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Graduate School of Social Sciences

**RECONSTRUCTING THE NARRATIONS OF THE SELF:
POSTMODERN FRAGMENTED IDENTITIES IN
CONTEMPORARY BRITISH FICTION**

PhD Dissertation

Refiye Rengin SONGÜR

**Department of English Language and
Literature**

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English Language and Literature PhD Programme

ETİK KURALLARA UYGUNLUK BEYANI

Ege Üniversitesi Sosyal Bilimler Enstitüsü Müdürlüğüne sunduğum “Reconstructing The Narrations of The Self: Postmodern Fragmented Identities in Contemporary British Fiction” adlı doktora tezinin tarafımdan bilimsel, ahlak ve normlara uygun bir şekilde hazırlandığını, tezimde yararlandığım kaynakları bibliyografyada ve dipnotlarda gösterdiğimi onurumla doğrularım.

Refiye Rengin SONGÜR

PREFACE

This study deals with the issues of identity crisis in contemporary British Fiction with regard to fragmentation and reconstruction of identity. Although, the characters of the selected novels are located in modern times, they are, in fact, created in a postmodern context. In this vein, the characters of the novels are indeed the products of postmodern context. Postmodernist theory's sceptical approach toward social and cultural structures paved the path to the emergence of the discussions on identity with regard to race, religion, culture and gender. As a consequence of the discussions on identity, the idea that individuals have various role identities that they employ in various contexts, find acceptance. The identity crisis of the postmodern individual has its roots in the conflicts and contradictions between the varying identities of the self. Accordingly, these novels provide a plethora of examples to study and explore. On the other hand, the identity crisis in the selected novels indicate that the characters' identity problems stem from troubled social interactions. Thus, in this dissertation, the fragmentation and the reconstruction of identity with regard to social interactions' impact on the sense of self and by extension self-concept structure will be discussed, thoroughly.

ÖZET

Bu çalışma kimliğin parçalanmasına ve yeniden kurgulanmasına ilişkin çağdaş Britanya romanlarındaki kimlik krizini incelemektedir. Çağdaş Britanya kurgusuna ait seçilmiş eserlerdeki başkahramanların kimliklerinin parçalanmasının ve yeniden kurgulanmasının analizi için sembolik etkileşim teorisi uygulanmıştır. Sembolik etkileşimciliğe ilişkin perspektif, sosyal ilişkilerin benlik kavramları ve benlik duygusu üzerindeki etkisini vurgulamaktadır. Böylelikle, bu romanların analizinde sosyal ilişkilerin, bireylerin benlik duygusunu ve benlik kavramlarını nasıl etkilediği ve değişime uğrattığı üzerine odaklanılmıştır. Bu çalışmanın ilk bölümünde 20'nci yüzyılın ikinci yarısında Britanya'yı şekillendiren sosyal ve kültürel değişimler incelenmektedir. Geç dönem 20'nci yüzyıl anlatısını şekillendiren tasvirleri takip eden ikinci bölüm, 20'nci yüzyıl boyunca Britanya romanının geçirmiş olduğu evreleri ortaya koymaktadır. Çalışmanın üçüncü bölümü, öncelikle geç dönem 20'nci yüzyıl Britanyası'nın sosyal ve kültürel ortamını şekillendiren ana teorik etki olarak post-modern felsefenin belli başlı prensiplerini, sonrasında Sembolik Etkileşim teorisinin ilkelerini kuramsal bir perspektiften ele almaktadır. Dördüncü bölüm Penelope Lively'in *Moon Tiger* (1987), Kazuo Ishiguro'nun *The Remains of the Day* (1989), Ian McEwan'ın *Atonement* (2001) ve Julian Barnes'ın *The Sense of An Ending* (2011) adlı romanlarının başkahramanlarının kimlik parçalanması arkasındaki nedenleri ve bu karakterlerin parçalanmışlık hissini aşma yöntemlerini analiz etmeye atfedilmiştir. Kimlik ve anlatılar açısından doğal bağlantıyı ortaya koyan bu romanlar, anlatıların kimlikleri nasıl şekillendirdiğini ve etkilediğini ortaya koymaktadır.

ABSTRACT

This study examines identity crisis in contemporary British fiction with regard to fragmentation and reconstruction of identity. For the analysis of fragmentation and reconstruction of identity in the selected novels of contemporary British Fiction, Symbolic Interactionist theory is applied. Symbolic Interactionist perspective emphasises interactions' influence on self-concepts and sense of self. Thus, the analyses of the novels also focus on how individuals' sense of self and self-concepts are influenced and transformed by social interactions. The first chapter of this study examines the social and cultural transformations that shaped Britain in the second half of the twentieth century. Following the portrayal of the context that shaped the narratives of the late twentieth century, the second chapter inquires the transformations that British fiction went through during the twentieth century. The third chapter of this study aims to discuss first the primary premises of postmodern thought as the main theoretical influence that shape Britain's social and cultural context in the late twentieth century, then, the premises of Symbolic Interactionist theory as the theoretical perspective of this study. Then, the following four chapters are dedicated to the analyses of the selected novels, Penelope Lively's *Moon Tiger* (1987), Kazuo Ishiguro's *The Remains of the Day* (1989), Ian McEwan's *Atonement* (2001) and Julian Barnes' *The Sense of An Ending* (2011), in terms of the reasons behind the protagonists' identity fragmentation and by the means these characters attempt to overcome their sense of de-centredness. Displaying the inherent connection between identity and narratives, the selected novels unveil how identities are influenced and shaped by narratives.

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INTRODUCTION

Starting with the last quarter of the twentieth century, the increasing advancement of media, information and communication technologies have provided people with means to enact cyber communities and initiate close interactions with virtual strangers. As such, cultural and social attributions, meaning and value systems are shared and exchanged continuously. In that sense, postmodern conditions deliver a perpetual struggle to adapt and adjust to ever-changing norms, values and meaning systems. Naturally, the transformations in cultural and social structures have created a considerable impact on the web of relationships within these structures. Consequently, individuals' relationships with social and cultural structures, and other people as well as with themselves have immensely changed. Human beings' comprehension of the world and themselves are shaped through social interactions. Social relations, as well as meaningful interactions are fundamental for individuals.

In relation with the fact that people could only learn, develop and mature within the context of relationships, the changes in the disposition of relationships have affected individuals' sense of self. The strains, frictions and problems in social interactions affect individuals' perception of themselves by compelling them to question their thoughts, motives and feelings; in other words, their inner selves. Furthermore, individuals' relationships with significant others, family members and close friends are fundamental for the development and shaping of the self. People's reflections about how their actions and attitudes are perceived by others influence the forming of their self-concepts. Thus, individuals reconstruct their identities upon their assessments about others' reaction. As such, people internalise the meaning and value systems of the person they focus on, and identify with that person.

Meanwhile, problematic relations with family members, significant others and close friends could also cause problems in self-concept structure. The problematic interactions could impede the development of sense of self and the organisation of self-concepts which in turn cause the emergence of feelings of fragmentation. During social interactions people develop assessments about how they are perceived by others and regulate their thoughts, expressions and actions accordingly. As such, they reconstruct

their identities. In this respect, the novels that are selected for this study, provide excellent sources to examine both the fragmentation and the reconstruction of identity.

The selected British novels, namely Penelope Lively's *Moon Tiger* (1987), Kazuo Ishiguro's *The Remains of the Day* (1989), Ian McEwan's *Atonement* (2001), Julian Barnes' *The Sense of An Ending* (2011), depict the protagonists' profound experiences under turbulent social and cultural conditions with retrospective points of view. Stuart Hall defines identity as "the narrative of the self; it's the story we tell about the self in order to know who we are" (Radical America 16). In this sense, the narrations of protagonists illustrate their fragmentations of identity as well as their struggle to overcome those fragmented states. The narratives of the selected novels are told in first person narrative mode from the perspectives of the protagonists. During the course of their narratives, the protagonists reveal how they shape and reconstruct their identities through social interactions. Furthermore, these protagonists employ narratives to give meaning and direction to their personal narratives and alleviate their sense of fragmentation. The identity crisis in the selected novels stem from problematic social interactions. In this respect, Symbolic Interactionist perspective emphasises social interactions' influence on self-concepts. Accordingly, Symbolic Interactionist theory maintains that self derives its meaning and develops through social interactions. Based on these discussions, the aim of this dissertation is to examine the fragmentation and reconstruction of identity in the selected novels, and discuss how postmodern individuals' sense of self and self-concepts are influenced, shaped and transformed through social interactions and narratives in accordance with the concepts of Symbolic Interactionist theory. For this purpose, the perspectives and views of various Symbolic Interactionists such as Herbert Blumer, Morris Rosenberg, George McCall, J.L. Simmons, Mark Leary, June Tangney, Daphna Oyserman, Eileen Donahue, Caroline Showers, Virgil Zeigler-Hill, Jennifer Bosson, William Swann and Gregory C. Elliott are applied in order to explain the fragmentation and reconstruction of identity with respect to self-concepts.

The first chapter of this study is dedicated to explore the transformations in the social context of Britain in the second half of the twentieth century. Both the alterations and transformations after the World War II and in the immediate postwar era altered the

nature of British society and culture. As a result, almost homogeneous and insular British society and culture transformed into multicultural and multi-ethnic one. Thus, this chapter explores Britain's social and cultural transformations in the second half of the twentieth century with a particular emphasis on postwar transformations. The chapter starts with a brief description of the fundamental aspects of war time Britain like the Blitz, rationing system and economic struggles.

The first chapter continues with concise analyses of postwar administrative projects which include the nationalisation of the main industrial and economic divisions of Britain, and the welfare state program. Thus, the reorganisation of Britain's infrastructure with all-encompassing and remarkable projects like National Health Service and Education are also discussed. Next, the social transformations that are triggered by the aforementioned administrative practices are explored. The requirements of war and postwar economy precipitated various alterations particularly in social and domestic roles of British women. Then, the consequential political aspects of postwar transformations which include the dissolution of the British Empire and the mass immigration from previous colonies are examined. In the meantime, this mass immigration first changed the fabric of British population, then altered the nature of British society and culture. Therefore, the difficulties in this transitional period like the rise of discrimination and racism in Britain are investigated, as well.

The following discussion in the first chapter involves the remarkable legislations in the nineteen-sixties, the counter culture movement and the rise of youth culture. The results of the legislation of abortion and homosexuality, the abolition of capital punishment and the reforms of divorce and equal pay are explored. Additionally, the worldwide counter culture that found expression in sixties Britain in the form of anti-war demonstrations, the rise in the awareness for clean environment, racial and sexual politics and free expression are mentioned. The rise of youth culture as the individualistic aspect of counter culture movement and the emerging tendency to express individuality through consumer products are also examined.

Next, the political and economic difficulties of the nineteen seventies and the vital developments concerning the rights of working women and minorities are explored. Then, the policies of Mrs. Margaret Thatcher that ends the postwar socialist

state practices and the emergence of individualism and the massive social and cultural transformations of this era are discussed. Lastly, the crucial repercussions of these transformations are examined in detail. This chapter is dedicated to mark the milestones of recent British history with the aim to establish a framework of reference for the narratives that were produced within this context.

The second chapter of this dissertation is dedicated to examine the journey of the British fiction in the twentieth century. In order to understand the contemporary works of fiction, a brief review of twentieth century literature is presented in the beginning of the chapter. Following the review, the emergence of modernism, modernist fiction and the literary techniques of modernism are examined. Then, the emergence of postwar fiction and the literary responses to political and social tensions of the era are discussed. Namely, the early works of Windrush generation, the novels of decolonisation and social realist fiction are briefly explained. Then, the emergence of postmodern fiction and its experimental literary mode and the different forms of postmodernist fiction like metafiction, historiographic metafiction and magical realist fiction are explored. Lastly, the literary contributions of the diverse ethnic communities are elaborated. First, the postcolonial perspective and fiction, then, the multicultural perspective and fiction are discussed. The postcolonial fiction embodies the indigenous narratives' journey from the peripheries of the former empire to its centre. On the other hand, multicultural fiction engages with ethnic individuals' struggles with the mainstream culture regarding the issues of assimilation, adaptation and preserving the indigenous culture in a multicultural context. Therefore, the postcolonial, multicultural and postmodern novels reflect contemporary individuals' struggle to understand and define their identities. As such, identity became one of the most ubiquitous themes in contemporary literature. Thus, this chapter aims to provide a concise review of the monumental transformations that British fiction went through during the course of the twentieth century.

The third chapter of this study is designated to explore first the theoretical context that contemporary individuals inhabit, then to discuss the fragmentation and reconstruction of identity with relation to structures of self-concepts and identities. Contemporary individuals exist in the context that is shaped by the philosophical and cultural practices of postmodern thought. Jan Assman emphasises that identities derive

from “a consciousness that is formed and determined by the language, ideas, norms and values of a particular time and culture” (113). Thus, contemporary individuals are postmodern in the sense that their mentality, thoughts and habits reflect the mindset of postmodern culture. Therefore, a brief discussion of the main postmodern premises that shape the social and cultural context of the second half of the twentieth century is critical to mention. On the other hand, the selected novels for the analysis of this study foreground identity issues that stem from problematic social interactions. Hence, this chapter includes the discussion of two different theories: postmodernism and Symbolic Interactionism. Symbolic Interactionism with its emphasis on the social interactions’ impact on self-concepts, constitutes the theoretical perspective for this study.

In the beginning of this chapter the main premises of postmodern thought are investigated. First, postmodern thought’s designation as the sceptical and anti-foundational turn in theoretical spheres is explored. Accordingly, in *The Postmodern Condition* Jean François Lyotard’s discussions which display postmodern thought’s challenge toward the foundations of scientific knowledge and underline the sceptic and anti-foundational approach as characteristic of postmodernist perspective, are briefly mentioned. Then, one of the most essential aspects of postmodern theory, the poststructuralist approach and its concepts of Deconstruction and Différance are concisely elaborated. Poststructuralism’s emphasis on the nature of language and meaning structures, and discursive practices which constitute the main framework of postmodern theory is examined, as well. Next, the poststructuralist approach toward discourse, power and knowledge are briefly mentioned. Michel Foucault’s theoretical arguments on the production of truth by the mechanisms of knowledge and discourse are also examined. Lastly, the essential postmodern concepts simulacra and hyperreality, and the replacement of real by the representations of real are discussed.

The second part of this chapter is dedicated to explore the nature of self concepts and identity from the perspective of Symbolic Interactionist theory. First, sense of self as an interrelated system is explained. Next, the Symbolic Interactionism and its development from Charles Horton Cooley’s and George Herbert Mead’s concept of Looking-Glass theory are discussed. Then, Symbolic Interactionism and its different schools of thought and social interactions’ influence on self-concepts are briefly

introduced. Subsequently, the introduction of Symbolic Interactionism, the inner structures of self concepts, starting with the description and mechanisms of self, are explored. Following the discussion of self-concept structure, the concept of Reflected Appraisals is explained. The concept of Reflected Appraisals is important in the sense that it describes how individuals develop assessments about their own perceptions by others and construct their self-views and concepts of selfhood accordingly by observing others' reactions to their attitude and behaviour. Next, self's fundamental relation with narrative activity is discussed. Through mechanism of self-reflexivity, self attempts to make sense of the world by attributing meaning and coherence to personal experiences. Hence, self's dependency on narratives for engaging with both its self and the world is underlined.

Subsequently, identity and its definitions are discussed. In broad sense, identities indicate the particular foundations that shape people's ideas, experiences and their choices. Following the descriptions of identity, its dual position in the structures of the self and social structures is explained briefly. After highlighting the dual position of identity, social identities and identity categorisations are also examined. Then, Erik Erikson's identity development theory is explored. Erikson bases his identity development theory on the premise that the process of identity formation is an ongoing progress that encompasses the span of a lifetime. According to Erikson, from infancy to maturity, people go through eight psychological developments. As such, the eight stages in the identity development are explained.

Then, fragmentation of self-concepts and identities are explained in the light of Self-Concept Differentiation theory. Next, Jack Bocks' "role-rigidity" and "role variability" concepts are discussed with respect to fragmented identity, as well. Lastly, postmodern fragmented identities with regard to social and cultural structures are discussed. The first part of this chapter aims to examine the main arguments of postmodern theory which shape the context that contemporary individuals inhabit. The second part of this chapter aims to introduce the concepts of Symbolic Interactionist theory to provide the essential framework for the analyses of the novels.

In the subsequent chapters, the novels, Penelope Lively's *Moon Tiger*, Kazuo Ishiguro's *The Remains of the Day*, Ian McEwan's *Atonement* and Julian Barnes' *The Sense of An Ending* will be analysed. All of the novels have distinctive eminence in contemporary British Literature with regard to the way they depict individuals' fragmentation and reconstruction of identity within the context of social relations. Thereby, the selected novels will be examined with regard to the fragmentation and reconstruction of identities, and to the means individuals employ to overcome their de-centredness. The analyses of the novels will involve individuals' relationship with narratives as well. Prior to the analyses of the novels, concise biographical information about the lives and works of the authors will be provided. This brief background information will contribute to understand the authors' particular approach to contemporary individuals' inner world.

In the fourth chapter of this study, Penelope Lively's *Moon Tiger*, published in 1987, will be analysed. The novel tells the story of historian Claudia Hampton and her attempts to write the history of the world and "in the process" her own personal history (*Moon Tiger* 1). The main plot describes the personal events of the protagonist's life in which the important episodes of the twentieth century provide the historical background. In this chapter, the protagonist Claudia Hampton's fragmentation of identity with relation to her underdeveloped sense of self and her inclination to reconstruct her identity within the context of emotional relationships will be examined.

The fifth chapter of this study is dedicated to analyse Kazuo Ishiguro's *The Remains of the Day*, which was published in 1989. *The Remains of the Day* tells the story of Mr. Stevens, the butler of the Darlington Hall. The plot depicts both journeys of Mr. Stevens, the actual journey to the West Countryside and his inner journey to his past. In this chapter, the protagonist's identity fragmentation with respect to his dominant role-identity, the absence of a strong sense of self, and his inclination to reconstruct his identity upon the expectations of paternal authority figures will be analysed.

In the sixth chapter of this study, Ian McEwan's *Atonement*, published in 2001, will be discussed. The novel tells the story of the protagonist Briony Tallis' struggles to find forgiveness by writing a novel to atone for the crimes she has committed as a

young teenager. The plot of the novel describes the chain of events that the protagonist Briony Tallis starts in a summer day in nineteen-thirty-five and the repercussions of the said events. In this chapter, the protagonist's identity fragmentation with regard to her prematurely developed role identity, her lack of a strong sense of self and her inclination to reconstruct her identity upon the people she misses and idolises most will be analysed.

