirror phase:

> He was quite convinced in those early years that his Aunt Pol was quite the most important and beautiful woman in the world. For one thing, she was taller than the other women on Faldor's farm-*very nearly as tall as a man*-and her face was always serious-even stern except with him, of course. Her hair was long and very dark-almost black-all but one lock just above her left brow which was white as new snow. *At night when she tucked him into the little bed close beside her own in their private room above the kitchen, he would reach out and touch that white lock; she would smile at him and touch his face with a soft hand. Then he would sleep, content in the knowledge that she was there, watching over him*. (italics added, I, 1:6)

Apart from the plenitude of the kitchen which becomes the extension of a motherly space on which Garion's childhood is centred and thus, Aunt Pol as an idealised phallic mother figure ("as tall as a man"), Aunt Pol is 'metaphorically' a magical figure for him who can fix everything. (This idea is reinforced with the introduction of Polgara later as a sorceress 'literally' halfway through the novel). Having heard of the story of Vo Mimbre from the elderly of the Farm in one autumn day, Garion hears the name of Kal Torak, who is the Dark King and God, ruling Angaraks and Murgos, the evil tribe at those ancient times according to the story. Garion and his friend, Doroon, are so excited by what they have heard that they plan to dramatise the war between God Aldur and God Torak. During their game, Garion, in the disguise of Aldur, hurts Doroon badly: "It hurts," Doroon said. *"Don't worry,"* Garion said. *"Aunt Pol will fix it."* And so she did" (I, 1:10).

Although Garion is not acculturated yet, their sword game, dramatising the ancient legend, brings the idea of 'castration in the Symbolic' to the fore, since the sword is a phallic symbol. Garion hurts Doroon, and it is Aunt Pol – the mother figure – who "will fix it", which refers to Garion's imaginary identification process with the mother.

3.3.2 Motherly Space (*Plenitude*) and Fatherly Place (*Lack*)

The sword game carefully prepares the plot for a fatherly figure who is to forbid the re-union with the mother, and thus lead Garion to his acculturation process slowly. As the biological mother, Garion's biological father is also absent right from the very beginning of the narration. The introduction of a fatherly figure, Durnik the Blacksmith, not surprisingly, will turn Faldor's Farm into an Oedipal scene for Garion whose early childhood is thus now spent between two places: Aunt Pol's kitchen and Durnik's blacksmith's. In this sense, Durnik's *place*, in which he deals with more 'solid' materials like iron, becomes the metaphorical extension of a fatherly-*place*, standing in contrast with the motherly kitchen, which is more 'fluid'. Just as Aunt Pol is described as the most beautiful woman in the previous quotation, Durnik is depicted as an "enourmously strong" man as befitting to a father image. Lacanian "No-of-the Father" – as the law, forbidding *jouissance* as mentioned previously - is stressed when Eddings' say: "At first Durnik's only words to Garion were warnings to keep his fingers away from the forge and the glowing metal which came from it." Garion is described as hypnotically attracted to the man. The below quotation is worth considering as it also supports the idea of Durnik as a father image for Garion. Durnik gives "instructions" to "the small boy" about "solid" virtues in Sendaria, which gives the idea of Symbolic register as the cultural realm, indicating Garion begins to make his way from Aunt Pol (nature) to Durnik (culture) slowly: "Without even intending to, Durnik instructed the small boy in those solid Sendarian virtues of work, thrift, sobriety, good manners, and practicality which formed the *backbone of the society (*italics added, I, 1: 7).

Garion's beginning to consider Durnik as a father figure is also clear when he questions Aunt Pol whether she wants to marry Durnik or not: "Why don't you marry Durnik?" She stopped washing. "What?" she asked. "I think it would be an awfully good idea" (I, 1: 7-8). However, for Garion, the wish for reunification with the mother without interference of a fatherly figure is still carved in his unconscious, which is clear when Garion says: "Don't worry, Aunt Pol," he said, wanting to put her mind at ease. "When I grow up, I'll marry you" (I, 1: 8).

Mister Wolf (Belgarath, the sorcerer) is introduced to the reader as the storyteller, and not surprisingly as a 'fatherly' narrator, who 'authorises' the narration. Garion is attracted by the old man deeply since he feels a connection between him and Aunt Pol. At that point where the old man enters the tale, through even a quick look at the plot development, one can understand clearly that the father figure shifts from Durnik to Belgarath (Garion's grandfather, in fact). Garion's dialogues with Mister Wolf about names display clear hints with respect to the "I"dentity, which signifies that he is the Other, the Father:

> "May I call you Mister Wolf?" Garion asked. *Names were quite important to Garion, and the fact that the old storyteller did not seem to have one had always bothered him. That namelessness had made the old man seem somehow incomplete, unfinished.* (italics added, I, 3: 19)

As italicised in the above-quotation, Garion needs to 'name' the old man since name signifies 'I'dentity and being positioned in the Symbolic. Throughout Garion's journey to the Symbolic, one can see clearly that the question of identity is dealt with frequently, especially through the dialogues between Garion and Mister Wolf. Garion feels safe in that he has one certain name, however, towards the end of the work, he will learn his 'real name', real 'I', Belgarion, which indicates that his idea of autonomy will be shattered, and his so-called individuality will be dissolved into the Symbolic, leaving its place to a Symbolic identity/split identity in Lacanian sense.

As mentioned above, Lacanian Imaginary refers to plenitude where the infant and the mother is a w*hole,* without the interference of the Symbolic Father introducing the *hole*. When Mister Wolf takes Garion with him to Upper Grant, the first place Garion has been outside Aunt Pol's kitchen, - and in this sense, his first experience in Culture - to buy some spices for Aunt Pol, they enter a tavern where they can have some rest, eat and drink. When Mister Wolf tells Garion that people normally need money to buy some food, Garion is surprised, which shows that he has never experienced *Lack*, yet, as he has been furnished by the plenitude of the Lacanian Imaginary so far:

> *Buy food? Garion had never heard of such a thing before. Anyone who appeared at Faldor's gate at mealtime was invited to the table as a matter of course.* The world of the villagers was obviously very different from the world of Faldor's farm. (italics added, I, 3: 20)

Garion's not being linguistically positioned yet is made clear from that he does not know how to read and write. He is out of the Lacanian Symbolic; he can be likened to an infant in its pre-linguistic realm as Garion is not totally in command of language. As he has been raised as a fatherless boy: there has been no one to 'teach' him:

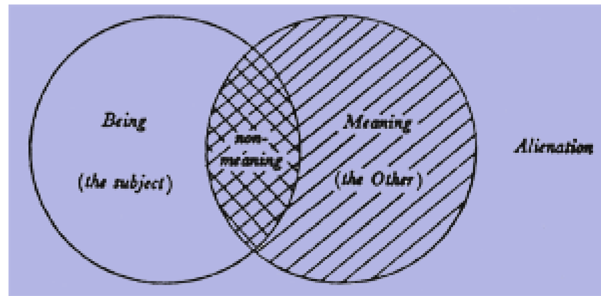
> "What do the words say, Mister Wolf?" he asked.
> "They say that food and drink may be bought inside," Wolf told him, getting down from the cart.
> "It must be a fine thing to be able to read," Garion said wistfully. The old man looked at him, seemingly surprised. "You can't read, boy?" he asked incredulously.
> *"I've never found anyone to teach me,"* Garion said. (italics added, I, 3: 21)

As Lacan states, the infant sees itself in the mirror as a whole, although he cannot properly coordinate his body in the Mirror phase, which leads to its primary narcissism. This stage is the beginning of its identity construction as it recognises that it is separate from its mother, and stands as an individual, thus, it is entangled within a sense of autonomy, which is an illusion. Then, in order to fill its Lack, the

subject turns to the Father or language that will grant him power, which leads him to his secondary narcissism. Although he thinks that language makes himself 'whole' again, it is another illusion since language itself lacks. In this sense, "Language is masculine" belonging to the Symbolic. As Garion is troubled in his relation to the biological father and the patriarchal metaphor (the Father), he is not comfortable with his inability to read and write. After his constant questioning both Aunt Pol and Mister Wolf about his parents, he decides to lead his way towards Mister Wolf, who, he thinks, would enable him to access mainstream discourse, which will finally give him the power according to Garion:

> He felt a sudden tingle in his hand, and it seemed somehow that a *window opened in his mind*. *At first there was only the sense of uncountable years moving by like a vast sea of ponderously rolling clouds, and then, sharper than any knife, a feeling of endlessly repeated loss, of sorrow.* Then, more recent, there was his own face, and behind it more faces, old, young, regal or quite ordinary, and behind them all, no longer foolish as it sometimes seemed, the face of Mister Wolf. But more than anything there was a knowledge of an unearthly, inhuman power, the certainty of an unconquerable will. (italics added, I, 4: 28)

As the emphasised part indicates in the above-mentioned quotation, he feels an "endless loss", which refers to his Lack. He is neither in the realm of the mother, nor can lead his way to the Lacanian Other, the Father, or the Language fully, which refer to Lacanian Symbolic register. This 'space' - though, not a 'place', yet – symbolises his state of mind described as "a vast sea of ponderously rolling clouds", which reminds us of the fluid nature of the mother, and thus the Imaginary register. He needs to cling to something 'solid' in the Symbolic, which, he thinks, will fill his Lack, thus he finds out that the fatherly image – Mister Wolf's face – appears in the "window opened his mind, which indicates his 'conscious'. The 'space', which Garion finds himself in, refers to Lacanian "unsymbolised real", which is shown as "non-meaning" in the graphic below:



(Mellard 22)

The two circles, as shown above, are interconnected with each other. On the left, there is "being" and "the subject" which belong to the Imaginary Register and there is "meaning" and "the Other" on the right which belong to the Symbolic. The original splitting comes in the Mirror phase where the separation of 'I' (being) *from* the primordial other, m(other), occurs. However, 'I' finishes its constitution *in* the Other. "The gap of non-meaning thus becomes a hole" (Mellard 23) between the two functional registers, which are Imaginary register where first splitting occurs which is necessary for the constitution of subjectivity and the Symbolic register where the constitution is finalised. This hole is called "the unsymbolised real", and it is also where *object petit a* and its metonymies enter the discourse. It foreshadows the idea that Garion's *object petit a(s)* is/are about to enter the discourse as it will be discussed in more detail later.

It is interesting to find out that, right at this stage, Garion is given a knife by Faldor, the owner of the farm, at Erastide. Considering that dagger has phallic significance, and his cutting his finger with the knife indicates castration on a metaphorical level, it indicates that he is about to experience his symbolic castration:

> Garion, of course, immediately tested the edge of his gift and quite promptly managed to cut his finger. "It was inevitable, I suppose," Aunt Pol said, but whether she was speaking of the cut or the gift itself or the fact of Garion's growing up was not entirely clear. (I, 4: 33)

Aunt Pol can be considered a devouring mother image. Just as the mother is the object of Desire for the infant in the early stages of identificatory formation, the child is also the object of Desire for the mother. The phallic mother in the Lacanian sense, caught within the play of desires, unconsciously tries to infantilise the child, in other words, the mother has desire, mainly unawaringly though, to trap the infant "in the limbo of an eternal childhood" (Parsons et al. 373). "[The infant] is not allowed to desire because all [its] needs are met" (Parsons et al. 373) within the infinite plenitude provided by the mother. It is how the mother identifies herself with the infant as its other in a similar process as the infant does. Aunt Pol is described as a phallic mother, a powerful figure instead of a passive one that can even be understood from her dealings with the household and her being a sorceress in fact, as the previous depiction of her as "as tall as a man" also shows. Although it is impossible to view Aunt Pol as an evil 'other mother' concept usually dealt within literary works, it is clear that she is protective as her reaction to the gift, or the cut, or Garion's growing up as stated in the previous quotation also indicates. Moreover, she shows a similar reaction when Mister Wolf insists on Garion leaving the farm with them since he hears that the evil forces of Dark Lord Torak's servants are approaching, thus, staying in the farm is not safe for them and all in all, they have to fulfil the Prophecy by getting the Orb from Torak, who has seized it from God Aldur: Her reaction is worth considering: "We all agreed that he was to be in my care until he was grown. I won't go unless he goes with me."..."Last spring I caught him in the barn with a girl about his own age. As I said, he needs watching" (I, 5: 36).

Having to obey what Mister Wolf (Polgara's father, in fact) orders, the journey begins, which becomes the metonymic extension of Garion's psychic journey to the Symbolic:

> As they passed through the gate, Garion felt a momentary pang. Faldor's farm had been the only home he had ever known. He was leaving now, perhaps forever, and such things had great significance. It was cold and lonely and more than a little frightening. He walked a bit closer to Aunt Pol. At the top of the hill he stopped and glanced back. Faldor's farm was

> only a pale, dim blur in the valley behind. Regretfully, he turned his back on it. The valley ahead was very dark, and even the road was lost in the gloom before them. (I, 5: 42-43)

Despite his wish to fill his Lack through language by paving his way to the fatherly figures, to Durnik and then to Mister Wolf respectively, Garion's feelings depicted in detail shows that the journey to the unknown Symbolic from the known and safe motherly space still makes him anxious and painful. Faldor's farm and Aunt Pol's kitchen, which are characterised by Imaginary, is left behind; only to be revisited in his psyche as will be discussed in detail later. The coldness, the darkness and the gloomy depiction of the road extending beyond them indicates how Garion feels himself when he has to say goodbye to his 'imaginary' world of plenitude, the 'Imaginary'. However, it is necessary for the Symbolic to disturb and intrude the joy in the previous phase because the Imaginary is stabilised only by the accession to the Symbolic. The Symbolic register comes into being in the Oedipal stage in which language becomes dominant and the infant recognises the alienation. "Language both constitutes and alienates the subject" (Mellard 16). In other words, the bar between the signifier and signified becomes a part of the infant's cognitive experience. Thus, this "momentary pang", as the above-quotation shows, is essential for Garion to establish his identity in the Symbolic as he needs to get through his Oedipal stage, leading him to the Other.

3.3.3 Alienation from the (m)*other*, So-called Mastery over Language (*Other*)

This symbolic alienation from the mother achieved by language is reinforced by a different sense of alienation experienced by Garion. During their journey, Barak and Silk, are introduced to the scene whom Garion assumes as the evil servants of Torak, from whom they are escaping, but who are, in fact, the companions of Aunt Pol and Mister Wolf. Garion's previous firm sense of Aunt Pol's and Mister Wolf's identities is shattered by these two men's addressing them with different 'names', which, again, brings the issue of 'I'dentity to the fore. Aunt Pol becomes 'alienated' when she is addressed by a different 'name', Polgara: "The fact that Aunt Pol might

not be whom he had always thought she was very disturbing. One of the foundation stones of his entire life had just disappeared "(I, 6: 45). The quotation emphasises the separation between Garion and Aunt Pol, and thus Garion's initial experience of alienation from Aunt Pol. However, the question of Aunt Pol's identity in Garion's mind will not surprisingly lead him towards the Father.

Just as the Mirror phase and Oedipal period are two important periods in the cognitive evolution of an infant, both primary and secondary narcissisms should be experienced in normative development. Primary narcissism belongs to the Mirror phase, thus to the Imaginary register where "the infant assumes a sense of bodily unity cognised in the other" (Mellard 17). In that stage, *the ideal ego* is respected. Lacan calls this narcissism corporeal image, depending on the physical appearance as discussed briefly above. The secondary narcissism, which "gives the human subject its ego (Lacan's *moi*)", belongs to the Symbolic Order, which is "not found in the mere animal" (Mellard 18). Lacan claims that the infant's Mirror phase is similar to the animals which rest upon 'the real image' or corporeal reality. On the contrary, when the infant goes through the Symbolic/the Other, it goes into a level of cognition that is not available to an animal subject. This level of cognition is perceived in the identification process with the other. This sense of the other is called *ego ideal* that is different from the *ideal ego* or *alter ego*. Ego ideal is essential for the subject to place and structure itself in the world because through this ego ideal, the infant becomes an identifiable object for the great Other (Mellard 19). It has been already mentioned that in order to fill his Lack, initiated with the separation from the other, the subject seeks for ways to fill this Lack. Thus, Garion has already turned towards Mister Wolf, as the Other, who, he thinks, will teach him the fatherly *law,* which stands in opposition to the motherly *love.* However, Garion's secondary narcissism is made more clear when he insists Silk teach him the secret language (I, 7: 58). Language is dominated by the patriarchal metaphor as Lacan states. Thus, psychoanalytic subject in the algorithm, "The subject= I | other", is the language itself. With the entry into language, the subject (my "I" as a signifier standing before your "you", which is another signifier) is created by or within language" (Mellard

26). In other words, as Lemaire suggests, "language is the precondition of becoming aware of oneself as a distinct entity" (Lemaire 54). Here the secret language becomes the metonymic extension of Language as the Other. His pride in learning the language, which, Garion thinks, will give him the once lost autonomy back, is clear in the quotation: "By the third day their conversations were half in words and half in gestures, and *Garion was beginning to feel quite proud of himself*"(italics added, I, 8: 59).

Garion feels himself more confident, which makes him "mortified...at being treated like a child" (I, 9: 76), once again reminding us of the secondary narcissistic phase, which follows his Oedipal reactions: "All you want to do is keep me an ignorant child," Garion said petulantly. "I'm almost a man, and I don't even know what I am - or who." (I, 9: 69).

The quotation above, which gives clear hints about secondary narcissism, leads us to Lacanian thought about the relationship between metaphor and knowledge. Lacan claims that metaphor is related to knowledge, and it functions as an access to the unconscious. The relation of the subject to knowledge is the same as the relation of the subject to the unconscious. The subject and knowledge, and the subject and the unconscious are always barred from the other as shown in the S/s algorithm. The subject assumes that knowledge exists in relation to the signifier (S) and another signified (s). The knowledge or metaphor reinforces the idea of 'fading subject' because "knowledge is what one wants but knowledge - of the ego, of the other, of the Other - as the-unconscious - is precisely that which is always elsewhere" (Mellard 25):

> "I am thinking, therefore I am" *{cogito ergo sum)* is not simply the formulation in which the link between the transparency of the transcendental subject and his existential affirmation is constituted, at the historical apex of reflection on the conditions of science. Perhaps I am only object and mechanism (and so nothing more than phenomenon), but assuredly, insofar as I think so, I am—absolutely. Philosophers certainly made important corrections here—namely, that in that which is thinking *(cogitans),* I am never doing anything but constituting myself as an object *(cogitatum).* The fact remains that through this

> extreme purification of the transcendental subject, my existential link to its project seems irrefutable, at least in the form of its actuality, and that *"cogito ergo sum" ubi cogito, ibisum,* overcomes this objection. (Lacan, *Ecrits* 429)

Thus, Lacan, dealing with the problem of the function of the subject, objects to the idea of placing the man at the centre of a universe through such an illusionary autonomy. For this reason, he reverses the "'cogito ergo sum' ubi cogito, ibi sum" (Where I think, there I am) philosophy into "I am not, where I am the plaything of my thought; I think about what I am where I do not think I am thinking" (Lacan, *Ecrits* 430). In this sense, Lacan subverts the Cartesian epistemology which regards the man as the perceiving subject who is in command of knowledge, which takes us back to the idea of 'autonomy', signifying the idea of wholeness, which is, in fact, an illusion as his reinterpretation of Freud's *Ichspaltung* (splitting of the subject) shows (*Seminaire II* 3-12). Since such a split is inevitable for human subjectivity formation, he regards narcissism "as the central imaginary relation of interhuman relationships" (*Seminaire III* 92). Moreover, "even if it were achieved, this knowledge would not satisfy desire, it would only reify its existence" (Mellard 25). Thus, Garion is required to have a secondary narcissistic stage to be able to step into the Symbolic, which is necessary, as Lacan states: "This is the point of insemination for a symbolic order that pre-exists the infantile subject and in accordance with which he has to structure himself" (*Ecrits* 497). In this sense, Garion's symbolic castration to be identified in the Other is at hand when he paves his way more to the Father as the Other by leaving the mother, the primal other, behind. In fact, this idea is made clear when Garion questions about his assumed origin as a Sendar, which has been "the very center of his sense of his own identity". However, now it is the father (as the Other) not the mother who will give the answer to the question who he is: "She's my father's sister, after all," Garion said. "At first *I thought it was my mother* she was related to, *but that was wrong. It was my father*; I know that now" (italics added, I, 8: 65-66).

The italicised part carries great significance as it metaphorically indicates Garion's starting point for the journey from the mother/the Imaginary to the

Other/the Father, in other words, the 'Phallus'. Phallus, different from its literal meaning in Freud, "is the first pure signifier for the emerging human subject, and castration is the symbolic function within the Oedipus complex that establishes the position of the father in psychic structure" (Mellard 29). While in Freud, Oedipus complex refers to the desire or hatred for the parents, in the Lacanian sense, it comes to mean the substitution of the father for the mother. The father or the phallus is regarded as "the object of mother's desire" because "the mother's desire for the father comes to be regarded as more important to her than her desire for the child" (Mellard, 29). In the acculturation process, the child realises that it is not the only object of desire for the mother. At this point, the thirdness is introduced, and symbolic castration reinforces the sense of *Lack*, and thus *Desire*. Through this way, it leads the subject to the Symbolic, and thus to the Other, which is "the Name of the Father spelling prohibition, separation and individuation" as Lacan suggests (Mellard 30). The Father, in Lacanian context, which extends to the metaphorical father from the biological one, appears as a threat to the symbiotic tie between the infant and the mother with his castrating power and "bars the child's direct access to pleasurable contact with its mother [*jouissance*], requiring it to pursue pleasure through avenues more acceptable to the father and/or mOther (insofar as it is only by her granting of importance to the father that the father can serve that paternal function)" (Fink 83). Thus, the loss of the mother, then of the ability to control over the symbolic expression in the Imaginary turns out to be a gain in the Symbolic: the child's ability to express himself/herself in the signification chain. However, the Imaginary has also another important gain, which is the *Desire*. Thus, phallus, as a paternal metaphor, is the authority or law beginning with the symbolic process of meaning "which comes between the mother and child, separating one from the other" (Mellard 31), forbidding the *jouissance*. The child experiences a conflict between *Desire*/*Love* (mother) and *Death*/*Law* (father), which will lead to anxiety and guilt within the subject. The aim of the subject's desire becomes union with its first imaginary double (mother) in the Imaginary, but then the object of desire becomes the father, who is the "displaced representation of the (m)other found in the

interaction between the ego and the other" (Mellard 31). Thus, Lacan's version of symbolic castration is that the father is the signifier of authority, and if one does not obey, the anxiety and the sense of guilt are driven (as it brings *death* to the one who does not submit). In other words, one can be a subject only by submitting to the power of the Phallus, "to the Oedipal law of alienation into language" (Mellard 32). In this sense, whereas the Law is associated with death, travel to the backward position (to the Imaginary) appeals to love. "The ego loses itself in the loved one; the ego regains itself in the loss ordained in submission to the Symbolic, the Law, the Father", and thus the Other, as Mellard states (32).

Book I of the *Belgariad* displays a wide range of phallic images encountered through Garion's journey to the Symbolic. The readers are first introduced with the idea of sword-game of Garion and Durnik, and then with Faldor's present "knife" for Garion as mentioned above. It is interesting that as Garion is getting closer and closer to the Symbolic, the author begins to give more frequent instances of such phallic images as "lead", "oak stick" and "sword". It is an interesting detail that when Garion "select[s] a good oak stick", he feels its "comforting weight" (I, 9: 71), which shows that Garion's ego begins to be formulated with the Phallus, the Other. It is also significant that when he recognises Aunt Pol watching him while he is practising with the oak, "he hurrie[s] on without any further display", indicating that he does not want a rival for his Desire since in the symbolic castration process, the child realises that the phallus is not the only object of desire for the mother as discussed above. After exercising with Durnik's lead and an oak stick, Barak decides to teach him "how to use a sword" as Garion is "at an age where [he] should begin to learn" (I,10: 83).

Although he is on the verge of his normative identity formation process, indicating his being split from the (m)other, Garion is still aware of the strange bond between Aunt Pol and himself, the idea of which has also been reinforced through a mark in his palm and Aunt Pol's white lock at her brow, which reveals his wish for a reunion with the mother in his Imaginary identificatory process. However, this time, when Garion touches her brow with his palm, although the same interaction occurs,

the image which becomes visible to him through "the window" that opens in his mind, which refers to his conscious-self or ego as discussed above, Garion sees 'the father image' there instead of Aunt Pol, emphasising that he is getting ready for his acception of the 'threeness' introduced by the Father as the Other.

> On a sudden impulse he reached out and touched the white lock at her brow with the mark on the palm of his right hand. As had some times happened before, a window seemed to open in his mind at the tingling touch, *but this time that window opened on something much more serious. There was anger, and a single face-a face that was strangely like Mister Wolf's...*" (italics added, I, 9: 77)

3.3.4 From Words Back to Imagos: Backward Journey to the Imaginary

Book II, *Queen of Sorcery*, begins with a quotation indicating that Imaginary is now "a faint memory" to him since "the core of his life, the rock upon which his childhood had been built", which was Aunt Pol, cannot offer a sense of wholeness to him; instead, what she reminds him of his "hole", Lack:

> [Garion's] thoughts [are] as mournful as the weeping stones around him. Faldor's farm with its green, sun-drenched fields was so far behind him that it seemed lost in a kind of receding haze, and he was desperately homesick. No matter how hard he tried to hold onto them, details kept escaping him. The rich smells of Aunt Pol's kitchen were only a faint memory; the ring of Durnik's hammer in the smithy faded like the dying echo of the last note of a bell, and the sharp, clear faces of his playmates wavered in his remembrance of them until he could no longer be sure that he would even recognize them. His childhood was slipping away, and try though he might he could not hold on to it. Everything was changing; that was the whole problem. The core of his life, the rock upon which his childhood had been built, had always been Aunt Pol. (II, 1: 5-6).

The above quotation also mentions "the rich smells of Aunt Pol's kitchen" becoming "a faint memory" and "the ring of Durnik's hammer" "fading like a dying echo of the last note of a bell", the faces of his playmates getting unrecognisable, all of which underline the idea of the 'images' ('imagos') through which the infant perceives the world in the pre-Imaginary register.

Imagos, which are mentioned throughout Book II, carries significance as they refer to Garion's Imaginary register. Garion's journey, which is expected to lead him to total integration in the Symbolic, paradoxically paves his way towards the deepest layers of the Imaginary. It is in fact this paradox that leads the text to Lacanian epistomology, in which Lacan focuses on the crucial function of the Mirror phase in identity formation that is completed in the Symbolic. In other words, to be symbolically positioned, the subject is required to see herself/himself in the 'mirror' first; his/her reflection is an *imago*, belonging to the Imaginary, and is of great significance to form a identity, to be recognised by/ in the system of Other. It has already been discussed that the child identifies itself in its mirrored other, which is the mother. Mirror phase, as the first stage in which the infant sees itself separated from the mother's body, thus, is the stage where the concept of 'otherness' is introduced through an assumed image, namely, 'imago':

> It suffices to understand the mirror stage in this context *as an identification,* in the full sense analysis gives to the term: namely, the transformation that takes place in the subject when he assumes *[assume]* an image—an image that is seemingly predestined to have an effect at this phase, as witnessed by the use in analytic theory of antiquity's term, "imago". (Lacan, *Ecrits* 76)

Similarly, although the child, who is under the age of six, is unable to differentiate the signifiers, s/he still is aware of that the sounds/signifiers are *differential* to put it in Saussurean terms. It means that s/he can conclude that different sounds correspond to different signifiers, and signifiers can replace real objects or "corporeal medium" (*Ecrits* 739) perceived in the Imaginary where the infant's perception is through *imagos* only. The imagos, at a later stage, turn into signifiers (letter/alphabet) which can be considered a form of imagos. In other words, it is the imagos which paves the infant's way to the inscription of language, and thus to the Other. In this case, the visual images as well as other forms of images such as sounds and smell, are part of the subject's infantile experience,

which becomes the crucial element to lead subjects to the Word, the Symbolic, the language, the Father, in other words, the Other at a later phase.

> Unaccountably, Aunt Pol put her arm about Garion's shoulders as they turned toward the tower. Her fragrance and the sense of her closeness brought a lump to his throat. The distance that had grown between them in the past few months seemed to vanish at her touch. (II, 1: 8)

In the quotation above, the fragrance of the motherly figure, Aunt Pol, carries great significance as it, once again, gives clear references to the images through which the infant perceives the external world. "The distance that had grown between them in the past few months" certainly refers to the separation from the Mother, or mother's becoming M(other), which Garion has experienced in the previous months.

The striking parallelism between Book II, *Queen of Sorcery*, and Book IV, *Castle of Wizardry* attracts our attention: Just as Book II, which opens with the quotation about 'fainting' Imaginary memories, in the form of a variety of imagos, Book IV begins with the memories of the Imaginary in Garion's mind in a similar way achieved through 'imagos'. Garion's mind is crowded with a "flood of memories" associated with his sense of smell, which is centred on the smell of Aunt Pol's kitchen, the plenitude of the Imaginary realm. In fact, it is Aunt Pol's kitchen, as described as "that single stimulus" by which his memories are "suddenly awakened" as shown in the quotation above, indicating that Garion's Imaginary identification is nothing but a faint memory to him. Imaginary flashbacks occur again when Garion's memories of smell jump into his memories associated with audition:

> He seemed to hear the ring of Durnik's hammer on the anvil at Faldor's farm, and then the plodding step of the horses and the creak of the wagons in which they had carried turnips to Darine back when this had all begun. As clearly as if he were there, he heard again the squealing rush of the boar he had killed in the snowy woods outside Val Alorn, and then the aching

> song of the Arendish serfboy's flute that had soared to the sky from the stump-dotted field where Asharak the Murgo had watched with hate and fear on his scarred face. (IV, 1: 9).

Despite the strong affinity between Book II and Book IV as mentioned previously, the distinction between the two quotations regarding Garion's memories prevailing in the Imaginary web he is caught within is also worth consideration. The images such as "Durnik's hammer", "boars" and "the Arendish serfboy's flute" are masculine, and thus are regarded as phallic symbols, which stand in opposition to the motherly nature of Aunt Pol's kitchen. This idea is in fact made even clearer with the titles of the books which also stand in direct opposition to each other: *The Queen of Sorcery* symbolises the motherly as the word, *queen*, suggests; *The Castle of Wizardry* stands for the Fatherly, as the word, *castle*, indicates. This takes us back to the fact that Garion's boyhood has been spent in-between Aunt Pol's kitchen and Durnik's blacksmith furnace. As discussed before, Aunt Pol belongs to the motherly space, the nature, whereas Durnik belongs to the Fatherly place, culture. Aunt Pol's being a mother figure and Durnik's stance as a father figure for Garion also foreshadows the idea that Polgara will marry Durnik in the end, as Garion questions Pol at the very beginning of Book I, as previously mentioned. In the above quotations that can be considered pair elements, Eddings reminds the readers of Garion's Imaginary identifications once again, before his entry into the Symbolic is actualised.

To explain this backward psychic journey more clear, it is essential to have a look at the basic algorithm by Saussure and Lacan more thoroughly. It has been discussed that Lacan subverts Saussurian algorithm, (The Sign= s | S) when he forms his own, (The Subject = I|other). As Mellard claims, there are two inscriptions which occur in the Mirror phase and the Oedipal Stage. The time of these moments involves a backward movement. In other words, if the time (for readers) moves from left to right, any perception for us moves from the signified on the left to the signifier on the right. However, true cognition or understanding moves backward, from the signifier back to the signified (Mellard 21). The situation is the same when

one considers the identity and conscious development of the Lacanian subject. The algorithm (*The subject = I|other*) shows "the division of the subject from its other even from the very first moment of subjectivity that emerges in the mirror stage" (Mellard, 21). Thus, the double movement of cognition (from the signified to the signifier and backwards) makes subjectivity "dependent on the other or otherness" (21). It indicates the fact that for Lacan, the subject begins in the other (mother) and moves backward to the subject. Thus, the subject becomes aware of itself as a unified subject in its image of the other (Mellard 21). With the "fading of the subject", which Lacan calls *aphanisis* (with the entry to the Symbolic register), alienation (*vel*) occurs (Mellard 21). Throughout his long journey towards the Symbolic, where he experiences his *vel*, there occur times when Garion is faced with Imaginary identifications, which refers to his psychical backward journey. Thus, Garion's flashbacks and missing of the Imaginary reunification with the primal other, which has now been forbidden by the Father, are a part of his normative identity formation process.

3.3.5 Desire for the (m)other: Object of Desire(s)

As it is clear, Garion's memories of Aunt Pol through a set of images ('imagos') as mentioned in the previous part stems from the fact that he wishes for the re-union greatly, which is impossible:

> He wished that he were young enough to sit close beside Aunt Pol and perhaps to put his head in her lap and sleep as he had done when he was very young. The strange thing that had happened made him feel very much alone and more than a little frightened. (II, 9: 67)

Turning back to imagos, it has already been mentioned that the imagos leave their place to the inscription of the letter, in other words language, with the entry into the Symbolic. It is initiated through the infant's conclusion – although it has no mastery over language - that different sounds and imagos correspond to different signifiers, and signifiers can *replace* real objects or "corporeal medium" (*Ecrits* 739)

as previously mentioned. In this sense, it is this infantile experience through which the subject forms Desire, as metonymy – replacing an object for the lost object, namely the mother, with the sense of Lack. It is how object(s) of desire (*objet petit a*) comes into existence.

Freud's *Fort, Da* story is of significance to understand the process of signification and the relationship between metonymy as a linguistic term and Lacanian *Desire*. The child throws a wooden reel under a curtained cot, and says "o-o-o", when he pulls it, he says "da" joyfully, which is a game of disappearance and return. According to Lacan, in the game which turns into a "fantasy activity" (Mellard 14), the spool stands for the mother. "Both symbolisation and fantasy satisfaction are built on a loss, a lack, a want of being" as Lacan insists (Mellard 14). In the case of Freud's grandchild's story, the child unwittingly creates an *absence*, which is the absence of the mother, and *Desire*, which is the desire for the return of her. Apart from this symbolism - the spool's standing for the mother - there is another level of symbolisation as "the "real" object employed as signifier can be replaced by another type of signifier. In the game of 'there' (o-o-o) and 'here' (da), the child, as a linguistic subject, happens to experience "master reality through symbols and fantasy" (Mellard 14). In this sense, although the child cannot differentiate the signifiers until the age of five or six, there is still "a sense of difference that reveals itself" in the S/s algorithm (Mellard 15). "The real object (the spool) can be replaced by another object – the vocalisations themselves" (Mellard 15), which reminds us of Lacan's claim that "the symbol first manifests itself as the killing of the thing, and this death results in the endless perpetuation of the subject's desire" (*Ecrits* 262). In other words, even though the child discovers that the actual object (the spool) is not required for satisfaction in the future, even without the ability for symbolisation, it has learned the principle of language and the power that language would give the human subject. In this sense, the child goes into a secondary narcissism as discussed above. However, despite his secondary narcissism, leading him to the Other, Garion's upset by the primal separation attracts our attention in many details provided by Eddings. Garion does not seem to

be satisfied with the change: "He regretted the loss of his former innocence" despite the dry voice's telling him that such regret was childish" (I, 8: 62). In relation to this, Garion re-experiences the real moment of separation from Aunt Pol, which creates Lack in him. The *"(o-o-o)"* moment of Garion is described as a "distressing" experience for him since the plenitude of Aunt's kitchen is replaced by "a kind of demanding willfulness", which becomes the metaphorical extension for Lacanian *Desire* caused by Lack, implied through the word, "vacancy" in the quotation below. It causes him to question his identity again as he is not fully recognised in and by the Other yet. Thus, he is on the threshold between Imaginary and Symbolic as he has not positioned himself totally in the Symbolic yet:

> The familiar practical sensibility with which she had ruled her kitchen at Faldor's farm had somehow been replaced by a kind of demanding willfulness that Garion found particularly distressing. For the first time in his life he felt a distance between them, and it left a *vacancy* that had never been there before. ... Aunt Pol could not possibly be *his Aunt* sawed roughly at his sense of his own identity, and Garion often found himself staring at the awful question, "*Who am I*?" (italics added, I, 11: 92).