The seventh chapter of this study is dedicated to examine Julian Barnes' *The Sense of an Ending*, published in 2011. The novel tells the story of Anthony Webster's, a middle-aged pensioner's confrontation with his deficiencies and past mistakes. The plot depicts the protagonist's relationships with his friends and girlfriend in his youth and his confrontation with the consequences of his failures forty years later. In this chapter, the protagonist's identity fragmentation with respect to his underdeveloped sense of self, his low self-esteem and his tendency to reconstruct his identity upon people who provides him with a sense of belonging will be explored.

The novels that are selected for this dissertation provide diverse and impressive examples of identity fragmentation. The protagonists of the novels struggle to alleviate their sense of fragmentation by reconstructing their identities upon their assessments about other people's expectations from them. However, their choices of target for the reconstruction of their identities are not arbitrary. The protagonists select people who embody the personal aspects they strongly desire to have. In this vein, the protagonists' preferences also display the underlying forces, the dynamics that contribute to the construction of identity. Accordingly, the analyses of the fragmentation and reconstruction of identity in the selected novels will involve the reasons behind the protagonists' choices of target for the reconstruction of their identities as well.

Chapter I

The Winds of Change: Britain from Postwar to New Millennium

The cultural and social context of Britain went through momentous transformations during the twentieth century. Throughout the consequential events of this distinctive century, the almost homogeneous and insular British society transformed into a multicultural and multi-ethnic one. Particularly during the World War II and in the immediate postwar era, the British nation experienced challenging transformations that altered the fabric of society and culture. In relation to the fact that products of culture correspond to historical events, works of literature might be better assessed by examining the context that contributed to their cultivation. Therefore, reviewing Britain's social and cultural milestones in recent history could provide a better understanding of the narratives that were produced within that context. As Andrew Marr confirms, the postwar era in Britain, started with the election of Labour government on 26 July 1945, a few days before the official end of World War II in August 1945 and ended with Mrs. Margaret Thatcher's election as prime minister on 4 May 1979 (Marr 36 and Kerr, 210). Accordingly, in "Privatization, Thatcherism, and the British State", Andrew Gamble states that due to the end of socialist state practices with Thatcher's policies, the end of postwar era in Britain is associated with Margaret Thatcher's election as prime minister (1). Allegedly, the social and cultural developments of Britain in the second half of the twentieth century were determined by the crucial improvements of the immediate postwar years. Therefore, the socio-cultural history of Britain between the end of the World War II and the end of the twentieth century, or rather the beginning of the new millennium will be discussed in this chapter. Appropriately, through the writing of this dissertation the concept of 'contemporary' will refer the period between the election of Mrs. Margaret Thatcher and the start of the new millennium in British history and culture.

1.1. The Second World War, the Age of Austerity and the Age of Affluency

The immediate postwar era of Britain was a transitional period in which challenging transformations occurred in almost all aspects of life. In order to comprehend the postwar period in Britain, a review of the fundamental aspects of the World War II might be crucial. In the history of British Empire, the World War II had been a turning point which had triggered significant transformations in political, economic and social domains. Correspondingly, it should be emphasized that this great war had been distinctively different from the previous wars of Britain. What distinguishes the World War II from the previous ones is that, this particular war had been the first one during which the battle front had become the home front. Thus, war had become a part of British civilians' daily lives. In that light, it could be asserted that for British people, the World War II had been a battle that all of them had participated in one way or another. Thence, Derek Fraser depicts the nature of the World War II as a 'total war' and ascribes that to the "efforts and support of the whole population, not just the military prowess of a professional army" (208). For the people of Britain, the most arduous part of the war must have been surviving the Blitz, the German Air Raid. As John Ray confirms, the nightly aerial attacks, the Night Blitz, had been particularly intense between the June of 1940 and May of 1941, and continued their destruction almost every night (9). Hence, it could be stated that the Blitz had left a devastating impact that would shape the forthcoming decades.

Having been subjected to constant destruction, death and danger, the British nation had struggled under pressure, but it was believed that the concept of 'people's war' had increased their fortitude. In this regard, historian Paul Addison confirms that the concept of 'people's war' had been produced by the publicist of wartime government. According to Addison the concept of 'people's war' assisted not only to entice British people into shouldering the burden of war collectively, but also contributed to present "the British as one people, united by a common sense of identity and purpose" (ACCB 4). As could be expected, war had not only brought death and destruction to Britain, but also it brought formidable struggles in every aspect of life. In this vein, Derek Fraser emphasizes how the hardships of war times transform people's lives and society: "War produced food shortages (that) necessitated rationing, fears of

inflation produced food subsidies, bombing led to evacuation, the needs of production brought about the almost communistic direction of labour” (208). Apparently, the exceptional conditions of the wartime entailed exceptional measures in administration as well. In that respect, Paul Addison highlights the way the Churchill coalition government¹ exerted state power in all major aspects of citizens’ lives such as cloth, food, shelter and news: “The wartime state was a command economy run on the basis of emergency powers which enabled officials to exercise extensive control over prices, the rationing of consumer goods, building licenses, imports, and the allocation of raw materials to industry” (ACCB 12). However, despite all the precautions of wartime administration, Britain’s financial state had been critically precarious. Andrew Marr confirms that the World War II had brought the British economy to the point of bankruptcy and the Empire to the point of dissolution (44). In this regard, it should be emphasised that the dissolution of the British Empire stemmed from political reasons as well as economic ones², which will be discussed later.

As was mentioned above, the World War II altered the political and financial status of the British Empire irreversibly. Alistair Davies points out that before the World War II, Britain’s political and financial status was marked by growth and prosperity: “In 1939, Britain was the world’s greatest imperial power” and its economy “had been one of the strongest before the war” (1). Evidently, the necessities of financing a total war had changed the main aspects of economy. In that respect, Roy Jenkins associates Britain’s financial troubles with the liquidation of overseas assets and the decreasing of exports by two-thirds during the war (201). What had further inflated the Britain’s financial burden had been the destruction of factories and shipping areas in various parts of the country by air bombardments. Davies depicts the expense of Blitz bombings: “[t]he commercial and industrial centres of towns and cities in Northern Ireland, Scotland and Wales as well as in England”, and “[m]uch of Britain’s housing stock and physical infrastructure – railways, roads, schools and hospitals” had suffered

¹ Alan Beattie confirms that due to the critical circumstances of war, Britain was governed by a coalition government, which is referred as Churchill coalition, under Winston Churchill’s leadership (20).

² William Burns suggests that the resentment of India and other colonies to being dragged to European war and Britain’s heavy reliance on the United States for the protection of her colonies, “from Pacific to the Caribbean had contributed to the dissolution of the British Empire as a functioning political unit” (202).

considerable damage and thus, were in urgent need of either mending or rebuilding (1). Apparently, all these difficult tasks ahead required a fresh start in the administration. Hence, on the 26 July 1945, Britain had elected a new administration for the forthcoming postwar era and the wartime coalition government had been replaced by the new Labour government (Marr 36).

The new postwar era was named as the 'Age of Austerity'³ due to the circumstances of the period. The Age of Austerity ushered in major transformations and shifts in all aspects of Britain and the British society. As is mentioned above, the World War II had left Britain in urgent need of both physical and financial maintenance. Thus, the new postwar government had to mend a war shattered country and simultaneously had to struggle with a very serious financial crisis. Accordingly, Roy Jenkins confirms that the gravity of the financial situation forced the government to loan money from Britain's wartime ally United States of America under precarious conditions⁴ (201). Moreover, the postwar government also decided to nationalise the main industrial divisions of Britain. On the subject of nationalisations Robert Millward interprets the nationalisation of the essential sectors and industries of British economy as a preventative measure to prevent inflation and monopoly (230). As Milward further states, following the nationalisation of the Bank of England in 1946, the industries of coal, railways, airlines, gas, electricity, telecommunications, iron and steel were nationalised and transferred to public ownership within five years (*Ibid.*, 210). The nationalization of essential industries gave the postwar government control over prices but apparently, there were still shortages of vital substances such as nourishment and cloth. In this regard, Andrew Marr maintains that the shortage of basic materials and staple food provided the continuity of wartime ration system for food, cloth and housing (82-92). In that context, it is clear to discern that the severity of economic conditions in

³ The term 'age of austerity' was first introduced by Sir Stafford Cripps in 1942 (NTB, 51). In addition, the term designates the time span that extends from the beginning of the Second World War, the duration of postwar and the end of the rationing system in the mid-1950s" (Bramall, 3).

⁴ Andrew Marr maintains that with the American loan, which was given after painful negotiations, the British government agreed for a new Washington-dominated international financial system that situated Britain under the economic control of the United States (45).

the immediate postwar era induced the designation of this period as the ‘age of austerity’⁵.

The age of austerity in Britain is marked with extensive transformations in formal and social aspects of life; but, as was briefly noted before, the seeds of these transformations had been planted by the events of the World War II. During the World War II, the British nation had gone through extreme experiences that had required exceeding of social differences such as class, title and wealth. Accordingly, Rodney Lowe correlates the centralisation of the social services and the state intervention to citizens’ lives in postwar Britain with the course of wartimes (12). Hence, Lowe maintains that British nation’s reliance on the social services regardless of their class and wealth prepared the path to postwar administrative transformations (*Ibid.*). Therefore, it might be assumed that sharing, food, shelter and the hardships of the war had triggered a profound social transformation in Britain. In that respect, Mark Donnelly also emphasizes the connection between transformations in British people’s mentality and the postwar social order (*Britain in the Second World War* 34). Accordingly, Donnelly further marks that the concept of ‘people’s war’ had assisted British people “to identify with communal rather than individualistic values and that this in turn created an opportunity to construct a new social and political order” (*Ibid.*). Apparently, the tumultuous experiences of war period had enabled the alterations in the administrative and constitutive framework which in turn gradually transformed the postwar British society. Taking into account the class-based structure of British society, the egalitarian social policies of postwar administration could be defined as revolutionary. Thus, it might be surmised that the difficulties of war had prepared the path to a more socialistic approach of governing the British society and produced fundamental transformations in both financial and social spheres. Andrew Marwick argues that these fundamental transformations were assembled under the label of welfare state’⁶ program which covered economy, education, housing, health and social

⁵ Paul Addison points out that the moniker ‘age of austerity’ signifies the financial difficulties, such as shortages and rationing systems that had been associated with that period (*No Turning Back*, 51).

⁶ Janet Fink vouches that the welfare state project “was developed by William Beveridge in 1942 and implemented by the Labour government of 1945 (Fink, 264). But, the origins of the British Welfare State had been attributed to the efforts of David Lloyd George and subsequently Winston Churchill. (Gilbert, 1058).

security services (381). Following the elections of 1944, the welfare state program was started by the Labour government (*NTB*, 10). Although the discussions of the welfare state project had started during the war (in 1942), the actualization of the welfare program had been kept on hold until the end of the Second World War⁷ (*Ibid.*). In this regard, Alan Davies interprets the establishment of welfare state program and the nationalisation of main industries as an indication of transition to a mixed economic system (51). Hence, it could be argued that the postwar government was reorganising the infrastructure of British economic and social order in order to lay a solid foundation for a war-weary nation.

Due to their all-encompassing scopes and vital functions, the projects of Education and National Health Service could be defined as the building blocks of welfare state program. The Education Act of 1944 gave children from working class backgrounds an opportunity to be educated according to their abilities and potentials. Since the new act regulated the system to educate pupils according to their competence and provided a grand-free system, Peter Preston associates the rising of education level with the Education Act of 1944 (55). Furthermore, during the World War II, Britain's on-going battles and the Blitz necessitated the establishment of the Emergent Medical Service for the wounded (Greengross, 5). After the war, in nineteen-forty-eight, National Health Service was established as means to provide a nation-wide, comprehensive health and rehabilitation service with the intention to provide health service for all and without charge (*Ibid.*, 5). Apparently, both projects were meant to serve the British nation regardless of their financial and social position, which revealed the egalitarian nature of the welfare state program. The establishment of social security systems such as the National Health Service and providing unemployment benefits and a more egalitarian education system did not only reflect the communal spirit of the war times, but also openly indicated a serious intention to mend the social inequalities of class structured Britain. In the same vein, Stephen Brooke emphasizes that with these

⁷ Historian Arthur Marwick explains welfare state as: "The welfare state can quickly be defined as one in which full community responsibility is assumed for four major sectors of social well-being: social security, which means provision against interruption of earnings through sickness, injury, old age, or unemployment; health; housing; and education" (381). Although the discussions of the welfare system had started in 1942, the actualization of the welfare program was started by the Labour government of 1945 (*Ibid.*).

transformations, the long-established British class structure did not disappear, however, due to the changing experiences and mediums, class consciousness was “felt and expressed differently” (775). Indeed, it might be assumed that by providing healthcare and opportunities for education and employment, the British government did not cause the termination of class structure, but provided different experiences for working class people; namely, the sense of security, offered by full employment and free healthcare and education.

On the other hand, the postwar transitions of Britain were not limited to administrative practices; a great majority of transformations occurred on the social, and individual domains. The requirements of war and postwar economy triggered alterations in various aspects of social structure in Britain. In that sense, the most significant changes occurred in the social and domestic roles of women. Following the end of the war, the rising numbers of divorce and illegitimate children caused great concern in the British society, which Charles Harries respectively ascribes to “evacuation, rehousing and mobilization,” the inevitable aspects of war that caused disturbance in fundamental family structure (46). As Paul Addison stresses, these developments caused great concern among the pillars of postwar British society, the public members with authoritative positions⁸, expressed their fear for the loss of traditional concepts of right and wrong, and standards of behaviour (*NTB*, 76). Apparently, what intensified the apprehension of public was the change in the established roles within the family structure. Addison marks that in the traditional pre-war British family formation, wives were expected to be the homemakers and as such, to devote themselves to their children and families (*Ibid.*, 83). Prior to the World War II, married women in Britain had been refrained from working due to the practice of ‘marriage bar’ (H. Smith, 941). Correspondingly, the marriage bar had covered jobs in public employment as well as positions in private industries and in particular, teaching positions (*Ibid.*). However, the demands of production during the World War II had generated an alteration in the regulations concerning married women in employment. Penny Summerfield underlines the rising numbers of women in insured employment, and states that between 1939 and

⁸ Paul Addison designates public members with authoritative positions as members of parliament and church, headteachers, chief constables, judges, newspaper columnists (*NTB*, 76).

1943 one and a half million women had joined the essential industries (30). At the end of the war, the demand for labour did not diminish, and apparently, the continuing demand presented an opportunity for women. Harold Smith proclaims that as a result of the combined efforts of various organisations, the marriage bar was abolished irrevocably in September 1949⁹ (943). Thereof, the abolishment of marriage bar practice proves that one of the most remarkable transformations in postwar Britain occurred in women's status in professional life: the demands of production had caused a multidimensional shift in women's position in social and domestic structures. Thus, it is clear to infer that through the abolishment of marriage bar practice, women's traditional role within the family structure, both as a mother and a homemaker had to change and that in turn created a tension in the state of affairs between womanhood, motherhood and career. However, the actual transformations in women's position in familial and social structures took decades and generations to mature and to develop and, occurred later in the coming decades.

The period of nineteen-fifties witnessed the significant increasing of material living standards and consumption in Britain. Within the context of postwar economic measures, the abandonment of the rationing system that had been valid since the beginning of the Second World War, marked the transition to a more prosperous period. In *An Affluent Society*, Black and Pemberton purport the ending of food rationing as the end of 'age of austerity' and maintain that "the full employment, the availability of consumer durables, and the benefits of the post-war welfare state' improved the living standards (5). Apparently, the end of austerity produced improvement in living standards and generated alteration in the spending habits of the British nation. In this regard, Michael Savage marks the relation between the increasing prosperity and the emergence of consumerism in Britain (458). Therefore, it could be presumed that the welfare project's positive influence in the standards of living generated significant changes in society. In this respect, Selina Todd emphasizes the role of welfare states' housing policy in relocating working class people from "poverty-stricken cities to more affluent suburbs" and thus, providing the working class with a more private domestic

⁹ In this regard, Harold Smith confirms that due to the combined efforts of Women Power Committee (WPC), national Council of Women (NCW), National Union of Women Teachers (NUWT) and the postwar shortage of labour, the government abolished the marriage bar in September 1949 (Ibid., 943).

life experience (502). Accordingly, the change of neighbourhood naturally triggered the purchase of new household goods which were not previously affordable for working class people. On that subject, James Obelkevich maintains that the significance of this affluence lies in the fact that all the materials that had been previously exclusive to upper classes, such as “cars, refrigerators, televisions” then became available to the majority of the population (141). In this light, it could be assumed that the rising popularity of household items indicates the rising of living standards for working class people as well as the emergence of consumerism.

The affluency of nineteen-fifties and technological developments brought television as a new medium of entertainment and culture into Britain¹⁰. Kathryn Smith confirms that television became extremely popular in a very short time and within five years the number of television licenses raised from a few thousands from one and half million (24). Furthermore, television did not only provide the British public with entertainment; it also became a new medium of information and propaganda, e.g., the coronation of Queen Elizabeth II. According to Willaim Burns, the coronation ceremony of Queen Elizabeth II on the 2nd of June 1953, which was broadcasted live and attracted more than twenty million audiences, was embodied as the indication of national unity and presented the Queen and her spouse, as the “symbols of British continuity and icons of British patriotism” (217). Hence, the potential of television not only as a consumer product but also as an effective tool for propaganda was demonstrated. It could be assumed that in addition to consumer boost, the rising popularity of televised broadcasting indicates an interest in the domestic leisure activities and the nascent development of popular culture and its references. In the following decades, popular culture emerged as a youth-based culture which contains not only the cultural constituents of insular Anglo-Saxon culture, but also the cultural elements of the new immigrants from former colonies and Europe.

¹⁰ Although the first television broadcasting had started in 1936, it had been cancelled during the World War; and, after the war the broadcasting was restarted in 1946 (K. Smithy, 25).