As the subject leads its way to the Other, in an attempt to fill the irrecoverable Lack caused by the primal separation, he will soon understand that unity and wholeness which is attempted to regain through the language was another illusion as another layer of Lacan's algorithm, s/S, also signifies. The subject is barred from meaning as the language itself lacks because the signifier never corresponds to the signied. For this reason, backward psychic journeys to the Imaginary become inevitable for the subject to regain the sense of wholeness. In this sense, throughout all of his life, the subject searches for his *ideal ego* even when and after his *ego ideal* is formed. In fact, this is the reason why Garion feels grief for the separation when he is exposed to Aunt Pol's "indifference with which she had destroyed his life almost more than the destruction itself" (I, 11: 96). His Lack, and thus his sense of incompleteness will never end in his search of reunion.

Garion's reaction due to the separation foreshadows the idea that he will soon need to displace and replace Aunt Pol with other objects or persons in the constant play of metonymy and metaphor. Once the infant is separated from the total unification with the mother, it creates Lack, causing, in turn, Desire of an object (*object petit a*) in which *a* stands for other, *autre*. Throughout his/her life, the desired object shall be replaced by other persons (metaphor) or displaced by other images chained together through associated meanings (metonymy) since the Law-of-the-Father forbids *jouissance*. Metonymy is related to *Desire*. For Lacan, through the structure of metonymy, "the gap between being and meaning is installed in the human subject as a condition of subjectivity" (Mellard 25). As "the signifier installs such back because the structure of metonymy always refers *back* to another signifier that is out of reach", metonymy represents "an irreparable gap in the subject that comes with consciousness (knowledge) of oneself as a subject of a signifier, as a subject *for* another signifier" (Mellard 25). Metonymy is the desire because the human subject wants to fill the gap between the signifier and the signified in that reference back, which always "posited (but never grasped) original signifier of being" (Mellard, 25). Amidst its plays of constant metonymy and metaphor, the subject will 'fade' or 'disappear' into the Symbolic register, and thus "any image of the original self" will be lost in the unconscious which is formed through the union of Real, Symbolic and Imaginary" (Mellard 19). However, Lack is necessary as it feeds Desire, the survival urge, which leads the subject to the Symbolic/the Other. As mentioned above, after the subject's realisation of the fact that language cannot make him/her whole again – since language lacks itself, never corresponding to the signified, s/he follows his/her ideal ego throughout his/her life, searching for an *object petit a* that can be placed with the mother. The Orb of Aldur, which Garion is supposed to pursue, will become his *object petit a*. The subject is destined to search for a sense of wholeness, which is impossible. That is the reason why the subject's psychic journey is never a linear one, but zigzagged between the Imaginary and the Symbolic in the sense that it regrets 'the loss' throughout its life. Garion misses Faldor's Farm, which he names as "home", where there are "no strange searches"

(for *object petit a*) "or anything that would remind him of Aunt Pol" (I, 11, 101). It shows that he is angry with her as she allows his symbolic positioning indirectly, which is expressed when the author expresses as "the cruel hoax she had made of his life" as italicised in the above quotation. Therefore, Garion needs *objet petit a*(s) to be replaced with the primary lost, the mother.

As discussed above, for Lacan, the Word is capitalised, which means that it has great significance in the evolution of symbolic positioning. Letter (lettre) becomes being (l'etre) for Lacan. In other words, one 'necessarily' sacrifices his being for meaning. Just as Freud, Lacan thinks that "words are the only material of the unconscious" (*Of Structure as an Inmixing* 187) because the subject is nothing other than "a construct of words to which only words can give us access" (Mellard 8), which reminds us of the fact that words are the only things available that can give an access to the unconscious. In relation to this, Garion's dialogue with Belgarath is worth considering as it gives clear hints about the Desire and language. In the dialogue, Belgarath mentions "the Will and the Word", which indicates that one simply wills for something, "and *then speak the word*" (italics added, I, 21: 162-163). It shows that the subject Desires and enters the realm of language, the Other. When Garion asks him whether the Word's being of magical quality matters or not, Belgarath claims that "any word will do the job" and it is "the Will that's important, not the Word", which means that the "Word's just a channel for the Will". When we replace the "Will" with Lacanian "Desire", and "Word" with Symbolic, we can infer that Desire is necessary, as it is the Desire that makes the subject find him/her identified in the Other.

Garion, after practicing with the oak and the sword, both of which are phallic symbols as discussed before, begins to practice "the Will and the Word", which is of great significance since it indicates his Desire for language as discussed in detail previously. However, although he desires to be identified in the Other, he cannot still help being linked to Aunt Pol. During the dangerous adventures, the re-unification occurs between them, which is actualised through the amulets they both carry on their necks. In other words, the amulet becomes the channel for Garion to

link to Aunt Pol. In this sense, the (a)mulet becomes Garion's *object petit (a)* through which he can unite with Polgara: "Garion brought his will to bear, feeling the power building in him tremendously, amplified somehow by his contact with Aunt Pol and the two amulets" (III, 12: 95).

A similar situation occurs when Garion's mind begins to be occupied by the Grolims, the mind-readers, who are trying to follow the tracks of Garion and his companions by trying to penetrate their minds. Since Garion's mind is full of sand, as they are walking towards the desert, Aunt Pol warns him to "erase the image" of sand in his mind, which will surely give them away, and to "put [his] mind completely away from it"(III, 24: 160). At first, Garion does not understand what to do and how he can do it, but Aunt Pol assures him in that the only thing he needs to do is to do what he is told and to "pull [his thought] out of contact with [Pol's mind] instantly" (III, 24: 160) so that Aunt Pol's power in destroying the Grolims will not give any harm to Garion's mind, which shows that Garion is still attached to Aunt Pol through magic, or in this sense, in his unconsious: "With a momentary dismay, he realized that his mind was still linked to hers. The merging that had held the image together was too strong, too complete to break" (III, 24: 160).

After the Grolim has been killed, Belgarath tells Polgara that the magic "was awfully noisy" that even he could feel it from afar. It is because the bond between Garion and Aunt Pol is so strong as Belgarath claims, who suggests that one day Aunt Pol will have to "let [him] go someday", implying that he has to position himself in the Symbolic soon, which is necessary. At this point, Belgarath's warning, signifying *the No-of-the-Father*, which forbids *jouissance*, is important: "You do that sometimes, Pol," Belgarath told her. "The contact gets a little too personal, and you seem to want to take up permanent residence. It has to do with love, I imagine" (III, 24: 160).

Considering that the (a)mulet is Garion's *object petit a*, the (O)rb is the object he has been searching for, in this sense, it is *object petit a2*. Like the bond between the (a)mulet and Garion – a kind of semiotic tie between Garion and Aunt Pol – there is an interesting link between Garion and the Orb, whose "lulling" song occurs

whenever his mind is "drained off" from "all consciously directed thought" (IV, 2: 14). The words quoted above give significant hints about that the link is 'imaginary' and 'Imaginary'), and thus about his unconscious desire to turn back to his Imaginary. The (O)rb also links Garion to Torak, who is an 'eye'less ('I'less) God, and thus an Imaginary one, which Garion has to face with and win a victory over for the construction of his normative identity as it will be discussed later in detail.

The deep attachment between Garion and the Orb is emphasised in the quotation below, when Garion returns the Orb back to the Rivan Kingdom and when he is now the Rivan King, which will be dealt with later. The song of the Orb attracts him deeply since it gives Garion "a kind of compelling invitation". The words, "crack" and "mend" carry striking importance in that they remind us of Lacanian *Lack*, waiting for completion, or "mend[ing]". Garion thinks that when he holds the Orb, "its will would join with his" and the Orb can mend the crack on Earth, which has been made by Torak when he holds the Orb:

> [The Orb's] attachment for him seemed quite irrational...each time he came near it, it would begin to glow insufferably, and his mind would fill with that strange, soaring song he had first heard in Ctuchik's turret. The song of the Orb was a kind of compelling invitation. Garion knew that if he should take it up, its will would join with his, and there would be nothing that between them they could not do. Torak had raised the Orb and had cracked the world with it. Garion knew that if he chose, he could raise the Orb and mend that crack. (IV, 13: 106)

However, the Lack is irrecoverable as discussed previously. The (O)rb as the object of desire can replace the lost and desired object, the mother, yet, it can never bring it back. Or it can never "mend" the "crack" (Lack). That is why Desire never ends. The perpetual sense of Lack gives birth to desire, lost in an endless chain of "the play of desire" (Mellard, 16) which is neither satiable nor 'mendable'.

Turning back to the idea of devouring mother, and remembering that it is, in a way, the war of Desire between the child and the phallic mother, the (O)rb carries another significance: The thing that connects Garion's mind and Torak is the (O)rb, which Torak has seized from Aldur, but which is then passed to Garion. When

Garion takes the (O)rb back to the Rivan Kingdom, he approaches to find an identification in the (O)ther by being the Rivan King, as stated above. Nevertheless, for Garion to be able to resolve his identity completely, he has to encounter Torak, after which the (O)rb can stay with him or will pass to Torak again, which will trap Garion in his Imaginary prison. Torak wants Aunt Pol as his wife, as his object of Desire (*objet petit a1*), and also the Orb, which can be considered Torak's *object petit a2*. He wants Garion as his son; to lock Garion to an 'infinite infantile' status, like a devouring mother. Thus, Garion becomes Torak's *objet petit a3*. Therefore, the Orb becomes the object of Desire(s), and the physical battle between the evil God Torak and Garion turns into a psychic battle –war of Desires.

Ce'Nedra, according to the Prophecy, is due to be the Rivan Queen by marrying Garion, the future Rivan King. During their journey, a deep attachment between Garion and Ce'Nedra has been established, which makes Garion's attention divert towards Ce'Nedra from Aunt Pol. In this sense, Ce'Nedra becomes Garion's *object petit a3.* It is also worth considering that Ce'Nedra also carries an amulet as Garion and Aunt Pol do. Just as the (O)rb provides a deep attachment among Garion and Torak (the 'I' less, and thus, Imaginary God), the (a)mulet, as the main *object petit (a)*, provides a triangle of communication among Garion, Ce'Nedra and Aunt Pol. During their journey, Torak tries to seduce Garion to submit to him by trying to enter his mind. The way Garion tries to block Torak's "invading sound" (V, 20: 164) is worth consideration: When Torak attempts to invade Garion's mind, he thinks of Ce'Nedra, since "the intrusion of Ce'Nedra into the picture" to the images of Aunt Pol as his mother, and Torak as his father "confuse[s] and baffle[s] the God" (V, 20: 164). In this sense, Ce'Nedra takes the position of Aunt Pol, which also supports the idea that Ce'Nedra becomes Garion's *object petit a3*, replacing the lost object, Aunt Pol.

3.3.6 The East as Nonlinear (*Motherly Dark*) and The West as Linear (*Fatherly Light*)

In order to reinforce the idea of the Imaginary, Eddings employs the East as the main setting, which has some certain connotations with nature as opposed to culture, thus the Imaginary as opposed to the Symbolic. It has been already mentioned that Book II is centred on Garion's psychic position in between the Imaginary and the Symbolic. The whole narration is going back and forth between the clear hints showing that Garion wants to be a grown-up as he does not like being addressed as a child and as he wants to be capable of "the Word", referring to the Symbolic, the Other, whereas his deep wish for a re-visit to the Imaginary is still there as a part of his identificatory experience, as discussed previously. Book III, *Magician's Gambit*, focuses on Garion's journey towards the East to get the (O)rb, his *(O)bjet petit a2,* described as "something which, though he could not yet even identify it" (I, 6: 48). The East is usually associated with the motherly space, the plural, the irrational, the chaotic, and thus the Imaginary. Their journey is towards the East, which is out of the Symbolic. It foreshadows the idea that they will encounter many evil forces and pre-linguistic creatures awaiting them on their way since the Imaginary is implicitly connoted to the wrong or abnormal side due to the fact that acculturation has not yet taken place. Thus, it is not surprising that Book III is full of images that give hints about the Imaginary, the fluid, the feminine, and such details which are out of the Symbolic. The strong association between the East and the Imaginary is even clear from the depiction of the City of Mar Amon they arrive:

> Though the destruction had been nearly total, the shape of the city was clearly evident. The street - for there was only one - was laid out in a spiral, winding in toward a broad, circular plaza in the precise center of the ruins. With a peculiar flash of insight, Garion became immediately convinced that the city had been designed by a woman**.** *Men's minds ran to straight lines, but women thought more in terms of circles*. (italics added, III, 6: 35)

The nonlinearity of the feminine against the linearity of the masculine reminds us of the fluidity and flexibility of the *space* (motherly) and the solidity and inflexibility of the *place* (fatherly) as discussed previously. Turning back to Book I, which deals with Garion's early boyhood, it has been already mentioned that he was stuck between the kitchen as a maternal space, dominated by Aunt Pol and blacksmith's as a paternal place, dominated by Durnik has already been discussed. Similarly, whereas the East, with its chaotic, unorganised, unsymbolised, unrecognised, unidentifiable, and mostly 'evil' and 'dark' quality has maternal connotations, the West, with its clear, organised, symbolised, recognised, identified, and mostly 'proper' and 'light/white' quality has paternal associations. This binary-thought system has been structuralised rigidly since Plato and even by Saussure in the recent century, which valourises one leg of the binary system. Thus, the West is better and superior to the East. In other words, the West is white and good against the darkness and the evilness of the East. To put it into a genderly context, the West is depicted as subject, active and penetrating like penis. The East, on the contrary, is an object, submissive, and penetrated. Therefore, the West has strong connotations with the linearity: 'literally' erected phallus and Phallus as the paternal 'metaphor'. In contrast, the East is linked to nonlinearity: 'literally' the circular shape of breasts and 'metaphorically' completeness/union – as the shape circle itself suggests, which connotes to the *imaginary* wholeness and union with the mother. This binary of linearity and nonlinearity is even clear from "the spiral street" opening "into the broad circular plaza at the center of Mar Amon" (III, 6: 36). Therefore, in Lacanian context, the West is the castrating power, the paternal, culture, and thus the Symbolic while the East refers to the pre-castrated, the maternal, nature, and therefore the Imaginary.

The similar idea of an *extra-linguistic space* is also stressed with the woods in the East. The "hushed quality about the wood", as an *unsymbolised* space, shows that it signifies the Imaginary, which is depicted as some where separated by a "brushy margin which usually marked the transition from fields to woodlands" (II, 19: 135).

The use of the word, "hushed" indicates such qualities as "passive", "tranquil",

"silent", "speechless", the connotations of which can be extended to "pre-linguistic". Thus, woods, as a part of 'nature' connotes to the motherly *space*, which is out of the Symbolic, as opposed to the 'culture' which refers to the fatherly *place*, dominated by the paternal metaphor. Garion and his companions are face to face with an uncommon "margin which usually marked the transition from fields to woodlands." It is the transition path from the Symbolic ("fields" as a masculine, solid, static, flat *place*) to the Imaginary ("woods" with its "vast trees" as a feminine, fluid, flexible, bushy *space*): "one could move from one world into a totally different one... and [with] all his being he wished that he did not have to take that step" (V, 1: 6).

It is not surprising that the East is full of pre-linguistic/supra-human figures. In the woods, on their way to Torak, Garion and his companions, not surprisingly, are face to face with extra-Symbolic creatures such as the forest nymphs (II, 21: 146), who are the 'female' figures that cannot be identified in the Symbolic, which reminds us of Cixous, who focuses on the maternal and paternal metaphors:

> [A woman] is said to be outside the Symbolic: outside the symbolic, that is outside the language, the place of law, excluded from any possible relationship with culture and the cultural order. She is outside the Symbolic because she lacks any relation to the phallus, because she does not enjoy what orders masculinity – the castration complex (483).

In this sense, the woods, full of female and thus extra-symbolic figures, is a maternal *space* as opposed to paternal *place* which prevails in culture and language. Similarly, when they arrive at a lake from which they cannot get out, they find that the lake is occupied by an old sorceress, Vordai, who has been excluded from the society, living in a cottage on the lake in the forest, thus from the Symbolic, and has been living as an outcast for a long time. She has made "speechless" friends out of the water creatures, which are "medium-sized animals with short hind legs and little rounded bellies, walking upright with a peculiar quick shuffle", with "their forepaws held delicately in front of their furry chests" (IV, 18: 148). When Belgarath

asks for help to get out of the island, Vordai asks Belgarath to give the creatures the ability to speak in turn, which Belgarath did:

> From outside the cottage there came a growing babble of small, squeaky voices, all repeating, "*Mother, mother, mother*." The excited feelings converged on the cottage, their voices swelling as more and more of them emerged from the swamps, *mother, mother*." Vordai wept. (italics added, IV, 19: 156).

The speechless creatures are pre-linguistic ones caught in a woody and wet island surrounded by a lake in the East, which have clear hints about the Imaginary. Garion's encounter with the mud man, which is described through its 'fluidity', is also associated with the uncanniness of the East: "There was something chillingly wrong with the figure..."*It's something alien."*(italics added, II, 20: 142). It is a "vague shape"sliding from "one tree to another in the half light" indicates that it is not a solid or firm figure, which makes it "vague", unidentifiable and unrecognised in the Symbolic. Moreover, the figure is depicted as "a dark gray mud color", and as being "covered with rotting, stinking moss that adhered to its oozing body" (142). As it is clear from the quoted statement, this unsymbolised figure is associated with the feminine, the liquid, the muddy, the unclean, and thus the Kristevan *abject*, which will be dealt within the next chapter thoroughly. Perhaps, the most significant details about the figure is that it is "ill-shaped" and its hands are "half-formed", reminding us of a deformed figure and with "eye-holes" (142) instead of eyes ("I"), signifying that it lacks a proper or recognised "I"dentity. Similarly, the figure's lack of "I"dentity is clear from that "there was no face on the front of its head" (142). "*It*" is a genderless, pre-castrated/pre-linguistic figure which cannot be situated in the symbolised experience, namely the Symbolic.

The wolf without a name is another pre-linguistic figure. The concept of name is important for the subject to be situated in the Symbolic, as will be discussed in detail later: "Wolves have no need of names," she sniffed... Men seem to have a need to classify things and put names on them. I think they overlook some very important things that way" (IV, 20: 171). The wolf does not think that 'names' are

important, denying its identity and thus its subjecthood in the Symbolic. Moreover, she denies the fact that she, as the mother of Belgarath, is separated from him, when she states: "We were closer than others and we were together for a very long time. Sometimes I wish that he could understand that we haven't really been separated, but perhaps it's too early" (IV, 20: 172). The she-wolf, Polnedra, can be considered a phallic mother due to her refusing of the separation. She tells Garion about the prophecy, which again reminds us of the binary of the Imaginary (the East) and Symbolic (the West) clash as “two enormous, opposing forces” for Garion to resolve his own identification. All in all, he has to submit either to the Symbolic as a normal being, or to the Imaginary identification, as an abnormal subject:

> "The Codex doesn't really say everything that's involved," she told him. "Your meeting with Torak will be the coming together of two enormous, opposing forces. The two of you are really just the representatives of those forces. There'll be so much power involved in your meeting that you and Torak will be almost incidental to what's really happening." (IV, 20: 172)

Eddings provides the readers with significant details supporting that the East is associated with the Imaginary in Book V, as well. The motherly territory becomes uncanny for Silk, the Prince of Kheldar, who feels uncomfortable in this “unfamiliar territory” (V, 2: 166-167). Moreover, as Garion’s companions approach the City of Angaraks, they also see “alien” creatures, which are unidentifiable in the Symbolic. When the city of Angaraks has been built, Torak “need[s] something to guard the surrounding countryside”, and the Grolims have “volunteered to take on nonhuman shapes” (V, 21: 166-167). The expression, “non-human shapes” indicates that the Grolims and the whole city of the Angaraks under the rule of ‘eye’less Torak belongs to the Imaginary as they do not have any solid shapes that can identify or situate them in the Other. The East’s association with the Imaginary is also reinforced by a detailed depiction of the “wet” and “muddy” realm, full of “damp rust” and “the musty scent of fungus”, which reminds us of the mother’s womb, and Kristevan abject, which will be discussed in the following chapter (V, 21: 169). In this sense, the City of Angarak’s is depicted as the “City of Night” or “the dead city”

(V, 21: 171). The depiction of the Imaginary God's, Torak's, city is of significance as it becomes the metonymic extension of the Imaginary realm, which is "dead" in the Symbolic, which means that it is unrecognised in the Symbolic. "The iron tower" (171) erected at the centre of the city is another important detail as a phallic element, towards which Garion and his companions make their way to be symbolically positioned.

Among these borderline/liminal figures, either genderless or speechless associated with the East, the most important one is, not surprisingly, the evil God Torak. As mentioned previously, Torak, who rules the East, has taken the Orb from Aldur, the Western God, and forced it to submit to his will upon which the Orb has taken revenge from him by burning his left side of the body and his left eye. He is described as a deformed figure, with only one side of his body functioning properly. His being 'eye'less ("I") carries great significance as it shows his lack of "I"dentity, which gives a subject an "I" in the symbolic chain, making the subject recognisable, speakable, and thus identified. Moreover, Torak is a sleeping God, which signifies the fact that he is dead to the Symbolic. He is awakening now, only to face with Garion, the Orb carrier, to get the Orb back. Throughout Garion's journey to the East to face the evil Torak, Torak tries to intrude Garion's mind, which indicates that he is the voice of Garion's infantile unconscious. The sound tries hard to lure Garion, who is an orphan child, by offering him to fulfil what he *lacks*, such as a loving family. Here, the word, "love" (163-164) as an important indicator of the Imaginary when we consider the *love of the mother* as opposed to the *law of the Father* as discussed previously. As mentioned previously, Garion feels great pain when he begins to separate from his mother image, Aunt Pol, and now, what the sound offers him is Aunt Pol as his real mother, who will *love* and *care* for him. In other words, the luring sound offers a promise of *jouissance*, which is impossible for the subject situated in the Symbolic. He will also have a father, which is the whispering sound, in fact, Torak, who will teach and cherish him. Thus, the sound calls Garion from the Imaginary, from the East, from the realm of m(other). Moreover, the way the invading sound conveys its message, which is not in "words", but in "images" is

another striking detail, showing that the sound belongs to the Imaginary, as discussed when the significance of 'imagos' have been explained previously. Furthermore, Garion, while listening to the luring sound, sees a female (mother) figure, who "was so familiar that the very sight of her caught at Garion's heart" and male (father) figure, who is described as "very tall and very powerful" (V, 20: 163). These two figures, "the beautiful stranger and Aunt Pol, reach[ing] out their arms to him", indicate that Garion is still being haunted by his Imaginary identification during his journey to the East to face Torak, the 'eye'less ('I'less) God, whose offer "was not love but an enslavement", trying to trap him in his Imaginary web of identifications (V, 22: 176). Before facing him, it is impossible for Garion to be fully recognised and situated completely in the Other.

> "You will be our son," the whispering voice told him."Our beloved son. I will be your father, and Polgara your mother. This will be no imaginary thing, Child of Light, for I can make all things happen. Polgara will really be your mother, and all of her love will be yours alone; and I, your father, will love and cherish you both. Will you turn away from us and face again the bitter loneliness of the orphan child? Does that chill emptiness compare with the warmth of loving parents? Come to us, Belgarion, and accept our love." (V, 20: 163)

The sound invading Garion's mind belongs to Torak since he wants "him to think of his loneliness and fear and of the possibility of becoming a part of a *loving* family" (V, 20: 164). The way Garion tries to block Torak's invading sound is interesting: When Torak, who "could not cope with the scattered complexities and conflicting desires that motivated most men", attempts to invade Garion's mind, he thinks of Ce'Nedra, since "the intrusion of Ce'Nedra into the picture" to the images of Aunt Pol as his mother, and Torak as his father "confuse[s] and baffle[s] the God" (V, 20: 164). In this sense, Ce'Nedra takes the position of Aunt Pol, which supports the previously-discussed idea that Ce'Nedra is Garion's *object petit a3*, replacing Aunt Pol, a part of his infantile experience.

Apart from the binary opposition constructed through the linearity of the West and nonlinearity of the East, another binary framework is clear with the introduction of the concepts of "the Child of Light" and "the Child of Dark". In relevance to the discussion in the paragraph above - and as the colour symbolism also suggests - the light is associated with the 'good white West' and thus the Father, and the Child of Dark has associations with the 'evil dark East'; therefore, the maternal in the Lacanian sense. The dry voice, "the other awareness" inside his mind, namely his consciousness, orders him to get out of the bed in which he is "trembling", and leads him to a room full of books, "lining the shelves along its walls" which are "dust-covered" and full of "cobwebs". He is told to get "the scroll wrapped in yellow linen", which is "the Mrin Codex", and is ordered to read: (IV, 16: 136).

> Garion read: "Behold, it shall come to pass that in a certain moment, that which must be and that which must not be shall meet, and in that meeting shall be decided all that has gone before and all that will come after. Then will *the Child of Light and the Child of Dark* face each other in the broken tomb, and the stars will shudder and grow dim." (italics added, IV, 16: 136)

"The other awareness" tells Garion that "the Child of Dark" is Torak and "the Child of Light" is Garion, himself, and he is "supposed to fight Torak, alone" since [t]he universe itself rushes toward it, and [a]s the Codex says, everything will be decided when [Garion] finally meet[s] him" (IV, 16: 136). His dealing with the Mrin Codex functions on two levels, which has certain significance in the psychoanalytic understanding of the narration: The first one is that the conscious voice compels him to go to the room full of "books" and "read", which becomes another instance of entering the realm of language, the Symbolic. The second one is that the Mrin Codex tells of the prophecy in which Garion as "the Child of Light" will encounter "the Child of Darkness" to make his symbolic identification process completed. Considering that the Child of Light stands for the Symbolic whereas the Child of Dark stands for the Imaginary, entry to the Symbolic register will not be completed until the Symbolic leg of the binary is risen.

Apart from the expressions, "The Child of Light" and "The Child of Dark", referring to the Symbolic and Imaginary, the colour symbolism is also employed in Book V, *Enchanter's Endgame*, to associate the dark and evil with the Imaginary. As it will be discussed later, Garion is haunted by the sound of Torak trying to lure him. Garion thinks that "the whole business" is "somehow peculiarly familiar", though "not perhaps in exactly the same way, but very similarly". When Garion "sort[s] through his memories, trying to pin down this strange sense of repetition", he recognises that the image created in his mind during his journey to the East bears a certain kind of resemblance to "a man on horseback, a dark rider" (V, 20: 164).

> There had existed between Garion and that dark figure which had so haunted his childhood a strange bond. They had been enemies; Garion had always known that; but in their enmity there had always been a curious closeness, something that seemed to pull them together. (V, 20: 164)

As it is clear, the expressions such as "a dark-cloaked rider on a black horse" and "dark figure" have clear references to the Imaginary. The rider's being "shadowless" signifies that he has no identity or recognition in the Symbolic, which makes him not so different from the "vague" figure in the woods which has previously been discussed. Although Garion and the dark rider have been enemies, "a strong bond" and "a curious closeness, something that seemed to pull them together" indicate that Garion has been caught within his Imaginary web, and has not been able to cut off from it completely since his early childhood.

The word, "child" can be considered an important recurrent concept throughout the narration. Although Garion is, in fact, a mature person as Belgarion – the future Rivan King, and Torak is a centuries-old God, they are mentioned as the Child of the Light and Child of the Dark relatively as discussed previously. The word, "child" emphasises their Imaginary identifications since neither Garion (not yet) nor Torak is symbolically situated. The East as setting becomes an Oedipal drama for both Garion and Torak; Garion who has to win victory over Torak to resolve his imaginary identifications and Torak, like a phallic mother, has to seduce

Garion with promises of a loving family with his intruding sound speaking directly to Garion's unconscious through 'imagos' to infantilise Garion.

Another 'child' image is introduced as Garion and his companions reach "the broad circular plaza" to which they are led by "the spiral street", signifying the feminine and the nonlinear quality of the East/the Imaginary as discussed above. Garion's encounter with the figure holding "the body of a slaughtered child" attracts our attention in the middle of the street. The figure is the illustration of God Mara, whose child has been slaughtered. The dead child, lying in the arms of the God figure, stands for the idea that the child is sleeping like Torak, dead in the Symbolic:

> The figure towered and seemed to shimmer with a terrible presence...In its arms it held the body of a slaughtered child that seemed somehow to be the sum and total of all the dead of haunted Maragor; and its face, lifted in anguish above the body of that dead child, was ravaged by an expression of inhuman grief. (III, 6: 36)

For Garion to be symbolically-positioned, in other words, for him to abandon his name as "the *Child* of Light" and gain his "I"dentity as Belgarion the *King* of *'West'*, he has to go to the chaotic, nonlinear, feminine '*East*', to battle with the supra-human borderline figures there, and as his last task, to win against the *Eastern* Torak, the evil God.

3.3.7 Towards His "*I*": Journey from the other Towards the Other

It is significant that Garion begins to give up the idea of the (a)mulet, which signifies an important Imaginary link with Polgara. As Garion is riding towards the dangerous lands in the East, he "glanced frequently at Aunt Pol, wishing that she were not so completely *cut off from him*, but she seemed to be totally absorbed in maintaining *her shield of will*" but with a certain realisation of that he has no connection with Pol from now on, as "she rode with Errand pulled closely against her, and *her eyes were distant, unfathomable*" (italics added, IV, 3: 24). Thus, it is clear

that Aunt Pol, now, has to concentrate on protecting the child, Errand, the Orb carrier, and thus she wants Garion to stay away from her since it may hurt Garion just as connecting his mind with her may have given harm to Garion. The statements, "She bent and drew a circle in the sand, enclosing herself and the little boy in it" and "She nodded and then drew her cloak in around the little boy"(IV, 2: 21-22) gives the idea of Polgara as a devouring mother for Errand, this time, by leaving Garion behind. However, Garion is now face to face with danger due to the evil forces sent by Torak, and he has to protect the others from this danger 'alone'. In other words, he has to employ magic without the (a)mulet allowing for unification with Aunt Pol, who also accepts that she has to leave Garion alone, as Belgarath has once suggested as mentioned before, to lead him to his symbolic positioning. After having been left alone by Aunt Pol's protecting power, and seeing that he is capable of protecting his companions from danger without Aunt Pol, he feels a certain confidence in himself, feeling himself "stronger", "straightening in his saddle" and riding his horse "a bit more confidently" (IV, 3: 24). His feeling of confidence and pride leads us back to another example of secondary narcissism when Garion feels himself powerful without the mother. The words such as "immensity" and the depiction of the morning sun, which distorts his image by "enlarging Garion's shadow" are significant indicators of his sense of power. However, this is a "distorted" image, as the previous quotation shows, which signifies that Garion still idealises/romanticised his so-called autonomy or mastery which has to be shattered immediately to make it possible for him to be totally positioned in the Symbolic.

> He felt his *immensity* as he entered the room with the cracked wall where the nine black-robed old men sat, trying with the concerted power of their minds to kill Durnik. The slanting rays of the morning sun had *distorted and enlarged Garion's shadow, and he filled one corner of the room, bending slightly so that he could fit under the ceiling.* (italics added, IV, 3: 27)

What will save Garion from his "distorted enlarged" *imaginary* image of himself is his naming process. Garion has already become a grown-up physically as

Aunt Pol says to him: “You're growing up very fast"(IV, 3: 29).When he argues with Ce’Nedra, “Garion's voice cracked and warbled between a manly baritone and a boyish tenor” (II, 26: 179), and he “scratched at his cheek, noticing that his whiskers had begun to sprout again” (IV, 3: 25). However, for Garion to be completely mature, in other words, to be symbolically (or linguistically) positioned in the culture, he has to abandon the motherly and anything which becomes the metonymic extension of the (m)other. To achieve it, he has to gain an “I”, (“I”dentity) or a name which will secure him in the signifying chain: “I” as the pronominal subject of a sentence in signification process, which shatters the so-called autonomy of the subject over its own. “I” is “I”dentity in Symbolic terms; it is not an Imaginary individuality since “I” as the subject is not particular to someone, shifting according to the looker or speaker. In this sense, “I” is the linguistic subject of a linguistic statement, which is language, the Other. And this “I” can only be gained through his name, his real “I”dentity.

> Names, …. like all signifiers, are relational, and cannot help but point to our lack. That is, while names seem to capture a person an a label that we try to ‘live up to’ in our imaginary figurations (as individual, unique, quirky), most of our being is eclipsed, caught in the signifying chain but fleetingly (the aphanasis)” (Rudd, 155).

Thus, the name refers to abandoning the being for meaning, when letter (lettre) becomes being (l’etre) as mentioned previously. As Rudd also states, “a name always points to someone or thing that has chosen *meaning* over *being*: a signifier for other signifiers” (155). His being addressed by a different name, *Belgarion*, which is, in fact his real name, indicates that he begins to gain his identity in the Other. His ‘name’ makes it possible for (Bel)Garion to situate himself in the Symbolic as a symbolically-identified and recognised subject. It is considered a big step to the resolution of his identity crisis, to his subjection to the language as his individuality dissolves into the Symbolic, and thus to the Other.

Now, Garion is ready for symbolic cognition, which is foreshadowed through the recurrent question of “Are you ready?” asked in his dreams. Polgara is

the first one to ask it, while she is “placing a longhandled kitchen kettle on his head like a helmet and handing him a potlid shield and a wooden stick sword”, which is a phallic symbol, showing that he is about to be castrated. Then, he sees Barak asking the same question while teaching Garion how to use “sword” and “spear”, which are again phallic objects. The dry voice, symbolising his conscious state of mind as discussed previously, also comes to him in his dream, warning Garion about “It's too late to change it now. You've already touched him. From now on, you have to make your own moves. "It also warns Garion about [he] “had better hurry” (IV, 11: 85). The image of Queen Salmissra, whose “face shifted back and forth from woman to snake to something midway between”, asking the same question, follows. The depiction of the woman’s face is of great significance in the sense that it changes into the form of a snake gradually, which is another phallic element. Not soon, he hears the voice of Belgarath asking him to “put [Garion’s] will against it and push”, which indicates that Garion has to put all his Desire to be recognised by language, culture, in other words, the Other. Immediately, he sees his cousin, Adara, asking him the same question to which Garion finally answers as “I am not ready, yet”. Upon this, Adara warns Garion to “hurry” as “[they] can't wait any longer." He wakes up, “oddly light-headed” and feels the “pressing urgency and the peculiar sense that everyone was waiting impatiently for him to do something” (IV, 11: 87). His conversation with Lelldorin, one of the companions who is the same age as Garion, attracts our attention now that they have ‘changed’, leaving the Imaginary identifications behind:

> "Things have happened to you since we saw each other last, haven't they, Garion?" Lelldorin asked, climbing back into his own bed...
> "I've been changed. There's a difference. Most of it wasn't my idea. You've changed, too, you know." (IV, 11: 86)

The quotation below is of certain importance as it shows that the Prophecy is fulfilled and Garion becomes the Rivan King after getting the Orb and returning it into the Rivan throne. Being a “king” has important connotations in that it signifies Garion’s manhood and his being recognised in the Other. Moreover, as the italicised

part of the quotation shows, (A)unt Pol, now, becomes "autre", in fact, (m)other for Garion, which Garion finds 'unnatural' since she has always been his m(other), the primordial other. It is not *natural* as it is *cultural*, where the strong "adjunct" between them is now broken:

> KING BELGARION SAT somewhat disconsolately on his throne in the Hall of the Rivan King, listening to the endless, droning voice of Valgon, the Tolnedran ambassador. ...He didn't feel any different, and his mirror told him that he didn't look any different, but everyone behaved as if he had changed somehow. The look of relief that passed over their faces each time he left injured him, and he retreated into a kind of protective shell, nursing his loneliness in silence. *Aunt Pol stood continually at his side now, but there was a difference there as well. Before, he had always been an adjunct to her, but now it was the other way around, and that seemed profoundly unnatural.* (italics added, IV, 13: 104)

Even though the song of the shepherdess, which reminds us of Wordsworth's *The Solitary Reaper*, associated with the Imaginary due to its connotations with the female song, standing for the idea of being 'out of the Symbolic' (as Symbolic indicates the Paternal metaphor) carries Garion back to his Imaginary web of memories for a short time, again. The sharp contrast between music (love) and courtly deeds (law) signifies Garion's long-awaited transition from the primal other to the Other. Garion, now as the Rivan King, knows that he has to deal with "tedious negotiations" in the Rivan Court. Furthermore, the "died away" song of the shepherdess symbolises that it is the Imaginary that is "died away" with his awakening with his new 'name', Belgarion, to the Other (IV, 14: 117). Just as the "died away" song emphasised, Belgarion has a name - of which significance in the identification process has been discussed – and he 'dies' to his previous identifications and is born into a 'new home', culture, the Rivan Court which is the metonymic extension of the Paternal metaphor, the Other.