1.2. The End of Empire, Decolonisation and Immigration

The main aspects of postwar British socio-economic context were shaped by the impacts of decolonisation of the British Empire and the alteration in Britain's role in international politics. The immigration of former subjects of the British Empire, which played a major role in the transformation of British society and culture, was the result of the political developments related to the consequences of the World War II. As is mentioned before, the World War II deprived Britain of the resources to maintain the dominance of a vast empire. In addition, the context of international politics was shifting to a different direction as well. In that respect, historian William Burns confirms that after the end of the World War II, the international consensus turned against colonial rule, due to anti-imperialist declarations¹¹ of the Union of Soviet Socialist Republics and the United States of America (214). Therefore, Burns associates the dissolution of British Empire with the shift in the international context and the developments in India (*Ibid* 216). Thereof William Burns purports that as a result of anti-imperialist declarations and the riots that had been caused by Quit India Movement of 1942, Britain officially withdrew from India in 1947¹² (*Ibid.*). Allegedly, the withdrawal from India triggered the process of decolonisation for Britain. As a consequence of the said developments, the British Commonwealth¹³ organisation was referred to as Commonwealth¹⁴ in 1949 (McIntyre, 10). In this context, it might be considered that the renaming of the Commonwealth institution highlights the accelerated dissolution of the British Empire. Following the Suez Crisis¹⁵ in 1956, Britain lost her informal empire in the Middle East, as well as her colonies in Africa

¹¹ After the World War II, both USSR and US declared themselves as anti-imperialist (Burns, 216).

¹² Donny Gluckstein states that the massive scale of the Quit India campaign in 1942, had convinced the British government that India's freedom was inevitable (176).

¹³ Commonwealth is a voluntary association of independent states that consult and cooperate in matters of common interest and recognise the British Monarch as Head of the institution (McIntyre, 10).

¹⁴ With the dissolution of the British Empire, a new procedure was established for states that recently became independent to remain Commonwealth members as long as they recognized the British monarch as its head (Burns, 216).

¹⁵ When the president of Egypt, Gamal Nasser, nationalised the Suez Canal Company in 1956, due to having major shareholdings of the company, Britain and France joined forces with Israel for an invasion of Egypt. However, as a result of pressure from the United States of America they were forced to withdraw (Peden, 1023).

(Peden, 1074). Thus, the British Empire upon which “the sun never sets”¹⁶ came to an end. Evidently, Britain’s position as a world power in international politics was changing as a natural outcome of the dissolution of empire and that apparently had a considerable impact on the perception of national identity as well. In this regard, Roxanne Doty stresses the prominence of the loss of the empire for British nation due to the imperial mission’s function as a foundation for the British identity (242). Considering the fact that traditions, legacies and missions of a society are deeply integrated into the sense of national identity, it might be inferred that the loss of an empire might have also meant the disintegration of imperial institutions and the feelings they signify e.g., national pride, belonging, continuity of tradition and security, from the framework of British identity. Thus, it could be considered that the process of re-configuring national identity would require the adjusting of the existing traditions and inventing new ones.

That being said, the end of British colonial rule did not necessarily mean severing ties with the former British subjects. In this respect, Paul Addison asserts that with the passing of the British Nationality Act of 1948¹⁷, almost all the subjects of former British Empire gained the right to settle in Britain (*NTB*, 118). As could be expected, the passing of the British Nationality Act of 1948 started a large-scale immigration to United Kingdom. Accordingly, Boris Starling underlines that during the post-war era, particularly during the decolonisation of former colonies such as India, Africa, Pakistan, Africa and Caribbean, thousands of people immigrated to British Isles (122)¹⁸.

In the meantime, due to the shortage of labour in the postwar era, the Ministry of Labour was recruiting ‘European Voluntary Workers’ from Poland, Germany and Austria as well (*NTB*, 118). However, the European immigrants were not the focus of public attention. In this regard, Jodi Burkett underlines that despite the fact that the most

¹⁶ The expression ‘empire upon which the sun never sets’ connotes the territories and peoples spanning the globe (Preston,1). Additionally, in *The History of Modern Britain*, Andrew Marr confirms that this expression was not a propaganda, but a fact (8).

¹⁷ The British Nationality Act of 1948 gave both the citizens of the Commonwealth and the United Kingdom and her colonies the right to a British passport and the right to live and work in Britain (*NTB*, 118).

¹⁸ Boris Starling confirms that by the 2016 census, 79.9 per cent of the British population were white British and 20.1 per cent were of different ethnicity (54).

stable and large group of immigrants came from Ireland, the public concern was focused on the arrival of immigrants from new Commonwealth countries (6)¹⁹. Apparently, the apprehension of British people gradually turned into resentment and later, turned into violent reactions towards non-white immigrants. Guy Hewitt associates the disturbances with financial troubles and maintains that the end of postwar economic boom in the late nineteen-fifties, resulted in the saturation of job markets and social tensions, which “culminated in mass violence and rioting, first in Nottingham then in Notting Hill in London, in 1958” (116). Subsequently, Hewitt marks that the government restricted immigration by the Commonwealth Immigrants Act of 1962 and 1968 and with the Immigrants Act of 1971 the British government ended Commonwealth immigration (*Ibid*). However, acts of immigration did not help the discrimination towards non-white people; and thus, as Jodi Burkett confirms the British government issued Race Relations Acts of 1965 and 1968, which banned discrimination in public spaces and in housing and in employment respectively (5).

It is evident that the dissolution of the British Empire did not only produce alteration in the mode of monarchy, but also a change in the fabric of the British population as well. As David Ellis marks, the arrival of West Indian immigrants with ‘Empire Windrush’ in nineteen-forty-eight is associated with the transformation of former British subjects to a permanent and substantial part of British population (215). However, for the new inhabitants of Britain the transitional period of becoming a part of population was intensely difficult. What made the transitional period extremely arduous was the British people’s reactions that apparently stemmed from the fear of unemployment and scarcity. Consequently, it could be presumed that the rising numbers of immigrants pressured British people into reassessing their perceptions of nation and national identity and produced their lack of tolerance and discriminative attitude towards non-white people. In the meantime, the immigrants formed ethnic communities that assisted them in maintaining their ethnic identity in terms of religion and culture (Ellis 216). Therefore, it could be assumed that the contributions of immigrants in time transformed the insular nature of the British culture and produced multicultural Britain.

¹⁹ In that regard, Paul Addison purports that the arrival of Commonwealth immigrants reduced the pressure for Irish immigrants, and ascribes the reason with Irish immigrants’ being white (*NTB*, 116).

However, in order to become multicultural, Britain and British society had to go through new cultural processes in the following decades.

1.3. The Revolutionary Nineteen-Sixties and ‘The Winter of Discontent’²⁰

The decade of nineteen-sixties is marked with a range of remarkable legislations which produced the revolutionary transformations of cultural and social institutions and the rapid expansion of a new youth culture in Britain. Indeed, the reorganisation of major social institutions of Britain through a wide range of legislations generated consequences that expand through the nineteen-sixties and beyond. These particular legislations could be listed as follows “the legalisation of abortion and homosexuality in 1967, the lowering of the voting age from 21 to 18 in 1968, the abolition of capital punishment and the establishment of the Open University in 1969, and reforms of divorce and equal pay in 1969 and 1970” (Harris and Castro 3). The repercussions of these acts were mostly perceived on individual level by minorities such as women and homosexuals. As Harris and Castro argue, the legalisation of homosexuality transformed the homosexual individual’s relation with law and society and most importantly, gave the individual freedom before the law (34). In that light, it should be emphasized that with the legalisation of homosexuality, the British state acknowledged the individual’s right to freedom and privacy. By the same token, it might also be surmised that the legislations of Abortion, Divorce and Equal Pay acts gave British women self-determination and provided them with the legal standing to demand equality. Furthermore, prior to these particular legislations, British women went through a ground-breaking change with the introduction of contraceptive pills in 1961, which, as Hera Cook underlines, reconstructed “the relationships between fertility, economics and sexuality” (116 and 125). In this respect, it could be assumed that the introduction of contraceptive pills altered the nature of marriages and relationships and gave women the opportunity to plan their lifestyles, their careers and the size of their family by preventing unwanted pregnancies. Thus, it is clear to surmise that the aforementioned

²⁰ Tony Benn in his *Conflicts of Interest*, mentions that the phrase ‘the winter of discontent’ was borrowed from William Shakespeare’s *Richard III* by Larry Lamb, the editor of the newspaper Sun in 1979, to depict the atmosphere of nineteen-seventies Britain (473). The original phrase ‘the winter of our discontent’ is the opening lines of William Shakespeare’s *Richard III* (Shakespeare, I, I.1).

legalisations set considerable transformations in motion: the possibilities of new means of existence for women, and therefore new identity constructions started to emerge. The combined effects of these particular developments generated significant changes in society and particularly in the lives of the British women that expanded through the coming decades and beyond.

The cultural revolution of the nineteen-sixties could be associated with the universal counterculture movement that caused the emergence of a distinctive youth culture in Britain. During the nineteen-sixties, a universal civil rights and anti-war movement, which is referred as counterculture movement²¹, were spreading among the young people of industrialised Western countries. (Roszak 3). As could be assumed from the moniker of counterculture, this particular movement displayed a strong refusal towards the mainstream ideologies of society. Mark Donnelly frames the ideological position of counterculture as defiant youth's idealism about "self-fulfillment, free expression, communal values, racial and sexual politics, a clean environment" (*Sixties Britain* 124). Regarding the youth of the sixties, it could be inferred that the idealism of the contemporary British youth might have stemmed from the conditions of their background. The generation of nineteen-sixties was raised during the postwar period with stories of war and welfare state's resources; hence, this generation developed a certain amount of social awareness and displayed a genuine concern for the welfare of others and the world. Thus, the contemporary British youth's social inclinations and the rapidly spreading idealism of counterculture movement culminated in anti-war demonstrations for the continuing Vietnam War by various means, such as protest marches at the American Embassy and students' occupation of London School of Economics in 1968 (Costambeys-Kempczynski 173 and Tranmer 97). Jeremy Tranmer interprets the anti-war demonstrations as "the challenging of established British institutions" and in accordance with the transforming context of the decade (97).

However, the counterculture movement was not only about idealistic political stance, the movement also included individualistic aspects as well. Correspondingly, Jonathon Green affirms that the counterculture was an alternative society that was

²¹ Both Mark Donnelly and Jonathon Green state that counterculture is also referred to underground (*Sixties*, 123 and Green 14).

neither revolutionary nor overtly political, and dedicated to “doing its own thing” (14). It is clear to surmise that by ‘alternative society’ Green means the youth subcultures that were forming under the contemporary social context and therefore, it could also be argued that ‘doing its own thing’ connotes producing alternative norms and behavioural patterns. In this regard, Mark Donnelly points out the existence of youth subcultures that were critical of “adult and normative (‘bourgeois’) values”, and maintains that the distinction of British youth subcultures’ stemmed from their inclination of identifying themselves with preferences of cloth, music, speech and behaviour patterns (*Sixties* 37). Thus, Donnelly emphasises the increasing existence of consumer habits in youth subcultures and how these consumer habits were utilized for expressing the self. Consequently, the counterculture movement could be regarded as a multifaceted movement which influenced a particular section of the British population in diverse ways. It is apparent that the liberating legislations induced British youth of the nineteen-sixties into exerting their democratic rights and displaying their preferences in different behavioural patterns. In this sense, the British youth’s defiance towards the British society’s institutions seem to include refusal of established value systems and participating in alternative social groups or experiencing an alternative lifestyle. Apparently, the counterculture movement brought forward the expression of self through a wide range of mediums, student marches, slogans and various kinds of consumer products.

In addition to the idealism of the counterculture movement, the tendency to express individuality through aesthetic consumer products such as music, albums, records, books, magazines and clothes, was becoming increasingly popular during the nineteen-sixties. Despite their idealist political stance, the British youth also expressed themselves through the consumption of aesthetic products, which in itself seemed conflicting. In that respect, Harris and Castro in *Preserving the Sixties* confirm that “sixties involved a form of personal emancipation and individual expression through the medium of consumption” (7). Indeed, it is apparent that during the nineteen-sixties, particularly for young individuals, the mediums of individual expression were reconfigured through the rising influence of consumer habits. Similarly, Donnelly asserts that cultural revolution of the nineteen-sixties was marked by “preoccupation

with the self” and correlates the rising prominence of consumption with its quality to provide people the option to “buy themselves identities and lifestyles” (*Sixties Britain*, 29). In that sense, it might be considered that the cultural revolution of the nineteen sixties was not only about counter-culture’s protest movements, but also about the transforming of cultural products into mediums for individual expression. Accordingly, regarding this subject, music and fashion prove to be satisfactory examples. The rapid expansion of the music industry located music and music groups at the centre of the social change; and as Jeremy Tranmer states, with the popularity of music groups such as The Beatles, The Rolling Stones, The Who, Pink Floyd music became a central element to youth identity (91). Hence, it might be assumed that with the cultural developments of the nineteen-sixties the function of music transformed into a medium of individual expression and means of conveying protest and criticism occasionally.

Additionally, as is briefly mentioned above, fashion also became one of the new aesthetic means for self-expression and as Mark Donnelly affirms that with mass production fashion became affordable for the urban based young population (*Sixties Britain* 95). Evidently, the plethora of cultural products and the availability of the fashion items produced the tendency to design and represent the self with commodity items among the youth population. Furthermore, it could be stated that the rising popularity of cultural practices such as music and fashion established British youth as a considerable economic, social and cultural presence. In this light, it might also be asserted that the social practice of institutional challenges created tensions between youth and authority, which in the following decades would transform into restlessness and discontent throughout the major social and economic sections of Britain.

During the nineteen-seventies, Britain had to confront dissonant developments that disturbed the economic and social stability of the country. The distinctly chaotic atmosphere was the result of a global financial crisis and a combination of political and industrial conflicts that were related to the period. The main concerns of the nineteen-seventies’ era in Britain included high rates of inflation and unemployment, the industrial conflicts and the troubles relating to Northern Ireland

affair. The rise of oil prices by OAPEC²² in 1973, triggered economic problems in Britain and the other industrial Western countries (Painter 194). Andrew Marr states that the huge increase in the prices intensified the already existing economic problems and caused unions' pressure for wage increases which resulted in power blackouts and a change in government (358). The unexpected election and change in administration, and the power blackouts indicate the structural troubles in the economic and social systems of Britain. In this respect, Jeremy Black confirms that the continuing economic troubles and conflicts with unions caused a devaluation of sterling in 1976 and the government had to borrow money from IMF²³ and apply the imposed cuts, and which in turn augmented the conflicts with various unions (122). Thus, Black ascribes the increasing conflicts between the government and unions to the policies of the IMF. In this regard, Tara Martin purports that the friction between the government and unions eventually culminated in massive public strikes that disrupted life in the country during "the winter of 1978 and 1979 which is infamously addressed as the 'Winter of Discontent'" (49). Apparently, the political and economic troubles of Britain caused instability in the political, economic and social spheres which in turn, gradually generated a vacuum of authority and affected social tensions throughout the British nation.

The problems in Northern Ireland started long before the nineteen-seventies, but the rising social and religious tensions in the nineteen-seventies caused further damage and produced a rise of violence in Northern, and in other parts of Britain as well. Regarding the troubles of Northern Ireland, William Burns discloses that the growing tensions between Irish Catholics and Protestant regime culminated in 'Bloody Sunday'²⁴ and triggered violent terrorist attacks that included bombing of civil targets in various cities, assassination of politicians and public figures²⁵ by IRA²⁶ (229). Burns appropriately highlights the connection between IRA bombings and the rising

²² OAPEC (Organisation of Arab Petroleum Exporting Countries): In 1973 OAPEC was composed of Saudi Arabia, Kuwait, Libya, Iraq, Bahrain, Qatar, Algeria, the United Arab Emirates, Egypt, and Syria, initiating the embargo and production cuts (Painter, 190).

²³ IMF: International Money Foundation (Black, 122).

²⁴ On 30th of January, 1972 British troops killed thirteen civil marchers during a civil rights protest in Northern Ireland (Burns, 229).

²⁵ The cousin of Queen Elizabeth II, Lord Louis Mountbatten was killed in Ireland on 27th of August 1979 (Burns, 229).

²⁶ IRA: the provisional Irish Republican Army, also known as the IRA or the Provos (Burns, 229).

nationalism in Britain and submits the rise of extremism as a natural reaction towards IRA terror (Ibid.). However, it must be recollected that the objects of rising nationalism were not only the Irish people, but also the non-white members of the British community as well.

On the other hand, Kenneth Morgan ascribes the problems in Northern Ireland to financial difficulties and asserts that economic pressures and high rates of unemployment contributed to the already existing “social, communal, or ethnic tensions” in Northern Ireland (81). Indeed, economic troubles and unemployment could add up to the social pressures in a society and cause the rise of feelings of uncertainty and fear, which in turn could produce the suitable conditions for the rise of extreme attitudes. In the same vein, it could be considered that the rising of nationalism in British society also indicate the emergence of xenophobic attitudes. Considering that British nation were not accustomed to domestic terror, it might be assumed that the violent attacks disrupted the traditional social equilibrium in Britain and generated the rise of various problematic attitudes concerning matters of race and ethnicity in the following years. In this regard, Everton Pryce affirms the existence of racist state activities particularly towards black people during the nineteen-seventies in Britain. Thus, Pryce vouches the state molested black people by “systematic police harassment and attacks upon Black cultural venues and events, and upon black persons, political organisations, and cultural institutions” (37). Obviously, the intense police scrutiny fueled the already simmering resentment and anger among black people and caused uproars. Accordingly, Dominic Sandbrook offers the Riots of Notting Hill Carnival in 1976 as an explicit example to the racist state attitude: the Carnival of Nottingham Hill was organised as means of expression of Black culture in Britain but, the rising tensions between black community and members of City Council produced an intense confrontation between police and black youth on August 28, 1976 (569). Thus, it might be argued that the problematic attitudes of the public servants reflected the general discriminative attitude towards the minority groups. Therefore, due to the actions and manner of public authorities, the minority groups in British society might have felt oppressed concerning matters of culture and ethnicity. Evidently, the minorities’ feelings of unbelonging and resentment towards discrimination, generated the demand

for change, which they vocalised in the protest marches and various political demonstrations.

On the other hand, the nineteen-seventies witnessed important developments concerning the rights of working women and other fractions within British society. The legislations of the nineteen-seventies gave the minorities the stimulus to express themselves politically. Respectively, Lawrence Black purports that aside from the political and economic problems, the decade of nineteen-seventies was “a remarkably democratising era in which gay rights, anti-racist and feminist movements flourished” (176). Apparently, the liberating legislations of the nineteen-sixties triggered a momentum that continued in the nineteen-seventies as well. On the subject of liberating legislations, Margery Povall vouches that due to the British government’s obligation to European Economic Community²⁷, further legislations that would assist the implementation of Equal Pay Act of 1970, were decided to be issued (176). Thus, within five years, British government duly issued legislations that include Sex Discrimination Act of 1975, Employment Protection Act of 1975 and Race Relations Act of 1976 (*Ibid.*). Obviously, the implementation of equality for women and minorities did not happen immediately, but the political activities in the streets proved that the demand for change was of substantial nature. Indeed, in *British Culture: The Lost Decade*, Forster and Harper affirm that the decade was rife with political activities and diverse fractions of British society, such as the Women’s Liberation Movement, Gay Liberation Front and environmental groups demonstrated marches and attempted to raise awareness for a better world (5). What Forster and Harper indicate is that these demonstrations displayed British public’s displeasure with the contemporary context and their desire to start a transformation. Indeed, between high rates of inflation, unemployment, epic union strikes, troubles in Northern Ireland and increasing feminist and anti-racist movements, it would be safe to assume that during the nineteen-seventies Britain was in a state of flux. Consequently, it is clear to surmise that the incompetence of present administration to subdue the conflicts and provide solution caused significant disillusionment among British public and produced unparalleled financial, political and social changes in the coming decade.

²⁷ Britain joined the European Community (the Common Market) in 1973 (Burns 216).

1.4. The Thatcher Era and The Emergence of Cool Britannia

The decade of the nineteen-eighties is marked with great changes in the political, administrative, economic and social aspects of Britain. Aside from that, the financial and social crises of nineteen-seventies brought forward a change in administration and thus, the newly elected administration initiated unprecedented transformations in almost all aspects of British society. In relation to the fact that the events of the nineteen-eighties were interconnected with Mrs. Margaret Thatcher and her political agenda, Graham Stewart associates the beginning and the end of the nineteen eighties with the election of Mrs. Margaret Thatcher as the prime minister on 4 May 1979 and with her resignation from office on 28 November 1990 respectively (550). In this regard, it should be recollected that the prominent developments of the said period were engineered by the policies of Thatcher administration and initiated considerable transformations in the cultural and social contexts of Britain. Jeremy Black thus asserts that the said changes were believed to be a direct result of the policies of Mrs. Margaret Thatcher which are generally referred as ‘Thatcherism’²⁸ (124). Aside from political premises, at its core Thatcherism underlines the prominence of family, nation, discipline and morality. However, in this regard, Joseph Brooker suggests that Thatcher administration reiterated the said premises “with a strong accompanying sense that they were under threat” and correlates the passing of Section 28 Local Government Act of 1988²⁹ with the conservative intolerance behind the said mentality (Brooker, 79). The important events of nineteen-eighties include structural reformations such as the alterations in the economic infrastructure, the reshaping of the formation of unions, the privatization of main industries, a short war with Argentina and also encompass great social disturbances and cultural transformations that emerged in response to the policies of Thatcher administration.

As is mentioned above, the policies of Thatcher administration triggered a transitional process which expanded through all aspects of life in Britain. These

²⁸ Eric Evans asserts that rather than embodying a specific school of thought, Thatcherism includes a wide range of interconnected political attitudes that optimises private enterprise, free market, authoritarian leadership, low taxation, “union -and vested – interest-bashing, simple patriotism” (3).

²⁹ Jeremy Black explains that Section 28 Local Government Act of 1988 had forbidden local authorities from ‘promoting homosexuality’ or teaching ‘its acceptability– as a pretended family relationship’. (Black 160).

transformations could be listed as such: the regulation of the activities of trade unions, the decrease of the local authorities, the privatisation of nationalised industries, the sale of council houses and the reconfiguration of maintenance of historical artifacts and sights (Gamble 16, Murray 126). Apparently, the changes in the fundamental economic and cultural structures of Britain produced consequences that expanded the time of Mrs. Thatcher and beyond. In this respect, John Campbell states that the pivotal alteration of Thatcher administration was the initiation of the enterprise economy by accepting foreign investors and a global standard of stock market regulation which in turn, started an irreversible “transformation of economic attitudes and behaviour” (303-304). Additionally, the said transformations indicate a shift in the established postwar conventions like the reduction of state’s role in economic and social affairs. Indeed, the passing of the National Heritage Act in nineteen-eighty, which gradually altered Britain’s relation with her past and transformed the British history and heritage into a cultural industry, proves to be a satisfactory example to understand the magnitude of the said transformations (Murray 217). Evidently, these remarkable changes assisted the adaptation of the economic and social systems of Britain to the rising trend of globalisation in the following years.

As could be expected, the process of financial transformation particularly affected the manufacturing industries and coal industries. Accordingly, John Hendy states that Thatcher administration’s decision to reduce and close the coal mines caused a long strike and dispute between the government and the National Union of Mineworkers (NUM) in nineteen-eighty-four (21). The resistance of the union lasted for almost a year and ended in the collapse of the said strike (*Ibid.*). In this regard, Jeremy Black interprets the collapse of the strike as Thatcher administration’s “recasting of labour from traditional heroism” (133). As such, it might be inferred that the aforementioned developments disturbed the structure of working-class traditions and produced the necessity to configure new value systems for working-class people. In this regard, Paul Addison suggests that the said alterations generated significant reformations in the manufacturing industries and precipitated the advancement of small scale but high-technology industries like pharmaceuticals, electronic engineering, telecommunications and the development new career fields and new job opportunities

that require specific training and education (*NTB*, 331). Evidently, the said transformations of Thatcher administration initiated the emergence of the service industry as a prominent part of economic structure. Therefore, it might be presumed that education that provides specific qualifications and skills became a priority for the young people due to the advancement of the service industry. However, it should also be underlined that these changes evidently produced problematic results for the non-skilled and particularly non-white working-class youth.

Furthermore, the racial disturbances of previous decade continued into the early years of nineteen-eighties and as Clive Unsworth states, in the summer of nineteen-eighty-one the problems of non-white communities escalated and riots spread multiple locations in Britain (70). Although, economic troubles, inflation and unemployment are vital factors in the formation of a social unrest, Kenneth Morgan asserts the impact of authorities' discriminatory attitude and the lack of trust between police and the non-white youth groups as the fundamental factors in the escalation of the urban disturbances of nineteen-eighty-one (83). Apparently, the combined effects of economic problems, unemployment, racist and discriminative attitude of authorities produced a social explosion in Britain. In this sense, the riots of nineteen-eighty-one also displayed the fractured state of a division of British social structure, thus indicating the impending transitional process in Britain. On the subject of upheavals, Clive Unsworth claims that the riots of Bristol, Brixton, Southall, Toxteth and again Brixton of 1981 did not only expose the authoritarian and racist attitude of police but also displayed the rising resistance among working-class youth as well (70). In that regard, Unsworth supports his argument with the fact that the rioters of Toxteth were mixtures of black and white youth mobs, proving that the rising resistance of working-class youth towards authority stemmed from various reasons such as police harassment, economic despair as well as racism (73). What Unsworth highlights is that the strain of socio-economic conditions and the problematic attitude of state authorities towards working-class youth, regardless of their ethnicity, generated the urban disturbances of the nineteen-eighty-one.

That being said, it should be recollected that the members of non-white community were recipients of racist attitude and discrimination from a wide range of segments of British society on daily basis, which in turn generated tensions between the

non-white community and the official and social institutions of Britain. Accordingly, the said tensions between black communities that include diverse ethnic groups of South Asian, Caribbean and African immigrants and the established institutions of British society assisted the black intellectuals to “mobilize and animate a Black British politics and artistry” (Horton *et al.*, 11). As Emily Horton *et al.* purport, the policies of Thatcher administration and constant discrimination of black people by state authorities produced the discourse of ‘Blackness’ which acknowledges the issues of legitimacy of Black British people’s belonging to Britain and diverse ethnicities simultaneously (Ibid. 112). Consequently, it might be asserted that these events were a part of British society’s painful transformation from an almost homogeneous society to a multi-ethnic and multi-cultural one. Evidently, the process of transition included the transformation of cultural and social frameworks of British society and as a result, diverse accounts of cultural experiences of formerly marginalised people became a part of mainstream British culture gradually.

Moreover, Britain’s short war with Argentina in the early years of the period readjusted the country’s position in both international and national domains. On the subject of the Falklands War Paul Addison confirms that the war started with the occupation of the British colony known as Falkland Islands in South Atlantic by Argentina in 2 April 1982 (NTB 386). Accordingly, William Burns states that following the unsuccessful diplomatic attempts to end the occupation, the British government authorised the military operation (235). Henceforth, as Burns purports, the British military forces took the Falkland Islands back within a short time and declared the end of hostilities on 20th June 1982 (235). The importance of the Falklands War lies in the fact that it was the Britain’s first solo war after the dissolution of the empire and as Kenneth Morgan underlines this short war assisted in displaying Britain’s military prowess and reasserting her status in international politics (86). And as could be expected, the restatement of Britain’s military and international stance also generated the rise of national disposition among British public. In that regard, Paul Addison illustrates the rising national feelings and solidarity during the period of the Falkland

War as being “reminiscent of 1940 and Britain’s ‘finest hour’”³⁰ (387). Thus, it could be argued that the rising of national disposition and unity in British public during the Falklands War, particularly several months after the urban disturbances of nineteen-eighty-one, were clearly related to the feelings of nostalgia for the times when British nation presented a united front against their common enemy during the Second World War. As is mentioned before, due to the prominence of traditional institutions on the sense of national identity, it is apparent that the dissolution of the empire and the loss of status and feelings of solidarity caused a considerable trauma among the British public. Therefore, it could be suggested that the rising nostalgia further assisted the reconfiguration of Britain’s relationship with her past and the establishment of cultural industry in the following decades.

Correspondingly, it is clear to surmise that these changes were in fact reflections of the great transformations in the economic and social institutions of Britain. The aforementioned financial, social and cultural transformations naturally produced a change in the individuals’ relation with society and each other; and hence, the age of nineteen-eighties is equated with the rise of individualism in British society. In this regard, Joseph Brooker ascribes the individualism of the nineteen eighties to the policies of Thatcherism and asserts that the perspective of individualism prioritised the improvement of the individual and profit motive, and further advanced with globalisation of economy (78). In the same light, it might be concluded that the alterations in the fundamental structures of British society and economic despair compelled the individuals to reevaluate their priorities and focus on their individual aspirations.

Then again, notwithstanding the fact that the period of nineteen-eighties is correlated with the rise of individualism, the period also witnessed the greatest charity event of twentieth century. In 1985, The Live Aid concert which was organised by the leading pop singers of the contemporary music world, was held both in London and Philadelphia simultaneously on 13 July 1985 (Stewart, 394). The Live Aid Concerts

³⁰ Britain’s Finest Hour is a phrase used in Sir Winston Churchill’s inspiring oratory at the beginning of Battle of Britain on 18 June 1940 (Accessed: 10.08.2022/ winstonchurchill.org). Additionally, Kenneth Morgan confirms that the phrase ‘finest hour’ embodied “the pride and the passion of what was felt to be a supreme moment of historic achievement” (48).

raised incredible amounts of money for the children affected by the famine in Africa and highlighted the plight of Black Africans. On this subject, Neal Ullestad suggests that the Live Aid concerts triggered the rising social awareness and offered “a view behind the screen of consumer reality” and “resisted and challenged” the dominant discourses of capitalism by finding means to act within the system (72). Witnessing the plight of Black Africans, particularly the starvation of little children apparently caused the rising of social consciousness and reminded them of humanistic values and responsibilities. Due to the fact that the coming years saw the emergence of the discourse of political correctness, it might be asserted that the Live Aid concert offered another perspective for approaching problematic social issues such as the importance of public support and the benefits of acting within the system.

The end of nineteen eighties and the beginning of nineteen-nineties is marked by a significant milestone in the history of the twentieth century: the fall of Berlin Wall on 9 November 1989. The fall of the Berlin Wall symbolically indicated the end of the Cold War³¹ and triggered worldwide transformations in the political, economic, social, cultural and even individual state of affairs (Todorov, 44). In this respect, Philip Tew stresses that the fall of Berlin Wall ended the threat of a possible nuclear war and further maintains that the political and technological developments of nineteen-nineties in Britain promised a sense of prevailing unity, stability and progress (2). Accordingly, the political developments of nineteen-nineties include the creation of Scottish and Welsh assemblies and the end of troubles in Northern Ireland and the challenging of established British institutions for institutionalised racism. Additionally, the technical improvements such as the emergence of internet technology, the rise of mobile phones and the advancement of visual technology indicate the impending major social and cultural changes as well.

The political proceedings of Britain in the nineteen-nineties included monumental achievements that made significant contributions to the social and cultural

³¹ As is briefly mentioned before, the consequences of the World War II produced great alterations in the context of international politics. Henceforth, due to the power struggle between USSR and USA, two opposing coalitions formed between the countries of east and west, which is generally referred as the Cold War; and, Britain played “a strategic role in defending in US led ‘Free World’” (Deighton, 3 and Stewart, 5).

frameworks of the country. The said developments of the nineteen-nineties were initiated with the resignation of Mrs. Margaret Thatcher in November 1990. Following the resignation, Mrs. Thatcher was replaced by John Major as the prime minister of Britain and the head of the Conservative Party. As is mentioned briefly above, the settlement of Northern Ireland Troubles and creation of Scottish and Welsh assemblies indicate a transition to a relatively different state of affairs in Britain. The settlement of the conflict in Northern Ireland which started in the nineteen sixties, was a long and eventful process. In that regard, Stefan Wolff confirms that after several unsuccessful attempts, the peace agreement negotiations started during the office of prime minister John Major in nineteen-ninety-three and concluded during the administration of Tony Blair in nineteen-ninety-eight (168). The Belfast Peace Agreement is referred as the Good Friday Agreement and, as Tew et al. confirm, provided the necessary stability for democratic progress for all the interested participants (6). In addition to the peace agreement with Northern Ireland, the Scottish and Welsh devolutions and the creation of Scottish and Welsh assemblies with legislative powers in nineteen-ninety-eight and nineteen-ninety-nine respectively, indicate the emergence of what Jeremy Black describes as the “new Britain with modernized institutions” (204). In this regard, Kenneth Morgan points out that the said developments did not only indicate a change in the mechanisms of British government but also produced a different approach to the concept of British identity (106). Evidently, as a result of major changes in the political context, the concept of Britishness was transforming into an inclusive status under which many diverse ethnicities assembled. In that sense, it could be argued that these transpirations induced the reconfiguration of the dynamics of British identity and the gradual acknowledgment of the presence of hybrid identities in political, social and cultural spheres. However, the process of change was neither effortless, nor uneventful and required the impeachment of established institutions of Britain.

The last decade of the twentieth century witnessed the challenging of British institutions into acknowledging the presence of their systematically racist structures. As is noted previously, the existing tension between the British state and ethnic communities stemmed from the discriminatory attitude of public officers in general, members of law enforcement in particular. In this regard, Sarah Upstone purports that

the attitude of the police officers was not officially acknowledged by the institutions of British state until the murder of Black-British teen Stephen Lawrence in nineteen-ninety-three (128). The importance of the Lawrence case lies in the fact that the public inquiry led by Lord Macpherson concluded that “the conduct of the Metropolitan Police was symptomatic of institutional racism” (Shankley and Rhodes, 210). Furthermore, as Shankley and Jameson assert, this critical survey induced major changes in other institutions of Britain and the passing of Race Relations Amendment Act of 2000 “which placed a statutory duty on all public authorities to prevent acts of racism” (211). In this light, it should be emphasised that the British government’s commitment to respect and to protect the equality of minorities indicated a shift in the nature of communications between the institutions of Britain and members of minorities. However, racism and discrimination remained to be a reality and continued to produce issues of citizenship and belonging among the ethnic communities. Nevertheless, it should be recollected that times were changing and with the cultural developments of the nineteen-nineties the cultural accounts of ethnic communities were becoming a part of mainstream culture.

The decade of nineteen-nineties is a remarkably impressive period that witnessed the significant shifts in British cultural structure including the revolutionary technological innovations, the promotion of British creative and cultural industries as a world-wide brand. Considering that the cultural developments of the nineties were supported by the unprecedented technological innovations of the decade, the improvements in technology should be mentioned first. Indeed, the technological innovations of the nineteen-nineties marked the period as a crucial technological turning point in history and produced consequences that expanded to the new century. It should be reminded that the simultaneous development of different technological advancements engendered the digital breakthrough of the nineteen-nineties as well. The main technological innovations of the period are as follows: the invention of Internet Protocol and the language of internet (HTML) by the British computer scientist Tim Berners-Lee in nineteen-eighty-nine (which reflected its main consequences in the nineteen-nineties), followed by the advancements of mobile phones and visual technology that produced DVDs and plasma televisions (Tew *et al.*, 3). Indeed, the

consequences of these innovations created what Tew *et al.* describe as ‘cultural tsunami’ and changed the world irreversibly (4). These particular technological improvements did not only transform the means of communication and distribution of information, commercial and cultural products but in culture wise, also assisted to the advancement of the aesthetics of cultural products. Thus, the application of digital technology and computerised sound and lighting systems produced a profound effect in all classifications of art, theatre, music, cinematography and photography, to name a few. As such, the improvement in arts brought success and reputation which in turn foregrounded London as a centre of art and culture. In this regard, Valerie Reardon highlights the existence of a concerted effort to market the idea of ‘creative Britain’ and asserts that the group of young British artists, known as YBAs, further assisted to project art and its consumption as a lifestyle and London ‘as a key site of contemporary cultural location during the decade (191). Furthermore, Reardon associates the establishment of the Department of Culture, Media and Sport, in nineteen-ninety-seven and the launch of ‘Cool Britannia’ campaign with the efforts to promote British art (205). Regarding the campaign, Peter van Ham purports that ‘Cool Britannia’ campaign was designed by the prime minister Tony Blair’s government to launch Britain “as a global hub” for the industries of film, music, fashion, media and design (4). What Peter van Ham suggests is that the publicising of Britain as a land of creative and cultural industries emphasises the growing importance of image and cultural influence in political domains (*Ibid.*). In that context, Valerie Reardon emphasises the importance of the coining of terms like Britart, Britpop, Britfashion and asserts that they were aimed to correlate Britain and Britishness with ingenuity and talent (205). In this regard, it should be remembered that the vibrancy and distinctiveness of British cultural brands has its roots in the eclectic and unique context they are produced. Thereof, it could be asserted that Britain’s transformation to a heterogeneous and multicultural society contributed essential components such as novelty, diversity and difference and enhanced the British culture.