However, his process of being symbolically-positioned will not completely reach its end until Garion fulfils the task imposed on him, which is to encounter with Torak, and win victory over him. He, as Belgarion now, wishes for his freedom

in the old days, in his previous identification as Garion, and regrets that he has become "a public person now, and such freedom was denied him". Garion's becoming the king, having to deal with public affairs, thus not being able to "have moment to himself again" (IV, 15: 123) indicates that he is completely exposed to 'the gaze' of the Other.

'Gaze' is an important term to understand the process of being symbolic-positioned. Although Sartre is a structuralist unlike Lacan, his concept of the gaze may shed light to our understanding of Lacanian Gaze, to some extend. Sartre, who views 'human beings' (he uses the term human being rather than 'subjects', (which puts one of the main differences in their philosophies with respect to their stance to Cartesian philosophy) as corpses until they prove their existence. In *Being and Nothingness* (for Lacan, it would certainly be *Being or Meaning*, (which sets another important difference between the two in terms of their philosophical terminology), in which Sartre describes three modes of ontology (as being-in-itself, being-for-itself and being-for-others), he explains the function of "the look", which signifies the relationship between being-for-itself as a looker and being-for-itself as a looked-at-being. In this sense, this third type of ontology (being-for-others) defined by the 'look of the other' gets closer to the concept of gaze in many terms ranging from social/political (as in Foucault's panoptical concern) to psychoanalysis (not arguably, in Lacanian sense). Sartrean concept of existence depends on the shifting focal point of the viewer and the viewed. Anyone, who is being looked, loses his "possibilities and freedom" since he becomes the instrument for 'the other' (Sartre 260). The person who is 'looked at' becomes the "transcendence-transcended" or being a "looked at look", by which Sartre means that the freedom of the person who is seen is engulfed by another freedom due to the fact that his spatialising is spatialised in the spatial order where once he was the centre (263). It is, in fact, the point where Lacanian 'gaze' can be linked to Sartrean 'look': One has to be dissolved (lose freedom in Sartrean terms) in the gaze of the other and of the Other. The gaze of the other is the first experience of the gaze, which is the gaze of the m(other). In fact, this is why Mirror phase is a crucial phase in creating the first 'other', thus, the first

'gaze'. However, the gaze of the other is to turn into the gaze of the Other, (Father as the paternal metaphor, language, culture, society; in fact anything associated with the acculturation process) for the subject to be recognised in the symbolic. In fact, Rudd defines gaze as "what we experience in the look of significant others, like the mother" (159). To put it more clearly, just as the first other - (m)other – needs to be introduced, which is to be followed by the Other for the normative construction of subjectivity, the (m)other's gaze is required to turn into the fatherly Gaze – "being observed (by the Big Other)" to put it in Rudd's words (159).

Turning back to Sartrean sense of the gaze, although for Sartrean terminology, being subjected to 'the look' is 'being' (otherwise, you will suffer from "nothingness"), for Lacan, it is 'meaning' (similarly, otherwise you will go psychotic, trapped in the realm of the unsymbolised Real) as it is the language that the subjectivity ("I") is constructed in a "signifying chain" which is described by Lacan as "links by which a necklace firmly hooks onto a link of another necklace made of links" (*Ecrits*, 418). This is the chain for Lacan in which the Sartrean sense of being and freedom is lost, as the *subject* is *subjected* to language/Other's discourse – thus not free in Sartrean terms. In this sense, losing freedom – losing autonomy in Lacanian sense - is essential to be identified in the Symbolic, thus for normative subjective construction, and cannot be achieved without being exposed to the gaze. For Garion, it is impossible for him to be "himself again", since he has entered the Symbolic, which will not provide him with the illusionary autonomy as in his Mirror phase and in his narcissistic periods. He learns that culture, in other words, symbolic identification 'bars' him from his so-called individuality since he is now subjected to the Language, the Other.

Towards the end of the final series, Eddings provides readers with another set of fruitful material for "Word" in Lacanian context. In Book V, *Enchanter's Endgame*, the fate awaiting Garion is clear. He will be either identified or recognised in the Other or will be lost in his Imaginary web of identifications. He is doomed to be symbolically-positioned in the end no matter how much he fears, as the "Word" in the Codex says that has been explained to him: "The cryptic words of the Mrin

Codex had been explained to him in precise detail. He was riding toward a meeting that had been ordained since the beginning of time, and there was absolutely no way he could avoid it" (V, 1: 5). The statement reveals that Garion cannot avoid his acculturation, which will give him recognition in the Other.

Garion tells his "inner voice", namely his ego, that "Torak will kill [him]". The voice refuses to have said anything about the result of the encounter, and in fact, neither did the Prophecy, upon which Garion asks the voice whether the Prophecy might have meant something different. The inner voice's answer to his question is about the "Word", and thus about the Symbolic, the realm of the Other. As the statement, "it's necessary to say the word [as] the word determines the event [and] puts limits on the event and shapes it" also indicates, Garion is supposed to enter the Symbolic, the realm of the Other, immediately (V, 6: 46).

As Garion and his companions approach Mallorea in the East, referring to the Imaginary, the words emerged in Garion's mind are worth considering since "home", "mother" and "love" have associations with the Imaginary identifications as previously discussed. However, it is such a significant detail that the final word is "*death*", which is the biggest castrating element. The word, "death", signifies the necessity that being dead in the Imaginary is necessary to be born in the Symbolic for normative identity construction. The word, death, also reminds us of the Lacanian idea that the father is the signifier of authority to submit, or else, it brings death. In this sense, one can enter the subjecthood only through submitting to the power of the Phallus, "to the Oedipal law of alienation into language" (Mellard, 32). As discussed previously, whereas the Law is associated with death, the Imaginary appeals to love. "The ego loses itself in the loved one; the ego regains itself in the loss ordained in submission to the Symbolic, the Law, the Father", and thus the Other, as Mellard states (32). Thus, Garion has to submit to the Law of the Father; he has to accept to be situated in the Other:

> THE WHISPERING HAD begun almost as soon as Belgarath, Silk, and Garion reached the coast of Mallorea. It was indistinct at first, little more than a sibilant breath sounding perpetually in Garion's ears, *but in the days*

that followed as they moved steadily south, occasional words began to emerge. The words were the sort to be reckoned with home, mother, love, and death - words upon which attention immediately fastened. (italics added, V, 20: 161)

In the final battle, the depiction of Garion, which stands as opposed to that of Torak, reinforces the idea of the clash between the Symbolic and the Imaginary. The image of Garion, with "his hand tightening on the hilt of his cold sword" reminds us of a phallic element (V, 23: 178). The depiction of Torak, with "hideous fire burned in the eye that was not", indicates that the pre-castrated God belongs to the Imaginary, and thus is left unrecognised in the Symbolic, the Other (V, 23: 178). Moreover, when Garion gains a victory over Torak by refusing him to enter his mind, Torak's cry as "Mother!" supports that he dominates in the realm of the Imaginary (V, 23: 182). Torak's posture holding his hands to heaven, crying "Mother" stands in direct opposition to that of Belgarath, who cries as "Master!" (V, 23: 182). As the word, "Master" signifies, the Father/the Other marks the victory of the Symbolic against the Imaginary in this 'psychic' battle.

The quotation below signifies three main points in relation to the psychic battle between Garion and Torak. Firstly, the once two-edged Prophecy turns into 'one', indicating the separation from the mother. In the pre-Mirror phase, the infant and the mother as two subjects experience jouissance. However, after the separation, the infant has to go on as 'one', subjected to the Symbolic. Secondly, Garion's sword "flickered in his hand" which kills the Dark God, indicates that Garion kills the Imaginary God metaphorically in his mind, which makes him positioned in the Symbolic finally. The other important detail Eddings provides the readers with is that although their sizes have been distorted to a degree of 'immensity' during the fight, which gives the idea of narcissistic realm, both Garion and Torak returns to "their normal size", which leads us to the idea that the Imaginary identification is left behind:

> *Where there had always been two, there was now but one.* And then, faint at first, the wind began to blow, purging away the rotten stink of the City of Night, and the stars came on again like suddenly reilluminated jewels on the

> velvety throat of night. As the light returned, Garion stood wearily over the body of the God he had just killed. *His sword still flickered blue in his hand,* and the Orb exulted in the vaults of his mind. Vaguely he was aware that in that shuddering moment when all light had died, *both he and Torak had returned to their normal size,* but he was too tired to wonder about it. (italics added, V, 23: 182)

Although there is "a bitterness in the taste of Garion's victory" (V, 24: 182), caused by the irrecoverable *Lack* in Lacanian context, he is now fully recognised in/by the Other, which is the thing that "has to be done" (V, 24: 183). The dry voice, representing Garion's consciousness or ego, which has been speaking to him throughout the journey, begins to speak loudly in the name of Garion, which shows that Garion has constructed his identity in the Symbolic. Thus, "the boundary [between unconscious and conscious] must remain intact" (V, 24: 184). As the (O)ther awareness suggests, the destiny, which had to "follow two divergent paths" before, now follows a single one, the Father, the Other, and the Symbolic. In other words, "the boundary", which can be considered Lacanian "bar", is necessary between the mother and the child, the subject and the object, thus the conscious and the unconscious. It is also significant that with the finalisation of Garion's normative identity formation, the "the dreadful night", signifying the Imaginary as discussed above, is over, and "the dawn", signifying the Symbolic is at hand (V, 24: 189). The universe, once "divided against itself" is now "one again" which is the Symbolic, after the separation of the two: the infant and the primordial lost mother (V, 24: 190). After this separation, "nothing will ever be the same again" as Garion also knows (V, 25: 192-193). The *jouissance*, the joy of re-unification with the (m)other is impossible once Garion steps into the Symbolic, which makes him recognised in the Other. As it has been foreshadowed, Polgara and Durnik marry, and are ready to leave Riva. Garion, as the Rivan King, offers Aunt Pol (the primordial mother) and Durnik (fatherly-figure) to stay with them. However, as the split or separation is necessary, Garion and Ce'Nedra "have to work things out on [their] own" (V, 25: 193). During the wedding ceremony of Polgara and Durnik, Garion feels "a sharp little pang that Aunt Pol would no longer be exclusively his" (V, 25: 197). The

expression, "the elemental, childish part of him" refers to his Imaginary identificatory experience, when the irrecoverable *Lack* carved in his unconscious (V, 25: 197). Now that Garion has been castrated in the Symbolic, reunification of the infant (Garion) and the primordial mother (Polgara) can only live in memories, in the dark abyss of the unconscious as "together they moved through the slow, graceful, and somehow melancholy measures of a dance which had vanished forever some twenty-five centuries before, to live on only in Polgara's memory" (V, 25: 207). The expression, "denial of self", is of great significance as it leads us back to the idea of the imaginary, and thus, the Imaginary Cartesian self, which Lacan, with his psychoanalytic theory, subverts (V, 22: 176). Garion is now subjected to language, the Other, leaving the idea of the autonomous self behind, which is only an illusion.

3.4 Sir Perceval's Journey towards the Other in *Sir Perceval of Galles*

Just as Garion's assumed/imaginary identity and sense of wholeness are shattered by the introduction of the Father as the Other into his narcissistic Imaginary identifications, Perceval's "I"dentity is gained through his leaving the mother in the woods (nature) behind to pursue his adventures in the Arthurian world (culture), which becomes the metaphorical extension of his way to the Father in the form of (A)rthur signifying *the Autre.* It is not surprising that as a chivalric romance, *Sir Perceval of Galles,* which is centred on the quest theme and the woods as its setting, as in modern fantasy text, *Belgariad,* strengthens our understanding of the intertextuality between these two genres on a psychic level as well as a on a generic one. However, before approaching the text from Lacanian theory to reveal this level of intertextuality between *Sir Perceal of Galles* and *Belgariad,* it is necessary to include a synopsis of the romance to be able to provide readers with a better understanding of my analysis.

As a medieval romance, *Sir Perceval of Galles* tells of young Perceval's adventures after he has met three knights, Yvain, Kay and Gawain, in the woods, which paves his way to Arthur's Court. However, Perceval's physical journey to the Arthurian Court turns into a psychic one, which opens the text for Lacanian

criticism. However, before analysing the text according to Lacanian theory, a short synopsis may be necessary. Having married Arthur's sister Acheflour, Sir Perceval of the Round Table is killed in a tournament by the Red Knight. In order to protect his son, also named Perceval, Acheflour retreats into the forest taking his son with him. Fifteen years later, she explains Christianity to Perceval, who goes to search for God in the forest. He meets Ywain, Gawain and Kay, whom he mistakes as God. When Gawain informs him that they are Arthur's knights, it causes Perceval's wish to be knighted too. With a deep grief, her mother cannot stop Perceval leaving, and gives him a ring, which he exchanges with the ring of a sleeping lady in his way to the Arthurian Court. Arthur recognises that Perceval is his nephew and agrees to knight him but Red Knight intrudes the ceremony. Perceval kills the Red Knight, who bursts into the court to steal Arthur's goblet. However, Perceval decides to seek more adventures. He kills the Red Knight's witch mother, which delights the old knight and his sons who have been previously threatened by her. On his way to Arthurian Court, he encounters a messenger informing him that Lady Lufamour of Maydenland is besieged by a Saracen Sultan. Defeating the Saracens, Perceval marries Lufamour after finally having been knighted by Arthur. After a year, Perceval decides to find his mother. On his way to the forest, he meets the woman with whom he exchanged rings. From the lady's account, Perceval learns that her lover the Black Knight, who gave her the ring, has accused her of infidelity and tortured her. Perceval fights the Black knight, but sets him free on the condition that he promises to forgive his lady, which the Black Knight accepts. Perceval offers to re-exchange rings, but soon learns that the knight has given Acheflour's ring to the Sultan's brother, a ferocious giant. Perceval beheads the giant, and takes his mother's ring back. On his way back to the forest, he encounters a porter who tells him that his mother has gone mad and fled into the woods upon seeing the ring on Black Knight, which causes her to think that her son is dead. Perceval, clad in goatskins, sets off on foot. He finds Acheflour lying beside a well and carries her back to the castle where she is cured. They return to Maydenland together, and three of them

live happily there. After a time, Perceval joins the crusades where he is slain after many victories**.**

3.4.1 From Woods to the Court, from Acheflour to Arthur, From Maidenland to Holyland in Perceval's Quest for Identity

It is clear from the story that young Perceval's father, Perceval, has been already absent at the very beginning of the story. The father, Perceval, was one of the bravest knights in Arthur's Court, and Acheflour is given by her brother, Arthur, to his "Beste byluffede" [favourite] knight, Perceval, to be his wife. He is also granted lands and fine gifts for his bravery: "For Jje gyftes Jiat ware gude" [for the gifts that were good] (39-40). To celebrate his newborn child (Perceval), Perceval attended into a tournament in which he was killed, leaving Acheflour and his son, Perceval, behind. The absence of the father is an important detail for the psychoanalytic interpretation of the narration in that it foreshadows the idea that young Perceval is left without a father, and will be raised by his mother, Acheflour. At this point, the idea of father expands from Perceval's biological father to the Symbolic Father, which enables Perceval's positioning in the Symbolic, in other words, his acculturation, with respect to Lacanian terminology.

Upon the loss of her husband, Acheflour decides to raise young Perceval away from the Arthurian Court, which deals with knightly tournaments and joust, which has caused the death of the father, and she vows no longer to dwell in the society, "I>er dede3 of arme3 schall be done" [where violent deeds are done] (167). To protect her son from such violent acts of the knighthood, she takes Perceval to the "greues graye" [gray groves] (172) of the woods, which becomes the embodiment of a motherly space. In this sense, the nature, as the symbol of the feminine or the motherly space, becomes young Perceval's home for fifteen years. Young Perceval is situated out of the Symbolic, out of culture. Thus, the diachronic opposition between nature and culture, which becomes the metonymic extension between the Imaginary and the Symbolic, is clear even at the beginning of the narration.

The phrases describing Perceval's upbringing – "He was ffosterde in the felle,/ He dranke water of J)e welle'"[he was reared in the fell, he drank water from the well] (6-7) – also reinforces the idea of the realm of the Imaginary since fluidity is often associated with the motherly, and therefore the Imaginary identification standing as opposed to the notion of solidity, the fatherly place, the Symbolic. Gibson claims that water "in all its forms - whether as ocean, river, sfream, well, or fountain - is [an] unequivocal symbol of the Goddess" (16). Thus, the mention of the well in the story is also worth considering due to its emphasis on its link with the motherly.

Acheflour metaphorically becomes a devouring mother, protecting her son from the cultural and patriarchal code prevailing in the Arthurian society. In order to raise her son with no knowledge of men as Perceval also tells, "I saw neuer 3it no men" [I have never yet seen any men] (406), she does not tell anything about Perceval's father, who has always wanted his son to be like him. Acheflour, by taking Perceval to the woods, tries to construct a new world both for her son and herself to avoid the suffering of the Arthurian knights. In the woods, they live by a well, where 'Now})er nurture ne lare/ Scho wolde hym none lere' [she taught him neither manners nor learning] (231-232). Perceval's being clad in garments of goat skin and spending his days wandering in the woods, totally unaware of the conventions and constraints of courtly life attracts our attention. Moreover, it is another important detail that Acheflour, when she retires to the woods, takes her female *maid*servant, a flock of *milking* goats, apart from her *infant* son, with her, which reinforces the idea of the Imaginary, the motherly, as the possible connotation among the italicised words show. In this sense, she wants her son to interact only with the natural elements rather than the cultural ones. Perceval will only have "wilde beste3 for to playe" [wild beasts to play with] (177), as his companion, and will never know any male rituals such as "juste3 ne ... tournament" [jousts nor tournaments] (174), which has led her to her widowhood. Thus, he is raised as a 'wild' boy, and as Arthur believes "LittiU wonder it were" [it would be little wonder] (1583) if Perceval exhibits "wilde" behaviour, for he lived in "*pe* holtis

har]e,/ Fully fiftene 3ere/ To play hym with *pe* wUde dere” [the woods for fifteen years, playing with the wild deer] (1580-1582). As Baron puts forward, Perceval's wildness is his primary characteristic, which should not be regarded as paternal inheritance that “wolde oute sprynge” [will come out] (355), but rather, it is this wildness, inherited from his mother (10-11).

Another important thing leading us back to the idea of the Imaginary is the use of the word, “mare”. The world, in which Perceval of Galles is caught, belongs to the motherly space. Until he is fifteen years old, Perceval is surrounded by females, from his mother, to the maid servant and to the milking goats, as mentioned before. The *pregnant mare*, which he finds and claims for his own, attracts our attention right at this point, reinforcing that the early stages of Perceval, with no male influence, cannot be shaped by the father, or anything related to the notion of the father. Perceval is not even provided with any information regarding his father, since Acheflour, deliberately, excludes any notion connoted with the notion of a father from Perceval’s life. Thus, Perceval's innocence at the court of King Arthur, where he tells the king that 'he wiste neuer J>at he hade/ Affader to be slayne' [he never knew that he (once) had a father *to be slain]* (italics added, 571-572) is caused by the lack of the idea of a father in his mind. His father has “slain” not only in a literal sense, but also in a metaphorical sense, in the woods, where Perceval spends the first fifteen formative years of his life. He is not even aware of the male deity – God – as he is taught Goddess, as claimed before, with the word, “well”, which signifies that Perceval is, in every sense, outside the Symbolic.

It is Perceval’s father, who bestows his own name on his newborn son. Again, at Perceval's knighting ceremony in Maidenland it is the king who addresses Perceval as 'Syr Percevelle the Gallays' [Sir Perceval the Welshman] (1643). The “naming” process in the Symbolic stands in a direct opposition to the process in the woods, where Acheflour holds the power in every sense. She names and identifies the objects and things around Perceval without reminding him of any associations with the notion of the Symbolic. Since Acheflour is the source of all knowledge for Perceval, he asks Acheflour 'J>e name/ Off this Uke thynge' [the name of this thing]

(his mare) (340), 'Whatkyns a godd may *pat* be/ 3e nowe bydd mee/ t a t i schall to pray?' [What is this god that you would have me pray to?] (243-245), and 'What manere of thyng may {)is bee/ I>at 3e nowe hafe taken mee?/ What calle 3ee this wande?' [What is this thing that you have given me? What is this stuff called?] (198-200).

Within the framework of the details mentioned above, young Perceval is caught within his Imaginary identifications, without any knowledge of the father, which is reinforced by the lack of the biological father at the very beginning of the story 'literally'and by the total absence of any notion that can be associated with the idea of a male, and thus the Symbolic Father, 'metaphorically'. However, when Perceval is old enough to hunt to provide them with their dietary needs, Acheflour gives him his father's spear, the only item of "all hir lordes faire gere" [of all her husband's fair possessions] (189), which is a phallic symbol, but still without letting him know it is his fathers: 'In J>e wodde i it fande' [I found it in the wood] (204). Perceval should use the "lyttill Scottes spere" [little Scottish spear] (191) only to provide food for his mother and himself, not for knighthood or bravery on the battlefields. Relevant to the same idea, Acheflour encourages Perceval to pray so that he may become "A gude man" [a good man] (239), rather than a good knight like his father, who proved that he was a brave knight in the joust and on the battlefields, and Perceval, in fact, "was a gude knaue"[was a good lad] (216). Acheflour's wish for her son is of great significance since it underlines the sharp distinction between her priorities and that of the court and her husband, who wished that "his son were gette/ In J)e same wonne' [his son would succeed, in like manner] (119-120), which means that his son would grow up to enjoy combat, as did his father.

Perceval's stance out of the Symbolic is also clear from the instances provided in the text, where Perceval 'literalises' almost everything. When Acheflour suggests Perceval to pay the God, he questions who this God is, upon which his mother tells him that he is *'pe* grete Godd' [the great God] (282) who made this world in six days. He is determined to "meet with this man", and "off he went,

leaving his mother with her goats, to search for the great God". After having met with Arthur's knights in the woods, he asks them "Wilke of 30W alle three/ May *pe* grete Godd bee/ I>at my moder tolde mee, I»at all J>is werlde w^roghte?' [which of you three is the great God my mother told me about, who made the world?] (281-283), upon which the knights get confused. His capturing of a "wild horse" to ask his mother what it is, as he is curious of the creatures that the knights have been riding, makes Acheflour upset for that she fears his son to go for knighthood. Her deliberate naming of the wild horse as a "mare" attracts our attention, which underlines the idea of a devouring mother who wants to keep her son out of the Symbolic. Perceval "was delighted to hear his mother name the creature, and took no notice of anything else". It shows that he literalises and generalises everything that his mother tells him. A similar instance is seen when Perceval tries to "strip the body of armour" after defeating the Red Knight to avenge for his father's death and to recover the Grail. He decides to gather firewood, and then, taking his fire-iron and flint, kindled a flame to get Red Knight's armour since he remembers her mother's advice: "When my dart solde broken be,/ Owte of *pe* iren bren *pe* free' [when my spear is broken, burn the wood out of the iron] (750-751). Another instance supports the idea when young Perceval asks his mother how to identify and greet a knight, beseeching: "Swete moder ... ff i solde a knyghte ken,/ Telles me w^harby" [sweet mother ... if I should see a knight, tell me how (I will know)] (405-408), which shows that according to Perceval, his mother is the source of all knowledge, even when dealing with the world outside the woodland. Likewise, as his mother instructs him "to show moderation", he takes "only half of this fodder" and divides "the corn into two equal portions" and gives "his mare only the one" since "he wished very much to be thought cultured", signifying that he needs a recognition and an identity in the realm of culture, the Symbolic. However, as he literalises everything, it is clear that he is not capable of "coding and decoding messages within a formal articulatory process" as Mellard states (28), and will never be capable of it until he achieves his linguistic positioning with his entry into the Symbolic no matter how much he wants to be thought cultured.

However, it is necessary for Perceval to find a place in the Symbolic. As stated before, the infant finds itself in a process of identification with the (m)Other and her *imago* whose image is regarded as a totality by the infant who perceives itself in fragments in the early years of its development. Thus in the Mirror phase, as Wilden claims, "what [the infant] contemplates as his self is the other" (173). Lacan states that "the *I*'s mental permanence", in this sense, "prefigures its alienating destination" (*Écrits* 76). Thus, it is clear that in the pre-mirror phase, there is no subject, and real subject finds existence with the infant's entry into the Mirror phase. However, as discussed before, although the mirror phase cannot produce "a fully recognised subject", it paves the infant's way into the function of the Symbolic register, though it is not "formalised or internalised" yet, in Mellard's terms (Mellard 28). The awareness of the "twoness" is established at this stage. In *Sir Perceval of Galles*, this phase is metaphorically initiated by Perceval's encounter with the three knights entering the woods. Thus, meeting Yvain, Kay and Gawain is of great significance for Perceval's identificatory formation, as it symbolises his Mirror phase. Especially when we consider the Mirror phase as a threshold between the Imaginary and the Symbolic, the *woods* as a setting in which the encounter between the Imaginary (Perceval) and Symbolic (Yyain, Kay and Gawain) is actualised attracts our attention since the "threeness", to use Mellard's terms (28), has not been actualised yet. In order for Perceval to face the threeness or the father who will, then, become the signifier, "[incorporating] in the child the potential for symbolic discourse both within consciousness and within the unconscious" (Mellard, 28), he has to undergo a Mirror-phase identificatory process first, (metaphorically still in the woods) before achieving his positioning in the Symbolic (metaphorically, in Arthur's court). Mellard states that before facing the trainees which will be established in the Symbolic, the infant is not capable of "coding and decoding messages within a formal articulatory process" (Mellard 28). When we consider Perceval's attitude and nonsensical questions addressed to the knights, the idea of his not achieving his castration, but being 'initiated' is emphasised once again.

It is also an interesting detail that *the buck* magically intervenes between Perceval and Kay to prevent an eruption of violence. The buck has long been associated with the pagan Horned God, which dwells in the wild woods (Condren 33). The strange clash between the womanly space - full of *female* images such as milking goats and a pregnant mare - and the *male* buck indicates that Perceval is getting ready for being symbolically-positioned.

Right after his meeting with the knights, he decides to leave the woods, and thus, the motherly space to be castrated, finally: "he leuede in a tayte/ Bothe his modir and his gayte', [he left eagerly both his mother and his goats] (253-254). As a devouring mother, Acheflour, has constructed a world in which she and her son can explore an alternative life devoid of culture and the Symbolic. She imprisons Perceval in the woods, which gives us the idea of the mother's womb. Although she does not want Perceval to be 'separated' from her maternal body, he wants to leave upon which Acheflour is disappointed when he leaves the woodland world to pursue knighthood that she 'thoghte wele J)at scho my3t dy' [seriously thought that she might die] (387). In order to find a recognition in culture, instead of nature, Perceval, despite his mother's grief, leads his way to (A)rthur, who becomes the embodiment of (A)utre, the capitalised Other, the realm of culture, and language. Perceval's intimate connection with the maternal body on his last night in the woods attracts our attention: "The childe by *pe* modir lay" [the child lay beside his mother] (417-418). Right after this point of the narration, Perceval's psychic journey to the Symbolic begins. At this stage, the (m)other (in the Gestalt, *imago*) will become (m)Other, as the primordial Other. In this sense, (A)cheflour becomes the embodiment of primordial (A)utre, subsiding in the unconscious (as the Other) of Perceval throughout his life.

Before entering the King Arthur's Hall, Perceval meets a "sleeping maiden" in one of the private chambers of the Court, with whom he exchanges his ring, which Acheflour has given him before leaving the woods. In this sense, the ring becomes the symbolic extension of Perceval's previous unification with the mother. Nevertheless, his exchange of the rings with the sleeping maiden is of significance in

that he is ready to leave his mother in a metaphorical sense to accept his castration. It is another interesting detail that Perceval goes to take his mother's ring back after a series of adventures when he decides to return to his mother, which will be discussed later. The sleeping maiden in Arthurian Court also carries significance in that she – as another motherly figure – is 'sleeping' or 'half-dead' to the Symbolic. When Perceval returns to the woods, he meets the lady again 'awake' in the Imaginary, and lies on her "lap", which takes us back to the idea of re-unification with the motherly in the woods.

When Perceval arrives at the King's Court, he is still in his Imaginary identification, since he introduces himself "myn awn moders childe"/ Comen fro *pe* wodde3 wylde/ Till Arthure the dere' [my own mother's child, come from the wild woods to the great Arthur] (506-508). However, he is ready for acculturation since he comes the court "to find the blessed [A]rthur", which becomes the metaphorical extension of the (A)utre. Arthur wants to dress the boy as a knight so that he would be the spitting image of "'a knyghte I>at i louede with all my myghte" [a knight that I loved dearly] (547). This shows that Arthur, as a father figure, wants to clad the boy in a knightly set of clothes, which is considered he will be clad in culture, so that he can find recognition in the Symbolic. Perceval's later action of exchanging his goat skins for knightly armour and his discarding his pregnant mare, she who was 'bagged with fole' [big with foal] (717) for a steed, which was 'swifter *pern pe* mere,/ For he hade no thynge to here/ Bot his sadill and his gere' [swifter than the mare, for he had nothing to carry but his saddle and his gear] (715) are important details stressing his eager abondenment of the mother. In order for Perceval to be 'knighted', as he wishes, or to find his recognition in the cultural code of the Arthurian court, or in other words, to be castrated in Lacanian terms, he is required to recover the gold cup which is stolen by the Red Knight. Thus, he sets off for the pursuit of the Red Knight without waiting for Arthur to go "to a private room to fetch some armour" for Perceval, which foreshadows the idea that Perceval, even though he wishes to be 'knighted' or 'castrated', is not still ready to be fully 'clad in' the Symbolic.

Perceval, after having got the Grail from the Red Knight, does not return it to Arthur immediately, by saying that "I am als grete a lorde als he;/ To-day ne schall he make me/ None ojjer gates knyghte." [I am as great a knight as he is. He cannot make me any more a knight than I am today] (814-816), although he vows, "Hym J)an wil [i] down dynge/ And J>e coupe agayne brynge,/ And J)ou will make me knyghte" [I will desfroy him, return the cup to you, and you will knight me] (642-644), which leads to his Oedipal reaction to the Father. His primary narcissistic stage when he is proud of his ability to hunt for his mother with "a dart doghty" [a brave spear] (204), leaves its place to his secondary narcissism when he is proud of his bravery and strength in his upcoming adventures resulted in a series of fame and victory. Roudinesco states that when the subject regresses to narcissism, "he is lost in a maternal and deathly imago", and "in abandoning himself to death, he seeks to rediscover the maternal object and clings to a mode of destroying the other that tends toward paranoia" (30). In this sense, it is clear that Perceval is still trapped within his narcissistic identification as he refuses to make his way to the Other. Although Sir Gawain tries to persuade him to return to (A)rthur, he finds himself another set of adventures 'alone', instead. At this point, his journey initiated with the wish to seize the Grail to return it to Arthur goes on with his preliminary psychic process of identification before achieving full castration. In this sense, while the Grail, his object of quest, seems to be an instrument required for his knighthood, and thus, his recognition *in* and identification *with* the Other, the object of quest becomes his object petit a, which Perceval associates with his mother. Within this context, F. X. Baron suggests that Perceval's "ultimate quest is not for the Grail, but rather for Acheflour", (Baron 5) which is relevant to David Fowler's idea that "the symbolic religious meaning of the Grail is transferred and embodied in the person of the hero's mother" (D. Fowler 6). It foreshadows the idea that he will still be caught within the idea of the mother, or with his Imaginary identification. This idea is, in fact, supported by his 'imaginary' victories provided with the help of the magical ring he has taken from the sleeping maiden. It has been already discussed that Imaginary register takes its name from the idea that the infant tries to construct

its identity on a false image provided by his perception of its body as a totality with that of the mother, which, contrary to reality, stands for the "ideal ego". Perceval is after his ideal ego, but in the shape of an "ego ideal", which is reinforced through the fact that he is riding "a stede" [a steed] (1691), and learns that he should refer to the beast with this name, instead of a 'mare', and in Red Knight's armours, instead of the armours that (A)rthur has offered him. It shows that he is in the preliminary space, going back and forth between his Imaginary identification and the Symbolic.

His secondary narcissism and his false identity are clear from the instance when he rides 'alone' at the edge of a wood, he meets a man with his nine boys running fearfully from Perceval as they mistaken Perceval for the Red Knight who has murdered the man's brother and has "vowed to kill [them] all because he feared that [his sons] should seek revenge when they are old enough for the death of their uncle." Perceval proudly thinks that "then I have done even better than I thought I had". However, his strength and his bravery stem from the magical ring of the sleeping maiden, which brings us back to the idea of his imaginary identification in the Mirror phase as mentioned above.

Perceval's encounter with a witch, whose *name* is not mentioned in the narration like the sleeping maiden, is important to show that he is soon to be symbolically positioned despite his anger projected towards the Father. It signifies that both the sleeping maiden and the witch, related to the Imaginary, are left *unnamed* unlike the significant male characters in the story, belonging to the Symbolic, as it will be discussed in detail with reference to Cixous. The witch is Red Knight's mother, signifying a parallelism with Acheflour since the witch watches over her son, Red Knight, even while he is pursuing his knightly deeds. She can be regarded as a nurturing mother like Acheflour since she magically restores him to life and health when the Red Knight is injured. Another parallelism is that when both the Red Knight and his mother are killed, Perceval carries the mother "Till 3onder hill" [to the nearby hill] (638) and places her by the side of her son in the fire. The words, 'Ly still ... Bi l^i son' [lie still ... beside your son] (863-864), remind us of the connection between Perceval and Acheflour when 'The childe by J>e modir lay'

[the child lay beside his mother] (417-418). The witch, upon seeing Perceval in his son's armours, mistakes Perceval for her son and offers to heal him, upon which Perceval kills her: "Oppon his spere he hir bare/ To J)e fyre agayne;/ In ill wrethe and in grete,/ He keste *pe* wiche in *pe* hete" [On his spear he bore her to the fire again. In great anger he cast the witch in the heat] (859-862). Thus, the image of the spear, which once belonged to his father, and thus was a symbol of the heroic values of the Arthurian court, becomes an instrument castration with the destruction of the witch, who resists identification in the Symbolic. It is an important detail in that Perceval's murder of the witch, with his father's spear, becomes the symbol of his murder of the idea of the mother, which foreshadows that he is soon to be acculturated.

His entry into the Symbolic is laid on a firmer ground at this point of the story, when Perceval will go and search for the Saracen sultan. Delighted with the news of Red Knight's death, the old man invites Perceval to his court where they meet the porter announcing that Lady Lufamour and her land, the Maidenland, have been seized by a Saracen sultan, Golrotherame, who tries to persuade her into marriage with him. However, the Messenger wants Arthur to help them instead of Perceval, who decides to deceive them by sending them to the court of Arthur, so that he can go to the Maidenland to meet with the sultan alone. His narcissistic aggression becomes clear at this point since he wants to defeat the Saracen alone, without the help of (A)rthur, who is taken to his bed at the loss of Perceval. When the porter arrives at Arthur's court, he sees that Arthur cannot help him in this situation, regretting "Why did I not turn accompany that young knight after all?" When Arthur asks which young knight the porter mentions, the porter's answer is of significance as it reinforces the idea that Perceval is not castrated yet: "I have no idea of his *name*".

Perceval's defeating all the Saracen army 'alone' is important: As stated before, it is an 'imaginary' identification – and thus Imaginary – since he has gained victories with the help of the magic ring rather than with his true strength, and in

Red Knight's armours and on the dead knight's steele, which supports the idea of his false and imaginary (not real) identity.

Upon the news from the porter, Arthur and his knights meet Perceval, and King Arthur "dubbed him knight" and addresses him as "Sir Perceval the Welshman". It is important in that Perceval would not be able to meet with the Saracen Sultan, although he was able to defeat all his army 'alone'. His victory over the Saracen sultan is asscociated with Perceval's being 'knighted' by (A)rthur, in other words, with his linguistic positioning by (A)utre. It is at this point, Perceval is addressed by a name, "Sir Perceval the Welshman", which signifies the idea that he has, finally, a name an "I" or an "I"dentity in the Symbolic register. It should be noted that this naming process stands as a complete opposition with Perceval's addressing of himself, as "the child of my mother", at the very beginning when he first enters the court, which supports the idea that young Perceval is, now, a castrated subject finding identity and recognition in the Symbolic. However, the subject, following his acculturation, is in search for his ideal ego throughout his life. As the ideal ego is an illusion, his quest or Desire of a re-unification with the mother (*jouisance*) forbidden by the Symbolic Father is never fulfilled, which turns the subject towards the search for an *object petit a*. Perceval marries Lady Lufamour of Maidenland, the ruler of 'Alle hir landes' [all her lands] (978), as she has promised that she will offer herself to the knight "Who J)at may his bon be' [who desfroys him] (1338)" and her lands "To welde at his will' [to govern as he will] (1340). In this sense, the purpose of his quest for the victory over the Saracen sultan becomes the quest for his *object petit a*, which is Lady Lufamour, associated with the primordial other, m(Other), carved in his unconscious from the memory of his Imaginary identifications.