It is indisputable that the transformation of fundamental British institutions i.e., British government, culture, society and economy, shaped the social and cultural context of the last fifty-five years. Starting with the World War II, the modifications in

the economic structures of Britain produced significant conversions in the social structures of British society which could be observed in the changing roles of women in family and other social formations: the alterations in the roles of British women produced tensions between different aspects of womanhood and provided the possibility of new means of existence for women. Additionally, it could be stated that the transformations of the economic structures of Britain apparently altered the individual's perception of society and her/himself. In this regard, the connection between the rise of consumerism and the rise of individualism should be underlined. As such, the rise of individualism first manifested itself with a fascination with consumer products and later, by the tendency to prioritise the individual material aspirations. In culture wise, the shifts in the political and economic structures and the arrival of immigrants from previous colonies of Britain could be designated as the major catalysts that initiated the transformation process in Britain. Evidently, the arrival of immigrants triggered momentous social and cultural transformations in almost every aspect of British society.

First and foremost, the resistance of British institutions to acknowledge the presence and the equality of racially and ethnically different communities revealed their institutionally discriminative disposition which is generally disguised as the demeanour of British class structure. Secondly, the tension between ethnic communities and the institutions of Britain produced what Peter Marks describes as marginalisation and alienation of ethnic communities (12). In time and with great perseverance of the immigrant communities, the Black British community and their cultures were acknowledged as an integral part of Britain and British culture. The crucial point is that the cultural accounts of formerly marginalised communities found a place in the mainstream culture. In other words, the cultural accounts of the peripheries became a part of the cultural accounts of the centre. Thereof, this transition apparently formed the main cultural shifts in the late twentieth century Britain. In the context of the said conversions of social and cultural structures, the concept of British identity became an inclusive entity that contains diverse ethnic backgrounds and thus, provided the British society with endless possibilities of existence.

Finally, it is apparent that the aforementioned transformations illustrate the transition of British society from an insular and modern society into a heterogeneous

and postmodern one. As is discussed in this chapter, during the transition process all the major institutions of British society were challenged into adjusting and transforming into a formation in which all the inhabitants could be represented. If the challenging of metanarratives indicates a postmodern condition as Jean François Lyotard suggests, then the dissolution of the British empire and the challenging of all the major British institutions, i.e. the metanarratives of British society, indicate the transition of Britain into postmodern existence (xxiv). As such, in this postmodern state of affairs, the substances of British culture, British society and British identity transitioned from a homogeneous frame of reference into a heterogeneous one. Correspondingly, the cultural products that were produced within this particular stage of British history reflect the infinite affiliations, conflicts and tensions that reside at the heart of British culture.

Chapter II:

The Journey of the British Fiction in the Twentieth Century: From Modernism to Postmodernism

Due to its impressive cultural heritage, British literature contains a monumental oeuvre that requires specific periodisation. Thereby, the appellation of Contemporary British Fiction connotes to the diverse genres of fiction that are written between the nineteen eighties and the beginning of the millennium. The social and cultural tensions that marked the decade of nineteen-seventies reached a decisive point with the election of Mrs. Margaret Thatcher as prime minister on 4th of May 1979. As James English confirms, Mrs. Margaret Thatcher's becoming the head of the British government initiated significant transitions in political domains and by extension in financial, social and cultural spheres (3). Hence, as is discussed previously in Chapter I, the nineteen-eighties witnessed considerable alterations in the structures of the British society and culture. However, it should be highlighted that the said alterations were the results of the considerable transformations that Britain went through in the second half of the twentieth century. As a consequence of the said transformations that include the dissolution of the British Empire, the immigration of former British subjects from previous colonies, the changes in the roles of women in the British social structure and the establishment of Scottish and Welsh assemblies, the fabric of the British culture have greatly altered. As such, the contributions of the ethnic and indigenous communities and the rising social initiatives, such as anti-racism and feminism, offered diverse perspectives and converted British culture into a heterogenous framework. Henceforth, as Nick Bentley asserts the British literature were transformed into "a cultural space in which the experiences of immigrants and broader political issues associated with these experiences have been articulated" (*CBF* 18).

Naturally, the said transformations are reflected in the vast literary body of work that are produced within this transitional period. It is clear to infer that as a result of the political and cultural transformations of the twentieth century, British literature became an inclusive body of work in which the narrative accounts of Northern Ireland, Wales, Scotland, the ethnic communities from former colonies are conveyed. In this regard,

James English marks that due to the said diversifications British fiction proliferated into prominent subcategories; to name a few “white” “black” and “domestic/English” (4). James English thus maintains that this arrangement produced an altered place for British fiction which “exists today in a dynamic relation with an increasingly global field of fiction in English” (6). Considering that the anglophone world majorly consists of the former colonies of the British Empire, it could be assumed that the cultural heritage of the former empire not only precipitated the diversification of contemporary British fiction into subcategories such ‘postcolonial’, ‘Welsh fiction’, ‘Scottish fiction’, but also induced prolific literary engagements with the anglophone literary domains. As such, the British literature became an inclusive body of work under which diverse and indigenous literatures coincide.

As is mentioned previously, through the writing of this dissertation the term of contemporary British fiction will refer to the works of fiction that are produced by the British authors between the nineteen-eighties and the first decade of the millennium. Thereby, in order to understand the contemporary literary works, a brief review of twentieth century British literature might be required. Hopefully, highlighting the turning points of the twentieth century British literature will provide a framework of reference for the narratives that were produced within the designated time span.

2.1. The Modern Fiction

At the threshold of the twentieth century, modernism emerged as an extensive intellectual and aesthetic movement that emphasises a departure from the traditional forms of representation in theory, literature and fine arts. As Joseph Black *et al.* affirm, the modernist movement occurred in the first half of the twentieth century in Western countries such as the United States, France, Italy, Germany as well as Britain (XXXVI). Encompassing intellectual, literary and artistic domains, modernism derived from the attempts of the people of letters and the artists of the period to understand the developments of the late nineteenth century and the early twentieth century. Initially, the rapid and extensive industrial progress of the eighteenth-century Britain, later produced the developments first in societal and cultural spheres, then in natural, applied and social sciences (Burns 144-145). On this account, Michael Alexander purports that

the said cultural shift had its roots in the technological, social and political alterations as well as the loosening familial, local and religious bonds in society (323). Correspondingly, Roland Carter and John McRae maintain that modernist movement is inspired by the theories of Charles Darwin³² on the origin of human species, the psychological studies of Sigmund Freud and Carl Jung and the anthropological works of Sir James Frazer (311). In the same vein, Stephen Kern posits that the publication of Albert Einstein's 'theory of relativity'³³ with its well-known argument on the concepts of space and time, also had a considerable impact on the intellectuals and artists of the period (1). Apparently, the emergence of innovatory theories produced a change in the perception of the meaning and value of human existence which in turn inspired experimentations with new forms of expression in literature and fine arts. As such, modernism emerged in the cultural spheres of Britain.

Furthermore, the major political and social events of the early twentieth century ushered the world and Britain into a turbulent period that culminated in a worldwide war. In this context, modernist literature could be regarded as a literary reaction to the state of affairs in Britain, Europe and the world. Accordingly, Carter and McRae ascribe the emergence of modernist literature to the turmoil that was caused by the World War I (313). Correspondingly, Mary Ann Gillies and Aurelea Denise Mahood also assert the World War I as a turning point for generating the shift in the narrative styles. In this regard, Gillies and Mahood posit that the World War I shattered the established conventions, in other words "the old certainties about faith, history and knowledge" and the stories of the modernist authors reflected this tone and mood (9). Evidently, not only the technological and theoretical developments of the late nineteenth century, but also the turbulent events of the early twentieth century like the World War I and its horrors, contributed to the emergence and shaping of the modernist fiction. Thus, modernism is considered to be a break away, a shift in the traditional forms of established conventions as well as aesthetic representations in works of art. Clearly, the instable political and

³² According to Ronald Carter and John McRae the publication of Charles Darwin's *On the Origin of Species* in 1859 put the established theological assumptions under question and his theories "define(d) the later years of the century" (311-312).

³³ Stephen Kern states that Albert Einstein's special relativity theory of 1905 suggested that space and time are not absolute and distinct but relative to motion and transform into one another (1).

economic conditions of the outer world brought forward the compulsion to focus on the inner worlds of the individuals. As such, in order to underline the shift in the focus, the modernist authors developed new techniques to portray the workings of the individual's inner world and relationships; and hence, they provided subjective accounts of fiction. As a natural outcome of this, the traditional forms of narration were replaced by new forms of representation with the intention to convey a detailed and in-depth account of the inner world of the fictional characters.

The innovative literary techniques of modernism include the stream of consciousness technique, an embracement of multi-perspectival narration and the presentation of time as a continuous flow in which past and future merges in the present. In modernist literary tradition, the stream of consciousness technique functions as a vital instrument to portray the inner world of the characters. In this sense, Harry Blamires maintains that the stream of consciousness technique is used to “represent the fluidity of the inner life and the sharp richness of the little experiences and sensations that stimulate it” (394). Correspondingly, Carter and McRae assert that in modernist literary style description and narration are replaced by poetical images and “a new use of universal myth” (313). In this respect, Marshall C. Olds ascribes the usage of symbols and images as a narrative device in the early twentieth century British novels to the influence of Symbolist literary movement³⁴ (155&161). With regards to the usage of mythical symbols, Ashley Dawson purports that modernist authors moulded the mythical paradigms in order to create mixed forms that reflect the conditions of modern life (128). Moreover, Dawson ascribes the modernist artists' emphasis on subjective and fragmented experience of time and memory, to the alterations in the individuals' perception of time (*Ibid.*). Due to the industrial developments of the nineteenth century, the passing of time ceased to be measured according to the cycles of sun and nature, and started to be calculated with clocks, the shifts of the working hours and the schedules of railways. It could be assumed that the modernist authors' emphasis on the merging of past and present time in the narrative, is aimed to reflect the individual's feelings of dissonance between the new measurement of time and his/her inner perception of time.

³⁴ Michael Olds argues that as a school of literature, Symbolism is a prominent part of modernist literature in the European and American literatures throughout the first half of the twentieth century (155).

Moreover, Carter and McRae state that the replacement of the perspective of omniscient narrator with multi-perspectival narration assisted to transform the fictional hero or heroine from being an exemplary model into an example of individuality (313). Consequently, it is clear to infer that not only the changing conditions of life but also the recent theoretical assumptions that dismantled the established conventions about the order of the universe and mankind's place in this order, generated a shift in the ways artists perceive the world. Therefore, rather than producing mimetic representations of outer reality in their narratives, the modernist authors preferred to convey the projections of their inner reality. Thereof, as Bran Nicol asserts the modernist authors invented "techniques which convey how the conscious mind experiences reality not just as something that can be measured by universal norms, but as something deeply personal and particular" (19). As such, the modernist authors wrote significantly authentic novels with their unique perspectives.

An artistic movement also requires external influences to construct its unique perspective and to develop its capacity. In this light, the contribution of the diverse artistic movements to the British literary modernism should be noted as well. Accordingly, Marlowe Miller points out the importance of the extensive perspective of modernism and ascribes that to the contribution of the various artistic movements that it encompasses: Imagism, Surrealism, Dadaism, Vorticism, Cubism and Futurism the majorly continental movements that had considerable influence on British modernists (4). Additionally, Miller also highlights the influence of the immigrant artists' perspective on British modernism. Although born and raised in different countries, authors such as Ezra Pound, Joseph Conrad, T.S. Eliot, Katherine Mansfield chose to settle in Britain and became representatives of British modernism (4). In this regard, Katherine Mansfield's contributions to British modernist short fiction with the employment of "internal monologues, the flexible manipulation of time and tense and the use of rhythm and sound to convey meaning" in her short story collections *Bliss and Other Stories* (1920) and *The Garden Party and Other Stories* (1922) are worthy of serious consideration (Black *et al* 424).

Furthermore, Benjamin Kohlmann suggests a specific timeline for the literary duration of modernist movement. Appropriately, Kohlmann designates the products of

literary modernism according to the decades in which they were written. Accordingly, Kohlmann suggests the nineteen-tens as the foundational phase of modernism and the nineteen-twenties as the high modernism and the nineteen-thirties as the late modernism (*Modernism, Politics* 11). Thus, E.M. Forster's *Howards End* (1910), Dorothy Miller Richardson's *Pilgrimage-Pointed Roofs* (1915), D.H. Lawrence's *Sons and Lovers* (1913), *The Rainbow* (1915), James Joyce's *Portrait of the Artist as A Young Man* (1916) could be considered to be the first examples of modernist fiction. In this respect, it should be noted that the modernist novels that were written during the nineteen-twenties are generally acknowledged as the products of high modernism (H. Booth 153). Therefore, Virginia Woolf's *Jacob's Room* (1922), *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), James Joyce's *Ulysses* (1922), D.H. Lawrence's *The Women in Love* (1920), *Lady Chatterley's Lover* (1928), E.M. Forster's *A Passage to India* (1924) are considered to be the classical examples of modernist novels.

However, there are various assumptions for the time span of the late modernist writing. As an example, in *Intermodernism*, Kristin Bluemel assembles the literary canon of the nineteen-thirties and the nineteen-forties under the category of 'intermodernism', due to the similarities in cultural, political and literary representation and designates the two decades as the last period of modernism (1). On the other hand, in *Late Modernism*, Tyler Miller designates late modernism as an interwar development with parodic and satiric contributions of late modernist writers like Samuel Beckett (19). Although, they suggest different dates for the last era of modernist movement, both Bluemel and Tyler point out the alterations that transpire in the framework of modernist writing. Accordingly, the connection between the specific historical contexts of the period and the diversity of the late products of modernist novel indicate that starting with the nineteen-thirties modernism transformed and developed along with the political and social conditions of Britain and the world. Indeed, for modernist fiction what had started as a subjective journey of the individual, transformed into a reflection and sometimes a critique of society later. Subsequently, the said transformation could be seen among the most recognised examples of late modernist fiction: Virginia Woolf's *The Years* (1937) and *Between the Acts* (1941), Aldous Huxley's *Brave New World* (1932). James Joyce's *Finnegans Wake* (1939), Samuel Beckett's *Murphy* (1939),

Molloy (1951) George Orwell's *Animal Farm* (1945), and *Nineteen Eighty-Four* (1949). Thereof, it could be assumed that due to the political and economic developments of the late nineteen-twenties and the nineteen-thirties, novels that focus on the social concerns of the Britain started to emerge in literary landscapes.

As John Stevenson and Chris Cook disclose, the social, economic and political troubles of the nineteen-thirties include the great economic depression of 1929³⁵, the mass unemployment, the hunger marches and the rise of fascism in Britain (9). On this account, Mary Ann Gillies and Denis Aurelea Mahood posit that in consonance with the political and economic context of the age, authors of the period turned their attention to social matters (12). Evidently, with the changing political and social climate the focus of the novel shifted to the social concerns of the time. In this respect, Nick Hubble emphasises the prominent role of fiction in nineteen-thirties in British literature and ascribes that to the “unprecedented quantity of working-class writing” during the period (*The 1930s* 18). Moreover, Hubble underlines that the proliferation of working-class writing refuted the common belief that writing was an elitist pursuit and provide the basis for the mass literary participation of the postwar Britain (18). Additionally, Hubble further attests that working class novels of the age, e. g. *Love on the Dole* (Walter Greenwood, 1933), *Venetian Blinds* (Ethel Mannin, 1933) and *The Pure Flame* (Ethel Mannin, 1939), did not merely discuss the problems of working-class, but raised questions on social hierarchy and gender relations as well (36 and 37).

On the other hand, the social criticisms of the decade did not only come from the working-class writers but also from the middle and upper-class novelists and poets known as the Auden Generation. The members of Auden Generation could be listed as, Graham Greene, Cecil Day-Lewis, Christopher Isherwood, Louis MacNeice, Stephen Spender, George Orwell and W. H. Auden (Gindin 4). James Gindin contests that the poets and writers of the Auden Generation were aware of the constraints and the dilemmas of the British society and attempted to “extend the boundaries of the literary treatment of class and sexual issues, as well as to respond directly to the problems they perceived” (4). As is mentioned previously, starting with the late nineteen-twenties, the

³⁵ William Burns states that after the World War I, beginning with 1929 a worldwide economic regression, which is also known as the Great Depression, shattered the economies of Britain and other Western countries (181).

focus of the modernist writing shifted to the matters of social concern. Evidently, the writers of the time were responding to the problematic issues of the contemporary political and social context by concentrating their attention to the limitations and flaws of the British society. Respectively, the parallelism in the writers' approach to the social concerns of the decade such as gender relations and social hierarchy, should also be underlined. Notwithstanding the fact that the authors of the nineteen-thirties are members of different classes, the parallelism between their social criticisms reveals that the literary dynamics of the nineteen-thirties of Britain were stimulated by the ubiquitous requirement for social change.

Thereafter, the global political tensions of the nineteen-thirties were culminated in the outbreak of the World War II on 1 of September 1939³⁶. Accordingly, Andrew Sinclair maintains that the nineteen-forties started with the declaration of the World War II and ended with the Festival of Britain and the loss of power of the Labour Party in nineteen-fifty-one; hence, Sinclair defines the nineteen-forties as the 'long nineteen-forties' (286). Indeed, the tremendous events that the Britain went through, e.g., a global war with multiple fronts, the Blitz, the Homefront, the victory, the welfare state project and the dissolution of the British Empire, constituted the intense and long history of the decade. In the same vein, Phillip Tew and Glyn White claim that by virtue of this intensive history, "the 1940s becomes a self-contained decade in which literature of the time focused on immediate events not linked to the decades on either side" (5). Hence, it could be assumed that during a time of extreme conditions the emotional and physical survival of the individual would require fixating on the present time. In that sense, dwelling on a distant past or uncertain future might be considered painful or even fatal. As such, it could be argued that the literary products of the period reflect a state of focusing on the immediate present, independent of past and future.