However, it is clear in the text that during his stay in Maidenland, Perceval 'thoghte on no thyng,/ Nor on his moder J)at was' [he thought of nothing, not even of his mother] (1772-1773). Perceval does not give any thought to "How scho leuyde with *pe* gres,/ With more drynke and lesse,/ In welles, J)ere J)ay spryng" [how she lived in the woods, with her only drink water from the well] (1774-1776).

Nevertheless, after a year, Perceval's thoughts turn to his mother, through an endless association with his mother and *object petit a*, as in the case of metaphor and metonymy with respect to language as discussed previously. Remembering his mother, as his primordial Other, Perceval describes his relationship to his mother intimately: "I laye in hir side" [I lay in her side] (2176).

Baron, in his article, "Mother and Son in *Sir Perceval of Galles*" (1972), suggests that the poem's basis "is due primarily [on] the sharp focus on Perceval's close connection with Acheflour". Exploring the connection between the mother and the son, Baron concludes that the poem is "about the son's movement from the maternal world into the paternal and then back again to the maternal" (Baron, 3-14). When he rides towards the woods, the motherly space, he meets the sleeping maiden, he has encountered in the court of Arthur. Although she is depicted as "sleeping" in the Court, which means that she, as a female figure, is sleeping in the Symbolic, as her stance out of the Symbolic, she is 'awake' in nature, now tied into a tree, standing as opposed to her situation in culture. His wish to sleep on the "lady's knee" takes us back to the idea of infancy. His searching for his mother in the woods, "wearing only the skin of a goat" just as he did when he used to live in the woods as opposed to his "armours" in the society is another important detail, which leads us back to the idea of the Imaginary, standing out of the Symbolic.

The lady tells her story to Perceval. The Black knight, who has given the lady the magic ring, has blamed the maiden for disloyalty as he has seen Perceval's ring on her finger. The lady tells Perceval that it is Black Knight, who has done this to her. Perceval gives the magical ring back to the lady, which marks the end of his 'imaginary' (not real), and thus, Imaginary identification. However, his efforts to take his mother's ring back from the giant, Golrotherame's brother, who has seized the ring from the Black Knight, shows us that Perceval, as a castrated subject, feels Lack, and thus, his Desire for the re-unification with the mother will never cease. In this sense, the quest for his mother's ring, which interrupts the main narrative line in the story, becomes the quest for his *object petit a(2)*. It is worth considering that

this supplementary incident's *barring* the main narration structurally shows that he is *barred*, due to his Lack, from the mother.

Thus, at this point of the story, he paves his way from the Symbolic to the Imaginary, which emphasises the subject's relapse into the Imaginary. Perceval finds his mother, Acheflour, in the woods as a 'mad woman', depicted as "naked" and "a startled animal", which reinforces the idea that the feminine stands out of the Symbolic, as discussed briefly through the sleeping maiden and the witch. In relation to this, Cixous, in her *Castration or Decapitation?*, stresses that the male-dominated society, which is trapped in 'phallogocentic discourse' as Derrida terms, finds it difficult to identify women as 'something' since the paternal discourse imposes the principle of 'presence' to recognise or identify something. Cixous asks "Where is she? Is there any such thing as woman? At first, many women wonder whether they even exist. They feel they do not exist and wonder if there has ever been a place for them. I'm speaking of a woman's place, from woman's place, if she takes (a) place" (Cixous, 1976: 481). Actually from the masculine gaze, women are in the position where there is 'absence'. They are *non-existent* or *absent objects* which is impossible to define without man's *presence*: Here the Saussurian aspect of language plays harshly: a signifier is identified with what is not available (as in cat-mat example). The woman is what *man* is not, the female is what *male is* not and *she* is what *he* is not. Cixous claims that "hierarchical oppositions that come back to the man/woman opposition ...can only be sustained by means of a difference posed by cultural discourse as 'natural', the difference between activity and passivity" and "without man, [a woman] would be indefinite, indefinable, *nonsexed*, unable to recognise herself." (italics added, 482-483). Within this framework, Acheflour stands for the woman who is "embedded in the Imaginary in her ignorance of the Law of the Father" (Cixous 484). Emphasising the masculinity of signification process by saying, "as soon as we exist, we are born into language and language speaks (to) us, dictates its law, a law of death" Cixous states (482):

> Here comes the Prince Charming... who teaches woman (because man is always the Master as well) who teaches her to be aware of absence (absence of

the phallus)... He will teach her the Law of the Father [and would say] 'Without me, you would not exist, I will show you'. (484)

In this sense, "the Prince Charming" is Sir Perceval, who is, now, taking his mother to the Symbolic with him: "vp he toke his modir thare;/ One his bake he hir bare" [he lifted his mother up and carried her on his back] (2234-2235). Perceval lives together with his mother and his wife in Maidenland. Through taking the ring back from the Saracen giant, his re-unification with his mother, along with his '*object petit a*'s – Lady Lufamour and his mother's ring – seems to be achieved somehow. However, as stated previously, *jouisance* is forbidden by the No-of-the-Father, thus separation is required for Perceval to end the process of constructing his normative identity in the Symbolic. Right at this point of the narration, Sir Perceval decides to leave *Maiden*land, as its name suggests, which symbolises another *motherly* environment though located in the Symbolic. The castle's being located in the culture rather than nature as opposed to the setting, woods, signifies that the subject is castrated, constructs an identity in his ego-ideal, however, always in search for his ideal-ego, which is symbolised by the narration's taking the Maidenland back to the Symbolic. As a normative, rather than a pathological identity, is needed for Perceval, we are introduced with the idea of the "Holy Land", referring to the Christian values, which becomes the metaphorical extension of the Symbolic Father, the law or rules of the Other. Perceval, finally, is taken to the *Holy Land*, which stands as opposed to the *Maidenland*, to finalise his castration process, or his constructive normative identification in the Symbolic.

3.5 Conclusion

As discussed in Chapter 2, fantasy is a genre with its "insistence on and celebration of the separate identities of created things", which does not deal with "the minutely faithful record for the sake of fidelity to fact, but with the sense of individuality that comes from making things strange and luminous with independent life in a fantastic setting" (Manlove, *The Impulse of Fantasy Literature* ix).

Similarly, Jackson claims that in terms of its representation, fantasy is called "the literature of unreality" (Jackson 9) or "literature which does not give priority to realistic representation" (Jackson 13). However, as Manlove states, "fantasy lacking in the full character of reality can have compensatory strengths" (Manlove, *Modern Fantasy* 26). Due to its seemingly escapist and wish-fulfilling qualities, it is seen as "a literature of desire, which seeks that which is experienced as absence and loss" which is also seen as the main generic element prevailing chivalric romances. Thus, their dealing with "desire", "absence" or "loss" opens both genres to Lacanian criticism (Jackson 3).

Manlove, who regards comic fantasy and imaginative fantasy as two distinct classes of fantasy, claims that while comic fantasy attempts to evoke pleasure for the reader, and the sense of enclosure on the author's side, imaginative fantasy, which is based on their use of fancy and imagination, attempts to avoid escapism and nostalgic failings: Manlove states: "Their object is to enlist their experience and invention into giving a total vision of reality transformed; that is, to make their fantastic worlds as real as our own" (Manlove, *Modern Fantasy* 12). In that sense, the imaginative fantasy becomes a psychic reality, in which the subjects pave their ways towards the Other, rather than being escapist.

Similarly, Sheila Egoff, through her attempts at defining fantasy with respect to its effects on the readers' insight and perspective, defines fantasy literature as "a literature of paradox", which entails "the discovery of the real within the unreal, the credible within the incredible, the believable within the unbelievable" (Egoff, *Thursday's Child* 80). Such a definition, not surprisingly, stresses the paradoxical stance of the genre, which employs imagination and the unreal as a technique while the content provided within this so-called unreality is quite associated with the contemporary issues, which will be discussed in the following chapter, as well as the subject's own reality due to its basis on psychological implications.

Turning back to the difference between science fiction and fantasy despite their common focus on a seemingly unreal world, Kroeber, stating that fantasy "explores the deepest implications of oxymoron rather than attempting

extrapolation" (Kroeber 9 -10), claims that despite science fiction's tendency to create a more technologically-advanced world than the one we know - which is not entirely impossible - fantasy literature overtly creates an impossible world, as discussed before. However, what attracts our attention about the creation of this impossible world is that fantasy literature shifts the focus from man's exterior world to his/her interior and personal world, namely the self. Therefore, the question raised by fantasy literature is not 'where am I' in the world, but rather 'who am I' in this strange and unfamiliar realm. It thus becomes clear that one of the focuses of fantasy literature is not only on identity in relation to others but also on identity in relation to the self.

In relation to what has been discussed above, both *Sir Perceval of Galles,* as a chivalric romance, and *Belgariad,* as a high fantasy genre, hold a similar perspective in regard to their common focus on the characters interior world, and their dealing with the same question of 'who am I'. Despite the spatial, temporal, and therefore social and political gap between chivalric romance and modern high fantasy genres, it has been discussed that although both genres have been exposed to severe criticism due to their employing the magical and the marvellous as their literary techniques, they both deal with issues that are far from being 'unreal'. In this sense, *Belgariad* as a modern high fantasy work, and *Sir Perceval of Galles* as an example of medieval chivalric romance open themselves for psychoanalytic interpretation to demonstrate a psychic level of reality: the subject/identity formation, as a human predicament. In other words, the modern high fantasy genre can be considered the modern mutation of medieval chivalric romances not only due to its using impossible and unrealistic techniques when dealing with the representation of the events as in medieval chivalric romance, but also due to its dealing with a psychic level of reality, which involves the issues concerning normative identity formation to be recognised in/by the Other.

Perceval is a fourteenth century chivalric romance protagonist, however, his psychic experience and identity formation process is not much different from the twentieth century modern fantasy protoganist, Garion. Like Garion's biological

father, Perceval's father is absent from the story, and both characters are grown up under the protection of female figures until certain age. In Garion's case, it is Aunt Pol who protects him from the evil forces of Torak until the age of fifteen, and in Perceval's case, it is his mother, Acheflour, who takes him to the woods, where perrceval will leave until his fifteen years, to protect him from the chivalric ideals. This striking parallelism between the two attracts our attention to the problematic relation of them with the Father, the Phallus as the paternal metaphor. In this sense, Faldor's Farm Kitchen in *Belgariad* and the woods in *Sir Perceval of Galles* are the metaphorical extension of the motherly space in which Aunt Pol and Acheflour act as devouring mothers. While Aunt Pol protects the child from the knowledge of the evil forces of Torak and the dark figure Garion has been haunted since his early boyhood, Acheflour does her best to raise Perceval ignorant of fighting, swords and such chivalric deeds.

When Garion meets Durnik, the blacksmith, as the first father image, his journey towards the fatherly place begins, with Durnik's instructing him about the rules of the society (Law-of-the-Father). Similarly, while hunting, Perceval meets Ywain, Gawain and Kay, Round Table members, and wishes to be like them. Garion sets off and begins his journey in search for the Orb despite Aunt Pol's reactions, and as for Perceval, he sets off with a horse to join the knights in Arthur's Court despite Acheflour's deep sorrow of losing her son. Mister Wolf (Belgarath), as the father figure, makes Garion's journey to the Symbolic faster with his teachings. In this sense, Durnik, as the former father image, is replaced with Mister Wolf, who will teach Garion the "Will and the Word". In a similar vein, for Perceval, Ywain, Gawain and Kay leave their place to the King Arthur as the father image, who will knight Perceval, thus will encode him within the Arthurian culture against Acheflour's nature (woods).

During the journey, Garion's already shifted desire from the mother to the Father turns its focus towards the primal (m)other, again, which sets his *objet petit a*s, as a form of chain of desires replaced and displaced by objects as in metaphor and metonymies in the linguistic chain. It begins with the (a)mulet – lower case a(utre) –

replacing the mother, and the princess Ce'Nedra. However, inevitably, Garion has to find the (O)rb – the capitalised *Other* – signifying the Father. Similarly, Perceval searches for his mother's ring as his *objet petit a,* Lady Lufamour as his Princess, who will replace his mother, and then his lost mother who he takes with him to Maidenland, with its feminine, thus extre-linguistic connotations, which stands in opposition to the Arthurian Court, which is Fatherly. Nevertheless, like Garion, for Perceval to be symbolically positioned, he has to follow (A)rthur – the capitalised *Autre.*

For the protoganists to be positioned or recognised in the Other, namely the Symbolic, the Father, language, culture, both Garion and Perceval have to face with epic challenges: In Garion's case, he has to defeat Torak's evil forces like Grolims and other pre-linguistic uncanny creatures; in Perceval's case, the Red Knight, Black Night, Saracen King and the giant. The creatures and figures in both *Belgariad* and *Sir Perceval of Galles* are all depicted as evil, luring them or preventing them to search for their aim, either described as female characters like witches who are considered to be out of the Lacanian Symbolic, as Cixous states from a post-feminist stance, or as deformed figures/monsters whose uncanny depictions also reinforce that they are not be identified in/by the Other. The extra-linguistic figures' belonging to the dark lands in the East (in *Belgariad*, it is Angaraks; in *Sir Perceval of Galles*, it is the Saracens), also shows the fluid and chaotic, thus motherly nature of the East according to the dominant discourse, which is Western, male, white and Christian, which will be discussed in detail from a post-colonial perspective in the following chapter.

CHAPTER 4

FROM LACANIAN 'OTHER' TO SAIDIAN 'OTHER'

4.1 Introduction

It has been discussed in Chapter 3 that both medieval romances and high fantasy fiction have clear references to Lacanian other/Other, as seen in the examples of *Sir Perceval of Galles* and *Belgariad*, which brings these 'seemingly' distant genres much closer in the generic web with regard to their psychological concerns, such as the quest motif that turns into a quest for "I"dentity through the other/Other on a subjective level. Extending the Other into a more socio-political concern, this chapter deals with Saidian Other in *Guy of Warwick*, as a chivalric romance, and *Belgariad*, as a modern fantasy, which are thought to reveal a different level of intertextualiy between these two genres, this time: The quest for an "I" on a subjective level turns into the quest for a national "I"dentity on a social level in this chapter. Similarly, the secondary/imaginary worlds which become the main setting both in romance and fantasy genres extend into the concept of 'space' occupied by Eastern Other. Moreover, the fictional technique of anachronism employed as the main structural 'generic' feature both in chivalric romances and modern fantasy genres serves to show how these genres construct a socio-political reality in an attempt to construct a national identity through discursively re-constructing the Eastern Other. With specific focus on the concept of political, regional and religious Other, it also becomes clear that both romance and fantasy genres despite their being subjected to severe criticisms, are more than imaginative literature; despite the 'imaginary' literary techniques employed in these genres, they both deal with a 'reality' on a socio-political level as well as on a subjective level as discussed previously. To put it more clearly, the concept of Other, as a vilified form in Western literature often seen in the shape of imaginary creatures (as another common

generic element shared by these two genres) – mainly 'monsters' – will be focused on to explain how socio-political identities are constructed and how histories defining these political identities are reconstructed to define and redefine the epistemological category of the West and the East. By fixing the Other based on a binary system of the West and the East, both *Guy of Warwick* and *Belgariad* in fact shed light on the postcolonial thought in which Orientalism, as the systematic discourse, becomes apparent.

4.2 Saidian Other in Orientalist Texts

In order to understand the concept of Other on a political level, it is essential to mention Said's theory of Orientalism. Due to the frequent encounter with the Eastern territory throughout history – even in Homeric era – Europeans have had political interests in the Orient. Said claims that Europe has adopted a stance mixed with "brute political, economic, and military rationales" which sees the Orient as "the varied and complicated place [in fact, *space*] that it obviously was in the field [he] call[s] Orientalism" (Said, 1979: 9–11). In this sense, the East becomes Europe's cultural rival, thus, a significant image of the Other in literature to define and redefine themselves. Such systematic discourse employed by the Westerners is called 'Orientalism', which is European hegemony over the East extending to many terms ranging from the academic to politics that dominated the discourse about the East, in other words, the Orient in these fields.

Said acknowledges that he has been influenced by Antonio Gramsci and Michel Foucault in constructing his theory of Orientalism. Although his combining poststructuralist Foucault and Marxist Gramsci is over-challenging, as many scholars agree, it constructs the base for Orientalism, which has become a significant phenomenon (Chrisman & Patrick 6; Inden 2). Gramsci, who analyses the historically transient societal prerequisites in forming concrete conceptions of reality, claims that social context and historicity function together to construct knowledge due to the organic relation between knowledge and power. The situation is the same for conceptions like the West and the East, which are conventional and

historical constructions or representations formed socially and historically. Such conceptual domains are not neutral as they have been mainly formed by ruling classes (Porter 151). Here, at this point, Gramsci introduces 'hegemony', in which he claims that the widely-accepted conceptions of the majority are hegemonic conceptions. In this sense, the Occident and the Orient become examples of such hegemonic conceptions constructed by the dominating ideology.

Foucault's analysis of the relation between knowledge and power is another influence on Said's Orientalism. Said considers all Western materials that are about the Orient as a 'discourse' which serves for "dominating, restructuring and having authority over the Orient" (*Orientalism* 3). For this reason, he has "found it useful...to employ Michel Foucault's notion of a discourse, as described by him in *The Archaeology of Knowledge (2000)* and in *Discipline and Punish (1979)* to define Orientalism" without which "one cannot possibly understand the enormously systematic discipline by which European culture was able to manage – and even produce – the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during the post-Enlightenment period" (Said, *Orientalism* 3). Thus, Said believes that "no one writing, thinking, or acting on the Orient could do so without taking account of the limitations on thought and action imposed by Orientalism" (*Orientalism* 3).

Although Europe, ideologically and discursively, defines its Other through the Orient by using contrastive images, ideas, personalities or experiences in order to define itself, Said claims that for Europe, the Orient is not totally an imaginary entity, but has been an integral part of the European culture. For this reason, within the Orientalist discourse, the representation of the Orient is, inevitably, supported by "institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles" (Said, *Orientalism* 1-2). Thus, Said states that Orientalism is

> the discipline by which the Orient was (and is) approached systematically, as a topic of learning, discovery, and practice. But in addition I have been using the word to designate that collection of dreams, images and vocabularies

> available to anyone who has tried to talk about what lies east of the dividing line. These two aspects of Orientalism are not incongruent, since by use of them both Europe could advance securely and unmetaphorically upon the Orient. (Said, *Orientalism* 73)

It underlines the fact that Europe others the Orient within its discourse, which is inevitably the product of the European ideology towards the East to create its self-image. In other words, any form of encounter with the East becomes a significant element in Western identificatory process as it serves as a mirror-image for them. At this point, the parallelism between Said and Bhabha – although Bhabha criticises Said for being "not poststructuralist enough" due to his conceptualising a binary opposition between the discourse of "the West and/about the East" as a fixed system of representation (Byrne 64) – with respect to their similar perspectives on the identity formation processes of the coloniser and the colonised is clear. Bhabha's theory opens itself to psychological dimension in cross-cultural encounters, based on a mixture of fear and fascination that is regulated by power. As Young states, Bhabha's analysis of colonial discourse is "founded on an anxiety" and his concern "is to demonstrate [this anxiety] in colonial and colonizing subjects by articulating the inner dissention structured according to the conflictual economy of the psyche". (145). Theorising the ontological dimension of both the coloniser and the colonised through Lacanian psychoanalysis, Bhabha claims that the stereotype, functioning at a discursive level, turns into an 'image' of identity for the Occident, like the image in the mirror, in which the subject assumes that his image is a coherent representation of the self. In colonial contexts, the identification with the stereotype requires the subject to identify himself in terms of what he *is not* - in other words, what the other *is* - which undermines the notion of an original identity since the coloniser depends upon a relationship with its confrontational Other for its constitution. Although such dependence based on "fantasies, partial knowledges, and double images" (Bhabha, Difference, Discrimination, and the Discourse of Colonialism" 75 and "Signs Taken for Wonders 152), is at the same time subversive for the colonial power - as it is 'imaginary' – it is still clear that the West needs to create an image of the Other first to identify itself as opposed to it. Therefore, as Clarke claims, as a

result of such an encounter based on a mirror image, identities have been produced through representational means, ranging from European cultural superiority to racial and moral primacy (Clarke 3-4).

Orientalism is based on the epistemological and ontological distinction between the Orient and the Occident. As a result of it, Orientalism draws on themes and descriptions of the Orient and its people. Within this attempt, the Occident has made the idea of the Orient 'real' in existence "since one cannot ontologically obliterate the Orient [but] one does have the means to capture it, treat it, describe it, improve it, radically alter it" (Said, *Orientalism* 94–95). Said gives us an account of the distinction between the forms of this systematic discourse as academic, general, and corporate Orientalisms. He describes academic Orientalism, thus academic Orientalist as "[a]nyone who teaches, writes about or researches the Orient", and "what he or she does" as Orientalism (2). He claims that Orientalism, academically, is still of significant interest as understood from the congresses and publications (2). Said, who attracts our attention to the association between the academic and general Orientalism, states that the exchange between these two seemingly distinct forms of Orientalism has been disciplined and even regulated. As for corporate Orientalism, Said states that it is more defined than the other two forms of Orientalism both materially and historically since it is the way Europe has dominated the Orient, and therefore, how the Orient has been stated about, reviewed and taught in institutional terms. It reveals "Western style for dominating, restructuring, and having authority over the Orient" (Said, 3).

Said claims that the Orient "was not (and is not) a free subject of thought or action" (11). However, it has a certain function for the Occident in the sense that the Orient becomes the Other of the Occidents, providing an identity or self-image for Europe through contradictory identification. He asserts that the Occidental eye experiences the Orient firstly as a representative of Western society, and only secondly as an individual (Said, *Orientalism* 11). The binary opposition of the West and East in Europe has had a long tradition of thought, behind which certain ways of thinking, imaging and vocabulary which provide the "reality and presence in and

for the West" through discourse function (Said, 11). As a historical fact – although the notion of historical fact is also debatable when considered from the poststructuralist perspective – the Orient, with its people, nations and cultures, exists as a geographical area having its reality 'outside' the Western imagery. Thus the Orient is more than a creation, idea or concept of the Western thought since it has a material stance. Therefore, Said acknowledges the material existence of the Orient, however, his main concern is not to deal with whether the discourse has one to one correspondence with the Oriental reality. Rather, his goal is to study the "internal consistency of Orientalism and its ideas about the Orient…despite or beyond any correspondence, or lack thereof, with a 'real' Orient" (Said, *Orientalism* 3–5).

By emphasising the exteriority of an Oriental text, Said claims that an Orientalist textualises the Orient by remaining outside the Orient. As a consequence of this exteriority, Orientalism becomes a mere representation in which "the Orient is transformed from a very distant and often threatening Otherness into figures that are relatively familiar" (20) by defining and redefining it, which in turn emphasises the Occidental attempt to establish control over the Other by discursive means. Since the texts, whether they are academic or artistic, provide us with a set of immediate representations, not surprisingly, they veil the artificiality of the Orientalist-constructed 'Other'. In other words, what is represented is far from being a natural depiction of the Orient, but rather the unnaturally or artificially constructed image of it, which means that the real Orient is displaced, as it is brought into the Orientalist's text, controlled and translated within it:

> Orientalism makes sense at all depends more on the West than on the Orient…. Orientalism responded more to the culture that produced it than to its putative object, which was also produced by the West. Thus the history of Orientalism has both an internal consistency and a highly articulated set of relationships to the dominant culture surrounding it. (Said, *Orientalism* 20–21)

Touching mainly on the Oriental stance as opposed to the Europeans, Said claims that the Oriental is expected to act like an Oriental, which functions as a

norm from which any deviation is seen unnatural. This perspective seems to have justified the colonialist thought. Said, at this point, puts forward the idea that although Orientalism does not justify colonialism, it paves the way to the colonial view (Said, 1979: 39). According to Said, "the absolute demarcation" of the Occident and the Orient has developed over centuries through discoveries, trade contacts, which reinforced this demarcation (39). However, the defining element with regard to the relation between the Occident and the Orient has been the increased systematic knowledge of the Orient in Europe and the colonial encounter, reinforcing that knowledge. In addition, there has been a widespread popular fascination with the alien, extra-ordinary, thus, non-European ways of life, which shows itself both in scientific and literary discourse (Said, *Orientalism* 40). This alien or non-European way of life is embodied in representations of the Orient as the Other through alterations and exaggerations in fictional terms to create a strategic difference between the West and the East as its Other, which leads to a stereotyping process. Bhabha suggests that the coloniser, who is insecure in his ability to assert power, needs such strategies to fix and control the Other in a stereotyping process, which functions as a 'difference' to create otherness. It is clear that Derrida's term, "*différance*", on which Bhabha constructs his theory, functions at this discursive level through representational means, which produces a "mental inclination, a frame of mind" in the coloniser who tries to regulate otherness/*différance* to maintain power (Bhabha, "Signs Taken for Wonders" 151). The underlying reason why he turns to Derrida is Derrida's "anti–epistemological position that…contests Western modes of representation" (Bhabha, "Difference"195). *Différance* is the sign both describing and performing the way in which a single meaning of a concept (text) arises as the repetition and effacement of other possible meanings, which are deferred for their possible activation in other contexts. (Derrida, "Différance"125). Bhabha considers Derrida's term fruitful for his own theory since it reveals that things can only exit through differing, which means at the heart of existence there is *différance*, not essence. Différance also creates idea of "trace" in the sign, which means that if the word does not mean by itself, it means by differing because what it differs from,

despite its absence, is part of the presence of the sign (Derrida, "Différance"126). In this way, cultural otherness functions as the moment of presence in a theory of *différance*. The destiny of non-satisfaction is fulfilled in the recognition of otherness as a symbol (not sign) of the presence of *signifiance* or *difference* in which "otherness is the point of equivalence or identity" (Bhabha, "Difference" 195). Thus, *différance*, which refers to otherness in the postcolonial context, enters the Western discourse to construct the idea of its 'imaginary' unity or "the historical identity of [Western] culture as a homogenizing force" (Bhabha, *The Location of Culture* 37).

Said's elusive theory is applicable to a wide range of documents, including historical and scientific records to literary and artistic texts dominant in different times. In other words, what makes Saidian Orientalism fruitful for such a comprehensive field of analysis is that Orientalism cannot be reduced to a single form or a single period. Said, himself, states that Orientalism, having been around "almost since the time of Homer", has its eternity in itself, which is impossible to be reduced to a phenomenon occurring during "a certain time span" (Said, *Orientalism* 11). By expanding the scope of his theory with respect to the fields of analysis and different periods of time, Saidian theory reveals the unity and the continuity of Western discourse on the Orient. It is clear that Said contributes much to the following studies in Postcolonialism, and is still widely read regarding Orientalist discourse, which creates and recreates the Other to create and re-create a Western identity. Within this perspective, *Belgariad* as a modern fantasy work and *Guy of Warwick* as a medieval chivalric romance will be analysed to present the Orientalist discourse in both Western texts.

4.3 The Regional and Religious Other in *Guy of Warwick*

Guy of Warwick tells the adventures of Guy, who, as the son of a steward to Lord Roband, is born an English gentleman, but without any wealth in land. As a young man, he falls in love with Lord Roband's daughter, Felice, and he proposes marriage to her. She rejects him due to his low social rank. He decides to gain a reputation for himself through bravery and fame so that Felice will accept him as a

husband. He visits France to seek for opportunities to test his strength and raises his reputation. After a set of adventures there, he makes his way to Germany where he attends tournaments of jousting. He wins over all his competitors and is rewarded with Princess Blanch, whom he rejects due to his deep love for Felice, promising to serve Blanch as a knight. Now, as a rich man who has gained fame, he returns to England to once again propose to Felice, who turns him down again, telling him that she cannot marry him until he carries out even greater heroic deeds. When Guy hears of a gigantic cow terrorising the countryside, he sets off to try his luck. He kills the monster, upon which he is knighted by the King of England. As a knight, Guy then travels to Byzantium to fight the heathens. Again, no man can stand up to Guy's strength, and he slaughters the Saracens and Turks and recovers Byzantium. He stays in Byzantium for a long time, and decides to marry the Emperor's daughter, Clarice. However, his being sick before the wedding and the death of his faithful companion, the lion, which he has saved from the dragon in the woods, come as a warning to Guy so that he returns to England to pursue his goal. Continuing through his adventures, Guy wins many victories, including the treacherous Greek Morgadour, the Saracen giant Amoraunt and African giant Colbrond, who is serving for Danes, which threatens England's unity. After all these heroic deeds, now as a famous knight, he proposes to Felice, who this time accepts to marry him. However, upon the news of the death of his father, Roband, he begins to reflect on his adventures and considers all as sins of his youth. Despite his lifelong quest for Felice, Guy leaves her to begin a pilgrimage through which he thinks he can atone for past mistakes. Disguised as a poor man, leaving his armour behind, he leads his way to the Holy Land. On his pilgrimage, he runs into a man who is utterly depressed since his sixteen children have been captured by a giant. Promising to help the man, Guy beheads the giant and frees the man's children. After a few more similar adventures, Guy retires to a cave and dies there as a Holy Knight, who secures the Christian alliances in Jerusalem.

The Guy narrative is one of the examples of Western nationalism in medieval times. Although Anderson claims that "in Western Europe the eighteenth century

marks the dawn of the age of nationalism" (Anderson, *Imagined Communities* 11) and despite Gellner's widely accepted idea according to which nationalism is rooted in modernity (Gellner 13), the idea of nationalism is based on the pre-modern world perspective. Patrick Geary, although he supports the idea that nationalism has been invented in the eighteenth century like Anderson and Gellner, does not deny that "people living in the distant past had sense of nation or collective identity" and the scholars and politicians of later centuries "drew on pre-existing traditions, written sources, legends, and beliefs, even if they used them in new ways to forge political unity or autonomy (Geary 15- 17). In his book, *Imagined Communities,* Anderson argues that neither defining "nation, nationality, nationalism" nor analysing them is an easy task, and states that "these terms are 'imagined'" since "members of even the smallest nation will never know most of their follow-members, meet them, or even hear of them, yet in the minds of each lives *the image* of their communion" (italics added, Anderson 4). Speed, holding a similar view to Anderson, claims that the nation is a myth enabling the present day by providing "a retrospective pattern of moral values, sociological order and magical belief" and thus it is an imaginary construct based on "an apparatus of cultural fictions in which imaginative literature plays a decisive role" (Speed 137). Mitchell believes that construction of social and cultural values dates back to the Anglo-Saxon past which plays an important part for the contribution to the creation of national identity and of the discourse of the nation as it

> centres upon the highly sensitive issue of the legitimacy of kingship, and such related specifics as the criteria for selecting a rightful king (and the consequences of this selection for the country), the necessity of a formal coronation, and the laws and customs that the monarch ought, once appointed, to uphold. This, I would argue, is part of his attempt to define and promote concepts of a kind of 'cultural Englishness' within a late thirteenth-century context, which he offers as some sort of remedy for the ills of his own day. (41)

The national sense of community or Englishness can be seen in "the Matter of Romances", in Sand's term (1986: 5), which make use of Anglo-Saxon past. *Guy of*

Warwick is one of those Matter of Romances whose focus is on the construction of Englishness. Turville-Petre, through describing the romances as "a handbook of the nation" claims that the narrative written in English "does not simply recognise a social need but is an expression of the very character of the manuscript, of its passion for England and its pride in being English" (112-138). Likewise, Robert Rouse considers *Guy of Warwick* as one of these medieval romances which is "deeply concerned with the construction of Englishness" (Rouse 73). Jeffrey Jerome Cohen also supports this view by calling such romances "identity romances" (*Of Giants* 91).

As nationalism has been an important issue for Europeans for centuries, the Europeans have a tendency to construct their identities within the framework of Europeanness, in other words, with respect to nationalistic values. In order to reinforce this, it is clear that the authors of both medieval and modern texts re-construct history usually altering or exaggerating certain elements in it to emphasise the difference between themselves and the Other, belonging to a different nation, which is a non-Western one, from different parts of the world, namely the East, and different religion, mainly the Islamic. Cohen claims that history "that intervenes within the disciplinisation of knowledge to loosen its sedimentation" should be re-examined with respect to "the genealogy of contemporary disciplinary configurations, demonstrating the complex webs of nationalism and othering in which they are caught" (Cohen, "Midcolonial" 6- 7). Thus, re-constructing historical facts, which are caught within this "complex webs of nationalism", has become an effective fictional tool to create the Other.

The "pride in being English" to put it in Turville-Petre's terms is seen even in the title of the medieval romances, including the *Guy of Warwick*, in which Guy is an honourable knight proud of belonging to Warwick, England. Secondly, there comes the knightly duty to God, which is over and above the claim of the nation. Thus, the land to be protected becomes holy since the defence of a larger realm than the homeland is one of the holiest duties of a medieval knight, and when considered from this perspective, the homeland extends to Christendom. Therefore, in *Guy of Warwick*, it is possible to mention a chain of affinities: Warwick stands for England,

which stands for Christendom. This transfer from region to country, from country to Christendom is also clear in Kaeuper's edition, *The Book of Chivalry of Geoffroi de Charny: Text, Context*, in which Geoffroi categorises the victories of the knight: tournaments and local wars are *good*, foreign wars are *better*, crusades are the *best*. In the book, it is said that Guy has multiple identities in the romance as Guy *of Warwike,* Guy *of Englisse*, Guy *the Christen* (Geoffroi 85). These identities, though different in name, are not contradictory in nature as they represent a holistic understanding of the knightly values dominating throughout the medieval ages. Scholars will not surprisingly claim that the latter is the most important one not only because it encompasses the previous two but also because it is the one through which they can assert their identity more clearly through a contrastive way with the Other. It should be underlined that there has been an ongoing misunderstanding about this in medieval romances: the primal Other is usually taken as the regional enemies such as Germans and Normans. However, although many romances deal with the ethnic Other to claim their identities through a set of comparisons and contrasts, if we consider the above-mentioned hierarchy of the knights' holy duties, it becomes clear that medieval romances use the Saracens or Jews as the Primal Other. In fact, the concept the religious Other prevailing the medieval texts has been apparent for centuries in European history. Geary claims that an attempt to reconstruct a national identity is also present in the nineteenth-century, in which European figures rely on to justify present European claims whether political, scientific or literary. The reason why religious Other is mainly employed in texts to construct an European identity is that it has so far been one of the greatest fear that the religious sense otherness disrupts the so-called dominant European identity (Geary 5- 6).

The central theme, constructing a national identity, is revealed in two ways in *Guy of Warwick*, which deals with the hero's domination of the Eastern empires. The first one functions at the level of creating the Christian Other while in the second, the Otherness is reinforced with the idea of the Saracen Other. Thus, it is possible to consider *Guy of Warwick* as structurally constructed in two halves, one of

which deals with Guy's battle with the Eastern Christians – the *regional* Other, and the other focuses on his battle with Eastern Saracens – the *religious* Other. Guy's conquests in Constantinople, which stands for the Eastern Christians as Others and in the Holy Land, which stands for the Saracen Other, reveal not only Western stereotypes of the East, but also the sense of Englishness against which these stereotyped images appear more alien or 'Other'. Each episode carries great significance for Guy's development as a romance hero who wins military and moral battles in the East, whether the victory is over the Christian and Saracen Other. In this sense, the East as a *region*, regardless of *religion*, is 'already' identified as the Other.

The first narrative cycle deals with Guy's triumphs over the Saracens who besiege Constantinople, however, the Eastern Christians as the Other are focused on in more detail in the first half of the Guy narrative. Overcoming the allure of the Byzantine Emperor's daughter, who is a Christian but belonging to the Other – the East – and conquering his foe and rejecting the Emperor's daughter's, Clarice's, temptations, Guy proves himself worthy of returning home and claiming Felice's love and her inheritance of Warwick. Guy fights two dragons—one near Constantinople and the other, later, in Northumberland—each of which has become a threat for England or its symbolic representation which extends to Englishness.