Consequently, from this intense circumstances, short story emerges as the ideal literary medium during World War II. Inevitably, for the duration of the World War II, all aspects of life in Britain were shaped by the difficulties and necessities of war. Notably, the British publishing industry had to change and adapt to the conditions of the

³⁶ Germany's invasion of Poland on 1st September 1939 is accepted as the outbreak of the World War II (Burns196).

war, which in turn greatly affected the British literature of the time. In this respect, Stuart Laing posits that the “publishing conditions (as well as time constraints, on writers, of wartime activities, military and civilian) had discouraged the production of extended works of fiction during the war” (236). Thereof, Laing designates the preferred mediums of literature as “poems, short stories and documentary reportage” (236). Accordingly, Rod Mengham marks that a “documentary style of realism was sponsored during the Second World War” (81). Similarly, in *The Short Story in England*, Elizabeth Bowen also asserts the short story as “the ideal prose medium for wartime” due to “the discontinuities of life” during the war (Bowen 314 and 315). It is clear to surmise that due to the constant threat of danger and death, wartime life required concentrating on the present, which inevitably emphasised the preciousness of the immediate moment. In this respect, it could be argued that short story might have offered a better alternative to document the transitory and fragmented experience of life in wartime. Evidently, the increasing need to portray realistic representations of unique circumstances, steered the literary dynamics of the decade towards realistic representations of social issues. Additionally, the conditions of life in home front naturally brought forward the blurring of boundaries between the individual and the collective aspects of lives. In this respect, in *The Demon Lover and Other Stories* (1945), Elizabeth Bowen defines writing as a solution to the destruction of personal lives in wartime (221). In accordance with the fact that writing might offer a means to alleviate the tragedies of a turbulent time, it is only to be expected that the novels of the nineteen-forties mainly address the concerns of wartime.

As could be expected, during the nineteen-forties the main subject of narrative accounts was the experience of World War II. In this regard, Philip Tew highlights the emergence of the novels that reflect “radically disturbed landscapes” and various intense feelings. Accordingly, Tew designates the said novels as trauma fiction in the sense that they represent a response to the tragedies of war, as is defined by Ingrida Žindžiuvienė³⁷ (Žindžiuvienė qtd in Tew 1940s 59). Within this framework, it could be assumed that the authors of the decade narrated accounts of wartime to make sense of

³⁷ Ingrida Žindžiuvienė defines “trauma novel” as a work of fiction that represents an emotional and/or cognitive response to profound loss, disaster, disruption, or devastations on the individual or collective level’ (qtd in Tew 1940s 59).

their war experience and to reexamine their relation with their individual and collective pasts. Among the most recognized novels that reflect the experiences of war, Virginia Woolf's *Between the Acts* (1941), Phyllis Bottome's *London Pride* (1941), Henry Green's *Caught* (1943), Graham Greene's *The Ministry of Fear* (1943) and *The End of the Affair* (1951), Evelyn Waugh's *Put Out More Flags* (1942) and *Brideshead Revisited* (1945), Elizabeth Bowen's *The Heat of the Day* (1949) and Patrick Hamilton's *The Slaves of Solitude* (1947) can be listed (Tew, 1940s 59). Meanwhile, George Orwell published *Animal Farm: A Fairy Story* (1945) and *Nineteen Eighty-Four* (1949) towards the end of the nineteen-forties, respectively. It is apparent that Orwell's allegorical depiction of the ambivalent position of the individual within totalitarian systems, delivers a critique that carries both political and social tones. In this respect, Dominic Head designates Orwell's fiction as political fables and quoting from Malcolm Bradbury, contests that the said novels assisted to establish "a new lineage of liberal and socially attentive writing' that is dominant in British fiction in the 1950s and beyond" (Malcolm Bradbury qtd in Head 13). Apparently, while the writers of the nineteen-forties were narrating their accounts of war and postwar experience, their focus reveals the characteristic choice of the author. Some might have focused on the individual tragedies, and others might have focused on portraying the collective tragedies and delivering political and social critique, which indicates the impending arrival of the novels that are preoccupied with realistic representations and social concerns.

As such, it could be stated that the remarkably intense historical context of Britain in the first half of the twentieth century shaped the trajectory of the modern British novel. Indeed, through the course of the modern fiction's journey the focus altered from inner reality to social concerns and realistic representations which would later saturate the narratives of postwar British fiction. Additionally, it should be underlined that although literary modernism ceased to be the dominant literary influence after the nineteen-forties, the literary modernist elements did not entirely disappear, merely altered with the given expectations, norms and ideals of time.

2.2. Postwar British Fiction

The postwar British fiction bloomed from an unconventional social context in which prominent transitions occurred in all aspects of life. During the postwar period the British society experienced wide-ranging and profound transformations that induced significant literary influences that would expand to the nineteen-sixties and beyond. It should be noted that in the wake of the said transformations, the subjects and the themes of the mid-century fiction proliferated significantly. As was discussed previously in Chapter I, the postwar welfare state project was introduced as means to amend the inequalities of the class structured British society. In this respect, it should be recollected that the welfare program's emphasis was particularly on the departments of education and healthcare services which underlined the egalitarian aspect of the welfare state project. However, the problematic results of slow economic recovery and the dissolution of the British Empire impeded the welfare project and marked the context of the postwar Britain. Furthermore, as is mentioned earlier, the dissolution of the British Empire and the large-scale immigration from her previous colonies presented considerable challenges to the social and cultural institutions of Britain. Hence, it could be asserted that during the post-war period, the economic troubles and the unfulfilled social aspirations of working-class people and immigrants produced tensions and feelings of disillusionment operating at social and individual levels.

Thereof, a great majority of the novels of the postwar British fiction raises questions on the social concerns of British society while marking the individual's struggle to find a place in it. Indeed, the individual's conflict with the society and the postwar social conditions are depicted in the newly emerging social realist fiction. On the other hand, the postwar period also witnessed the development of the existentialist novel which concentrated on the circumstances of human existence and portrayed the postwar individual's search for purpose and meaning in life. Additionally, in the immediate postwar era the novels that articulate the political and racial tensions which are produced by the processes of dissolution of the British empire and the immigration from previous colonies, became an essential part of the postwar literary landscape; and most importantly, the said novels ushered in an unprecedented literary prolificity which would expand through the coming decades and beyond.

The existentialist novel, with its focus on the meaning and purpose of human existence, emerged in the aftermath of the World War II. Accordingly, Mc Rae and Carter assert that following the World War II the alterations both in ways of thought and literature were profoundly extensive and the “sense of fragmentation developed into a sense of absurdity, of existential futility” (McRae and Carter 398). It should be recollected that existentialist thought first appeared in French philosophical circles. On this account, Michelle Phillips Buchberger highlights the influence of French philosopher Jean Paul Sartre’s perspective on the developing of existentialist novels, which became of part of British and continental literary landscape after the Word War II (165). Accordingly, Buchberger purports that the existentialist novels articulate subjects such as anxiety, chaos, freedom, alienation and absurd while examining how individuals progress in a complex world (190) Buchberger designates John Fowles’ *The Collector* (1963), *The Magus* (1965) and *The French Lieutenant’s Woman* (1969) as novels with existentialist features (163). On the other hand, in *Muriel Spark, existentialism and the art of death*, Cairns Craig also describes Muriel Spark’s *The Girls of Slender Means* (1963), *The Public Image* (1968), *The Prime of Miss Jean Brodie* (1961), *Memento Mori* (1959) as deeply influenced by existentialist aesthetics (11 and 100). Apparently, the problematic experiences of the World War II induced the authors of the postwar period search for the meaning and purpose of human existence through the narratives they produced. Subsequently, it could be surmised that the postwar existentialist novel illustrated the condition of human existence and with its themes of alienation, anxiety, chaos, underlined and questioned the conflicting aspects of established social conventions, which would later become a quintessential part of postmodern literary tradition.

Furthermore, the postwar literary landscape also witnessed the emergence of a form of narrative that responds to the political and racial tensions related to the processes of the decolonisation and large-scale immigration from the previous colonies of the British Empire. As is noted previously in Chapter I, the dissolution of the British Empire and the mass immigration produced discriminative reactions towards non-white immigrants and necessitated the reconfiguration of the concepts of nation and national identity. Hence, it could be assumed that the social and cultural developments in the

postwar period triggered fictional responses from the authors who witnessed and experienced the intense circumstances of the time. The early narrative accounts on the experience of immigration came from the group of writers known as Windrush generation novelists³⁸. In this regard, Timothy Weiss affirms that the Windrush generation authors triggered “a process of rethinking nationality, native places and foreign places and identity” (164). What Weiss suggests is that the writers of Windrush group were providing an insight on the concerns and struggles of the migrant self in regards to location, community and belonging. In the same vein, Matti Ron underlines the contribution of the Windrush writers to British intellectual life such as, E.R. Braithwaite’s *To Sir With Love* (1959), George Lamming’s *The Emigrants* (1954), Sam Selvon’s *The Lonely Londoners* (1956), and claims that the fiction of the Windrush generation could essentially be regarded as an enquiry into the early years of British anti-racism (142). Clearly, the writings of the Windrush generation authors instigated the social struggles and interactions which in the coming decades would develop in diverse cultural formulations that would promote anti-racism.

That being said, it should be marked that the Windrush generation were not the only group of writers responding to the political and racial tensions in the postwar Britain. In addition to the Windrush generation, the non-immigrant British authors also responded to the political and social state of affairs in the postwar period as well. It is apparent that in the aftermath of the dissolution of the British Empire, the processes of decolonisation and mass immigration also necessitated the formulation of new approaches to the subjects of national identity and cultural hierarchy from the non-immigrants as well. In this regard, Matthew Whittle emphasises the emergence of a novel form that disrupted the established colonial certainties of race and hierarchy which he designates as the novels of decolonisation (2). As such, Matthew Whittle claims that during the dramatically changing postwar period, the novels of decolonisation challenged the established certainties of British imperial identity and initiated new ways of thinking to transcend the “myths and hierarchies of the past” (191). Thus, the fiction of decolonisation assisted to lay the foundations for a cultural

³⁸ Timothy Weiss confirms that the designation of Windrush generation refers to the West Indian and other immigrants who came to Britain via the converted troopship Empire Windrush (163).

framework in which different perspectives from diverse backgrounds could be heard. Correspondingly, Matti Ron also underlines the importance of that the works of writers such as Doris Lessing and Allan Sillitoe in displaying the existence of a white anti-racism that does not attempt to trivialise racism as mere personal prejudice (171). In the same vein, Whittle also marks the contribution of works of authors such as Anthony Burgess, Alan Sillitoe, Graham Greene, Colin MacInnes, Doris Lessing, Olivia Manning, Muriel Spark, Elspeth Huxley in the development of British multicultural and postcolonial perspectives in near future (2 and 25). It is evident that the remarkable endeavour of both immigrant and white authors contributed to the development of post-colonial and multicultural perspectives in the coming decades. In this regard, the contribution of the authors of Windrush generation and the following generation of writers should also be highlighted. Through the process of delivering the narrative accounts of the immigrant self and community, the authors of colonial origins enriched the British literary tradition by introducing new forms of thought, expression and innovative means of conveying narratives.

As a major literary trend in the postwar British literature, social realism addresses issues of social change, class mobility and the tension between class structures. Indeed, the depiction of social challenges and tensions in the narrative provides a close observation of the inner dynamics of postwar British society. In this regard, it could be argued that the social and cultural transformations in the infrastructure of Britain necessitated a shift to the realistic narrative representations of the postwar fiction. Accordingly, Rod Mengham associates the emergence of social realism with the welfare project and further argues that the postwar novel responded to the social developments “by replacing the experimental temporalities of modernism with a restoration of the linear conventions associated with realism” (81). Additionally, John Lucas posits that after nineteen-fifty-four, the literary social realism is referred as “Kitchen Sink realism”³⁹ due to its tendency to document the “gritty and direct” details of working-class life (547). Thus, it could be assumed that the necessity to describe the social conditions and the reality of postwar Britain effectuated the formation of social

³⁹ John Lucas confirms that the title of David Sylvester’s article ‘The Kitchen Sink’ in the journal *Encounter* in December 1954 gained popularity and used to connote the artistic products of the period (547).

realist fiction. Therefore, the social realist fiction located the postwar individual's conflicting relation with the changing social conditions to the centre of the narrative accounts. On the other hand, Nicholas Bradford in *The Novel Now* defines social realism as "an unprecedented form of realism in which the author no longer felt beholden to any fixed or determining set of social or ethical mores" (8-9). Hence, Bradford highlights the change in the postwar artists' ethical conduct and points out the artists' break away from the cultural and ethical principles that had been an integral part of the art of fiction (*Ibid.*). Indeed, in the coming decades the ethical detachment would be a part of postmodernist fiction in which the grotesque and exaggerated depictions would become the norm for satire.

Moreover, John Black *et al* confirm that the social realist fiction formed under the influence of a group of British writers who were inspired by John Osborne's dramatic play *Angry Young Men*⁴⁰ (1956) (618). Clearly, the problematic social issues that were addressed in John Osborne's play resonated with the authors of the postwar period. The most known examples of social realist fiction are as follows: John Braine's *Room at the Top* (1957) and Alan Sillitoe's *Saturday Night and Sunday Morning* (1958) and *The Loneliness of the Long Distance Runner* (1959), Kingsley Amis' *Lucky Jim* (1954) (*Ibid.*). Accordingly, Mengham asserts that the social realist novel mostly depicts the lack of opportunities for the young working-class males in British society, their conflict with their social position and their feelings of resentment because of it (82). On this account, Dominic Head purports that in the social realist narratives that the desire for a broader social access is hidden under the youthful rebellion of the protagonist (57). In this vein, it could be surmised that the representations of social issues in the postwar novels reveal a preoccupation with the class mobility, class structure and the individual's position in this structure. Evidently, the social realist fiction addresses the problematic aspects of the changes in the social and cultural structures of postwar British society and highlights the individual's struggle to reconfigure their identity and their position within the changing social structures.

⁴⁰ Joseph Black *et al* confirms that John Osborne's dramatic play *Look Back in Anger* "became the touchstone in the discussions" of social realist literary movement in postwar period (618).

That being said, it should be recollected that despite the social realist fiction's predominance in the postwar literary landscape, some authors preferred different mediums of expression for their products. In this regard, Andrzej Gasiorek purports that authors such as Henry Green, Iris Murdoch, William Golding, Phillip Toynbee turned away from the conventions of social realist fiction and continued to employ experimental modernist devices (193). Gasiorek further points out the contribution of Samuel Beckett's fiction with extreme narrative and linguistic innovation to the emergence of postmodernist techniques (*Ibid.*). Then, it could be surmised that the tendency to utilise inventive modernist techniques assisted some postwar writers to surpass the perimeters of social realism and devise new fictional instruments which in time would proliferate and construe a new literary designation: postmodernism.

2.3. The Postmodern Fiction

The British literary domains witnessed the appearance of the first examples of the postmodern narrative style in the late postwar period. Surpassing the frames of literature and other branches of aesthetics, postmodernism became an extensive cultural and social initiative that encompasses various aspects of life. Then, it would be safe to assume that in the British cultural landscape, the postmodernist mode was first seen in the products of literature. As is discussed previously in Chapter I, the social context of the nineteen sixties' Britain was marked by the liberating legislations for women and minorities⁴¹ and the youth's involvement with the counter-culture movement, a universal civil rights and anti-war initiative. Additionally, the introduction of contraceptive pills provided women with the opportunity to plan their careers and families and thus, altered women's relationships with motherhood, career and sexuality. Furthermore, during the nineteen-sixties the rising trend of expressing the self through aesthetic products produced the emergence of consumerist culture. As such, particularly for women and youth new identity formations and means of individual expressions developed. In the wake of these considerable transformations, an idealistic attitude about freedom of expression, sexual and racial politics, communal and ecological values

⁴¹ The said legislations included the lowering of voting age to 18 (1968), the reforms of divorce and equal pay (1969 & 1970), the legislation of abortion and homosexuality (Harris and Castro 3).

and most importantly, an alternative lifestyle and behavioural patterns became a part of mainstream social norms in the nineteen-sixties. Consequently, the artistic products of the decade started to display a shift from the established artistic conventions following the changing cultural and social paradigms.

The first emergence of a distinctively different narrative style is identified by Nicholas Bradford in the novels of William Golding, Iris Murdoch, Muriel Spark, Doris Lessing, Anthony Burgess and John Fowles in the late nineteen-fifties (9). According to Bradford the disturbance of narrative flow with comments upon the nature of writing, the problematic shifting between historical periods, the multi-perspectival observations on characters and the utilisation of apocalyptic themes in the narratives of the said writers reveals the emergence of a quasi-genre in which the narrative style is neither entirely avant-garde, nor starkly realist (9-10). The experimental writing attitude and the emphasis on the constructed nature of fiction indicate that, postmodern fiction with its resistance to definitions and categorisations entered the literary landscape. Apparently, the debut of postmodern novel indicates a departure from the realist writing of the postwar period. Although the realist novel continued to be a part of British canon, with its rising popularity postmodern fiction increased its momentum and extended its scope and capacity. Hence, it could be assumed that postmodernism with its widespread presence became the dominant literary style gradually. Andrzej Gasiorek attributes the advancement of the range of the postmodern novel to the efforts of the authors who challenged the limits of modernist and realist literary traditions and develop mediums in order to reveal the artifice of fiction (193). In this respect, Nick Bentley suggests that the first narrative techniques of postmodernism aimed to challenge realist fiction's claim on its ability to portray reality in a narrative form (34). Indeed, both Gasiorek and Bentley assert the impetus that lies at the heart of postmodern literary tradition: literary postmodernism deliberately underlines the constructed state of fictional representations. On the other hand, Barry Lewis purports that the early examples of postmodern fiction contested the subjective and totalizing tendencies of the works of modernist writers and what they particularly challenged was the modernist artists' tendency to make distinction between high and low culture (170). Evidently, it could be assumed that the postmodernist authors devised genres and techniques both to reveal the fictionality of

the represented world and to challenge the established conventions of previous literary traditions.

The narrative techniques of postmodernism include, the usage of pastiche, parody, self-reflexivity and temporal distortion. Parody, the deliberate imitation of other works of art, is described by Simon Denith as “the repetition and transformation of another’s work and words” (4). In the same vein, pastiche involves the use of the elements of other aesthetic products. Graham Allen defines pastiche as a literary art form that is composed of elements borrowed from other works of art (216). Apparently, through the deliberate usage of the elements of previous works of fiction both parody and pastiche underline the intertextual⁴² nature of writing. In this respect, Linda Hutcheon also advocates that postmodern works “present culture as the product of previous representations” (*The Politics*, 58). Thereof, it could be surmised that the postmodern narrative underlines that texts are neither self-sufficient, nor independent and they exist within a matrix that were formed by the previous texts.