The Byzantine Empire carries great significance for the crusaders in the West since it is considered a gateway to the East. In the first half of the narration, Guy's first trip to the East leads him to Constantinople, the capital of Eastern Christendom in order to help the Emperor Ernis by defeating the Saracens who have besieged the city. Guy hears of the siege of Constantinople by a group of merchants who have recently escaped the destruction of the Empire by the Sultan:

> In Costentyn þe noble emperour Ernis
> Þai han strongliche bisett,
> ywis. Castel no cite nis him
> non bileued,
> Þat altogider þai han to

dreued, & for-brant, and
strued, ywis.
(A lines 2819-2823)

Although his early motive in going to the Eastern Christendom is to defeat the Saracen army, depicted as hostile, thus as the Other, his adventures in Constantinople afterwards become even more threatening than the Saracen threat. In this sense, The Eastern Christendom turns into the hostile Other, with its feminine seductiveness. At this point of the narration, the direct association between Clarice and Constantinople attracts our attentions. It reveals the Western idea of the East as feminine. Orientalism, as any form of discourse of Othering, seems to adopt a "second-order Darwinism", justifying the opposition between races, according to which the Other has been doomed to suffer from biological determinism. Thus, from the Occident's point of view, the Orient has to be treated or admonished both morally and politically, which leads us to the idea that it has to be colonised. In this sense, Orientalist discourse establishes its systematic frame on the binary opposition. The Occident, as the coloniser, and therefore the active entity, is the civilised, and the moral, whereas the Orient, as the colonised, thus the passive entity, stands for the repressed leg of the binary. Within this framework, postcolonialism has a lot in common with other poststructural theories, including postfeminism and others which subvert the same binary epistemology since it relates to the discourse on the delinquents, the insane, the women and the poor. The Orientals have been regarded as problems to be solved, rather than as individual citizens. As Said states, whenever something was designated as Oriental, the act included an evaluative judgment "[s]ince the Oriental was a member of a subject race, he [in this sense, *she*] had to be subjected" (Said, *Orientalism* 206–207).

Based on the above mentioned idea, it is clear that for Said, latent Orientalism is mostly male-oriented trying to penetrate the Orient. Thus, the Orientalist gaze turns into a male gaze both on a literal and a metaphorical sense. In other words, the male gaze regards the Oriental as an object of a male power-fantasy on an ideological level, thus it is in a constant attempt to dominate the Orient, which

has no possibility for development, and is never seen as a dynamic entity. In a way, the Orient, as the dominating ideological concept in the West, is seen as a weak and inferior partner, just like a woman to a man. The Oriental has needed the Orientalist to be animated, thus the feminine Orient has been waiting for European penetration and insemination by colonisation (Said, *Orientalism* 207–219).

About the way how the Western male gaze constructs a hegemonic identity and destabilises it, Cohen states that nationalism constitutes identities in ways that are "frequently violent and always gendered" ("Midcolonial" 7). "Medievalists demonstrate that this violent gendering of the nation is not a recent invention" (Cohen, "Midcolonial" 7). As mentioned previously, history is re-constructed in order to construct an identity. To illustrate the process of constructing an identity based on binaries more clearly, Kathleen Davis, in "Time Behind the Veil: The Media, the Middle Ages, and Orientalism Now," explains how Chaucer, in his *The Man of Law's Tale*, reforms history to construct a Christian identity for England by linking it with Europe by comparing and contrasting it with the *female* East: For K. Davis, asserting a national identity is made possible by writing "this identity process on a female body [Constance], and creating "an image of Islam as an outsider, against which English and a European identity emerges. (113)

To get a better understanding of this, Pope Urban II's words, addressing the Crusaders at Clermont, by which he initiated the First Crusade, are worth considering: "Jerusalem is the navel of the world; the land is fruitful above all others, like another paradise of delights. She seeks therefore and desires to be liberated, and does not cease to implore you to come to her aid" (Munro 28). In a similar vein, in a letter to the Pope and the Holy Roman Empire, Peter Thomas, who summons them to support the new crusade, writes: "Free the holy city of Jerusalem which has been a slave-girl for a long lime. She calls, calls, calls to you, and her cry reaches the ears of the Lord of Sabaoth" (Housley 88). By depicting Constantinople as a damsel-in-distress figure, the Occident eye turns into a male gaze, while the feminine turns into the Other.

In relevance to the affinity between Jerusalem and femininity, Byzantine is seen as a damsel-in-distress, waiting for the Occident penetration in *Guy of Warwick*. Byzantine Emperor's daughter, Clarice, is offered to Guy as an award for his defeating the Saracen army. Upon his illness during the wedding preparations, Guy thinks that his illness may be a sign for him that he should not desert his English love, Felice, the daughter of the Earl of Warwick, and he rejects the Emperor's invitation to marry his daughter, which will bring Guy all the riches of Byzantium through the more legitimate means of a conjugal union rather than military force. As it is dishonourable for such a Christian and English knight, Guy's rejecting her is depicted as an honourable act as befitting a Christian knight. Thus, it is clear that the East has evil associations with the female seductiveness, which also stresses the idea of the hostile East/Other. In this sense, Guy is face to face with the danger of Eastern temptation of femininity and sexuality in the form of Clarice since such a gain will show his vanity rather than his honour and military skill, each of which is required for an English knight. In this way, the Byzantium Empire in the East, despite their Christianity, is seen as the 'Other' since the West and the East are impossible to unite even under Christianity.

It is even clearer in the Eastern Christendom's belief that the greatest calamity of the crusades is the Latin Conquest. Apart from the possibility of acquiring lands and titles for the nobles, for the majority of the crusaders, the significance lies in Constantinople's monetary, cultural, and reliquary richness. However, as mentioned above, such a conquest would not resolve the schism between the Eastern and Latin churches nor ensure the safety of overland routes to the Holy Land. In this sense, it is not surprising that Constantinople, although it is not a religious Other, was considered a 'national or regional Other' by the Europeans. In fact, *Guy of Warwick* becomes the representation of the difficult choice the crusaders faced, which is to accept the defeat of war or to stay in Constantinople, the richest city in Christendom. In this sense, *Guy of Warwick* rewrites the crusaders, who chose to stay in Constantinople since the romance hero must be honourable. However, realising that the Greeks would not accept him as

their Emperor, even if Ernis would, if he were to marry Clarice, Guy tells the Emperor,

> Þan wold þi men [say] anon,
> Þat wonderful be mani on,
> Þat seggen wiþ deshonour
> Þou haddest made a pouer man emperour
> (A lines 4435-4444)

Apart from his illness on the wedding day convincing him of the threat the Byzantine Other is about to pose for him morally, another important moment of realisation for Guy is the dragon attacking the lion in the woods when he goes out to explore the Eastern beauties. His defeat of the dragon stabbing it at the throat and beheading reveals a parallelism with his victory over the Saracen army at the beginning of Guy narrative. In medieval literature, lions are usually considered Christ. Moreover, it may also have some certain associations with the three lions on England's battle flag. It is an interesting detail that Guy is addressed as a "lyoun" throughout the romance, stressing his Englishness and his nobility in spirit, making him both English and a Christ-like figure. It also reveals the inseparability of them as the lion becomes his faithful companion for Guy; and in fact, it can be taken as his alter ego.

Morgadour, the treacherous Greek, is also depicted as the regional Other. It is widely known that the distrust between Constantinople and the Latin Crusaders in the eleventh century negatively influenced East-West relations for centuries, regardless of religion. Since the First Crusade, European armies had a fear and distrust that the Eastern Christians would turn on them. This helped stereotyping the Greeks as the 'treacherous'. After Guy enjoys himself with the entertainments offered by the Emperor, sitting with him and "pley[ing] in compeynie" (4299-4302), he finds out that the lion has been mortally wounded by the Greek Morgadour. As Guy ignores his duties both to his faith and his country, which is represented by the lion, he risks his loyal companionship, the lion, and his own moral integrity both. He also puts England at a great risk since, while he stays in Byzantium, an Irish

dragon, another example of stereotyping process for it is a threat to England's unity, threatens to ravish Northumbria. The joy the Eastern court offers him poses a threat to Guy's English identity as well as his morality. In this sense, the Byzantium Other, tempting him to the extent to lose his reputation and his faith by offering him monetary, territorial, and sensual wealth, becomes as hostile as the Saracen army he has defeated. Turning Byzantium into the Other becomes clear when Guy puts the blame on Ernis, the Byzantine Empreror:

> Seþþe þou no miȝt nouȝt waranti me,
> Whar-to schuld y servi þe,
> On oncouþe man in thi lond,
> When þou no dost him bot schond?
> (A lines 4415-4418)

After the death of the lion, Guy discovers that Constantinople is a dangerous place for him, and decides to return to Warwick:

> Harm me is, & michel misdo;
> Þer-fore ichil fram þe go,
> & in oþer cuntres serue y wile,
> Þer men wille ȝeld me mi
> while. (A lines 4419-4422)

Guy's experiences in Constantinople reveal a set of traits, forming a stereotype identity for the East that distinguishes it from the West. Guy's adventures in the East Christendom are depicted as the faults of the East, rather than Guy's own flaws. Thus, despite its Christianity, the East as a treacherous, tempting and dangerous land is reconstructed as the Other standing against the West. The idea of othering reveals itself more clearly when the narration attributes attributing sexual connotations to the East, as feminine, fluid and insecure, which in turn define the West as masculine, solid and secure. Constantinople's desire for Guy's protection at the beginning of the narration also supports the West's engendering the East as the female, which reminds us of the damsel-in-distress motif dominating the medieval chivalric romances. In this sense, the Western gaze

constructs and re-constructs the East to claim an identity for itself by polarising the dichotomy in which "Oriental becomes more Oriental, the Westerner more Western (Said, *Orientalism* 41-46).

Although *Guy of Warwick*, as a medieval chivalric romance, is based on the Anglo-Norman romance, as discussed previously, it attaches great significance to the idea of pure Englishness, which is intensified by the crusade-like conflicts in which the romance hero, Guy, participates. Another way in which the "antiforeign sentiment" reveals itself is aggression towards the Saracen Other (Crane 59), which strengthens the idea of Otherness. Saracens have attracted a great deal of attention in medieval literature. Metlizki's seminal study outlines four important images constructed in the Middle Ages: "the enamoured Muslim princess", "the converted Saracen", "the defeated emir or sultan" and "the archetypal Saracen giant" (1977: 161). As it is clear in the representation of the Saracens, and as Rouse also puts forward, the representation, which is "more correctly the misinterpretation of Islamic culture within the Medieval west" (75), has been mainly a medieval interest. Many scholars agree on the idea that Muslim figures perceived in medieval culture bear little or no resemblance to real Muslims of the period. It reminds us of what Said claims: "we need not look for correspondence between language used to depict the Orient and the Orient itself, not so much because the language is inaccurate but because it is not even trying to be accurate" (*Orientalism* 71). Similarly, Davis claims that Orientalism does not suggest "a "real" Orient, but rather that its representations are responses, both to the stereotypes of literary tradition and to an intricate, problematic relation with the Near East, particularly Islam" (114).

One of the reasons of these Saracen-stereotypes is that despite the inaccurate representations of Muslims in romances, Saracens were always associated with powerful, and technologically and scientifically advanced civilisation of wealth and victory. They were especially remembered with their victory in crusades. Most probably for this reason, they created an image of the Other because they posed anxiety for Western societies. The second and most important reason of this misperception is that the Medieval Ages were still caught in Platonic binaries: Good

and Evil, which shows that the existence of the one is dependent on the existence of the other just as Plato had proposed long ago, when he claimed that the existence of everything in the material world is dependent on the existence of the forms in the world of ideas. As the Platonic idea reinforces, the function of Saracens empowers the existence of Christian leg of the binary by enabling the process of medieval identity formation. Thus, Saracens were considered the regional, racial, cultural and most importantly religious Other for the Western thought. Cohen, who reads the medieval texts within the framework of psychoanalytic interpretation, claims that medieval images of the Saracens act to simplify the inherent complexities of Western identity formation (Cohen, *Of Giants* 132-133).

Not surprisingly, a careful reader will discover a construction of the Saracen Other which underlines the mechanisms of Christian and Western identity construction in *Guy of Warwick*; in the text not only the hero, Sir Guy, but also the medieval audience encounters the religious Other. In the narrative, it is clear that the Orient or Islamic territory is characterised as hostile, which is quite analogous to the historical experience of the crusades. In fact, heathen Sultans, treacherous stewards and devilish giants have become the generic conventions of medieval romance tradition of characterisation. However, the process of othering the Saracens functions differently when compared to that of othering the Christians.

As it has already been discussed, the Christian East is depicted as seductive and feminine. In the second half of the narration, this time the readers face the Muslim East as the Other, which is threatening and militaristic, thus masculine as opposed to the feminine Christian East. In the second half of the romance, after he returns to England to marry Felice, Guy goes to the Holy Land as a pilgrim knight to ask for God's forgiveness for the earthly affairs that have spurred his chivalrous deeds in the first half of the romance in which the threat has been created by the Christian Other: the Greeks are depicted as the Other due to their flawed morality caused by their different sense of honour, and the Byzantium is described as the Other due to its tempting and luxurious offerings that has prevented Guy from his duty to his land and faith as mentioned previously. As for the Saracen Other he has

defeated in the first part, in Constantinople, also poses a threat to the English identity. However, the Saracen Other as the religious Other is not emphasised in the first part unlike in second part. In other words, the Saracens in Constantinople are depicted as only a military or national Other, rather than religious Other. Nevertheless, as Guy becomes *God's* knight, his conflict with the Saracens gains deeper significance since the Saracens in the Holy Land become aliens not only ethnically but also religiously, which is emphasised by their physically gigantic and monstrous appearance.

In order to provide an efficient postcolonial analysis of medieval literature, Jeffrey Cohen, in his *The Postcolonial Middle Ages*, proposes ways to contextualise the discourse of the Orient within the medieval texts. These include finding "the keywords of postcolonial theory" "rethinking history", destabilising identities and displacing "domination of Christianity" ("Midcolonial" 6-7). Cohen's first suggestion, "rethinking the keywords of postcolonial theory's collective discourse" entails analysing such terms as race, nation, spirituality, rhetoric, location and internal heterogeneity (Cohen, "Midcolonial" 6). According to Cohen, in the Middle Ages, race should not be considered limited to physical similarities as seen in biological species, but rather, it extends to having the same religion. In this sense, the Westerners are associated with Christianity, not surprisingly, as a result of the Crusades. Thus, religious Otherness, as the most significant of all, entails all different types of Otherness.

Guy's adventure in the Holy Land begins when he encounters Earl Jonas of Durras, who has been captured along with his sons, while driving the Saracen enemy away from Jerusalem into Alexandria, which is their "owhen lond" (A stanza 52, line 3). Jonas is now the slave for King Triamour of Alexandria, who displeases the Sultan, who in turn asks Triamour to find a champion to fight for him against Amoraunt, the gigantic, black, fiendish Saracen. Triamour wants his captive, Jonas to do it for him, upon which he begins to search for Guy, who is now in disguise of a poor pilgrim. Although Guy has concealed his identity not to involve in knightly deeds, he accepts to fight Amoraunt in order to save Jonas and

his family from slavery and death. Guy tells Jonas that "Y schal for þe þtakefiȝt,/þe&þisathelpnede" (A stanza 74, lines 11-12), and then while negotiating with Triamour, he demands that "first Ionas & his sones / Schal be deliuerd out of prisones" (A stanza 86, lines 7-8). Despite Guy's motive to help the Christian family, he has a more practical purpose: Jonas and his sons become the metonymic extension of all the Christian defenders of Jerusalem, and therefore Christianity, and the Saracen giant, Amoraunt, extends to a Saracen Other, who must be defeated for the sake of Christianity. Guy's real motive in accepting the battle with the Saracen Other is in fact to ensure a safe passage from the King of Alexandria, which would be strategically good for all Christians to save the Holy Land from Muslim armies.

The first description, which introduces Amoraunt as a "blac" Saracen, focuses on his intimidating physical presence: "As blac he is as brodes brend" (A stanza 62, lines 5-12). When Guy comes face to face with his opponent, he claims: "'It is,' sayd Gij, 'no mannes sone: / It is a deuel fram helle is come"' (A stanza 95, lines 10-11). The second half of Guy's narration focuses mainly on three features that lead Guy to conclude that Amoraunt is a devil: his religion, his skin colour and his size. Although the Saracens in the Christian East do not share the similarities with the English man, through the monstrous figure, Amoraunt, the Saracens in the Holy Land turn into a more dangerous Other. The significant threat is constantly emphasised by the blackness of his skin and eyes. Amoraunt's being a religious Other, when combined with other traits, showing his Otherness racially and ethnically, is stressed to show he is *not Christian* and *not English*, making him 'Other' in every sense. Thus such an encounter "establishes a comparative paradigm for Guy's subsequent experiences" (Rouse 78).

The evilness or the monstrous nature of the Saracens is embodied within the shape of a real giant. In other words, the depiction of the Saracen Other, as the outcast, in the previous battles goes one step further at this stage in which Saracen body, in the second half of the narration, is described as uncanny in Freudian terms, and abject in Kristeva's terms. Cohen describes giants as "vast signifiers of untamed

landscape" (*Of Giants* 33). The giant is described in a fashion to embody all the evil qualities that an English knight cannot have: huge and uncontrolled. This masculine power of the Saracens is seen as a power that Guy has to control and sublimate within the chivalric codes and honour. This uncontrolled masculinity of the Saracens is depicted in a giant form, which is also described as a black fiend. These Western archetypal codes are visible even in modern fiction either as a mad or black woman in feminist criticism or as uncontrollable nature of the African land in postcolonial studies.

So far, it is clear that Orientalism extends to symbolise a form of cultural hegemony, which shows that some cultural forms dominate the others. With a look at Antonio Gramci's concept of hegemony, a form of cultural leadership, to understand the strength and durability of the Orientalist discourse, Said claims that the idea of 'us' regarding the Occidental and the idea of 'them' referring to the non-Europeans have dominated the Orientalism. Thus, the notion of European culture and identity being superior to their non-European counterparts is "precisely what made [European] culture hegemonic in and outside Europe" (Said, *Orientalism* 7). As a consequence, this European hegemony has shaped Orientalist ideas about the Orient, through so-called "European superiority over Oriental backwardness" (Said, *Orientalism* 8). The reason of this hegemony is the Occidental need to assert its identity through a set of distinctions, not because they are, in empirical reality, superior to the Orient in cultural terms. Since the late eighteenth century, the Orient which could be theorised and reconstructed, has emerged, placing Western consciousness and ideology at the centre of thought. This has also been entrenched by a wide range of publications by the pioneering Orientalists presupposing the European superiority over the Eastern. Rejecting the so called authority and superiority of the white man, symbolising the West, Said states that it is

> formed, irradiated, disseminated; it is instrumental, it is persuasive; it has status, it establishes canons of taste and value; it is virtually

> indistinguishable from certain ideas it dignifies as true, and from traditions, perceptions, and judgments it forms, transmits, reproduces. (*Orientalism* 19-20)

In relation to this idea, Guy's introducing himself as "Guy of Englisse" (A stanza 86, line 9) as soon as he enters the Sultan's pavilion reveals the fact that Guy, as a model of a Christian and English knight, is proud of his Englishness apart from his Christianity, which makes him superior to the Saracen Sultan. As a result, compromise or co-existence becomes impossible for the two because of Guy's intolerant religious and nationalistic attitude towards the Other, which shapes the whole structure of the romance.

Amoraunt's Otherness, standing in a total opposition to the Christian and English identity of Guy, is stressed also through his immoral and dishonourable traits. The giant plays an unfair trick on Guy when he refuses to allow Guy to drink from the river, although Guy has allowed him to do the same as an honourable knight, showing Christian knightly code. This shows that the Saracen depiction in the giant or monster form has a functional role to express the lack of honour as well, as opposed to an honourable Christian knight. Thus, the giant is not only dangerous due to his immense size and physical power, but also due to his cunning and immorality. His hatred towards Guy is not only caused by his image as a military Other, but also as an ethnic and religious Other since he is "Inglis" and "Cristen". Amoraunt's focus on Guy's identity as an Englishman and Christian suggests that the second cycle of the romance tests Guy not only as an individual but also as a representative of England and English identity, which extends into Christian identity. Thus, the clash between the Saracen giant and Guy is characterised as an ideological battle between right and wrong, between Christian and Muslim, rather than being a pure territorial dispute. In this second episode, a more exaggerating difference attracts our attention when compared to the first episode. As the strict opposition among ethnic, racial, territorial, and national identities suggests, Amoraunt becomes a metonymic extension of the non-English, non-Christian,

Eastern "race" (Turville-Petre 16-17). His personality, along with his religion and his physical appearance, like the people and place he stands for, is dishonourable:

> Ac lete me drink a litel wit
> For þi lordes loue ful of mi t Þat þou louest wiþ wille,
> & y þe hot bi mi lay,
> 3if þou haue ani þrest to-day,
> Þou shalt drink al þi fille.
> 'Amoraunt,' þan seyd Gij,
> 'Þou art ful fals, sikerly, & ful-filt of tresoun.
> No more wil y trust to þe For no bihest þou hotest me:
> Þou art a fals glotoun.' (*Guy of Warwick*, 130: 7 – 12).

Along with Amoraunt, who becomes the representative of an Eastern identity, thus the Other, Colbrond is also introduced as the hostile Other. Having defeated Amoraunt, Guy returns to England, hoping to end his days peacefully as a hermit. However, he has to encounter Colbrond, champion of the invading Danes. He is portrayed like Amoraunt in many ways: He is a black giant since he is from Africa, part of the Muslim Empire. Thus Colbrond can be understood as the threat underlying a possible Danish victory which would plunge England back into chaos which can be associated with the previous situation of England: "Brutus slew the giants and tamed the island for his men". (Evans 197). Similarly, Guy – through his defeat of Colbrond – symbolises the domestication of both untamed landscape and untamed human nature as Cohen suggests (*Of Giants* 31-36).

Apart from the parallelism between the physical appearances of the two, there is also parallelism between the incidents. Again, Guy hears of the need for a champion to fight him, and accepts to fight him:

> He was so michel & so vnrede,
> Þat non hors miȝt him
> lede…. Al his armour was
> blac as piche. Wel foule he
> was & loþliche,
> A grisely gom to fede.
> (A stanza 255, lines 4-5 and stanza 257, lines 7-9)

The battle between Guy and Colbrond has affinities with the battle between Guy and Amoraunt. Guy's horse is again struck from under him, upon which the giant calls for Guy's surrender. Moreover, Guy kills the giant in the same way he has killed Amoraunt: by beheading him. Cohen, who attracts our attention to the common feature of beheading giants in medieval literature in his *Of Giants*, claims that Colbrond is a bridge between the Anglo-Saxon "past" as portrayed inchronicles and the Anglo-Norman "present" of the romance (89-90).

In this sense, Amoraunt and Colbrond are the same foe, the same Other. However, there is also an important difference between them. Guy fights Amoraunt in the East while he battles Colbrond in his native land, England. Although Amoraunt also represents an Eastern identity, and therefore the Eastern Other, Guy could simply leave the East behind and return to his homeland. However, Colbrond, as the representative of the East/the Other in England itself, poses a greater threat ethnically, racially and nationally as well as religiously. As discussed above, Colbrond, as well as being the religious Other, also fights for Danes, the national Other, which reminds us of the Danish invasion of King Athelstan's England in the tenth century, which is also the temporal setting of the romance. Along with the Danes for whom he fights, Colbrond, thus, stands as the Other for English identity with its foreign identity, and thus poses a threat for England.

In light of these points, one can say that Guy's attempt is to maintain a firm English and Christian identity in the face of the threats posed by the religious, racial, ethnic and physical Other. *Guy* narrative provides the readers with fantasised and exaggerated differences between the Englishman/the Christian and the Other to help us visualise and conceptualise Guy's adversaries as fundamentally different from the English and Christian identity both in appearance and in character.

Thus, when both episodic narrations of the romance are analysed, it is possible to consider *Guy of Warwick* as a way to compensate for the West's historical losses in the East through Guy's military and moral triumphs. Guy defeats both Eastern Christians and Muslim enemies with skill and honour, and in this sense,

Guy rewrites the history of the crusades implicitly rather than directly as the romance does not deal with historical records but, instead, constructs fictional alterations by placing the events in a distant past.

Therefore, it is clear that the attempt to bring European past to light by altering it in order to assert a Western identity dates back to medieval times. It is a long tradition that authors, for centuries, have attempted to create a national identity by altering some historical events or by rewriting them where the Other is depicted as a threat to their Christian identity. This retrospective attempt stems from the idea that the present, which is a foundation for the future, is defined by the past. Thus, through altering the history, the Western hegemony is re-established. Davis also claims that the literary tendencies of such representations of the past, mainly through anachronism, which "does not indicate historical naivete, but rather the nature of the mythmaking" by producing "a historically constructed *past* for Europe", have become a literary tradition to validate European "existence *in the present*" (114- 16).

In this sense, it is clear that Europeans re-construct history to legitimise their Western identity and power against the Other, which is a common method of asserting identity through erasure. For this reason, it is possible to encounter the 'Oriental Other', or 'Islamic Other' in the form of monsters with their moral deterioration and spiritual perversion. Thus, skilful anachronism becomes clear since *Guy of Warwick*, which deals with the Crusades, taking place between the eleventh and fourteenth centuries as the historical records reveal, is set in the mid-tenth century, during the rule of King Athelstan. The purpose of making Guy a pre-conquest hero is to stress the purity of his Englishness, thus his value as the representative of his people, while stressing his Christian identity, as well. In this sense, anachronism becomes a politically functioning strategy to reconstruct the past in fiction to assert identity against the Other.

Guy of Warwick is only one of the medieval romances that put so much narrative attention to the East as the Other with which the West has been in conflict during the crusades. The hero finds himself in a series of adventures amidst the

fantasised or imagined East, the Other, trapped in Western discourse. Said touches on Foucault's term, "genealogy of discourse", which Foucault derives from Nietzsche, and expands his own perspective on discourse. Nietzsche, asking the question, "What then is truth?" concludes that the view of truth is constructed through "a mobile army of metaphors, metonyms, and anthropomorphisms" which are "enhanced, transposed and embellished poetically and rhetorically", determining human relations (46). This discursive pattern becomes "canonical" and compelling, although it is basically a set of "illusions" and "metaphors" whose origins have been forgotten (Nietzsche 46–47). For Nietzsche, being truthful refers to "using the[se] customary metaphors - in moral terms, the obligation to lie according to fixed convention, to lie herd-like in a style obligatory for all" (46-47). Foucault believes that "Nietzsche's paradigmatic critique…is directed at two foundational humanist myths: the myth of pure origins and the emancipator myth of progress and teleology" (Gandhi 37). Therefore, Foucault believes that "bodies of knowledge do not have discrete points of origin and are not stable configurations. Genealogy uproots the traditional foundations of history and disrupts history's apparent continuity by concentrating on minor events and 'incidents' and insisting that knowledge is always rooted in power, but seeks to deny its own origins" (Macey 157). Said, with his reference to Foucault and Nietzsche, attracts our attention to the way the Orient has existed in Western unconscious as a word with a wide field of meanings encompassed by it. In other words, "the concept of the modern West from a geographical and temporal entity [extends] to a psychological category" as a result of which the idea of the West and the East survives "in structures and in minds" as Gandhi explains (15- 16).

Said describes the situations forming the Other as a psychological category by a textual attitude in Orientalist or any 'othering' discourse dealing with the Other. In the case of a confrontation with the unknown (thus the threatening), the discourse favours an attitude in which it associates previous experiences of anything that resembles what is confronted with. Said claims that such a discursive pattern employed in texts tells the reader not only what the country it speaks of, but

also what emotional effects it produces. It is worth mentioning to clarify the Foucauldian point held by Said's *Orientalism* that "people, places, and experiences can always be described by a book, so much that the book (or text) acquires a greater authority, and use, even than the actuality it describes" (Said, *Orientalism* 93). Various institutions like academics and governmental organisations help these discursive products increase their prestige, through which Said reminds us of Gramsci's hegemony as mentioned above. When the ability of discourse to produce knowledge based upon a textual reality is considered, it is clear that there is a strict conjoinment of knowledge and reality, in which the reality is dissolved into a textual or discursive knowledge, waiting to be passed down from generations to generations with the help of other texts adopting the same view supported by the institutions or academics. In this way, a chain of discursive products becomes part of the powerful discourse – in a Foucauldian perspective (Said, *Orientalism* 93–94). Thus, the Orientalist, by systematising his practices and dictating the schemata of the use of this acquired knowledge, employs discourse as power to constitute knowledge about the Orient with the help of the institutions prescribing "the first law of what can be said" (Foucault 1972: 100). In this sense, language plays an important part since it "legislates and perpetuates discriminations of otherness and sameness" in a given society (Bhatnagar 12–13). Through his language, "Western man" is posited as the beginning and the end of all knowledge, which gives him the power of discourse. Bhatnagar quotes from Foucault, who claims that "[c]ontinuous history is the indispensable correlative of the founding function of the subject" (Focault, *Archeology of Knowledge* 12), which supports the idea that Said's main concern about Orientalism is not to show a "real Orient" against fictive Orientalist texts (Bhatnagar 5–6) since he does not deal with a "real Orient" behind the Orientalist constructions, but rather focuses on the Orient as a Western discursive construct as mentioned previously.

Within the framework of what has been discussed in the previous paragraph, Guy's each Eastern victory whether in the Eastland or at home, whether against the Christian Other or the Muslim Other, prepares Guy, as the

romance hero, for a crucial transformation during the course of the events. In the first cycle, Guy returns from Constantinople ready to marry Felice and re-evaluate his purpose as a knight, and in the second one, the hero rejects earthly values entirely and to dedicate his life to God as a hermit. However, two episodes, when considered a whole, display a certain parallelism. By reconstructing historical events and people of the tenth century, *Guy* reveals the fear of external threats, whether Muslim, in the form of Saracen giants or Christian, in the form of Byzantium, the Greek, the Irish and finally the Danes, notably toward the end of the romance. It is in fact an important detail that Guy saves England from Anlaf's invading Danish army by defeating the giant Colbrond in a combat at Winchester. (Rouse 57) In this sense, Guy's fight becomes the representation of Athelstan's historical victory over Anlaf and the Scottish King at Brunnanburh (Mynors 131-140). Rouse claims that one of the most important reasons why Guy entered the chronicle is that he may be seen as the English saviour from the Danes in the reign of King Athelstan, which is a significant duty of an English knight. Moreover, Guy's honourable attempts to protect his homeland from the Christian Other draws a certain parallelism between Guy's defence of his homeland and his defence of Christendom while in the East as the region extends into the country, which in turn extends into Christendom as previously mentioned. In other words, with its re-construction of the historical past both that of England and Christianity, this romance makes the distant past a sterilised re-enactment of contemporary life rather than "contemporary life [being] a re-enactment of the distant past," as Turville-Petre puts it (111).

4.4 Saidian Other in *Belgariad*

The Orientalist produces a representation of the Oriental Other, which is in constant association with the other Orientalist texts due to their common discursive feature, forming a cultural praxis, including a set of possible statements about the Orient. In other words, an Orientalist provides the Orientalist discourse by reinforcing elements and responses regarding "cultural, professional, national,

political, and economic requirements of the epoch", and in this sense, he functions as a part of the standardised statement-producing system, established on "large mass of discursive formulations" (Said, *Orientalism* 273–274). This "standardised statement-producing system" in relation to the "large mass of discursive formulations" entails modern period as well as the Middle Ages. In this sense, the intertextuality among Orientalist texts – whether it is a medieval or modern genre – attracts our attention concerning the Oriental as the Other.

As the Orientalist discourse has become the dominating ideology, from medieval ages to the modern times, even the most imaginative writers have been trapped or constrained within Orientalism. In their texts, the superiority of the Occidental with its ability to "penetrate", and "give shape" to the chaotic and mysterious Orient has been intrinsic motivation for the writers (Said, *Orientalism* 41). David Eddings is one of the modern fantasy writers whose narrative focus is constructed mainly on the Eastern Other, by inserting a set of physical representations, which are made 'distinct' and 'unique' to the Eastern Other, in his main narrative. Eddings' accumulation of such corporeal imagery contributes to our understanding of the construction of the Western identity as opposed to that of the Other. The body, as a corporeal entity, becomes a means of communication through which the Other is expressed - though not spoken – embodied in the narrative text. Thus, it is considered an expression initiated by an emotional effect felt as a result of physical encounters between two bodies – the Western and Eastern body – that reach beyond any verbal expression. The image of the Eastern body as the Other becomes socially constructed, emphasising the Western concern with normativity. Western gaze and its influence on re-constructing the identity of the Other is clear in Eddings' *Belgariad*, in which physicality gains a new dimension in any engagement with the Otherness.

Body, as a corporeal entity, becomes a dominating fictional tool in Orientalist texts. Considering body as an entity shaped within discourse is a poststructralist thought. According to many critics, including, "Lyotard, Irigaray, Deleuze, Derrida and Foucault, the body is conceived as a fundamentally historical and political

object", which becomes central especially in modern texts, "through which relations of power and resistance are played out" (Grosz 81). Body, from its physical stance, extends to a discursive entity "inscribed by those discourses and material practices that constitute its social environment" (Cranny-Francis 2). Deborah Lupton, in a similar vein, claims that:

> Bodies, within certain limits, are highly malleable. The ways in which we perceive our bodies, regulate them, decorate them, move them, evaluate them morally, and the ways in which we deal with matters such as birth, sexuality and death are all shaped via the sociocultural and historical context in which we live. (32)

Anthropologist Douglas identifies two separate – though related – categorisations related to the conceptualisation of the body, one of which is the social body, namely, the society, and the other of which is classified as the physical body:

> The social body constrains the way the physical body is perceived. The physical experience of the body, always modified by the social categories through which it is known, sustains a particular view of society. There is a continual exchange of meanings between the two kinds of bodily experience so that each reinforces the categories of the other. As a result of this interaction the body itself is a highly restricted medium of expression. The forms it adopts in movement and repose express social pressures in manifold ways (65).

Thus, she argues that the human body is seen as "always treated as an image of society and that there can be no natural way of considering the body that does not involve at the same time in a social dimension" (70). Synott, holding a similar perspective with Douglas, maintains that "the social body constraints the perception and construction of the physical body" (Synott 80), which stresses the fact that "natural bodies are marked, organised and produced as cultural bodies" as Brooks puts it in his work, *Body Work* (xii). Foucault and Butler, displacing the notion of the body as a mere physical entity which is said to have an autonomous consciousness

by the modern perspective according to which the self is separate from the body, stress the discursive construction of identity within an enculturing and encoding society.

In order to understand the poststructuralist perspective on the body, and thus how it functions in Orientalist texts, a brief look at Cartesian dualism is essential. The Western attitude of valorising the mind, and thus de-valorising the body is traced back to the Ancient Greeks. Plato, in his *Phaedo*, asserts that "as long as we possess the body, our soul is contaminated by such an evil" (11). After Plato, dualist thinking, dominating the Western societies, has been shaped by and constructed on Christian thought. Frank Bootemly, in *Attitudes of Body in Western Christendom* (1979), focuses on the way the Christian sees the human body, which is in the form of "a sinful mass of flesh, a reminder of the Fallen nature of Man and a hindrance to the achievement of spiritual purity" (3). Descartes, by his terms, *the res extensa* and *the res cogitans*, supports the idea that the body as a material substance having a physical form in space and time is the primal and supplementary form of the thinking substance, which is the autonomous or enclosed mind, and thus is superior to the former.

The classic concern, dualism between body and mind, turns into conflict between light and darkness in *Belgariad.* Chapter 2, previously, discussed Le Guin's perspective towards fantasy genre, which she does not only regard as a psychological journey but also a moral one. Just as fairy tales lead the young readers into their adolescence both with respect to psychological and moral-ethical terms, high fantasy is claimed to achieve the same. It is, in fact, one of the reasons why Le Guin regards fantasy 'realistic' in its own way rather than being escapist and childish. Heroic-ethical fantasy includes struggles, which contains a strong moral dialectic, often presented as "a struggle between the Darkness and the Light" (Le Guin, "The Child and the Shadow" 65-66), which brings the classical and Christian thought into the fore in the form of darkness and light. In *Belgariad*, Garion is the Child of Light, who is to take the Orb of Aldur, a precious stone made by Good God, Aldur, from Dark Lord, Torak, from the East, and return it to the Rivans, to the

West, as prophesised. The voice inside his mind orders him to get "the scroll wrapped in yellow linen", which is "the Mrin Codex"(IV, 16: 136), and to read it to be informed about the prophecy:

> "Behold, it shall come to pass that in a certain moment, that which must be and that which must not be shall meet, and in that meeting shall be decided all that has gone before and all that will come after. Then will *the Child of Light and the Child of Dark* face each other in the broken tomb, and the stars will shudder and grow dim" (IV, 16: 136).

It is clear that the story functions as a strong moral dialectic, presented by "*a struggle between the Darkness and the Light*" as Le Guin suggests (italics added, Le Guin, 1979: 65-66). "The other awareness" tells Garion that "the Child of Dark" is Torak and "the Child of Light" is Garion, himself, who is "supposed to fight Torak, alone". Garion is informed about the prophecy, towards which "[t]he universe itself rushes" and according to which, "everything will be decided when [Garion] finally meet[s] him" (IV, 16: 136).

Another instance which reminds us of the Cartesian dualism, emerging in the form of the struggle between the Light and the Darkness, symbolising the fight between good and evil, and thus, the mind and body shows the dichotomy between the West, representing the light, the good and the superior mind and the East, standing for the darkness, the evil and the inferior body of the East. *The Child of Light*, Garion, from the West, dissolves into one Western body which is 'superior', and is prophesised to win over the darkness of the East, embodied by the Dark God, Torak, the God of the East:

> With an absolute denial of self, he had become the instrument of the Prophecy. He was no longer afraid. Sword in hand, *the Child of Light* awaited the moment when the Prophecy would release him to join in deadly struggle with *the Dark God.* (italics added, V, 22: 176)

Foucault associates this modernist dualism of the split between body and mind with "bio-power", which is used for a discursive force exercised over the

bodies of individuals by disciplining and regulating them, the process of which turns so called autonomous individuals into a collective social construction (like Garion's body's becoming a collective social construction, by "an absolute denial of self" in the quotation above). In his work, *Discipline and Punish*, which is concerned with penalty and the construction of "docile bodies", he focuses on that due to the widely-held doctrine of Cartesian dualism, which conceives the "body as object and target of power", the individual body is institutionalised, in other words, individual psychical bodies - that become the embodiment of a politically wrong or ill idea - are taken under control to be disciplined. Such hegemony over the body when combined with political subjugation entails a variety of fields from school, hospital, army and such, managing and controlling social groups, and therefore bodies, by enlarging its area of the penalty system to all kinds of institutions. Turning back to Eddings' dualistic concept employed in his work (light and dark, symbolising the good and evil), Derrida's approach to dualism, which is termed as "metaphysics of presence" in his own words (Derrida, *Writing and Differance* 22), is similar to Foucault's idea. Derrida asserts that the classic and modernist philosophies "from Plato to Rousseau, Descartes to Husserl have proceeded in this way conceiving good to be before the evil, the positive before the negative, the pure before the impure ... And this is not *just* one metaphysical gesture among others" (Derrida, *Limited Inc*. 93). The concept of original identity, which refers to essence or presence in Western philosophy, is "the metaphysical exigency that which has been the most constant, most profound and most potent" (*Limited Inc*. 93). This original identity seems to precede its opposition – its Other – by reworking the misconception of its hierarchical value. According to this misconception, mind is originary and the supplement to it for Derrida "is defined in terms of *the lack of absence*" (Lucy 102). Thus, the body as a supplementary part to the superior mind is seen as *absence of mind* since originary presence, in fact, cannot define itself without the clash between itself and its opposition. Therefore, the mind cannot be present in and of itself in the absence of body.

Thus, it is not surprising to find the same set of regulations in another institution, literature, as Frederic Jameson claims when he says that "genres are essentially literary *institutions*, or social contracts between a writer and a specific public, whose function is to specify the proper use of a particular cultural artifact" (Jameson 106). In a similar vein, Jonathan Culler states that the act of writing is based on a process in which "the writer can write against, certainly, whose conventions he may attempt to subvert, but which is none the less the context within which his activity takes place, as surely as the failure to keep a promise is made possible by the institution of promising (116). In *Belgariad*, Eddings focuses on the identity in relation to cultural constructions of the body, which reveals the way how it is perceived or classified, for instance as gendered or raced or through other culturally and ideologically marked forms of corporeality, which is the material body. One of the narrative ways showing how bodies are constructed discursively is Eddings' constant focus on the colour of the Eastern Other. Although the dominating discourse is full of examples of other stereotyping and 'othering' forms, Orientalism differs from all in that it reinforces the European powerful and dominating position in regard to the Orient. The underlying ideology functions on the ground that the black Orient is contrasted with the white Occident, and such a typology attributed to the Occident such as being white, according to Said, is seen as a "superior ontological status", as a destiny or a form of power to rule the rest of the world given to the Western civilisation (Said, *Orientalism* 226). In other words, Orientalist discourse inevitably valorises the Occidental leg of the binary in political, cultural, and even in religious terms. The epistemological coherence of the Orient is brought in the Occidental perspective, which is an outcome of the Western manipulation of knowledge in order to contain, translate, represent, and organise the chaotic material, the Orient, in an attempt to create an identity for the Other, which, in turn, can construct a Western identity (Said, *Orientalism* 40). In order to achieve such an identity both for the Orient and the Occident, typologies that have become the representations for the two are created systematically. Just as making and re-making the Orient, not as a real entity, but rather as a textual or discursive

reality, the concern here is not the real ontological status of the white man, but rather the white man who is constructed by the Western idea, action and feeling. As the white man is in command of reality, language and thought, with his perfect autonomy, he is given the right to "define", "identify" and "designate" the non-white (Said, *Orientalism* 227–228). Said claims that "a white specialist with highly refined scientific techniques, as the subject, could study the non-white as his object of study through "shifting and reconstructing ... because a vocabulary of sweeping generalities (the Semites, the Aryans, the Orientals) refers not to a set of fictions but rather to a whole array of seemingly objective and agreed-upon distinctions" (Said, *Orientalism* 229–233). Among several typologies created by the Occidental perspective, the Islamic or the Arabic categories have been of significant interest for the Westerners as Said claims (*Orientalism* 259–262).

The construction of the body extending from physical entity to a cultural and political one reveals how Western body is spatially different from the body of the Eastern Other. In this sense, the racial and ethnic perspective on the body is constructed by cultural and political mechanisms that create the common discursive quality dominating literary works. The description of Zakath, sitting on "priceless Mallorean carpets" and of his pavilion full of "gold and mother of pearl" indicates that he is an Eastern figure (149):

> Zakath, dread Emperor of boundless Mallorea, was a man of medium height with glossy black hair and a pale, olive-tinged complexion. His features were regular, even handsome, but his eyes were haunted by a profound melancholy. He appeared to be about thirty-five years old, and he wore a plain linen robe with no ornament or decoration upon it to indicate his exalted rank (V, 18: 149).

In *Belgariad*, the skin colour of the Eastern people is provided in order for the readers to construct the binary opposition in their minds between the darkness of the Saracen East and the whiteness of the Christian West: "The streets teemed with lanky, dark-faced Nadraks, many of whom were obviously drunk...two dozen Nadraks rolled about in the mud, trying with a fair amount of success to

incapacitate or even maim each other" (V, 1: 8). Nadrak's being "dark-faced" becomes the main element for the Western in definimg Nadraks' identity. In other words, the skin colour becomes the 'differential' element in shaping and reshaping the socio-political identity by generalisation achieved through associations. These associations, which are revealed in discursive means not only in literature but also in every walk of our lives, require the sanitisation of the subject according to the repudiation of a polluting corporeality**.** Steph Lawler claims that the notion of identity is dependent on a paradoxical amalgam of sameness and difference:

> The root of the word 'identity' is the Latin *idem* (same) from which we also get 'identical'. One important meaning of the term, then, rests on the idea that not only are we identical with ourselves (that is, the same being from birth to death) but we are identical with others. That is, we *share* common identities – as humans say, but also, within this, as 'women', 'men', 'British', 'American', 'white', 'black', etc (2).

Thus, identity, involving the processes of identification with the Other and othering, is culturally and historically determined and constructed within a social and ideological con*text*, which creates its own *text*, discursive reality. As Douglas claims, the human body is "treated as an image of society" and the "social body constrains the way the physical body is perceived" (65-70).

Cohen, in his work, *Monster Theory: Reading Culture*, in which he regards monstrosity emerging in various range of texts from literary to films, as an ideological and cultural medium that is used to stress the power of discourse. He claims that "from the classical period into the twelfth century, race has been almost as powerful a catalyst to the creation of monsters as culture, gender and sexuality. Africa early became the West's significant other, the sign of its ontological difference simply being skin color" ("Seven Theses" 10). While the Roman naturalist, Pliny, attributes nonwhite skin to "climate" and "the intense heat", which according to him, "had burned [their skin] and malformed their bodies, such ontological features can also be easily "moralised through a pervasive rhetoric of deviance" which considers the black skin as the source of "sin and vice rather than the sun" (Cohen,

"Seven Theses" 10). In this sense, "sinners can rightly be compared to [those] who are black men", and "dark skin can be "associated with the fires of hell, and so signified in Christian mythology demonic provenance" (Cohen, "Seven Theses" 10).

As discussed above, the social and political regulations function together to construct the body of the Other by discursively shaping how we perceive or classify it as *raced* as mentioned in the previous examples from *Belgariad*. However, we see that the racial categories extend to sexuality, in which the Other is discursively defined as *gendered* as well, which is another way to mark the material body culturally. This way of constructing the body socially is also clear in Eddings' narration through othering the homosexual Eastern Other.

As the othering discourse functions to create its abject other to attain a proper identity for itself also through gender as well as race, it is necessary to mention Kristeva's ideas on the concept "*chora*". Kristeva introduces the term, *semiotic chora*, as the space between the symbolic and the semiotic through which the body enters and disorders the subjective consciousness. As Margaroni puts it, she conceptualises *the chora* both spatially - by defining it as the entity 'in-between' which is produced by the ambiguous hybridity of two bodies: that of the not yet subject who cannot be positioned in the Symbolic and that of its (m)other - and temporarily - through classifying it as the beginning before the Beginning, the origin that came into being with the imposition of the Word - *Logos* (79). The function of the semiotic chora is to "displace the speaking subject, (re)tracing its emergence not only before logos but also in returning it to the maternal body, beyond the phallus as the structuring principle of the symbolic order" (79). Therefore, the semiotic chora is considered a trace of the pre-symbolic, in other words, the stage preceding language, identity, culturalisation, and thus gender. Chora is a "mobile and extremely provisional articulation" between two bodies (Kristeva, *Revolution in Poetic Language* 25). Thus, it is the *space*, rather than a *place*, "where the subject is both generated and negated" (Kristeva, *Revolution in Poetic Language* 28), which reminds us of the Lacanian Imaginary phase, as a crucial step for identity formation, despite the imaginary concept of wholeness and autonomy. Menninghaus asserts

that "there are no clear distinctions of the subject and object, inner and outer, 'I' and others but only fluid, heterogeneities, rhythmic streaming of libidinal drives and matter" (370). Eddings' exemplifying of the returning to the maternal body contributes his thematisation of formlessness, resisting to any strict form as a man or woman, and thus of the infantile, which has not come into subjection yet. It reveals the fact that with his homosexual character, he follows the discursive pattern by rejecting the identity of the Other under the effect of colonial mind, privileging masculinity and heterosexuality of the West over the femininity and homosexuality of the Eastern Other. Such a colonial mind disintegrates the homosexual Other by smothering and mothering that is associated with the semiotic chora which Kristeva associates with *thanatos,* which refers to the dissolution of the subject. Therefore, through maternal or infantile regression, Eddings constructs his character upon Kristeva's *abject maternal* which is associated with the subject-deforming trait as "it is preobjectivial; it forms no circumscribed subject; it is undifferentiated; it is nameless – indeed *the* nameless and unnameable" (Menninghaus 370).

Monsteralising the East, by attributing homosexual (and abject) qualities to it, is no doubt a political concern. Cohen claims that "[t]he monster is trangressive, too sexual, perversely erotic, a lawbreaker; and so the monster and all that embodies must be exciled or destroyed" (*Of Giants* 16**).** In this sense, "the chief eunuch", Sadi, (II, 27: 180) as understood from the depiction above, embodies anyone "who violate[s] sexual taboos" (Cohen, "Seven Theses" 9):

> Among the cushions at the side of the divan lolled an indolent, pampered-looking young man whose head was riot shaved. His hair was elaborately curled, his cheeks were rouged, and his eyes were fantastically made up. He wore only the briefest of loincloths, and his expression was bored and sulky. (II, 27:184)

Western discourse functions as "a representational project" in Cohen's terms, which "was part of a whole dictionary of strategic glosses in which 'monstra' slipped into significations of the feminine and the hypermasculine" ("Seven Theses" 4-8). "This strange creature, a composite of the supposedly discrete categories 'male'

and 'female'", who validate homosexuality over heterosexuality, "with its supposed inversions and transformations" should be punished as it becomes "a living excoriation of gender ambiguity and sexual abnormality" (Cohen, "Seven Theses" 9). Eddings, not surprisingly, punishes him in the end: "He gave one thrashing, convulsive leap, his entire body bounding up from the floor. When he came down, he was dead" (II, 27: 186).

In this sense, heterosexuality is considered originary identity, as a preceding trait as discussed in Foucault above, and thus the 'reasoned' identity of the former. According to Butler, gender identity is culturally constructed, learnt and practiced through constant re-enactment of bodily performances, which are also "socially established" (*Gender Trouble* 140). For Butler, "performativity" means "the reiterative and citational practice by which discourse produces the effects it names" (*Bodies that Matter* 2). Therefore, it is clear that group identity, again constructed as sexed or heterogeneous, rejects uncategorised or unclassified bodies through abjection. Douglas maintains that "pollution is a type of danger which is not likely to occur except where the lines of structure, cosmic or social, are clearly defined" (*Purity and Danger* 113). Thus, "pollution", used in a metaphorical sense by Douglas, involves the transgression of such rigid boundaries of the socially formed structure: "A polluting person is always in the wrong. He has developed some wrong condition or simply crossed over some line which should not have been crossed and this displacement unleashes danger for someone" (*Purity and Danger* 113), who is 'normally sexed', the heterogeneous Western mind. In this sense, the abjection, as a subject de-forming process, extends to a social control trapped within ideological boundaries. The group identity which is 'heterosexual' is threatened by that which does not conform to the normalities which are socially and politically determined. As Grosz also says, "that which is marginal is always located as a site of danger and vulnerability" (Grosz 195). For this reason, it is not surprising that anyone who defies the limits of society through the limits of body is condemned like Sadi in Eddings' narration.

Eddings also vilifies the evil God Torak, as the Other, reigning over the Eastern lands, by associating it with the infantile experience and thus with Kristeva's semiotic chora. The statement, "the hideous fire burned in *the eye that was not* as the God came awake (italics added, V, 23: 178), shows that Torak is the *"eyeless" (without an "I") Eastern* God: the unidentified, uncanny and abject Other which resists any clear identity without the reconstruction and redefinition of the Occidental perspective. He is also feminised/gendered, when Eddings say that "of all the Gods, Torak was *the most beautiful*" (italics added, I, Prologue: 2).

Cohen claims that the monsters with their "corporal fluidity" create both "anxiety" and "desire" ("Seven Theses" 19). In this sense the monster "occupies a textual space of allure before his necessary dismissal, during which he is granted an undeniable charm" (Cohen, "Seven Theses" 19). Thus, the monster "lurks somewhere in that ambiguous, primal space between fear and attraction, close to the heart of what Kristeva calls 'abjection'" (Cohen, "Seven Theses" 19), which will be discussed in detail as a form of othering. Butler argues that the construction of normative sexed subject involves the disavowal of a "domain of abjection", in which the simultaneous construction and repudiation of the abnormative category of sexuality is formed (*Bodies that Matter* 3): "This disavowed abjection will threaten to expose the self-grounding presumptions of the sexed subject, grounded as that subject is in a repudiation whose consequence it cannot fully control" (*Bodies that Matter* 3). With the feminine Eastern God, Torak, as the Other is defeated, Eddings' homophobia becomes clear. The juxtaposition of Lacan's Mirror phase and Kristeva's abject imagery reflected in Eddings reveals the unrepresentable excess which is formed by socially and politically-ratified identity and the distorting power of heteronormativity by rejecting alternative sexualities as they are categorised as the disfigured and shameful Other.

As previously stated, the discursively and ideologically constructed body shows itself through "abjection", which entails the construction of the self through the subject's relation to corporeality, to use Kristeva's term. The term, abject, associates with the primitive psychogenetic process initiating the construction of

subjectivity. Kristeva's theory on abject explains the developmental stage of a child when he acquires language and comes into being as a speaking subject within the Symbolic. According to Kristeva, this developmental phase requires the consolidation of a "clean and proper" self by denying the disordered, unacceptable and anti-social corporeal aspects (*Powers of Horror* 8). Such a realisation of the difference between the acceptable and unacceptable occurs when the child is able to distinguish the inside and outside the body, which will in turn help him to differentiate the self from the Other, the subject from the object since oppositions are necessary for the conceptualisation of the body as a unified whole and his subjectivity is linked to limits of the body. Subjectivity, for Kristeva, is based on the exclusion of the unacceptable or disorderly, and thus abject elements from corporeal existence. Abject requires a 'disgust' response, which helps the separation of the self from the abject physicality. Abjection, which is a condition of horror with respect to corporeality, is defined by ambiguity, which does not "respect borders, positions, rules" and which "disturbs identity, system, order" (Kristeva, *Powers of Horror* 4).

For Eddings, physicality becomes his narrative attention to reject the Other as body becomes an effective fictional tool for him to reveal it as a sign of disgust. Thus, not surprisingly, it is possible to find abject creatures in the "bleak and uninhabited realm" of the Eastern lands (III, 21: 134). These abject creatures are mainly described as Saracen as the religious Other, which has been discussed in detail previously. The Saracen 'monster' as the religious Other is created by the monstrous body which is based on the differential principle, again, to construct the Western identity:

> The monstrous body is a pure culture ... The monster is difference made flesh, come to dwell among us ... In medieval France, the *chanson de geste* celebrated the crusades by transforming Muslims into demonic caricatures whose menacing lack of humanity was readable from their bestial attributes; by culturally glossing 'Saracens' as 'monstra,' propagandists rendered rhetorically admissible the annexation of the East by the West. (Cohen "Seven Theses" 4-8)

Cohen states that "[t]he Saracen is a monster, an abjected and fantasmatic body produced through category violation in order to demarcate the limits of Christian possible" ("Saracen Enjoyment" 121). Thus, "any kind of alterity can be inscribed across (constructed through) the monstrous body" (Cohen, "Seven Theses" 7). In high fantasy, which adopts the medieval chivalric mode not only structurally but also in its dealing with the historical events, this alterity is mainly stressed through the distinct Christians descriptions that are in direct opposition to Saracens in terms of their physical appearance as mentioned prviously, and these distinctive physical features of the Christians make them superior and intact unlike Saracens' body, which "quite literally incorporates fear, desire, anxiety, and fantasy (ataractic or incendiary) and ... [having] an uncanny independence" (Cohen, "Seven Theses"4).

Cohen attracts our attention to the non-human shapes encountered in the East when he states that "the inhabitations of the monsters (Africa, Scandinavia, America, venus, the Delta Quadrant – whatever land is sufficiently distant to be exoticised) are … dark regions of uncertain danger" (Cohen, "Seven Theses" 18). *Belgariad* is full of depictions of such uncanny and abject creatures, which become the metonymic extension of the Eastern body as the Other. The identity of the mudman, Garion encounters in the dark eastern lands, is not clear, resisting to any firm categories due to its 'fluidity', and thus abjectness, which shows that it is unrecognised and unidentified in the culture yet, coming from the unpredictable East:

> A vague shape slid from tree to another in the half light. There was something chillingly wrong with the figure. Ce'Nedra stared at it with revulsion. "It's not a Dryad," she said. "It's something alien."It was large and ill-shaped, and there was no face on the front of its head. Two eye-holes stared vacantly as it shambled forward with its half-formed hands reaching out for them. The entire figure was a dark gray mud color, and it was covered with rotting, stinking moss that adhered to its oozing body. (II, 20: 142)

Similarly, Torak's hounds which Garion and his companions encounter are described as uncategorised abject bodies. They are "dogs" but "Grolims" at the ame

time, resisting any categorisations and definitions as they transgress the bodily boundaries. When the city of Angaraks has been built, Torak has "decided that he needed something to guard the surrounding countryside", and the Grolims have "*volunteered to take on nonhuman shapes. The change was permanent."* (italics added, V, 21:166-167). The expression, "non-human shapes" indicate that the Grolims and the whole city of Angaraks in the rule of 'eye'less Torak belong to the East/the Other as they are formless and can only be formed or shaped by the Occident mind as the Other. Grolim Chambar, who is in fact Murgo Asharak, is Torak's disciple, who sends evil creatures like Algroths and Hrulgins for Garion and his companions in order to prevent them from reaching their aim. The depiction of Algroths as "non-human, somewhat distantly related to Trolls", "huge", "goatish", "reptilian" and "gray" beings with "apelike arms", "sharp pointed horns" and "yellow fangs" (II, 6: 41-42) stresses that the corporeal form of the Other is not yet identified within Western normative bodily forms, therefore, is constructed as trangressive figures going beyond firm bodily boundaries. Likewise, Hrulgin, a "meat-eater" creature sent by the evil Asharak, is depicted as "a four-legged animal-like a horse - but it has fangs instead of teeth, and clawed feet instead of hooves" (III, 7: 46). Another hybrid figure Garion and his companions encounter in the kingdom of Nyissa on their way to Mallorea is the human-snakes:

> The long, forked tongue flickered over her face, and Maas began to whisper sibilantly in her ear. She lay in the embrace of the serpent, listening to its hissing voice and looking at Garion with heavy-lidded eyes. Then, pushing the reptile aside, the queen rose to her feet and stood over Garion. "Welcome to the land of the snake-people, Belgarion," she said in her purring voice. (II, 27: 184)

As it is clear from the abjectified and thus objectified figures, they are cultural monsters, 'either-or', 'both-and' figures, which "refuse easy categorisation" (Cohen, 1996: 6). At this point, Harvey Greenberg's comment on the *Alien,* which is brought to life by Ridley Scott is necessary:

> It is a Linean nightmare, defying every natural law of evolution; by turns bivalve, crustacean, reptilian, and humanoid. It seems capable of lying dormant within its egg indefinitely. It sheds its skin like a snake, its carapace like an arthropod. It deposits its young into other species like a wasp... It responds according to Lamarckian and Darwinian principles. (Greenberg 90)

Thus, "the refusal to participate in the classificatory order of things" is also true for the monsters in *Belgariad* (Cohen, "Seven Theses" 6). Cohen describes such monsters as "disturbing hybrids whose externally incoherent bodies resist attempts to include them in any systematic structuration" (Cohen, "Seven Theses" 6). It is the way how the West perceives its Other and how it defines it in his discursive patterns caught within ideologically and culturally constructed webs to redefine itself as identity depends on the existence of the Other.

"Cannibalism" is another form of monstrosity (Cohen, "Seven Theses" 14). Eldrak, as a "big, quick, and as cruel as a hook-pointed knife" creature, who is "more intelligent and much bigger" (III, 14: 91) is depicted as a cannibal figure which can "eat anything that moves", without caring "if it's dead or not before he starts to eat" (III, 14: 91). Through cannibalising, thus, abjection, the Eastern Other, Belgariad, again, reveals how Western mind functions in its attempt to define its Other, to claim an identity for itself. Belgarath gives an account of Marags, who "are no more, and the Spirit of Mara weeps alone in the wilderness and wails among the mossgrown ruins of Maragor" (I, 5: 37). Maragor was a place full of gold, which "was the cause of the destruction of the Marags". According to the story Belgarath tells, when the neighbouring kingdom heard of the gold, "the result - as it almost always is when gold is at issue between kingdoms - was war" (I, 5: 37). However the pretext for the war was that "the Marags were cannibals", which is "distasteful to civilized men" (I, 5: 37). Here, it is clear that Marags are associated with the Jewish Other, who were rich, thus, who cannot escape Eddings' criticism through cannibalism, which is another way of transgressing bodily boundaries. Cohen, stressing the Western-Christian enmity towards the Jews, claims that "[t]he Middle

Ages accused the Jews of crimes ranging from the bringing of plague to bleeding Christian children to make their Passover meal ("Seven Theses" 8).

Grosz claims that "the subject must have a certain, if incomplete, mastery of the abject; it must keep it in check and at a distance in order to define itself as a subject" (87). It suggests that confrontation with such a disordered entity threatens to undo the very notion of the self since the abject is "opposed to I" (Kristeva, *Powers of Horror* 1). According to Kristeva, disgust or abjection ensures that aspects of the self, particularly its corporeality, are rejected and perceived as the Other. Opening the inside of the body to the outside world, just like excrement discharged from the inside to the outside, makes anything abject and thus, becomes Other in this process of opening. It should be "radically excluded" since [it] "draws me toward the place where meaning collapses" (Kristeva, *Powers of Horror* 2). Thus, confrontation, in other words, experiencing the abject is significant since it is the physical 'response' to corporeality, which constitutes identity. Grosz, emphasising the significance of the subject's disgusted reaction to the abject for formation of identity, claims that a subject should "disavow" it "in order to gain a stable self" (Grosz 86). Thus, abject is central to identity. "The more or less beautiful image in which I behold and recognise myself rests upon an abjection that sunders it as soon as repression, the constant watchman, is relaxed" (Kristeva, *Powers of Horror* 13).

Just as the physically deformed and abject body extends into a social and cultural monster through the process of dissolution of the self, softened and uncategorised holding clear similarities with the motherly and the fluid, the notion of place also extends into a cultural space as abject, fluid, motherly, thus, unidentified within a normative hegemonising Western discourse. Places like bodies are another corporeal experience in the process of identification of the unknown to assert the Western identity as opposed to its Other. This thought is derived from the fact that places reveal identities. The places which become the extension of identity are also fictionally constructed, and so is the past, with its strong link with the places as "it is also imprinted upon the landscape" (Rouse 60). Overing and Osborne, in *Landscape of Desire: Partial Stories of the Medieval Scandinavian World*,

claim that "we share places with the past, and we view the experience of place as a negotiative activity whereby we may extend, develop or invent our dialogue with the past" (1994: xiv). Literary works, through embodying the history and places, help with the creation of a national identity. Bhabha describes landscape as a metaphor for "the inscape of national identity" (Speed 147). Bhabha's notion of space becomes the metonymic extension of the shared narrative geography of myth, folklore and history which make the society understand and discover the world they live in, thus, which helps them reconstruct their cultural identity. Speed considers "inscape" as a concept which explains the connection between the national identity and the landscape (135-157).

Rouse describes the relation between history and geography as that between the signifier and the signified. The place becomes the signifier of a historical narrative that refers to the historical event in society's mind. In other words, the place, just as the text, contains the past which is told only in relation to the land. As Field, in her work, *Romance as History and History as Romance* (169) and Davis, in his *The Normans and their Myth* (131) claim, geography constructs history and is also constructed by histories. That is to say, places create stories and are constructed by the stories that surround them, which in turn create an identity for a social group. One can easily see the dynamic relation between the narrative and the place, through which discourse creates a cultural space. Turning back to *Guy of Warwick*, which is discussed previously, Fewster maintains that in order to conform to the narrative landscapes of the Guy romances, the earls of Warwick, in the fifteenth century, reconfigured their lands through the names associated with this romance. For instance it is claimed that Beauchamp, the thirteenth Earl, founded a chantry in the northern part of Warwick and named it as Guy's Cliff (12). In other words, the earls of Warwick textualise their lands through the romances, either by giving a place a name related to these romances or by writing a moral message at the gates proposed in that romance. Through this way, the audience finds the narrative familiar in terms of place although it is unfamiliar in terms of historical setting. This creates a sense of continuity with the past and the present as Frederick claims:

Embodying the historical events through the places "encourages its audience to make connections between the period of the past and that of its own" (70).

In Medieval Ages, there was an influential idea which claims that the races came and went but the land always remained constant, which would help England to stand united (Cannon 341). The appropriation of the place in the romance contributes to the reconstruction of an Anglo-Saxon England that conforms to the world of romance in many ways. Through such a refashioning, it is made possible for the people to identify themselves with the Anglo-Saxon past as their own past, which is necessary to establish a national identity by recreating a past that is known and familiar through appropriation of the places. Speed writes that "the knowable bestows authority" (Speed 148). Such narrative strategies have also become functional in modern ages to enable the society to feel in control of, and identify with the narratives that take place in their own history. Turning back to Bhabha, places and the narratives attached to them are the important parts of local and national "inscapes". In other words, concretising and remembering the geographical places serves for the incorporation of the past into the Western consciousness at present by remapping historical events in a way that stresses the importance of and continuity with the past. Through such anachronisms, the Western past operates as an important apparatus for the articulation of its history and national values, which will finally contribute to the developing sense of a Western identity.

In relation to this idea, Cartesian dualism functions as a prominent element between the West and its Other. Trapped within this dualistic perspective, Eddings attempts to construct a Western identity also in geographical terms, standing in a clear-cut distinction with that of the East. The West, Drasnia, and the East, Gar og Nadrak, are separated from each other with "a simple gate that consisted of a single, horizontal pole" which is depicted as "an insubstantial barrier". This barrier is more intimidating than the gates of Vo Mimbre, which represents the Jerusalem as will be discussed later, since it is possible to see "on one side of the gate stood the West; on the other, the East" (V, 1: 6), which are impossible to unite as the gate stands "as a kind of stark symbol of the division between the two parts of the world - a division

that could no more be resolved than that enormous cliff could be leveled (V, 10: 85). The East as the Other, which is this time formed with respect to its geographical stance as opposed to the West, is not surprisingly, depicted as abject, which threatens the subjective unity of Garion and his companions. It is, in fact, for this reason that the East, as the "unfamiliar territory", is associated with the fluidity, thus, extends into a maternal abject that makes the characters feel "a little edgy" (V, 21: 166). The statement, "there was *no sign* of that half doze that was his custom in more civilized parts of the world" (italics added, V, 20: 161), reveals the dichotomy between *presence* and *absence* in Derridean terms as discussed above. It is the only way for the civilised Western place, thus identity, can define itself with the absence of any sign, signifying the Western parts of the world.

The dark imagery employed in the depictions of Malorea, the eminent city of the East/the Other, gives the sense of a frightening and even abject atmosphere, with its "dirty murkiness", "white fungus lumped in grotesque profusion, spreading out across the dank soil" "not precisely clean darkness of night", "pervasive gloom", "the vegetation" such as "a few sparse weeds and an unhealthy looking, stunted grass, pale and sick for want of sun", signifying that the ground is "diseased" (V, 19: 159). In fact, even a quick look at the name of the city in etymological terms reveals that it is described as a Mall-area in every sense of the word:

> The smell of which Belgarath had spoken was not a sharp reek, but rather was a muted, dank compound of odors. Damp rust seemed to be a major part of it, although the reek of stagnant water was also present, and the musty scent of fungus. The overall effect was one of decay. (V, 21: 169)

The wet and muddy description of Mallorea signifies the fluidity of the East, which has connotations with the feminine and the Imaginary, the semiotic chora and abjection as opposed to the solidity of the West, associated with the masculinity and Symbolic. As such a geography, which is depicted as "*a bleak dessert" and uninhabited a realm"* (III, 21: 134), poses a threat to the identity of Western characters, it creates the response of disgust. Accordingly, Garion wished with all his being that he did

not have to take that step (V, 1: 6) since such a confrontation with the abject Other shatters his Western identity.

Cohen puts forward that the cultural monsters belong to another world, which is often in the form of a far-away world, which is depicted as if it was a different geographical location. However, he states that such locations from where the monsters emerge with "its habitants at the margins of the world" are "a purely conceptual locus rather than a geographical one" ("Seven Theses" 6). He emphasises that "the monster of abjection resides in that marginal geography of the Exterior, beyond the limits of the Thinkable, a place that is doubly dangerous: simultaneously 'exorbitant' and 'quite close'" (Cohen, "Seven Theses" 20). It is located in "the Outside, the Beyond" (Cohen, "Seven Theses" 7). In fact, high fantasy genre is convenient to establish such far-away spaces with its deliberate creation of secondary worlds, as discussed in detail in Chapter 2. *Belgariad* deliberately sets a difference between the West and its Other as if they were different parts of the world to assert Western identity on a much firmer ground.

Apart from its relatedness to the bodily, abject also incorporates the "immoral, sinister, scheming and shady: a terror that dissembles, a hatred that smiles" (Kristeva, *Powers of Horror* 4). Therefore, abject turns culturally-determined inappropriate corporeality into another determined immorality, which is cast aside as unclean on a metaphorical basis. Whether it is in physical or moral terms or both, abject must be defined as "radically separate, loathsome" (*Powers of Horror* 2) not because it is unclean in reality but because it threatens the constructed unity and socially- determined borders, which helps the self maintain a neat and foreclosed subjectivity against its Other. The abjection, in this sense, extends to *incorporeal* concepts as spirit and mind, which are other ways to present disembodied notions of subjectivity as symptomatic or abnormal. In this sense, it is clear that *Belgariad* employs abjection not only in corporeal terms when it is used to re-define the bodies of the Eastern Other and the Jewish Other but also in moral terms to emphasise the "deviant morality" of the Other to use Cohen's words ("Seven Theses" 9). The Murgos' immorality due to their disrespect for a Christian holiday, Erastide, is

reinforced when the Murgo wants merchandise although Faldor and Eilbrig insist that there can be no deal on a religious day: "we do not let such sentimentality interfere with business" and "we do no work and conduct no business on Erastide"(I, 4: 30 -31). "The scar-faced man" is invited to the religious holiday at Faldor's farm despite his disrespect, emphasising the morality of the Christian Faldor. That the only thing the rich Murgo thinks, which is "business as early as possible tomorrow", associates him with the Jewish (I, 4: 30 -31). Cohen states that "[a] competing narrative again implicates monstrous economics – the Jews were the Money lenders, the state and its commerce were heavily indebted to them" (Cohen, "Seven Theses" 16). Brill, who is sent by Torak's men, to have an eye on Garion and his companions in order to prevent them from their search for the Orb of Aldur, also becomes the representative of the Jews with his considerable amount of gold. When Belgarath, dumping "the coins back in the purse" and tossing "the small leather pouch back to the man on the floor", says, "Your gold speaks for you" (I, 5: 41), Eddings' attempt to re-define the Jews as the Christian Other who values gold more than anything becomes clear. Murgos, who are "here as a duty" rather than the possibility of a "greater contact" in terms of friendship (I, 4: 31), are vilified due to their immorality and materialism since they are depicted as unfriendly people who value financial duty and interest over any such values as spirituality and friendship.

Orientalism, while defining and shaping the East, once known as a chaotic material, reduces the variety. By giving an intriguing example of Harold W. Glidden's ideas on Arabs in *American Journal of Psychiatry* (1972), Said shows his astonishment by Glidden's four-page summary of the hundred million people and thirteen hundred years of the Arab World. It shows that Glidden reduces "the inner workings of Arab behaviour" into a few simple categories: They are egoistic, live naturally but in anxiety due to suspicion and distrust, feud is a normal state of life for them, and raiding is one of the main supports of economy (Said, *Orientalism* 48–49). Similarly, the Murgo and Brill as the Jewish Other, are reduced through a stereotyping process of identification in *Belgariad*. Thus, such stereotyping descriptions through reducing a vast number of people into a few categories have

become the common point of almost all Orientalist texts, ranging from medieval texts to modern ones.