On the other hand, as literary mediums temporal distortion and self-reflexivity serve to create disturbances in the narrative flow and thus, create a disruption in the process of reading as well. In that sense, the literary technique of temporal distortion involves creating problematical chronology in the narrative structure and thus disrupts the connection between cause and effect. Due to the fact that chronological order contributes a sense of reality to the narrative flow, it could be assumed that the disturbance of time structure indicates a particular intention of the author. On this account, Tatyana Fedosova purports that postmodern writers prefer to present time as “a complex multifaceted structure” in order to indicate that time is a product of the mind (87). Hence, the writer deliberately creates a complicated non-linear time structure to underline the constructed structure of the text. In a similar way, self-reflexive comments of the author disturb the narrative flow and the process of reading and underlines the constructed reality within the textual structure. Therefore, it could be inferred that techniques of temporal distortion and self-reflexivity serve to defamiliarise the reader

⁴² In *Intertextuality*, Graham Allen argues that modern theorists regard texts (fiction or non-fiction) as lacking of independent meaning and marks that the meaning of a literary work depends upon the systems, codes and traditions of other art forms and of culture (1) Allen thus asserts that these texts as intertextual (1).

by underlining the artificiality, the fictionality of the text. However, the self-reflexive comments upon the act of writing in a novel indicates that the novel at hand is a metafiction.

Metafiction, the fiction about fiction, has been a part of literary tradition since Miguel de Cervantes' *Don Quixote* (1605). In *Narcissistic Narrative* Linda Hutcheon defines metafiction as "fiction that includes within itself a commentary on its own narrative and/or linguistic identity" (1). Hence, metafiction emphasises the constructed nature of fictional reality by means of language. In that respect, Patricia Waugh suggests that metafiction presents an assessment of its own means of textual formation through the medium of language (2). Evidently, by underlining the vital role of language in constructing the fictional realities Waugh reveals one of the most crucial mechanisms of postmodernism. What Waugh indicates is that the awareness of language's function in constructing the fictional reality naturally brings forward the realisation of language's status as a medium that shapes reality. Thus, it could be presumed that by presenting the process of narrative construction, metafiction implies the fictionality of other textual formations by means of language. The most known examples of metafiction could be listed as follows: Miguel de Cervantes' *Don Quixote* (1605), Muriel Spark's *The Comforters* (1957), Doris Lessing's *The Golden Notebook* (1962), Kurt Vonnegut's *Slaughter-house-Five* (1969)); Ian McEwan *Atonement* (2001) Penelope Lively's *Moon Tiger* (1987).

In this context, the quintessential postmodern genre, historiographic metafiction should also be recollected. As is noted previously, postmodernism analyses and reevaluates established cultural and social conventions including the accounts of history. In this sense, Gasiorek vouches that historiographic metafiction "rereads the past, concentrating on dominant narrative models by which accounts of history are constructed" (193). In the same vein, Linda Hutcheon, who coined the term historiographic metafiction, claims that history and fiction are "discourses, human constructs, signifying systems, and both derive their major claim to truth from that identity" (*A Poetics* 93). Thereof, it could be surmised that historiographic metafiction brought forward the awareness of the knowledge that history, like fiction, is a man-made and textualised construct. Among the most known novels of historiographic

metafiction *The French Lieutenant's Woman* by John Fowles (1969), *Midnight's Children* by Salman Rushdie (1981), *Possession* by A. S. Byatt (1990), could be listed.

Additionally, magical realist fiction is also a unique form of postmodern fiction that combines magical, fantastic and mythical elements with realistic narrative. Although, adding supernatural elements in oral and written stories has always been a part of literary tradition, magical realist fiction distinctively underlines the fictional reality of the text. In this respect, Michael Valdez Moses argues that in magical realistic fiction, the mythical, fantastical elements are sutured into the text in a deliberately nonchalant manner, so that the inner reality of the narrative would seem coherent and rational; and thus, the seemingly flawless implantation of supernatural elements in a text influences the readers to ponder on the nature of reality (8). Accordingly, Moses further posits that magical realistic novel carries the traditions of oral narratives, the legends of the miracles of saints' lives and the mystical sensation of tales from the Old and New Testament and expresses of a period that has long gone (9). Angela Carter's *Nights at the Circus* (1984) and Salman Rushdie's *Midnight's Children* (1981) are the most known examples of postmodern magical realism. However, Rushdie's *Midnight's Children* also falls under the category of postcolonial fiction as well.

Despite the fact that, the subject matter of literature remains to be the characteristics and fundamentals of human experience, postmodern fiction presents new mediums to convey the narratives of the human condition. In that sense, postmodern literary tradition provides a plethora of opportunities to explore and experiment with the possibilities of narrative practices. Nick Bentley contests that postmodernism initiated "served to establish a link with this experimental attitude towards writing" (CBF, 33). As could be seen in the example of Rushdie's *Midnight's Children* an author could explore different literary styles and techniques throughout his or her career without being identified with a literary style exclusively. To this extent, it could be inferred that many of the postmodern literary techniques are utilised in the narratives of postcolonial and multicultural perspectives in order to underline the diversity and the distinctive eclectic quality of the said narratives.

2.4. The Contribution of Diversities

2.4.1. The Postcolonial Perspective and Fiction

The influence of the postcolonial and multicultural perspectives to the literary canon had significantly contributed to the heterogeneous character of the contemporary British literature. As was mentioned previously in Chapter I, following the World War II the changes in the international politics brought forward the end of the colonial rule and started the gradual dissolution of the British Empire. The mass immigration that had started with the dissolution of the British Empire, changed the fabric of British society. Consequently, the insular and homogeneous nature of British society and culture transformed into multinational and multicultural entities. Nico Israel confirms that the literary works of the previous colonies was first assembled under the label of Commonwealth literature which included anglophone writers from Australia, Canada, New Zealand, and native writers from India and other South Asian countries together with the Caribbean and African countries (89). Then, as Israel states, due to the changing political context, a more critical approach surfaced and the literary works of members of the previous colonies were referred as the postcolonial literature (90). Ergo, it could be assumed that the emergence of previous colonies as independent states generated the alteration in the perception of imperial establishment and the legitimacy of colonial rule. In this sense, Nick Bentley also maintains that the term postcolonial addresses the theories and discourses that emerged in various fields to analyse the results of the changes in the international political and social context (*CBF* 17). As such, in the aftermath of the said changes, the writers of the previous colonies started to convey their experiences of oppression, migration, alienation in regards with issues of race, gender and location.

In a general sense, the postcolonial fiction depicts the ordeals of the members of formerly colonised societies. In this regard, Nico Israel posits that the postcolonial novels involve either with the “exotic” or with the “domestic” (92). Accordingly, the “exotic” postcolonial fiction depicts the social and individual experiences set in the previous colonies (*Ibid.*). Hence, the “domestic” postcolonial fiction narrates the experiences of the immigrants set in diaspora (*Ibid.*). In this context, it could be considered that the postcolonial fiction engages either with the stories from the

peripheries of the former empire, or, with the stories of the migrants that resides in the peripheries of former imperial centre. Thus, it could be inferred that postcolonial fiction embodies the indigenous narrative's journey from the peripheries of the mainstream culture to its centre. Correspondingly, Dominic Head also vouches that the literature that emerged from the said experiences assisted to the transformation of the literature of cultural centre (165). Thereby, it could be considered that both Israel and Head highlight a major shift in the British culture and by extension in literature. Among the most acclaimed postcolonial novels Sam Selvon's *The Lonely Londoners* (1956), Chinua Achebe's *Things Fall Apart* (1958), Salman Rushdie's *Midnight's Children* (1981), Arundhati Roy's *The God of Small Things* (1997) Caryl Phillips *The Final Passage* (1985) and *A Distant Shore* (2003) could be listed. Evidently, the journey of the migrant and formerly colonized selves from the peripheries to the centre instigated the development of the postcolonial canon and assisted the transformation of British literature to a heterogeneous framework of reference.

That being said, it should be recollected that the said literary transformation required the combined efforts of the intellectuals and authors of the ethnic communities. Starting with the late nineteen-seventies, the intellectuals such as, Edward Said, Homi Bhabha, Gayatri Spivak, Stuart Hall started the theoretical discussions on the politics of race, ethnicity, identity in regards to the postcolonial subjects in the academic spheres (Horton *et al* 10). In this respect, Nico Israel ascribes the rise of postcolonial academic studies to the "Black British" movement, which started as a reaction to the policies of the Thatcher government during the racial disturbances of late nineteen seventies and early nineteen-eighties (88). In the same vein, James Procter purports that the problematic representations of non-white communities by the state authorities during the said disturbances generated the production of a black culture "as an organizing, hegemonic category referencing unity and alliance between very different ethnic groups (African, Caribbean, and Asian)" (104). Apparently, in order to establish their cultural presence in Britain the intellectuals and writers of ethnic communities in Britain compelled to produce a different representation of Black culture by means of fiction and theoretical discussions. Correspondingly, Emily Horton *et al* states that non-white British authors such as Hanif Kureishi, Buchi Emecheta, Caryl Phillips, Salman Rushdie

promoted the discourse of 'Blackness' that "initiated a more diversified, but also contextualized and embedded, Black British writing" (11-12). In this regard, it should be underlined that the diverse cultures of the ethnic minorities in Britain are assembled under the title of Black British culture. Apparently, with the combined efforts of the Black British artists and intellectuals a constructed discourse of Black Britishness emerged. Thereby, an inclusive Black British culture that articulate the issues of belonging and difference in a multicultural context, entered the literary landscape.

2.4.2. The Multicultural Perspective and Fiction

Multicultural fiction engages with the concerns of ethnic individuals' struggles with the mainstream culture regarding the issues of assimilation, adaptation and preserving the culture of origins in a multicultural context. Correspondingly, multiculturalism as a concept, aims to promote a cultural context in which the different and diverse ethnic cultures could be represented equivalently. Accordingly, James Procter associates the emergence of multiculturalism with the increasing racial tensions in the late nineteen-seventies and designates multicultural fiction as an "expressive' medium capable of inculcating multicultural values" (104). Thus, Procter indicates the function of multicultural narrative as a unifying and transforming cultural initiative. Meanwhile, Ulla Rahbek emphasises the dynamic and constantly transforming aspect of culture and argue that British multiculturalism "includes unfinished dialogues on the nation and national identity, on the politics of recognition, on gender, race, and ethnicity, on choice and freedom, on citizenship and the good life" (5). Then, it could be considered that multicultural fiction engages mainly with the diverse representations and crisis of identity in a dynamic and multicultural context. The most acclaimed examples of multicultural fiction include Salman Rushdie's *The Satanic Verses* (1988), Hanif Kureishi's *The Buddha of Suburbia* (1990) and *The Black Album* (1995), Zadie Smith's *White Teeth* (2000) and Monica Ali's *Brick Lane* (2003). Andrea Levy's *Never Far From Nowhere* (1996) and *Fruit of the Lemon* (1999). Thereof, it could be inferred that multicultural fiction involves with the ethnic individual's concerns of belonging, difference and diversity in relation with the matters of identity, religion, gender and

race. However, it should be noted that due to the British society's multinational condition, identity, as a key initiative, is ubiquitous in the contemporary British fiction.

As a consequence, it is irrefutable that through the course of twentieth century diverse literary styles and modes emerged and contributed to the considerable entity of the British literature. In literature wise, modernism and postmodernism emerge as the most prevalent literary movements through the course of the twentieth century British literature, respectively. The trajectory of the modern British novel from the beginning of the twentieth century to the mid-century reveals first, a break away from the outer reality towards the inner reality of the individual, and later, a shift to the social concerns of the time and then, a turn to the realistic observations of the society. With the radically changing social context, the postwar British fiction raised questions on the social concerns of British society while marking the individual's struggle to find a place in it. Indeed, the individual's conflict with the society and the postwar social conditions were depicted in the newly emerging social realist fiction. On the other hand, the postwar period also witnessed the development of the existentialist novel which concentrated on the circumstances of human existence and portrayed the postwar individual's search for purpose and meaning in life. Additionally, in the immediate postwar era the novels that articulate the political and racial tensions which are precipitated by the processes of dissolution of the British empire and the immigration from previous colonies, became an essential part of the postwar literary landscape. Furthermore, the said novels ushered in an unprecedented literary productivity which would expand through the coming decades and beyond.

Subsequently, the emergence of postmodernist fiction could be associated with the considerable alterations in the structures of British society and the fabric of British culture. Indeed, the rapidly changing social context, the shifting social dynamics emphasised the transitory nature of reality. As such, postmodern fiction, an aesthetic style that aims to underline the constructed nature of fictional representations, developed. Postmodern novels utilise multi-perspectival narrations, problematic shifting between the historical periods, and fragmented narrative flow in order to highlight the artifice of fictional representations. Therefore, it could be assumed that the constant reiterating of the constructed nature of fictional reality brought forward the necessity to

discuss and to question the structures of the essential social and cultural institutions, as well as the formations of identity. Aptly, the postmodern novels articulate the postmodern individual's struggle to understand, to define her/his identity and assert this identity in relation with the said institutions. Thus, identity became one of the most ubiquitous themes in contemporary literature; hence postmodernism, as a literary style offers ample means to examine and discuss structure and formation of identities in varying contexts.

However, it should also be underlined that postmodernism is not limited to literary domains, with its expanding nature, postmodernism saturated not only the aesthetics and fine arts but also to the philosophical spheres. To put it briefly, postmodernism permeated all aspects of culture. In this regard, Frederic Jameson's designation of postmodernism as the dominant cultural mode in the late capitalistic period which coexists with other modes of cultural products should be remembered. (159). What Jameson emphasise is that postmodernism coexists with "other resistant and heterogenous" cultural initiatives (*Ibid.*). Thereof, it could be inferred that contemporary British fiction encompasses unique alliances between different literary perspectives, such as postmodernism with postcolonialism, or multiculturalism, or feminism with postcolonialism, in order to produce challenging questions on the state of the society, individual or identity in relation with race, nation, ethnicity, gender and sexuality. As such, the varied conflicts, tensions that reside in the heart of British culture are analysed and discussed in the rich, constantly expanding, inventive contemporary British fiction.

Chapter III:

Identity in Postmodern Context

Individuals reflect the cultural and social context they inhabit. Furthermore, their thoughts, feelings and expressions are shaped by cultural and social tendencies of the time period they are a part of. These social and cultural contexts that individuals inhabit influence the content of their identities, their values, goals, attitudes as well. Jan Assman emphasises that identities derive from “a consciousness that is formed and determined by the language, ideas, norms and values of a particular time and culture” (113). In this sense, contemporary individuals exist in a context that is shaped by the philosophical and cultural practices of postmodern thought. Thus, they are postmodern in the sense that their mentality, thoughts and habits reflect the mindset of postmodern times. On the other hand, the novels that are selected for this study foreground identity problems that stem from problematic social interactions. As Mark Leary and June Tangney underline, Symbolic Interactionism contents that “the meaning of things - including the self - is derived from social interaction” (2). Therefore, Symbolic Interactionism with its emphasis on social interactions’ impact on self-concepts, constitutes the theoretical perspective for this study. This chapter includes the discussion of two different theoretical approaches. First, the main premises of postmodern theory, with the aim to explain the theoretical context that contemporary individuals inhabit, is discussed. Then, Symbolic Interactionist perspective with regard to self-concept and identity structures is explained.

3.1. The Leitmotifs of Postmodern Thought

In the last quarter of the twentieth century, postmodern theory emerged as an extensive intellectual movement with a distinctive critical attitude towards the previous theoretical traditions. Although it is difficult to pinpoint an exact date for the occurrence of cultural and intellectual movements, it could be stated that the first cultural practices of postmodernism started to emerge in the second half of the twentieth century. In this respect, M.H Abrams and Geoffrey Harpham verify the emergence of the term postmodernism in literary and artistic circles after the World War II (227). As is known,

the challenges and critique of theoretical studies provide the necessary momentum for the transformation of the established beliefs, customs, values and institutions of societies, which in turn assist the development of new means of cultural, social and aesthetic expressions. Accordingly, Frederic Jameson's designation of postmodernism as the cultural dominant of late capitalism reveals the prevalent critical thought after the second half of the twentieth century (4). Hence, considering the dominance of the cultural practices of postmodernity, it could be assumed that postmodern thought has provided a plethora of theoretical challenges for the transformations in social and cultural structures. Although, there are other theories in theoretical studies⁴³ in the last decades, postmodern theory is indubitably the most prevalent critical thought. Therefore, in order to provide a solid frame of reference for the narrative accounts of contemporary times, the most predominant leitmotifs of postmodern theory will be briefly discussed.

Encompassing an incredibly vast philosophical landscape, postmodernism is involved with a broad range of disciplines of humanities. Thus, the terms 'postmodern', 'postmodernity' and 'postmodernism' might have varying connotations in different contexts. Appropriately, through the writing of this study, the term postmodernity will signify a period, the term postmodern will indicate the consciousness of this era and lastly, the term postmodernism will refer to the intellectual and cultural practices of the said period.

As was mentioned above, postmodern thought includes various and diverse theories and perspectives - poststructuralist, postcolonial, eco-critical to name a few. Naturally, it would be impossible to address all the perspectives and components of postmodern thought. Nevertheless, in order to highlight the reasons that brought forward the fragmentation of the postmodern individual, the essential propositions that serve as a foundation for postmodern thought should be addressed. Thereby, the sceptic and anti-foundationalist postmodern attitude, the poststructuralist conceptions of deconstruction and *différance*, the mechanisms of discourse, power and knowledge, and the state of hyperreality will be discussed respectively.

⁴³ Modernism, Feminism, Marxism, Structuralism, Psychoanalytic theories are the main theoretical and critical schools of thought during the 20th Century.

3.1.1. The Sceptical and Anti-Foundational Turn in Theoretical Domains

Contemporary times is by and large referred as postmodern times; herein, the appellation postmodern subtly indicate the times after modernity. In that sense, it should be underlined that from the beginning of its career, the critical tradition of postmodern theory particularly targeted the modernist theoretical assumptions about the nature of history, culture, knowledge, truth, language and identity. As such, postmodern theory and postmodernism, came to be regarded as a turn from the modernist intellectual, aesthetic and cultural forms. It is generally agreed that starting with the Enlightenment the modern theoretical discussions had transformed the traditional mentality of the previous ages. In this regard, Michael Luntley points out that with the Enlightenment the focus of knowledge had shifted from divinity to humanity and located the concepts of reason, rationality, truth and self to central positions (8). Based on this assumption, it could be inferred that postmodernism signifies a deterioration of belief in the fundamental and central tenets of the Enlightenment⁴⁴. Furthermore, Steven Best and Douglas Kellner emphasise that “the theoretical discourses of modernity from Descartes through the Enlightenment and its progeny” established reason as the foundation of scientific knowledge and progress in social and cultural structures (2).

As was mentioned previously, starting with the second half of the nineteenth century, the Industrial Revolution, followed by urbanisation, and the two great wars in the twentieth century, brought forward the individualisation and the alienation of members of a rapidly mechanising society. As such, modernity started to be regarded as a form of suppression and desolation by postmodern critics. Correspondingly, Best and Kellner purport that modernity later precipitated an integrated system of practices, discourses and institutions in which “reason turned into its opposite and modernity's promises of liberation masked forms of oppression and domination (3). Thereof, it might be surmised that the postmodern turn in aesthetic, intellectual and cultural spheres emerged both as a reaction and a break away from the modernist counterparts.

⁴⁴ Tim Woods designates the fundamental tenets of Enlightenment as the belief in the infinite progress of knowledge, belief in infinite moral and social advancement, belief in teleology, the study of natural occurrences (11).

Due to encompassing a vast array of theories and theoretical perspectives, postmodern theory proves to be difficult to define. Nevertheless, from the beginning of its career postmodern theory displays an elemental incentive to question and challenge the established conventions, belief and value systems, in short, all the social and cultural institutions in social spheres. Emphasising the challenging stand of postmodern thought towards conventional wisdom, authority, cultural and political norms of Western philosophical tradition, Stuart Sim identifies the postmodern theoretical movement as a form of scepticism⁴⁵ and a technique of anti-foundationalism⁴⁶ (3). Considering that scepticism and anti-foundational attitude is clearly perceptible in all the fundamental attributions of postmodern theory, the concerned perspectives could indeed be the recurring themes in postmodern theoretical approach.

Correspondingly, the sceptic and anti-foundationalist attitude of postmodern thought is apparent in Jean François Lyotard's argument in *The Postmodern Condition*. In his acknowledged work, Lyotard defines postmodern "as incredulity toward metanarratives"⁴⁷ (XXIV). Accordingly, Lyotard emphasises metanarratives' tendency to ignore difference and diversity, and to deliver a state of cultural homogeneity as the proof of metanarratives' totalitarian nature (82). Based on Lyotard's depiction of postmodern, it could be surmised that the postmodern disbelief towards metanarratives is naturally accompanied by the questioning and challenging of the said narratives.

Moreover, Lyotard raises questions on the dominance of scientific knowledge over narrative knowledge and therefore, challenges the validity of the foundations of scientific knowledge. According to Lyotard, the epistemological tradition of Western civilisation does not classify narrative knowledge as legitimate, designating it to a less reputable plane (27). After questioning the foundations and methodology of scientific knowledge, Lyotard concludes that scientific knowledge does not produce truth, but merely designates the scientific facts (25-26). Evidently, Jean François Lyotard implies

⁴⁵ Stuart Sim designates scepticism as "a primarily negative form of philosophy, which sets out to undermine other philosophical theories claiming to be in possession of ultimate truth, or of criteria for determining what counts as ultimate truth" (3).

⁴⁶ Stuart Sim explains that anti-foundational approach disputes the validity of the foundations of discourse and knowledge (3).

⁴⁷ Glenn Ward describes metanarrative to be an over-arching story which can supposedly account for, explain, or comment upon the validity of all other stories, a universal or absolute set of truths which is supposed to transcend social, institutional or human limitations (171).

that, due to being able to designate scientific facts, scientific knowledge is represented as the producer of truths by the Western theoretical tradition and therefore, established as the discourse of the said tradition.

Although, Lyotard's discussions on the foundations of knowledge and the mechanisms of classification of knowledge, are undoubtedly a prominent contribution to epistemological traditions, the concerned discussions have different and more important implications. Indeed, Lyotard's questioning of the foundations of scientific knowledge does not only reveal how postmodern theoretical attitude challenges and subverts the authority of discursive institutions, but also emphasises the sceptic and anti-foundational approach as the characteristic of postmodern theoretical tradition.

As such, the sceptical and anti-foundational postmodern attitude challenged the foundations of theoretical structures like meaning, knowledge, power, truth and reality. In this regard, poststructuralist approach with its characteristic objection to structures, played an important role in analysing the structures and the relations between them.

3.1.2. Poststructuralism, Deconstruction and Différance

Contributing a notable perspective to the ethos of postmodern theory, poststructuralism emerged as a reaction against the claims of structuralism, the previous school of thought. It should be underlined that poststructuralism is not a disparate school of thought or academic discipline, but as Glenn Ward refers, the studies of a diverse group of theorists⁴⁸ whose explorations formed the foundation of postmodern ethos (96). What makes poststructuralism postmodern, is detectable in its sceptical attitude towards the previous theories. In this respect, Georges Van Der Abbeele identifies poststructuralism as postmodern due to displaying the postmodern tendency of "critically recycling the earlier ideas" (16). Poststructuralism's emphasis on the nature of structures, meaning and discursive practices constitutes the main frameworks of postmodern thought. For postmodern theory, poststructuralist discussions have been elemental in the sense that the said discussions paved the path to shaping of the quintessential postmodern conceptions of language, discourse, power and reality.

⁴⁸ The most well-known poststructuralists are also known to be postmodernists; Jacques Derrida, Michel Foucault, Gilles Deleuze and Félix Guattari could be listed among the most acknowledged poststructuralists.

In order to present a clear discussion of poststructuralism, a brief mention of structuralist thought should also be provided. On the subject of structuralism, Lois Tyson opines that structuralist approach aims “to understand, in a systematic way, the fundamental structures that underlie all human experience, and therefore all human behaviour and production” (199). Apparently, structuralism proposes that systems and their elements could be comprehended by studying their relationship with broader structures such as language, culture and society. However, poststructuralists particularly contested the structuralists’ ideas on language and meaning. As Glenn Ward posits, structuralist perspective suggests that language organises and constructs reality thus, language provides the means to give meaning to world and accordingly, meaning occurs only in relation to structures (56). Clearly, the structuralists consider the linguistic structures to be consisted of similar elements and patterns; therefore, these structures are of stable and homogenous nature.

On the other hand, poststructuralist objected the structuralist assumptions about linguistic structures. Ward further purports that poststructuralists claim that reality could not be separated effortlessly from the way it is represented, and although language plays an important role in the perception of reality, it is not the constructor of reality (56). Thus, it could be inferred that poststructuralist approach foregrounds language’s ability to reflect reality and highlights the representational efficiency of language. Moreover, poststructuralists insisted that words acquire meaning only through its relation to others (56). Henceforth, poststructuralists refute the structuralist claim on the meaning of words being fixed and stable. Contrary to the structuralist assumptions, poststructuralist approach emphasises the instable character of language and asserts that meaning is contextual.

Apparently, the poststructuralist objection to structuralist assumptions precipitated the development of various concepts and methodologies, emphasising the instability of structures. Particularly, the poststructuralist claims on language and meaning paved the path to emergence of Jacques Derrida’s theories of logocentrism, Deconstruction and Différance. Maintaining that all Western linguistic theories are founded on the notion that there is a transcendental ultimate controlling presence, a metaphysics of presence, outside language, Derrida designates all Western culture and

philosophy is logocentric (*Of Grammatology* 23, 73). Derrida's logocentrism implies that outside language there is a centre independent of all expressions and representations linguistic or otherwise, and all Western epistemological tradition and culture are structured around this supposed centre.

Objecting the existence of such centre, Jacques Derrida's theory of Deconstruction proposes that systems, structures and texts have no given reference and meaning, and that they are constituted of relations, deferrals and differences ("The Villanova Roundtable" 10). Accordingly, Derrida posits that deconstructive analysis tries to find out "the tensions, the contradictions, the heterogeneity" in texts and systems (Ibid. 9). In this regard, John Caputo highlights that the mission and the function of Deconstruction is to reveal the ambiguous and contextual nature of structures:

The very meaning and mission of deconstruction is to show that things - texts, institutions, traditions, societies, beliefs, and practices of whatever size and sort, you need - do not have definable meaning and determinable missions, that they are always more than any mission would impose, that they exceed the boundaries they currently occupy (31).

Based on Caputo's assumption it could be surmised that deconstruction theory attempts to point out that structures and systems are neither stable nor reliable, and denoting an exact to their meaning or mission is almost impossible. It is apparent that with Deconstruction theory, Derrida challenges the foundations of all social and cultural institutions by underlining their contextual and instable nature.

Derrida further displayed the instability of meaning by developing the theory of **Différance**. Accordingly, playing on the identical pronunciations of the French words "to defer" and "to differ" (French *différer*) Derrida purports that words could not evoke meaning by themselves (*Margins of Philosophy* 8-9). Since the two words are pronounced in the same way, it is not possible to determine which one is intended without seeing the written word; hence, words need other words in order to call forth their denotation (Ibid). According to Derrida, with every attempt to stabilise the

meaning of a thing, the meaning always slips away (Derrida qtd in Caputo 31). Evidently, the theory of Différance points out that impossibility of fixed and stable meaning. Instead, there are only possible meanings relevant according to the context they are used; thus, meaning is inherently indeterminant. As such, it could be inferred that with theories of Deconstruction and Différance, Derrida attempts to display that there is no centre in the linguistic structures; hence, there is no metaphysical controlling presence outside language, the meaning depends on relational and contextual elements.

It is apparent that the poststructuralists argument on reality, centre and meaning grounded the foundations of main arguments of postmodern theory in the coming decades. Displaying a sceptical attitude toward the assumptions of structuralism, poststructuralism underlines the contextual nature of meaning and particularly the function of language in the perception of reality. Apparently, the poststructuralists' emphasis on de-centred nature of structures and the referential character of meaning founded the essential postmodern discussions on the relations between individuals and their relations with social systems and their practices. Considering that the poststructuralist perspective on discourse and its dynamics within social structures lay at the heart of postmodern thought, the poststructuralist discussions on discourse and power relations within the social structures will be mentioned next.

3.1.3. Discourse, Power and Knowledge

The poststructuralist analysis of structures brought forward the dynamics of discursive practices, the power and knowledge relations within discourses. In broad sense, discourses are constituted of communicative and informative practices which include the beliefs, ideas and expressions circulating in all aspects of life. Accordingly, Tim Woods describes discourses as “institutionalised practices through which signification and value are imposed and sanctioned and exchanged” (15). Evidently, discourses facilitate the development and distribution of value and meaning systems within social and cultural institutions. Then, it could be inferred that discourses saturate all aspects of social structures and thus, they shape life and relationships of individuals. Thereby, poststructuralists maintain that discourses are closely connected with power, knowledge and truth.

The poststructuralist perspective on discourse and power is primarily shaped by the studies of Michel Foucault. In *The Archaeology of Knowledge*, Foucault identifies discourses as practices that “systematically form the objects of which they speak” (49). What Foucault points out is that how discursive practices shape the objects, the objects being all forms of communicative and informative statements. Apparently, poststructuralist approach toward discourse focus on the function, capacity and end results of statements. Correspondingly, Terry Eagleton contends that as signifying practices and sign systems, discourses “produce effects, shape forms of consciousness and unconsciousness, which are closely related to the maintenance or transformation of our existing systems of power” (183). Clearly, within social systems the expressions, norms, value and belief systems are constituted and systematically put into order by discursive practices.

Based on the assumptions of Foucault and Eagleton, it could be inferred that the production of meaning and value systems influence people’s speech and thought patterns, which in turn mould and govern the unconscious and conscious mental capacity of both individuals and society. It is evident that poststructuralist approach emphasises the function of discourse in constituting the characteristics of individuals and social groups through structuralising the means they perceive reality. In this sense, discursive practices could also be regarded as mechanisms to constitute and shape the perception of social reality.

According to poststructuralist thought, the dynamics of power and knowledge reside at the centre of discursive practices. On the account of power, Michel Foucault maintains that power “comes from everywhere” and it is neither an institution nor a structure; it is “the multiplicity of force relations immanent” in all social structures (*The History of Sexuality* 93 and 92). Based on Foucault’s depiction, power could be understood as a ubiquitous dynamic that saturates all social and individual practices. Thence, it could be assumed that power is inherent in all forms of relationships. Although, it should be emphasised that Foucault’s diffusion of power removes power from the centre of discursive practices; thusly, power is decentralised. Moreover, Foucault emphasises that through the exercise of power, knowledge is created and “knowledge constantly induces effects of power” (*Power/Knowledge* 52). What

Foucault marks is that, power and knowledge are integrated systems, and through the exercise of power dynamics, knowledge is produced. Subsequently, as a production of power, knowledge diffuses the effects of power.

Correspondingly, in *A Poetics of Postmodernism*, Linda Hutcheon highlights the interdependent relation between discourse, power and knowledge and maintains that discourses are sites of “conjunction of power and knowledge” (185). Clearly, the relationships between individuals, and social and cultural institutions could be considered as the sites within which power is exercised. Thus, it could be assumed that knowledge as form of power shapes all forms of relationships and diffuse the influence of power through discursive practices on individuals. Hence, discourse, power and knowledge could be considered as interdependent systems.

Although, the power and knowledge dynamics within the discursive practices have various aspects, their participation in the transformation of individuals into subjects and in the production of truth are worthy of mentioning. The circulation of power through knowledge within social and cultural practices, enables power to operate and function on individuals. In this regard, Foucault contends that the dissemination of power through knowledge in the discursive practices demonstrates “a form of power which makes individuals subjects” (*Beyond Structuralism and Hermeneutics* 212). To put it simply, Foucault maintains that through applying itself to the routine daily practices of life, power/knowledge dynamics categorise the individual according to her/his identity and imposes its general principles of discourse upon individuals; and when the individual acknowledges the said principles, she/he becomes a subject (212). What Foucault points out is that power and knowledge dynamics within discursive practices shape and define how individuals regard and designate themselves and their world through social and cultural constraints and classifications. Thus, it could be considered that the individual is transformed into being a subject who is intrinsically tied to the mechanics of social and cultural structures and institutions.

Meanwhile, Foucault emphasises the production of truth by mechanisms of knowledge: “Truth is a thing of this world: it is produced only by virtue of multiple forms of constraint. (...) Each society has its regime of truth, its "general politics" of truth: that is, the types of discourse which it accepts and makes function as true” (*The*

Foucault Reader 73). It is apparent that within social structures knowledge, power and discourse form intrinsically integrated mechanisms in which knowledge and power do not only produce their own truths, but also precipitate the mechanisms that are necessary for the acceptance and continuance of truths. Drawing upon the functions of the said mechanisms, poststructuralism argues that truth is neither transcendental nor given, it is a form of discourse produced by mechanisms of power and knowledge (*Ibid.*).

Evidently, the poststructuralist analysis of discourse and power dynamics in social structures reveals the tendency to challenge and decentralise crucial conceptions and structures (e.g., power, self and truth, knowledge, culture and history) which in itself embodies the core of postmodern attitude. Furthermore, the poststructuralist claims of individuals being subjects, contributed inimitable perspectives to the studies of self and identity⁴⁹. Thereof, it could also be surmised that the sceptic and anti-foundational attitude of poststructuralist perspective unsettles the foundations of social and cultural structures, and brings the discussions on the perception of reality to the fore. Accordingly, the postmodernist discussions on the nature of reality submits the loss of real and presence of simulacra, a world of simulated reality.

3.1.4. Simulacra and Hyperreality

As quintessential postmodern concepts, simulacra and hyperreality are believed to personify the nature of reality in postmodern times. First and foremost, it should be underlined that as could be discerned from the theoretical discussions, the reality that is mentioned is not physical reality but the perception of reality. Postmodern theorists underline that the post-industrial, information and image saturated life experience disturbed the relationship between the real and representation. The concepts of simulacra⁵⁰ and hyperreality are developed by Jean Baudrillard to depict the state of postmodern reality. Accordingly, Baudrillard purports that the socio-economic conditions that were governed by production and industrial capitalism are replaced by a new socio-economic state in which society is dominated by simulations, and new forms

⁴⁹The subject of self and identity will be further discussed in the following section.

⁵⁰ (simulacrum, simulacra plural <<https://dictionary.cambridge.org> >)

of technology and culture (Simulations 83 and 100). Allegedly, the conceptions of simulacra and hyperreality refers to the state of world in which all aspects of life are dominated by representations in the form of images, pictures and words. The importance of Baudrillard's theoretical discussions lies in the fact that the concerned arguments bring the nature of reality and aesthetic representation under question.

In broad sense, the concepts of simulacra and hyperreality refer to a state in which real is replaced by models of real. As Baudrillard describes, simulacrum is "the generation by models of a real without origin or reality: a hyperreal" (*Simulations* 2). Apparently, hyperreality is the condition that occurs when models of real are produced without original foundations and simulacrum is the procession in which the said productions are developed. Baudrillard classifies the absorption of image into hyperreal in four successive phases: at first "the image is the reflection of reality"; then "the image masks or perverts that basic reality"; then "masks the absence of a basic reality"; and at last, "the image bears no relation to any reality whatever, it is its own pure simulacrum" (*Simulations* 11). What Baudrillard depicts here is, how the difference between real and representation is disturbed and how models of real become "more real than real" (*Selected Writings* 188.) It is evident that, in hyperreality, the real is replaced by models of real and therefore, the ability to distinguish the difference between real and representation diminishes.

Additionally, the loss of distinction between real and representation indicates a crucial state in which the standard criteria for evaluating real is altered. In this regard, Tim Woods emphasises that the impact of hyperreality "erases everyday life. Not only does it become ever more difficult to distinguish the simulation from real life, but the reality of the simulation becomes the benchmark for the real itself " (27). It is evident that in the absence of real, the hyperreal models become the standard evaluation criteria of real. And when, the criteria of reality are based on simulated reality, the perception of reality is transformed and founded upon simulated models of real. Thereby, it could be assumed that in hyperreality the nature of reality changes thus, the existence objective reality becomes debatable.

Furthermore, Jean Baudrillard ascribes the emergence of simulacrum to the state of post-industrial age in which society and culture are saturated by self-referential

simulations, objects and discourses that lack substantial foundation, referent and origin (*Selected Writings* 166). Accordingly, Baudrillard explains the replacement of real with its representation with the concept of Orders of Simulacra:

1.Counterfeit: In Counterfeit period, which lasted between Renaissance and Industrial Revolution, the dominant mode was counterfeit. In the first order, the distinction between real and image is never abolished, the image is counterfeited the real (*Simulations* 83, 94).

2.Production: The Production period started with the Industrial Revolution and lasted during the modern period. In the second order, the dominant scheme was production and due to mass amounts of serial production, the distinction between real and representation started to diminish, which Baudrillard defines as “