Attebery, in his article, "The Politics (If Any) of Fantasy", attempts to investigate the interrelation of fantasy and politics upon the comment of an Italian student in one of his seminars, who claimed that "fantasy is something that comes from the far right, and science fiction from the left" (1). In order to work out the link between fantasy and politics, Attebery focuses on how "the placing of fantasy stories in temporal settings other than the present day", in other words anachronism, as a literary method functions at a political level ("The Politics" 2). It is clear that many fantasy writers employ folklore as "the local knowledge of other times and other places" ("The Politics" 5). At this point, Attebery attracts our attention to the widely-employed Medievalism in fantastic tales. One of the reasons for inserting medieval setting and time into modern fantastic genre is that "some of the traditional forms most useful to the fantasy writer – such as epic, supernatural ballad and magical folktale" provide fantasy writers with a wide range of folk traditions (Attebery, "The Politics" 5). Another reason, according to Attebery, why most fantasy writers employ medieval settings and themes in their modern works can be "nostalgia". However, this sense of nostalgia does not mean that "writers fantasy are arguing for a return to the fourteenth century" or "was trying to revive the divine rights of kings in England" (Attebery, "The Politics" 5). For Attebery, "something at least political" is at work "when fantasy writers define their imaginative spaces by drawing on medieval folklore and feudal institutions" (Attebery, "The Politics" 5). Thus, the crusader motif in Eddings' novel shows itself as an anachronism, which is not free from cultural and political perspective. The religious aspect of Orientalist discourse, which has been mentioned above, shows itself best in the crusader motif dominating the modern high fantasy genre. As discussed above, fight between good and evil has been one of the dominant themes in many literary genres, including the epic and romance - especially the medieval chivalric romance. Most fantasy writers today employ the theme of the clash between the good and evil, reviving the medieval crusader mood with respect to

certain thematic correspondence. In *Belgariad*, the readers are provided with background information on the rise of the evil against the good:

> After Drasnia had been brutally crushed, the Angaraks had turned southward onto the vast grasslands of Algaria and had laid siege to that enormous fortress called the Algarian Stronghold....It was not until he turned his army westward into Ulgoland that the other kingdoms became aware that the Angarak invasion was directed not only against the Alorns but against all of the west. In the summer of 4875 Kal Torak had come down upon the Arendish plain...and it was there that the combined armies of the west awaited him (I, 1: 12).

In the quotation above, the crusader motif attracts our attention since it is one of the most efficient ways to create the Other, which in turn helps the Occident to construct and claim its own identity based on the differences not only in ethnical terms but also in religious terms. It has been already discussed that the representation of the Saracens as the Other is mainly motivated by the fact that they, as technologically and scientifically advanced nations of wealth and victory, especially with their military success in crusades, have been traditionally seen as a threat to the Western societies. Thus, there has been a tendency to represent the Eastern as a deformed figure to reinforce the idea of regional, racial, cultural and most importantly religious Other, which is mainly caused by the Crusader-consciousness. It has also been mentioned that in order to re-construct and re-claim a Western identity, the discourse tends to alter historical events, in which the Orientalist texts usually attempts to re-write Crusader's history as a way to compensate for the West's historical losses in the East through the military and moral triumphs of fictional characters as it is clear in Guy's narrative, as well. In *Belgariad*, the good "Will and Word", signifying the *Logos* which imposes Cartesian binaries, will gain a victory as prophesised. In the beginning of the world, the God Aldur creates a magical stone with a living soul. When the Eastern god Torak steals the Orb of Aldur, which burns his face, Belgarath is told to bring the Orb again, or the dark reign of God Torak will conquer the world. As it is prophesised, Garion, the future Rivan King, with Belgarath's daughter Polgara, and their companions,

Durnik, Silk, Barak, Lelldorin, Manderollin, Princes Ce'Nedra, Hettar and Regl will bring the Orb back to the Rivan throne, the Western Kingdom (I, 2: 16). Thus, the journey for the object of quest (the Orb) begins with lots of instances of encounters between the good and the evil, which are represented by the clash between the good and evil magical forces, as well as the clash between the good and evil human races, and thus the West and its Other. The crusader motif is clear in the narrative line whose narrative attention mainly focuses on the good "Kingdoms of West" (I, Prologue: 4) and "how the western lands were settled and guarded against the hosts of Torak" (I, 2: 16).

Although the past is inaccessible as Foucault also claims, and it is also irrecoverable: "its traces are all around us. Texts from the past can no longer speak to us as they spoke to their original audiences, but they still lurk in our libraries, challenging us to provide them with new voices and new meanings" (Attebery, "The Politics" 6). Therefore, "the new meanings" are clear in *Belgariad*, in which the fictional or invented names of the races and geographies are replaced with the politically and historically constructed ones. Especially by having a quick look at the quotation above, one can see that the evil Maloreans are Saracens; Algaria is Byzantium, which, as a gate way to the East for the Western crusaders, was a strategically significant geography to save the Holy Land from Muslim armies; Vo Mimbre is Jerusalem, and the good Alorns are Anglos.

Criticising traditional critics who claim that "history is the record of real human action and suffering, and is not to be tampered with lightly" as they believe that "inventing apocryphal or fantastic or deliberately anachronistic versions of history is a betrayal of that record", Attebery, by viewing history from a postmodernist plane, claims that history is nothing but "a discourse that builds in a lot of assumptions about people and cultures and the way they interact" ("The Politics" 10). It reminds us of McHale, who states that [t]he postmodernists fictionalise history, but by doing so, they imply that history itself may be a form of fiction (96).

Attebery believes that it is this act of fictionalising history which enables the discourses of past, and thus the Other, to enter the fantasy genre (Attebery "The Politics" 10). Similarly, Scarborough admits the necessity of revising history when creating a literary text:

> In a true story, or a straight, realistic novel, honest writing would have required that an unarmed American woman in hostile territory with only a Vietnamese child amputee as a companion be killed within the first couple of pages after the helicopter crash, which would have made The Healer's War a damned short book. (Scarborough 309)

In such a context, it can be said that anachronism cannot be considered independent from Otherness. Attebery claims that Otherness in fantasy texts is also created by our processing it within the framework of our current age since the reference stays in contrast with our world despite the fact that it remains consistent with our lives. J.R.R Tolkien and Patricia A. McKillip insert this sense of "otherness" in their texts by incorporating "Anglo-Saxon riddling lore into their fantasy works", which shows that "things have not always been as they are now [and that] our reality extends only as far as the social compact that upholds it" (Attebery, "The Politics" 6). For Attebery, in fact it is such "verbal tactics" as anachronism which causes "discourse of Orientalism" by Said, who claims that European world-view controls the East by defining and re-defining it as "mysterious, exotic, backward, frozen in time" ("The Politics" 7), which stands in contrast to the 'present'ness of the Europeans. Therefore, it is clear that "the history you reconstruct from the fragments of the past depends on where you stand in the present" (Attebery, "The Politics" 9).

Attebery concludes that the politics of fantasy is not a matter of right or left, but rather, "what fantasy seems to be able to do is sidestep conventional politics and make us aware of other kinds of power and injustice" (Attebery, "The Politics" 11). He supports his view by asserting that fantasy even as a 'form' with its use of specific literary devices such as anachronism, apart from its 'content', is political

since it shows that "one form of power often used unjustly is the power to label the others" ("The Politics" 11). Therefore, by placing the setting into a medieval scene and giving the fictional fight between good and evil dominating throughout the novel a historical crusader air, Eddings employs creative anachronism "as a literary device", which has turned into "a political act" (Attebery, "The Politics" 5) to construct the Other in order to re-construct Western identity. This detail also underlines the strong parallelism between *Belgariad* and the Guy narrative.

Said states the fact that Orientalist discourse is disguised as a neutral comparison between the Occident and the Orient, behind this comparison, institutions have been functioning through its representations of the Orient far from the reality of the East, but representation of the Orient by categorising and reducing the exotic and chaotic East into manageable, controllable, and intelligible form to which the knowledge of the Orient subordinates. Irrationality becomes another trait of the Other: As for the typologies created within the powerful political and ideological domain, it is clear that the Orientalist discourse creates a representation, which is based on binary oppositions like "the rational Westerner" and "the irrational Oriental" (Turner 21). Eddings creates Grolims, the Torak priests, as the metaphorical extension of the Saracen Other in *Belgariad*. Their abhorring religious practices are disgraced, and depicted as uncivilised, superstitious and irrational. It attracts our attention in that the Grolims' religious deeds stay exactly in sharp contrast with the Christian practice of Erastide, on which Faldor invites everyone, including the poor, to the feast dedicated to the God. The vilification of the Eastern sacrifice for Torak is reinforced with the abjection, which is shown through the body parts. "Two Grolims bend the Thull backward over the altar, and a third cuts his heart out. Then they burn the heart in a little fire" (III, 20: 130).

Another irrational attitude is stressed through the idea of slavery: "The Grolims permit the substitution of slaves, so a Thull spends his whole life working in order to get enough money to buy a slave to take his place on the altar if he's unlucky enough to be chosen" (III, 20: 130). Grolims, the priests of Torak, "sacrifice women, too," except for the pregnant ones, which is the reason of the Thulls are

“notorious for their indiscriminate appetite" (III, 20: 130). In fact, the attitude of the Eastern Other is monstrous towards women: "In their society, women are considered property. It's not seemly for a woman to go about without an owner" (V, 2: 13). By re-defining and reducing the Eastern Other into a set of culturally constructed categories, Eddings’ Orientalist mind represents the Western attempt to identify the chaotic, undefinable and abject Other to re-identify Western identity through a set of oppositions that cannot escape the systematically and politically structured binary thinking. The abjection created on purpose to affirm an identity is clear when Regl exclaims, “*Monstrous*!” (III, 20: 130) since such a response of disgust towards the Other is necessary for identity formation as discussed above.

Deriving from Foucault, who claims that language and thus literature, as a form of discourse, is one of the mediums to employ ideology, the postcolonial theorist, Said, theorises Orientalist discourse in Western literature. It has been mentioned in detail that Said regards Orientalism as a systematic discourse, which ideologically and politically functions to ‘other’ the East and thus to suppress the Other to assert an identity. Similarly, Bhabbha, who constructs his conception of hybridity on a heavy combination of Lacanian psychoanalysis and Derridean deconstruction to shed light on power relations and cultural identifications between the coloniser and colonised, rewrites Said’s term, “vacillation” as “ambivalence” which suggests no purity, but rather, an in-between or liminal space which controls and rejects the Other. This opens his theory to psychological dimension in cross-cultural encounters, based on a mixture of fear and fascination that is regulated by power (Bhabha, “Difference, Discrimination” 201-202). Both theorists owe much to Foucault’s and Eagleton’s idea of discourse. As Mills also claims, “Foucault’s conceptualisation of power forces us to re-evaluate the role of language/discourse/texts in the process of the constitution of the subjects within a hierarchy of relations”(42). Likewise, it is clear that discourse is inseparable from ideology for Eagleton, who claims that for some critics, “discourse is the largest term within which there exists a range of different ideologies whilst for others ideologies are made manifest through a variety of discourses” (193- 219). The theme

of discursive construction of the docile body - both with respect to corporeality such as deformed physical body and the material place as another form of body and with respect to morality - within normative superior, heterosexual, white and Western society is clear in Eddings. His emphasis on the physical hybridity of his characters seen as the Eastern Other implies the fact that the body is in excess of the discourses supposedly constructing it politically, culturally, and discursively. Liminal identities exemplified in *Belgariad* create responses of fear and disgust, which is required for subjective formation, and thus asserting identity as opposed to the Other.

4.5 Conclusion

In Chapter 2, it has been mentioned that many critics emphasise the moral aspect of high fantasy when they define ethical fantasy in relation to high or heroic fantasy. Ethical fantasy, appealing to a wide variety of readers, children or adults, is "concerned with the existence of good and evil and the morality of human behaviour", which makes "moral decisions an important plot element" in ethical fantasy (Molson, 86-87).

Likewise, Gates et al. state that "regardless of how any heroic-ethical fantasy begins, eventually its protagonist will find herself or himself closely involved in some type of significant action, the culmination of which is crucial in some larger issue calling for a confrontation between good and evil" (117), extending into confrontation between acceptable and unacceptable as the abject Other. Thus, the plot in heroic-ethical fantasy should include a wide variety of obstacles, hesitations, uncertainties often in the form of 'abject encounters' so that it can fulfil its moralistic aim.

What many critics have put forward about heroic-ethical fantasy (or high fantasy) writers with respect to their main focus on the 'good and evil', 'right or wrong,' - thus 'moral or immoral' - through embedding 'abject Other' intensively in their texts is also valid for medieval texts, especially chivalric romance due to the genre's common interest with modern fantasy. This idea of morality shows itself in both genres on a political level, which reminds us of Saidian Orientalism, as the east

is usually employed as a target category. Said suggests that the power configurations be involved in the academic study of cultures, ideas and histories since the nature of the Occident and the Orient relationship is constructed upon power and hegemony manifesting itself in a variety of ways and in varying intensities. By exercising power, the Occident 'orientalises' the Orient, not only because it was *found* to be Oriental, but also because it could be *made* Oriental. How the Orient is 'orientalised' gets even clearer when one looks at the dominating European writers, who can create a discursive reality for their readers about how the Orient is typically oriental, which will give no voice to the Orient, itself. Through this way, the Orientalist has the authority to define the Orient and its people without any significant counter-discourse from the Orient's view.

Although Orientalist texts vary with respect to their context and rhetorical styles, what is common for the Orientalist is that their ideas come out of the same politically and culturally framed mind. Different authors holding different ideologies may stand as opposed to one another in terms of their perspective to the Orient, however, their ideological, ethical and even racial underpinnings have been more or less shared (Said, 1979: 13). Therefore, despite the difference caused by different political stance of the authors, the common reaction of the Other leads us to the inter-generic and inter-textual nature of the Orientalist texts, which commonly define and re-define the Orient within a discursive method, traditionally used by a wide range of writers from different ages.

Thus, it is possible to find Orientalist traces not only in medieval texts but also in modern texts, all of which construct and re-construct various types of Other to assert their own identity through a set of comparisons and contrasts. In two main narrative levels of the Guy romance, the regional or the ethnic Other attracts our attention as a threat to the Western history. Through gaining victory over the Christian Other depicted as a female figure, thus inferior and subordinate to the West, in the form of Clarice, Guy becomes the representative of English identity. The English nationality in the work is also reinforced by other types of Christian Other, as in the Greek Other. In the second half of the narrative, Guy's role as a romance

hero, gains a deeper significance with his victory over the religious Other, in the form of Saracen figures, who are depicted as monsters and giants, not only with respect to their excessively depicted physical shapes but also to their demonised characteristic traits. Guy narrative is made purely English and Christian by re-constructing history of the Crusaders discursively. In *Belgariad*, Eddings, who revives the crusader-motif in his text, but this time with his special touch on the corporeal imagery, create the religious Other as the most dangerous one, which encompasses all types of Other and thus which poses the greatest threat to the Western identity. The depiction of Eddings' figures, as well as that of geographical places, reaches an extend to embody the abject bodies and/or places employed cunningly to emphasise the distinctions between the Other and the West. Thus, in *Belgariad*, Eddings constructs the Other through the body, the psychological affliction and importance of which is dealt with to reveal the ways of construction of the Western identity and dissolution of the identity of the Other, which makes his text Orientalist.

In each text, discursively-constructed representations of stereotypes become apparent. As Said also claims, these representations have very few in common with the real Western experience during its confrontation with the East throughout the history. As Davis suggests, "Europe founds its identity here in Islamic East, but this identity is far from pure representation divorced from experience" (Davis, 114- 16). In this sense, the Platonic binary and Cartesian dualism is clear in *Guy Of Warwick* and *Belgariad* as Orientalist texts, both of which 'intentionally' sharpen the distinctions through a set of metaphors commonly used and accepted by the Western discourse.

In short, Orientalism extends into a sign of Western practice of power in dealing with the Orient on a discursive level in a way that is even more powerful and efficient than the scientific discourse concerning the Oriental material reality. With this claim, Said attracts our attention to the value of this "sheer knitted-together strength" of the discourse, its connections to socio-economic and political institutions, and its grounded and durable foundations (*Orientalism* 5). Thus, as Said

suggests, material investment has been essential in creating the main body of Orientalism and, consequently, in forming "an accepted grid for filtering through the Orient into Western consciousness" (*Western Conceptions of the Orient* 5–6). In this sense, Orientalism is not only Western doctrine about the Orient of a certain era, but also a dominating discourse that has extended its limits to an academic tradition with significant influence, which makes it an inevitable part of the popular Western culture, showing itself up in every literary, thus, political and historical era ranging from medieval literature to modern literature. Thus, approaching the texts from Saidian perspective in this chapter obviously functions to reveal the intertextuality between medieval romance and modern fantasy genre on a social level through revealing how the Other is re-constructed in order to construct a national identity, which is one of the main generic concerns of both chivalric romance and modern high fantasy.

CHAPTER 5

CONCLUSION

This dissertation attempts to reveal different levels of intertextuality - with respect to generic, psychoanalytic and postcolonial analysis - between medieval chivalric romance and modern fantasy literature as two 'seemingly' distant genres. Even though these three approaches have a totally distinct method in approaching texts in general, in this dissertation, they are employed as a 'functional methodology' in which each of them serves for the common purpose, which is to prove the strong affinity between the two genres. In fact, it is the 'generic' analysis of both genres that opens chivalric romance and fantasy texts to Lacanian and Saidian reading. When such main generic elements of both chivalric romances and modern fantasy as the quest motif, employment of secondary/imaginary worlds, supernatural/imaginary characters that are far from representing the real life characters, the prevailing motif of the battle between good (light) and evil (darkness) –as the content of chivalric romance and modern fantasy – and the circular narrative design and skilful anachronism – as the determining form of both genres – are considered, the strong relevance among the generic analysis, Lacanian interpretation and Saidian theory is apparent in illustrating different levels of intertextuality between the two genres. Moreover, considering many fantasy and romance critics who have focused on the difficulty in defining both genres in a rigid structural sense, one can arrive at a conclusion that both fantasy and romance are elusive genres which resist 'prescriptive' categorisations. In this sense, I would argue that analysing these genres resists any 'prescriptive' methodology as an interdisciplinary approach is thought to be more fruitful in dealing with such elusive genres, which subvert the dominant literary forms validated by the neo-classical perspective prevailing both in their age they were written and in the

current academic scene trying to carry these genres and their interpretations to a formal plane.

In order to 'construct' a sufficient understanding of chivalric romance and modern fantasy, it is essential to try to determine some of their major generic features – though in a 'descriptive' way - by focusing on the form, content and their readers' responses since no genre is either pure form or content as many critics would claim. With the help of this pluralistic approach in an attempt to describe both genres, it is not difficult to see the surprising parallelism between the two genres although they belong to different literary periods, witnessing distinct literary, thus cultural scenes.

Chapter 2 illustrates the 'intergeneric' level of the intertextuality between medieval romance and high fantasy through a detailed analysis of Eddings' *Belgariad* series, which displays a good example of modern fantasy genre. Sharing a considerable amount of such romance generic features as magic, quest motif, imaginary worlds and the woods as the main setting, fantastic creatures and characters with special/ magical talents, it is clear that modern fantasy is the revival of the medieval chivalric romance.

In fact, the striking parallelism between these two genres attracts our attention even when the objections to both genres are considered: Both genres have long been criticised as 'unrealistic'. As discussed in Chapter 2, the definitions of the fantasy are mainly focused on genre approaches from the thematic perspective, which holds the idea that fantasy is a genre, like romance, whose concern "is not with the minutely faithful record for the sake of fidelity to fact, but with ...independent life in a fantastic setting" (Manlove, *The Impulse of Fantasy* ix). Similarly, Jackson claims that in terms of its representation, fantasy - just like romance - is regarded as "the literature of unreality" (9) or "literature which does not give priority to realistic representation" (13). Due to these criticisms, both romance and fantasy have long been discarded from the literary mainstream since they have been regarded to be outside the canonical circle, dominated by serious and realistic literature, due to the misconceptions of their being unrealistic and

escapist. However, these two genres, despite their technique used to distort reality, represent the reality of our everyday lives both on a psychological and on a socio-political level.

Chapter 3, which deals with the Lacanian analysis of *Sir Perceval of Galles*, as a chivalric romance, and *Belgariad*, as a modern fantasy, reveals another level of intertextuality between the two genres: Under the light of the generic analysis of romance and fantasy which has dealt with in the previous chapter, it is clear that the common generic features of romance and fantasy such as the quest motif, adventures into the unknown worlds, supernatural creatures, circular plot pattern open both chivalric romance and modern fantasy into Lacanian reading. In other words, while the *imaginary* worlds prevailing in romance and fantasy turns into the *Imaginary* in Lacanian sense, supernatural characters inhabiting these strange worlds and the woods become the extension of extra-linguistic subjects, which belong to the nature (motherly – the Imaginary) as opposed to culture (fatherly – the Symbolic). The circular plot pattern in romances and fantasy works, not surprisingly, underlines the Lacanian idea on the *circular process* of subjectivity, which is not the *linear product,* as revealed in an apparent way in both romance and fantasy world in which the protagonist's adventures in search for an object turn out to be the quest for "I" dentity constructed through the other/the Other, showing the intertextuality between these two genres on a subjective/psychic level under the light of above-mentioned generic elements.

It lies in the 'generic' fact that both romance and fantasy illustrate "the skill in 'depth psychology'" through employing "the father and mother motifs" as well (Heer 144). As seen in Chapter 3, *Sir Perceval of Galles* tells of the story of Perceval who, as an infant, has been taken to the woods by his mother, Acheflour, who has cut every single chance for Perceval to be knighted – in this sense to be acculturated. Perceval's contact has not only been made impossible by the devouring mother 'physically' by being taken to the woods, but also 'psychologically' by trying to structure his mind in a way that cuts him off from any male figures or tools that can be associated with the father: The wild horse that Perceval has caught is nothing but

a pregnant mare, people who help the mother raise his son are only maids, the animals around him are only milking goats. As for "the little Scottish spear" that once belonged to Sir Perceval (Perceval's father), it only functions to provide meal for the mother and the son, which brings the idea of oral-phase of an infant, bringing the idea of the Imaginary to the fore. Perceval's leading his way to the Arthurian Court (the realm of culture), leaving the woods behind (the realm of nature), initiates his late entry into the Symbolic. In this sense, (A)rthur, as the father figure, becomes (A)utre (the capitalised Other) in Lacanian epistemology.

Sir Perceval of Galles, as a romance, is centred on the quest theme, initiated with the quest for the golden grail to be knighted, which gives us clear hints about his quest for an "I" – being linguistically positioned in the Symbolic. However, as seen in Lacan's algorithm, s/S, the bar (the Lack) is irrecoverable, thus Desire is insatiable. Perceval's quest, after having realised that (A)rthur (thus language) cannot provide him with the sense of plenitude/the imaginary wholeness turns out to be the quest for the mother – (A)cheflour, who shifts from (m)other to m(Other). Neither the golden grail (as his *objet petit a*) nor Lufamour (again, as his *objet petit a*) will save him from feeling the sense of loss (of the primary other – (m)other). The circular plot pattern in the romance genre shows itself through Perceval's attempt to return to the woods to find his mother – to follow his *ideal ego*, which he will follow throughout his life to recover the irrecoverable sense of Lack. His positioning in the Symbolic is fully achieved when Perceval makes his way from the Maidenland (symbolising the motherly realm) to Holyland (symbolising the fatherly, God), where he dies in holy battles as a chivalric Christian knight. Considering that death is the main castrating element, Perceval's story ends with his symbolic castration in the paternal world.

Similarly, fantasy genre opens itself for psychoanalytic interpretations in which the secondary worlds and its inhabitants become the metaphorical representation for the protagonist's psyche (Moorcook 16). Thanks to the genre's wish-fulfilment qualities, it is seen as "a literature of desire, which seeks that which is experienced as absence and loss" (Jackson 3), as also seen as the main generic

element prevailing in chivalric romances as discussed previously. Since fantasy genre's focus – as in romance – is on the characters interior world, and on the question 'who am I', it is not surprising to find the same level of intertextuality between *Sir Perceval of Galles* and *Belgariad*.

Showing a great parallelism with Perceval, Garion's epic journey starts with Aunt Pol's kitchen, which is a motherly place with its emphasised 'plenitude'. Stuck within his narcissistic identification with the (m)other (Aunt Pol), Garion's meeting with Mister Wolf as the fatherly figure leads him to his symbolic castration, which is supported with details like the dagger, the knife and the sword as phallic symbols. The journey with Mister Wolf, throughout which Garion is subjected to the No-of-the-Father, introduces the "threeness" to the relationship between Aunt Pol and Garion. The (O)rb of Aldur, as Garion's object of quest (*objet petit a*), which is the purpose of his epic journeys, sometimes leads Garion back to his Imaginary identifications in the forests of the Eastern lands, inhabited by extra-linguistic creatures. The circular plot patter, dominating the romance genre, is again seen in *Belgariad* as a modern fantasy, which signifies that Garion is going back and forth between the Imaginary and Symbolic. The (a)mulet (his *objet petit a*) still links his mind with Aunt Pol's so strongly that the separation becomes almost impossible. Learning how to read and write (language as the Other) which positions him in the Symbolic cannot give him back the imaginary sense of wholeness. Ce'Nedra, as Garion's *objet petit a*, replaces Aunt Pol in Garion's mind. However, it is an unconscious desire for him to search for the primary loss (the mother). As *jouisance* is impossible, Garion faces Dark Lord Torak, who tries to infantilise him in an eternal Imaginary web, offering him *love* (motherly) rather than *law* (fatherly) by creating an Oedipal drama for Garion's mind through pictures of a happy family of Torak as his father and Aunt Pol as his mother, in order to fuel his unconscious desire for the lost one. Following his victory over the Imaginary Torak, Garion gains his name ("Identity), "Belgarion", which signifies that he is positioned in the Other.

In relation to what has been discussed, the main generic elements both of *Sir Perceval of Galles*, as a chivalric romance, and of *Belgariad*, show that both genres

bring the question of "I"dentity to the fore on a subjective level, which is another common generic element. Thus it is clear that it is the shared 'generic features' such as the quest theme, imaginary worlds, supernatural characters and circular plot pattern that make both genres share some psychological insights such as subjective formation through the Other, which strengthens the idea of intertextuality between these two genres on a subjective/psychic level.

Thus, under the light of what has been discussed, it is no doubt that generic elements of chivalric romance and fantasy – revealing the intergeneric relation between these two genres – lead us to another level of intertextuality (dealing with the issue of identity on a 'subjective' level), which is supported by Lacanian psychoanalysis in the previous chapter. Similarly, the quest motif, the Crusader pattern, the battle between good (light) and evil (darkness), the imaginary/secondary worlds, imaginary characters like monsters, dragons and so on – as the shared 'generic' elements of both genres with respect to content – and deliberate anachronism – as the main 'generic' element of both with respect to form – reveal *another* different level of intertextuality between the two genres: the quest for a national "I", *this time*, on a 'social/political' level since both genres allow the writers to "construct his own scheme of morality, his own time structure, his own political and social order" (Swinfen 231).

Hatlen claims that "[t]here is a good deal of vague medievalism in Lewis' fantasy world" (*His Dark Materials Illuminated* 83). In *Belgariad*, as well, we see that fantasy is traditionally set in the past or its elements of the imaginary world are borrowed heavily from the past, supporting Sullivan's claim: "The future of high fantasy lies in the past [b]ecause it is a form which draws so heavily on the past for virtually all of its context, content, and style (312). In this sense, 'medieval traces' become the generic element of fantasy, which places the genre on a much closer plane with romance, which also "tends to use and re-use well-known stories" in the generic web (Beer 2).

As mentioned previously, Eddings' high fantasy work employs medievalism by mixing mythology and history. *Belgariad* is based on Arthurian world in which

there are no medium of transportation more modern than a cart, where characters travel either on foot or on horseback. Thus, high fantasy world intentionally re-creates the medieval world, and this "creation of another world is a rejection of the present one" (*Alternative Worlds in Fantasy Fiction* 200).

Especially when combined with the quest motif and the Crusader pattern, the deliberate employment of anachronism, as a generic technique of both chivalric romance and fantasy, becomes an attempt to rewrite the history and discursively re-construct it in order to assert a national identity as opposed to the re-constructed Other. In this respect, the "struggle of good and evil"– as another common generic element of the two genres – gains political significance (Walsh 146).

In his work, *The Political Unconscious*, Jameson, "who adds a socio-cultural dimension to the structuralist-semiotic usage of the term" associates genres with institutions when he states that "genres are essentially literary *institutions*, or social contracts between a writer and a specific public, whose function is to specify the proper use of a particular cultural artifact" (Fishelov 87). Depending on this view, one can say that neither medieval chivalric romance nor high fantasy can be considered independent from this 'partial' political and cultural artefact, which is derived mainly from the idea of 'nationalism'. It is clear that the authors of both medieval and fantasy texts re-construct history, often through altering it to emphasise the difference between themselves and the Other (based on Derridean *difference*), belonging to a different nation, a non-Western one, from a different part of the world and religion, mainly the Islamic, which open both texts for postcolonial criticism, particularly Saidian Orientalism.

Saidian Orientalism functions as a systematic discourse to suppress the Other, usually in the form of a cultural and religious Other. This functioning and othering discourse in both genres becomes apparent through 'monsters'. Cohen, who theorises the word, 'monster', (thus 'monstrous Other') in Orientalist texts, explains that the monster (the cultural Other) is often described as the inhabitant of an unknown world (the secondary world as the main generic feature of both genres) such as the East, usually found as the main imaginary setting in high fantasy and

medieval chivalric romances. However, this location from where the monsters emerge is claimed to be an imaginary (in fact, cultural) *space* rather than a geographical *place*. Cohen states that, apart from 'other places', the types of othering discourse of dehumanisation (in the form of monsters) "can range from anatomy or skin colour to religious belief, custom and political ideology" that are attached to the idea of the East ("Seven Theses" 14). In this sense, "the boundaries between personal and national bodies blur" through this process (Cohen, "Seven Theses" 10). It is clear that both in *Guy of Warwick* and *Belgariad*, the Other is discursively reconstructed not only through deformity of their bodies but also through their so-called primitivity and immorality. In this sense, the word, *monster*, symbolises the Occidental attempt to define and re-define the unpredictable, chaotic, and thus vilified Orient.

In *Guy of Warwick*, the Eastern Other is created as the Eastern Christian-Byzantine and the Greeks, as the *regional* Other, which extends to the Eastern Saracen, as the *religious* Other. The monstrous features with respect to the immorality of the regional Other turns into the Kristevan abject monster, in an attempt to increase the effect of evilness. Similarly, in *Belgariad*, Eddings' political unconscious shows itself in his focus on "the chora" where the Eastern Other is "negated" (Kristeva, *Revolution in Poetic Language* 25) by fluidity and maternal abjection both psychically - as in the depiction of Nadraks' black skin, and the Eastern figures' homosexuality (or ungendered) which is to be abhorred, as in Nyssian people, and morally, as in Angaraks, due to their evilness in character as befitting to their 'cultural' body. These bodies, either in the form of Eastern Christian or Eastern Muslim, are socially and politically constructed to define and redefine the western identity - in fact become "a part of Western identity" as Cohen claims ("Seven Theses" 7). It is apparent that monsters are more than imaginary creatures as they exist, "for if they did not, how could we?" (Cohen, "Seven Theses" 20), which strengthens the argument that imaginary creatures, anachronism, imaginary lands (mainly East), the main motif of the struggle between light and darkness become a 'functional' discursive tool to show how the quest motif, on a generic

level, turns into the quest for a national "I" on a socio-political level, showing itself as another level of interxtuality between the two genres.

In conclusion, it is clear that although medieval chivalric romance and modern high fantasy are different literary products, with respect to the huge temporal, thus social, cultural and political gap between them, the parallelism between these two genres is striking. The dissertation reveals this strong bond through enriching the scope of the study – as befitting the elusive nature of the two genres - by approaching the texts in three steps, each of which has dealt with the intertextuality between them from different perspectives, serving for the common purpose of revealing different levels of interxtuality: intergeneric relation, intertextuality in approaching the issue of identity both on a subjective (as seen in Lacanian readings of the texts) and on a social level (as discussed in Saidian approach employed to the texts).

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APPENDIX A

CURRICULUM VITAE

TUĞÇE ÇANKAYA
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Date and Place of Birth

01. 01. 1982 Ankara, TURKEY

Education

2014 September – 2015 September (Fellowship) University of Bolton, Manchester, UK, Department of Art, Design and Language Academic Group

2010- 2015 (PhD) Middle East Technical University (METU), Faculty of Foreign Language Education, English Literature (ELIT)

2008- 2010 (M.A) Middle East Technical University (METU), Faculty of Foreign Language Education, English Language Teaching (ELT)

2003- 2006 (B.A) Ankara University (AU), Faculty of Letters, English Language and Literature

Theses

PhD Dissertation: Constructing and Deconstructing Chivalric Romance and Modern Fantasy Literature (2015)

M.A. Thesis: Using Literature to Enhance Language and Cultural Awareness (2010)

Undergraduate Thesis: Death in John Donne's Poetry (2006)

Certificates

2005 Certificate on English Language Teaching, Ankara University, Faculty of Education

Work Experience

2006-... English Instructor, Ufuk University (both in Preparatory School and in such various departments as the Department of Law, Psychology, Psychological Counselling and Guidance, International Relations, etc)

Fields of Academic Interest

- Drama, Chivalric Romance, Renaissance, Romanticism in Poetry, Gothic, Science Fiction, Fantasy Literature, and Contemporary Literary Theories, Approaches and Methods in ELT, Brain-based Learning and Teaching, Material Development, Using Literature in ESL/EFL Classrooms; Second/Foreign Language Acquisition, Neuro-linguistics, Semantic Analysis in Linguistics, Discourse Analysis.

Publications

a. **Published Books**

- (2015) *Lacan in Literature and Film: A Closer Look at Formation of Subjectivity in Lacanian Epistemology*, Dublin: Academica Press, 2015. (Birlik, N., Çankaya, T., Aydın, T.)
- (2011) *A Perspective on Three Novels From World Literature: Don Quixote, Madame Bovary and Crime and Punishment*, VDM Verlag Dr. Müller, ISBN-13: 978-3639338058
- (2010) *A Case Study: Using Literature to Enhance Language and Cultural Awareness*, VDM Verlag Dr. Müller, ISBN 978-3-639-30265-3.

b. **Paper Presentations**

- "Coral'I'ne: Exploring Freudian and Gothic Elements" (University of Liverpool, Current Research in Speculative Fiction, 2012).

c. **Publication in Progress**

- The Retrospective to the History of Drama (Lampert Academic Publishing)

Academic Researches

- (2015 - ....) Applying Critical Theory in Children's Literature (Psychoanalysis and Gothic) (the University of Bolton)

- (2010) Language Disorders (An Interview with a person who suffers from language disorder, and analysis of the problem using EXMARaLDA (Extensible Markup Language for Discourse Annotation)) (METU).

Academic Awards

METU Prof. Dr. Mustafa N. Parlar Thesis Award

Active Memberships

(2014 - ...) *Northern Postcolonial Network*, University of Manchester

Conferences/Seminars/Workshops Attended

- *NPN's Symposium on Human Rights*, Sheffield Hallam University, 2nd July 2015,

- "*Culture and politics in Africa Workshop*", Humanities Research Centre, the University of York, 12th June 2015

- *Current Research in Speculative Fiction*, University of Liverpool, 8th June 2015

- *Postgradute Research Students' Conference*, University of Bolton, 27th May 2015,

- *LUCAS Annual Lecture: 'Africa and its Diaspora as a Metaphor in World History'*, the University of Leeds, 14th May 2015

- *AHRC North West Consortium Doctoral Training Partnership Conference*, Arts and Humanities Research Council, Keele University, 12th-13th October 2015.

- *Postcolonial Environments*, the University of Manchester, January 2014.

- *Current Research in Speculative Fiction*, the University of Liverpool, June 2012.

- *English Literature Teaching in Turkey*, Ankara University, April 2011.

- Macmillan, "*Class Scribe*", 2009, Ankara.

- *USBEM, City & Guilds Seminar on International English Qualifications*, organised by City & Guilds, May 2009, Ankara.

- *Teaching Northern American English Pronunciation*, METU, June 2009, Ankara.

- *Poetry Analysis under the Light of Linguistic Structures*, Ufuk University, (Assist. Prof. Trevor Hope), 2008.

- *An INGED Afternoon In Collaboration With TAA: Classroom Implications Of Second Language Acquisition Research* (A Workshop by Craig Dicker), Turkish - American Association, 10 Mart 2008, Ankara

- *International Exams: KET, PET, FCE, IELTS and TOEFL*, Nüans Publishing, 19 Nisan 2008, İstanbul

- *1st National Symposium, The Evaluation of English Language Education Programmes*, Çankaya University, May 2008, Ankara

- *Learning and Teaching Languages in Europe*, Ufuk University (Prof. Dr. Helga SCHWENK), 2007

- "*Love and Death in Cyprus*" (Henry BLACKLEY), ATO, 2007

- Ankara University, Faculty of Letters, (Department of French Language and Literature), April 2007, (Assia DJEBAR).

- *The Language of Modern English Literature*. (Assist. Prof. Dr. Margaret SÖNMEZ), Ufuk University, 2007

- *11th International INGED ELT CONFERENCE: "Stretching Boundaries, School Of Foreign Languages*", Ankara University, September, 2007

- *International Literary Genres Symposium*, Ankara University, November 2006.

- *Pearson Language Assessments*, Hilton, Ankara, 2006

- *3rd National Language and Communication Disorders Congress*, June 2-4 2005, Dilkom, Ankara

- *18th National Linguistics Conference*, May 2004, Ankara University, Ankara

- *2nd National Language and Communication Disorders Congress*, May 28-30 2004, Anadolu University, Eskişehir

- *17th National Linguistics Conference*, May 2003, Anadolu University, Eskişehir

Languages

English

German (A2)

Russian (A2)

APPENDIX B

TURKISH SUMMARY

ŞÖVALYE ROMANSI VE MODERN FANTASTİK EDEBİYATIN YAPISALCI VE YAPIBOZUCU ÇÖZÜMLEMESİ

Bu doktora tezinde Ortaçağ şövalye romansı ve modern fantastik edebiyat arasındaki çeşitli boyutlardaki metinlerarasılık, farklı yöntemler olan ancak bu çalışmada aynı amaca hizmet eden, türsel, Lacancı ve Saidci bakış açılarıyla incelenmiştir. Bahsi geçen bu iki türün, tür kuramcılarının da fikirleri dikkate alındığında, biçim, içerik ve okuyucular üzerinde yarattıkları etki bakımından çarpıcı benzerlikleri vardır. Bölüm 2'de Ortaçağ şövalye romansı ve modern fantastik edebiyatın türsel analizi bu benzerlikler üzerinde durmaktadır. Bölüm 2'de yapılan bu inceleme çerçevesinde, iki türde de görülen arayış motifi, hayali/ikincil dünyalar, orman teması, hayal ürünü karakterler ve döngüsel olay örgüsü bu türlerin temel özellikleri olarak görülmektedir. Çalışmanın Bölüm 3'de bahsedilen bir diğer boyutu ise, *Sir Perceval of Galles* (Ortaçağ şövalye romansı örneği) ve *Belgariad* (modern fantastik edebiyat örneği) yapıtlarının 'Öteki' çerçevesindeki benzerliklerinin Lacancı psikanalitik incelemesi olarak karşımıza çıkmaktadır ki, bu da bir önceki bölümde bahsedilen temel türsel özelliklerle doğrudan bağlantılıdır. Bölüm 4'de ise, Lacancı Öteki, Saidci Öteki'ye dönüşerek *Guy of Warwick* ve *Belgariad* arasındaki Sömürgecilik sonrası bağlamındaki benzerliklerini - yine iki türün ana türsel özellikleri olan arayış motifi, hayali/ikincil dünyalar, hayal ürünü karakterler, kötü ve iyi arasındaki mücadele ve çağaşım açısından - ortaya çıkarmaktadır. Farklı kuramlar metinlere uygulandığında modern yüksek fantastik türün Ortaçağ şövalye romans türünden birçok özelliği aldığı açıkça görülmektedir.

Her iki türü kesin sınırlar içinde betimleme zorluğu çeken birçok fantastik edebiyat ve romans eleştirmeni dikkate alındığında, bu türlerin katı çizgilerle sınıflandırılmaya direnen, tanımlanması zor türler olduğu sonucuna ulaşılabilir; ancak içerik, biçim ve okuyucu tepkisini temel alarak bunların bazı "betimleyici" genel özelliklerini ortaya koymak da mümkündür. Kesin sınırlarının belirlenmesi

zor ve esnek olan türleri tanımlamaya yönelik bu analizin ışığında, farklı edebi dönemlere ait olmalarına, farklı edebi ve dolayısıyla kültürel çevrelerde bulunmalarına rağmen bu iki tür arasındaki şaşırtıcı benzerlikleri fark etmek zor değildir.

Ortaçağ şövalye romansı ve yüksek fantastik edebiyat arasındaki metinlerarasılık, Eddings'in, modern fantastik türün güzel bir örneğini sergileyen, *Belgariad* adlı yapıtının ayrıntılı bir şekilde analizi yapılarak açıklığa kavuşturulmuştur. *Belgariad*'ın mutlu son, büyü, arayış motifi, kılıç müsabakaları, kehanetin işlevi, orman teması, fantastik yaratıklar, özel/sihirli yetenekleri olan kahramanlar, şövalyelik adabı, asalet ve aristokrasi, milliyetçilik ve saray aşkı gibi şövalye romansının genel türsel özelliklerinin büyük bir kısmını sergilemesinin yanında, türün ortaçağcılığa yoğun bir şekilde vurgu yapıyor olması dikkat çekicidir. *Belgariad* okurları, olayların geleneksel olarak geçmişte veya yoğun bir şekilde geçmişin özelliklerini taşıyan bir dünyada gerçekleştiğini göreceklerdir.

Hatlen'a göre "Lewis'in fantastik dünyasında önemli miktarda ortaçağcılık vardır" (83). Benzer şekilde, Eddings'in yüksek fantastik eserinin de ortaçağcılığa dair büyük izler taşıdığı görülmektedir. Olayları mitoloji ve tarihi harmanlayarak anlatan *Belgariad*, at arabasından daha modern bir ulaşım türünün olmadığı, kahramanların yaya, at sırtında veya büyüyle seyahat ettiği Arthur efsanelerindeki bir dünyada geçer. Bu da böylesi bir dünyanın modern ve teknolojik gelişmeleri reddederek, çağaşım tekniğiyle, tamamen geçmişte kurgulandığını göstermektedir. Bu durum, Eddings'in yapıtını tutarsız yapmaz; bilakis yapıtın sanayi devriminden sonra görülen her türlü mekanik ve teknolojik gelişmeye bilerek ve isteyerek yer vermemiş olduğunu gösterir.

Belgariad'ın ortaçağcılığı, Eddings'in tasvir ettiği modern demokratik sistemlere karşı olan ve elit monarşik sisteme geri dönen politik yapıyla daha da açık bir şekilde görülmektedir. Bu ortaçağcılık (çağaşım), kahramanların Ortaçağ İngiltere'sini andıran giyim tarzlarından, sürekli olmasa da Ortaçağ saray konuşması tarzındaki eski moda cümle yapılarına kadar birçok ayrıntıda gözlemlenmiştir. Bundan dolayı, yüksek fantastik eserler bilinçli bir şekilde Ortaçağ

dünyasını tekrar yaratır ve bu "başka bir dünyanın yaratılması Hristiyanlığın ikinci planda varlığını sürdürdüğü bugünün reddedilmesidir" (Hunt, 200). Diğer bir deyişle, fantastik edebiyatta Ortaçağ değerleri, 2. Bölüm'de ayrıntılı bir şekilde anlatıldığı gibi, modern olanların yerine geçer.

Yüksek fantastik türe hâkim Ortaçağcı değerlerden bir başkası da kahramanlıktır. Kahramanlık terimi, kadın veya erkek kahramanların temel niteliklerinden ziyade, hikayelerin genel destansı tonu ve atmosferi baz alınarak temel bir türsel özellik olarak karşımıza çıkar. Bu genel ton, yüksek modern fantastik türü, gotik, bilim kurgu ve düşük fantezi gibi diğer fantastik türlerden ayıran ve bu türü tamamen destansı olaylarla dolu olan Ortaçağ şövalye romansına yaklaştıran ana özelliktir. Buna ek olarak, Arthur dönemine ait eserlerde olduğu gibi böylesi destansı bir dünyanın içinde sihir de olacağından, ikincil dünyaların oluşturulması türün bir diğer ayırt edici özelliği olmuştur. Bu sihirli dünyayı daha gerçekçi kılmak için yüksek fantezi, uydurma dillerin sentaktik kurallarını gösteren sözlükler, haritalar, aile öyküleri vb kullanır; bu da bize okurların betimlenen bu dünyayı görselleştirmesi ve böylece içselleştirmesini sağlayarak "hem-dünya" yaratma gayesi olan Ortaçağ şövalye romansını anımsatır (Beer 20).

Bu iki tür arasındaki çarpıcı benzerliklerden bir başkası da her iki türe yönelik eleştirilere baktığımızda ortaya çıkar: Her iki tür de 'gerçekçi olmamakla' eleştirilmiştir. Bölüm 2' de ele alındığı gibi fantezi tanımlamaları genellikle, bu türün "yaratılmış kahramanlarının farklı kimliklerini öven ve buna vurgu yapan bir tür" olduğunu vurgular ve bu da "fantezinin kaygısının, hakikate bağlılık değil de, olayları ve kahramanları tuhaf ve fantastik hale getirme ihtiyacından gelen bir bireysellik hissi olduğu" anlamına gelir (Manlove ix). Benzer bir şekilde Jackson da sunumu bakımından fantezinin "gerçek dışılık edebiyatı" (9) veya "gerçekçi betimlemeye öncelik vermeyen edebiyat" olarak değerlendirildiğini öne sürer (13).

Fantastik edebiyata ilgilerinden ötürü birçok eleştirmenin 'savunma' ihtiyacı hissetmesine yol açan bu yanlış kanıyla birlikte, türün gerçekçi kurgunun aksine 'çocuksu' ve 'gayri-ciddi' olarak algılanması romans türüyle benzerlik göstermektedir. Hem romans hem de fantezi, gerçek dışı, çocuksu ve hayalperest

olduklarına dair yanılgılar nedeniyle ciddi ve gerçekçi edebiyatın hüküm sürdüğü camianın dışında bırakılarak değerlendirilmiş ve edebi anaakımdan dışlanmıştır; lakin gerçeği çarpıtmak için kullandıkları tekniğe rağmen, hem romans hem de fantezi, günlük yaşamımızı psikolojik ve sosyopolitik düzeylerde yansıtırlar.

Frye, romanslardaki kahramanların gerçek insanların psikolojik uzantıları olduğunu ve bunlar aracılığıyla okurların, kötü ve iyi olan erkek ve kadın kahramanlarında Jung'un libido, anima ve gölgesini bulduğunu belirtir ("Rhetorical Criticism" 304). Aynı şekilde, "romanslardaki 'derinlik psikolojisindeki' yetenekten" bahseden Heer da romansın "hayatın canlılık veren pınarlarını ve kişiliğin derin katmanlarını yoksaymadığını, hayatı, kahraman ve ailesi arasındaki ilişkileri göstermek için anne ve baba motiflerini dahi kullanarak bir bütün olarak ele aldığını" savunur (144). Benzer biçimde, fantezi türü de ana karakterin zihninin içinde yaşadığı ikincil dünyanın sembolik bir betimlemesi olarak ele alındığı bir tür olduğundan, psikanalitik yorumlamalara açıktır (Moorcook 16). Manlove'ın belirttiği gibi "fantezinin gerçekliği tam anlamıyla yansıtmıyor oluşu, aslında fantezi türünün gücü olarak değerlendirilmelidir" (26). Fantezi, görünüşteki kaçışçı ve dilek-gerçekleştirmeci özellikleri nedeniyle "yokluğu ve kaybı deneyimlemiş olanı arayan arzu edebiyatı" olarak görülür (Jackson 3). Bu aynı zamanda şövalye romanslarının genel türsel bir özelliği olarak değerlendirilir. Bunlardan yola çıkarak, iki türün de, 'arzu', 'yokluk' veya 'kayıp' temalarını incelemesi, bu iki türü psikanalitik eleştiriye açar.

Bölüm 2'de ele alınan bilim kurgu ve fantezi arasındaki farka dönecek olursak, görünüşte iki tür de gerçek dışı bir dünyaya odaklanmışlardır, ancak Kroeber'e göre, bilim kurgunun bilinene göre çok daha teknolojik olarak yarattığı bu gelişmiş dünya tamamiyle imkânsız değildir. Fantastik edebiyat ise açık bir şekilde imkânsız bir dünya yaratır; ancak bu imkânsız dünyanın oluşturulmasında dikkatimizi çeken şey, fantastik edebiyatın odağını insanın dış dünyasından iç dünyasına yani benliğine çevirmiş olmasıdır. Buna bağlı olarak fantastik edebiyat tarafından ortaya atılan soru 'Benim bu dünyadaki yerimin neresi olduğu' değil, bu garip ve farklı âlemde 'Benim kim olduğumdur'. Bundan yola çıkarak fantastik

edebiyatın odaklandığı şeylerden birinin kimliğin benlikle olan ilişkisi değil de kimliğin 'Öteki' olanla ilişkisi olduğu daha açık hale gelmiştir ki bu da her iki türün de Lacancı analize açık olmasının bir diğer sebebidir.

Bu çerçevede Ortaçağ şövalye romansı ve modern yüksek fantezi türündeki psikanalitik göstergeleri açığa çıkarmak için *Belgariad* ve *Sir Perceval of Galles* Lacancı bağlamda ele alınmıştır. Lacan, Freud'u teorilerini tekrar yorumlama yoluyla yeniden kuramlaştırmıştır; fakat Lacancı psikanalizi edebiyat açısından daha güvenilir ve geçerli kılan şey, dile yaptığı vurgudur. Freud da dili, dil sürçmeleri gibi semptomların dışa vurumu olarak ele alır ve hasta veya analiz edilenlerin konuşmalarına göre psikotik ve nörotik olanı kuramlaştırır, ancak Lacan, anormal deneklerde olduğu gibi normatif kimlik oluşum sürecinde de dilin işlevine odaklanarak dile farklı bir vurgu yapmaktadır.

Bölüm 2' de ele alınan konuyla ilgili olarak Bölüm 3'de, hem *Sir Perceval of Galles* hem de *Belgariad*, kahramanlarının iç dünyalarına yaptıkları vurgu ve öteki ve Büyük Öteki'ne göre "ben kimim" sorusuyla ilgilenmeleri bakımından benzer bir duruş sergilemektedir. Olayların betimlenmesinde imkânsız ve gerçek dışı teknikler kullanmalarına rağmen her iki metin de kimlik oluşumu sorunu da dâhil olmak üzere ruhsal gerçeklik konusunu ele alırlar. Perceval'ın serüveni, annesiyle (küçük öteki, *autre*'nin temsili) gözlerden ırak bir hayat sürdüğü ormandan, Arthur'un sarayına (Büyük Öteki, *Autre*'nin temsili) ve Kutsal Topraklar'a doğru yol aldığı ruhsal bir serüven haline gelir. Burada Perceval'ın Hayali'den, normatif kimliğinin oluşması için gerekli olan ve 'dilsel özne' olarak dünyadaki yerini bulabileceği Sembolik olana giden ruhsal yolculuğu görülür. Benzer biçimde, *Belgariad*'da Garion'un terk ettiği teyzesi Pol'ün mutfağının 'bolluğunun' aksine 'mahrumiyet' hissi tasvirleriyle dolu olan Cthol Mishrak'a yaptığı epik yolculuk da ruhsal serüvene dönüşerek, Garion'un içinde sıkıştığı Hayali kimlikleyici ağlardan kurtulması için gerekli olan 'isim' ve 'şöhreti' elde etmesi sonucunda Sembolik kimliklenmesine olan psikolojik yolculuğunun eğretilemeli bir uzantısını oluşturmuştur.

Egoff'un fantastik edebiyatı "gerçek olmayandaki gerçeğin, imkansızdaki mümkünün ve inanılmazdaki inanılırın keşfi" gibi özelliklerinden ötürü "tezat edebiyatı" olarak tanımlaması, fantezinin bir teknik olarak hayal gücü ve gerçeküstünü kullanırken okura hem Bölüm 3' te ele alındığı gibi bireysel düzeyde psikolojik göstergeler temelinde öznenin kendi gerçekliği bakımından, hem de sosyal düzeyde politik ve kültürel gerçeklik bakımından çağdaş meseleleri sunduğunu gösterir. Diğer bir değişle iki türün ortak türsel özelliği olan arayış motifi hem kişisel boyutta hem de sosyal bağlamda "kimlik" arayışına dönüşerek, iki tür arasındaki farklı düzeydeki metinlerarasılılığı ortaya koymuştur. Attebery'nin öne sürdüğü gibi "anlaşılabilmek için fanteziciler hali hazırda var olan "psikolojik ve sosyal" edebi kodlar kullanırlar (9). Böylece fantezi, romans türünde de olduğu gibi sadece psikolojik özellikler değil sosyal özellikler de taşır. Romans ve fantezi, ahlak ve peri masallarında görülen iyi ve kötü zıtlığı gibi sosyal sorunlarla ilgilenir. Bu bakımdan iki türü de çocukça – ki bu da aslında "bir hikâyeye anlatım mantığını sorgulamayacak kadar çok kapılmış şekilde kulak veren" fantezi ve romans okurlarının çocuksu okuma deneyimlerinden gelmektedir - olarak nitelendirmek bir yanılgıdır (Frye "The Secular Scripture" 51). Bu yanılgı aslında yoğun psikolojik ve toplumsal kaygılar taşımasına rağmen yetişkinlerden ziyade çocuklar için olduğu düşünülen peri masallarıyla ilgili olan yanılgının aynısıdır.

Le Guin'in "ruhsal yolculuğun ve ruhtaki iyi ve kötünün çatışmasının anlatımının doğal ve uygun dili" olarak yaptığı fantezi tanımı da aslında fantezinin toplumsal ahlaki düzeyde insani gerçeklikle ilgili olduğunu destekler (64). Benzer biçimde, Sullivan ve White, fantastiğin, ana karakterlerin arzu ettiği başarılarının, destansı boyutta ve ahlaki öneminin olduğu gizli bir dünyada yerine getirildiği "gerçek ve arzulanan arasındaki boşluğa karşılık bilinçli ve kasti bir üretim" olduğunu söyler (1). Walsh ayrıca fantezinin gerçeküstü ve uzaktaki dünyasıyla küçümsenmiş olmasına rağmen, bu türün "iyi ve kötü arasındaki karmaşık çatışmayı ele alması bakımından günümüz dünyasıyla bağlantılı olduğunu" dile getirir (146). Egoff, modern fantezicileri "zamanımızın ahlaki hakemleri" olarak nitelendirir (81).

Savaş sonrası dönemdeki çocuk kitaplarının "güçlü bir ahlaki amaçla dolu olduğunu" (2) öne süren Swinfen, "fantastik türün, yazara kendi ahlaki şemasını, kendi zaman yapısını, kendi politik ve sosyal düzenini kurmak için daha geniş bir kapsam sunduğunu" ifade eder (231). Böylece, yüksek fantezi türünde sıradan insanlar, iyinin kötüye karşı kaçınılmaz bir şekilde galip geldiği ve doğaüstü yaratıklarla dolu olan hayali bir dünyanın kahramanları haline gelirler. Bu bakımdan, "birçok modern fantastik eserde" serüven teması – bunlar tabii ki ahlaki serüvenlerdir – bizi çocuksuluktan uzak olan "ciddiyet"e götürür (Egoff 98).

Genellikle "çocuk kahramanların merkezi olduğu, hayvan ve oyuncakların duygularının olduğu" hayali bir dünya olarak ifade edilen – ki aslında birçok araştırmacının bu türü kaçışçı ve önemsiz olarak görmesinin asıl nedeni de budur - fantastik dünya böylece "kötünün cezalandırıldığı ve hareketlerinin ahlaki sonuçlarının olduğu" bir dünyaya dönüşür (Gates 136). Bu da fantezinin öğretici etkisini güçlendirir. Aynı durum, ahlaki bir mesaj taşıyan sihir ve büyü dolu Ortaçağ şövalye romansları için de geçerlidir. *Guy of Warwick*'in Müslüman deve karşı kazandığı, tarafsız olmasa da ahlaki bir mesaj veren zaferi gibi, *Belgariad*' da Garion ve arkadaşları da Rivan Krallığı'na kehanette belirtildiği gibi Aldur'un taşını geri getirerek kötü doğulu Tanrı Torak'a karşı zafer kazanırlar.

O halde sorulması gereken soru: İyi ve kötü nedir? Kime göre? Cevap: İyi ve kötü kavramlarının tarafsız açıklanabilirliğinin olmamasıdır. İyi ve kötü, evrensel ve tarafsız değil, kültürel ve politiktir. *The Political Unconscious* eserinde "kavramın yapısalcı-semiyotik kullanımına sosyo-kültürel bir boyut getiren" Frederic Jameson, "türlerin aslında edebi kurumlar veya yazar ve özel bir kamu arasında oluşan, özel bir kültürel ögenin düzgün kullanımını netleştirme işlevi olan sosyal anlaşmalar olduğunu" söylerken türler ve kurumları birbirine benzetir (Fishelov 87). Bu bakış açısına dayanarak Ortaçağ şövalye romansı ve modern yüksek fantezi'nin bu 'taraflı' politik ve kültürel olgudan bağımsız olamayacağı söylenebilir. Bu büyük ölçüde Bölüm 4' te ele alınan 'ulusçu kimliği' fikrinden gelmektedir.

Patrick Geary ulusçuluğun onsekizinci yüzyılda ortaya çıktığını düşünse de Ortaçağ'daki insanların kendilerine dair bir kimlik duygusu olduğu gerçeğini de

tam olarak reddetmiyor (17). Aslında milliyetçilik tüm tarih aşamaları boyunca Batılılar için önemli bir konudur. Bu, onların kendi kimliklerini 'Batılılık' çerçevesinde ya da başka bir deyişle ulusçu değerlerine göre oluşturma eğiliminde olduğunu gösterir. Hem Ortaçağ hem de modern metinlerin yazarları, tarihi, kendileri ve Öteki – başka bir ulusa ait, Batılı olmayan, dünyanın başka bir yerine veya başka bir dine ait, genel olarak İslami – arasındaki farkı vurgulamak amacıyla değiştirerek veya abartarak yeniden oluşturur. Bu durum her iki türü de temel olarak Saidci Şarkiyatçılık çerçevesinde Sömürgecilik sonrası eleştiriye açık hale getirir.

Bazı tarihçiler ve edebiyat eleştirmenleri, 'sömürgecilik sonrası' kavramındaki 'sonrası' son ekinin verdiği zamansal boşluk nedeniyle Sömürgecilik sonrası kuramın Ortaçağ metinlerinde uygulanmasını imkânsız ve uygunsuz görürler. Ancak, bu eleştirmelerin, kolonileştirilmiş olanın sömürgelikten kurtulmuş olduğu, yani sömürgecilikten sonra gelen tarihi dönemi işaret eden 'Sömürgecilik-sonrası' ve "dilbilimsel temelini oluşturan isminden ziyade, dönem farkı gözetmeyen bir yakınlığa" işaret eden 'Sömürgecilik sonrası' arasındaki farkı gözardı ettikleri açıktır. (Cohen "Midcolonial" 3). Bu fark göz önünde bulundurulduğunda, Ortaçağ metinlerinin böyle bir eleştiri için uygun olduğu görülmektedir.

Said, bize akademisyenlerin Şarkiyatçılık araştırmalarına yönelmesinin başlangıç noktasının geniş bir özetini yapar. Çelişkili bir şekilde, Arap topraklarını sömürgeleştirerek Batılı toprakları genişlerken – ki bu popüler ve bilimsel literatürde muazzam bir artışa yol açmıştır – Batılılar hala merkezdeki konumlarını korudular. Bu da Avrupa-merkezci bir dünya görüşüne yol açtı; ancak Öteki'ne dair daha net ve temeli sağlam bir yaklaşım, medeniyetleri karşılaştırma hevesindeki kâşifler, seyyahlar ve tarihçiler tarafından yavaş yavaş benimsenmeye başlandı. Rönesans döneminde tarihçiler, Doğu topraklarını düşman ve kaotik bir bölge olarak görmeye başlamıştı. Onsekizinci yüzyılda, Öteki'ne dair birinci elden bilgi edinerek Batılılar kendilerini kendi kültürleri ve Şark kültürü arasındaki farkla tanımlar oldu. Diğer bir deyişle Şark'ı araştırmak – bu araştırmalar sadece

kıyaslama temellidir – onsekizinci yüzyıldan sonra daha popüler bir tutum haline geldi.

Felsefe, siyaset ve sanat gibi disiplinlerde görülen bu tutumun ardından, "tüm gayesi doğa ve insanı tipler olarak belirlemek olan" yeni bir sınıflandırma yaklaşımı, özellikle Kant, Diderot ve antropoloji ve diğer genel disiplinlerdeki birçok kişinin çalışmalarında görülmüştür ve yeniden uygulanmaya başlamıştır. Bu yaklaşım özellikle ondokuzuncu yüzyıldaki Darvinizm'in etkisiyle "geniş sayıdaki nesneleri küçük miktardaki tarif edilebilir tiplere" indirgemektedir (Said 118 – 119). Bu belirli tipolojileri oluşturmak, bilim insanının "kontrollü bir türetme" için nesneleri tasarlamasına yol açmıştır (Foucault 138). Böylece birbiriyle ilgili genellemeler ağına ait olan tipler, genetik bir tip içinde tanımlanmak için psikolojik ve ahlaki yapısıyla da ilişkilendirilmiştir.

Bu bakımdan, Foucault'un güç ve söylemi ilişkilendirirkenki iddiasını da hatırlayarak, Said'in Şarkiyatçılığının genellikle kültürel ve dini Öteki şeklinde Öteki'ni bastırmanın sistematik bir söylemi olarak işlediği söylenebilir. Bu süreç ve ötekileştirme hem şövalye romansında hem de modern fantezi türünde 'canavar' tasvirleri olarak ortaya çıkar. Cohen, Oryantal metinlerdeki 'canavar' ve 'vahşi Öteki' terimlerini kuramlaştırır. Aslında kültürel Öteki olan canavar, genellikle bilinmeyen bir dünyadan, yüksek fantezi ve Ortaçağ romanslarında 'öteki dünya veya Doğu gibi çok uzak diyarlardan' olarak anlatılır; fakat canavarların ortaya çıktığı bu yerin coğrafi bir yerden ziyade hayal ürünü bir mekân olduğu iddia edilir. Cohen, "bilgi ve insan deneyimi düzenlemesinin geleneksel yöntemlerine sitem dolu olan canavarın coğrafyası, tehditkâr bir genişlik ve böylece daima tartışmalı bir kültürel alandır" derken, aslında bu gerçeğin altını çizer (7).

Cohen, "canavarın kimlik ve ses kaydının, diğerine göre olan farklılığından ortaya çıktığını; bu ayrım kriterinin ise keyfi olduğunu ve anatomiden ten rengine, dini inançtan, geleneksel ve politik ideolojiye kadar çeşitlendiğini" söyler (14). Bu bakımdan canavarlaştırma çabası yoluyla "kişisel ve ulusal vücutlar arasındaki sınırlar belirsizleşir" (Cohen 10). *Guy of Warwick* ve *Belgariad*'da Müslüman veya herhangi bir etnik 'Ötekinin' (Yunan veya Yahudier gibi) sadece vücutlarının

bozukluğu değil, ilkel yaşamlarının çarpıklığı yoluyla da canavarlaştırıldığı açıktır. Bu manada, canavar kelimesi, öngörülemeyen Öteki'nin nitelendirilmesi ve yeniden oluşturulması konusundaki Garp çabasını sembolize eder.

Hem bir Ortaçağ şövalye romansı olan, *Guy of Warwick*'te hem de modern yüksek fantezi olan *Belgariad*'da, romans ve fantezi tür özelliği olan arayış motifi, Şarkiyatçı söylemdeki Öteki ve politik bir eylem olarak canavarlaştırma yoluyla Batılı kimliğini sağlamlaştırma arayışına dönüşerek, bu iki tür arasında farklı bir düzeyde metinlerarasılılık oluşturmuştur. *Guy of Warwick'te* Doğulu Öteki, Doğu Hristiyanları (Bizans ve Yunanlar), daha sonradan, dini Öteki olan, Doğulu Müslüman'a kadar uzanacak şekilde kurgulanmıştır. Bölgesel Ötekinin ahlaksız canavar özellikleri, kötülüğün artan etkisini vurgulamak gayesiyle canavar beden tasvirlerini vurgulayarak Kristevacı alçaltıcı canavara dönüşmüştür. Burada, özellikle "Müslüman Öteki için genel bir betimleme olarak canavarın Batı kimliğinin bir parçası oluşu" açık hale gelmiştir (Cohen 7). Benzer olarak *Belgariad*'da Eddings'in politik bilinçaltı, kendini, Doğulu Öteki'nin hem siyah deri rengi hem de Doğu figürlerinin eşcinsel tasvirlerinde gösterir. Bu durumda, *Belgariad*'da Doğuluların hem 'fiziksel' hem de 'kültürel' bedenlerine tezat düşmeyecek bir şekilde karakterlerindeki kötülükte olduğu gibi bedenlerindeki akıcılık ve kadınsı aşağılamayla "olumsuzlandığı" tasvirlere yer verilmiştir (Kristeva 25). Bunlar, Doğu Hristiyanı veya Doğu Müslümanı'na karşı olacak şekilde batı kimliğini betimlemek ve yeniden oluşturmak için toplumsal ve politik olarak üretilmiştir.

Böylece, "politik-kültürel canavar, ırksal farklılığın ete kemiğe bürünmüş hali olarak, çelişkili bir şekilde bu farklılığın silinmesi yoluyla tehdit edilmektedir" (Cohen 11). Cohen'ın bu tip bir silmekten tehlike olarak bahsediyor olması bize Said ve Bhabha'yı anımsatıyor. Önceden de bahsedildiği gibi, Said Şark'ın özgür bir düşünce ve eylem öznesi olmadığını öne sürer. Aksine, Garp'ın Öteki olması bakımından Şark'ın özel bir işlevi vardır ve böylece Öteki olarak Şark, ters kimliklendirme aracılığıyla Garp için bir kimlik ve öz-görüntü sunar. Said, Garp gözünün Şark'ı öncelikle batı toplumunun bir parçası olarak ve ancak bundan sonra ayrı bir birey olarak gördüğünü belirtir (11). Said, Şark'ın epistemolojik

bütünlüğünün, kaotik olanı - Şark'ı - bünyesine almak, tercüme, temsil ve organize etmek için Batı'nın bilgi manipülasyonunun bir sonucu olan Oksidental söylem tarafından (karşılığında Garp kimliğini oluşturacak bir Şark kimliği yaratma hedefiyle) ortaya konduğunu savunmuştur (40). Benzer şekilde Bhabha, söylem düzeyinde *differance* tarafından oluşturulan ikircikliliğin sömürgecilik bağlamında kimliklendirme sürecinden bahsederken ortaya çıktığını söyler. Başka bir deyişle, söylem düzeyindeki *differance*/ötekililik tarafından oluşturulan ikirciklilikle dışa vurulan kararsızlık, gücü elinde tutmak için ötekililik/*differance*'ı düzenlemeye çalışan sömürgecide bir "zihinsel eğilim ve ruh hali" oluşturur (Bhabha 151). Bhabha, bu zihinsel sürecin "baskının kimliğinin otoritesini korumak için sömürgeci gücün *differance*'ını yok sayan bir inkâr süreci" olduğunu söyler (153). Lacan'ın ayna sürecinden esinlenen Bhabha, söylem düzeyinde işleyen, öznenin kendi görüntüsünü benliğinin uyumlu bir temsili olduğunu farz ettiği bir kimlik "görüntüsüne" (aynadaki görüntü gibi), dönüştüren 'stereotip' kavramını kuramlaştırır. Sömürgeci bağlamda, stereotiple kimliklendirme, öznenin kendi olmayanla, başka bir deyişle ötekinin ne olduğuyla, kendini bağdaştırması yoluyla oluşur. Bu da sömürgecinin kendi oluşumu için karşısındaki Öteki'yle ilişkisine bağlı olması nedeniyle özgün bir kimlik olgusunu yok sayar. Bu düşünceyi vurgulamak için Cohen şunu sorar: "Canavarlar gerçekten var mıdır? Tabi ki öyle olmalı, onlar olmasa biz nasıl olurduk?" (20).

Buraya kadar tartışılan konuların ışığında, üretildikleri sosyal, kültürel ve politik çevrenin getirdiği büyük boşluğa rağmen, Ortaçağ şövalye romansı ve modern yüksek fantezi türleri arasındaki benzerlikler çarpıcıdır. Bu çalışmada iki tür arasındaki bu güçlü bağ, türsel, Lacancı ve Saidci bakış açıları ile sentezlenip, araştırmanın kapsamı zenginleştirilerek açıklanmıştır.

Bölüm 2 'de, iki türü tanımlamak için, Eddings'in fantastik serisi *Belgariad*'ın Ortaçağ romans özelliklerinin bir incelemesini sunularak, Ortaçağ romansı ve fantezi türü hakkında genel bir eleştiri ve incelemeyle birlikte bu türlerin yapısalcı analizi yapılmıştır. Lakin özellikle Ortaçağ romansı ve fantezi türlerinin tanımlanması zor yapıları düşünüldüğünde, bu metinlerdeki metinlerarasılık

konusuna yaklaşım bakımından tek başına yapısalcılık yeterli olmayacağından, sonraki iki bölümde yapısalcı bir bağ kurulduktan sonra metinlerin - yine türsel özellikleri temel alınarak - küçük öteki ve Büyük Öteki'yle ilişkilerindeki benzerliklere odaklanan post-yapısalcı inceleme yapılmıştır. Bölüm 3' te hem Ortaçağ şövalye romansı hem de yüksek fantezide önemli bir tema olan serüven motifi, bir kimlik serüveni olarak ele alınmıştır ve kahramanların fiziksel yolculukları, Lacancı psikanaliz çerçevesinde Hayali (öteki) olandan Sembolik (Öteki) olana doğru ruhsal bir yolculuk olarak işlenmiştir. Buna bağlı olarak Bölüm 3' te, öteki ve Öteki'yle bağlantılı olarak Perceval ve Garion'un "Kim"lik oluşum süreçlerine özellikle odaklanarak *Sir Perceval of Galles* ve *Belgariad*'ın detaylı bir Lacancı analizi yapılmıştır. Bir sonraki bölümde Lacancı Öteki Sömürgecilik sonrası kuram çerçevesinde canavar Öteki'ne dönüşmektedir. Cohen'in canavar teorisi ve Kristeva'nın vücut teorisi ile desteklenen Saidci Şarkiyatçı teori odağında Bölüm 5, Ortaçağ şövalye romansı olan *Guy of Warwick* ve modern yüksek fantastik bir eser olan *Belgariad*' daki Öteki kavramını ele alarak türsel bir özellik olan arayış motifinin bu kez de sosyal "kim"lik bağlamında iki tür arasındaki metinlerarasılılığı örnekler. Her iki eserde de merkezi tema olarak Öteki, her iki metindeki politik düzeyde, yine türsel özellik olan iyi-kötü mücadelesi de dikkate alındığında - metinlerarasılığı gözler önüne serer.

Özetle bu araştırmada Ortaçağ şövalye romansı ve modern yüksek fantezi arasındaki benzerlik ve metinlerarasılıkla ilgili çeşitli örnek metinler hem yapısalcı hem de postyapısalcı yaklaşımlar aracılığıyla – aynı amaca hizmet edecek şekilde şekilde - sunulmuştur. Her iki türün zengin yapısı, tür kuramına, Lacancı psikanalize ve aynı derece önemli olan Sömürgecilik sonrası eleştiriye kadar – metinlerarasılılığı örneklemede - birçok farklı bakış açısını gerekli kılmaktadır. Buna ek olarak fantastik bir yapıt olan *Belgariad*, modern fantezinin Ortaçağ kökenli olduğu savına güvenilirlik ve geçerlilik kazandırması bakımından, her bir bölümde farklı şövalye romanslarıyla (Bölüm 3'te *Sir Perceval of Galles* ve Bölüm 4'te *Guy Warwick*'le) incelenmiştir. Geniş çapta metin analizleri içeren bu araştırma yöntemi, her iki tür arasındaki metinlerarasılığı tutarlı ve güvenilir bir biçimde gözler önüne

sermek için kapsamlı bir teorik arka plan oluşturmak amacıyla, farklı yaklaşımlar olan yapısalcı ve postyapısalcı bakış açılarını bilinçli olarak ele almıştır.

APPENDIX C

TEZ FOTOKOPİSİ İZİN FORMU

ENSTİTÜ

Fen Bilimleri Enstitüsü	
Sosyal Bilimler Enstitüsü	X
Uygulamalı Matematik Enstitüsü	
Enformatik Enstitüsü	
Deniz Bilimleri Enstitüsü	

YAZARIN

Soyadı : Çankaya
Adı : Tuğçe
Bölümü : İngiliz Edebiyatı

TEZİN ADI Constructing and Deconstructing Chivalric Romance and Modern Fantasy Literature

TEZİN TÜRÜ : Yüksek Lisans [ ] Doktora [X]

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

TEZİN KÜTÜPHANEYE TESLİM TARİHİ: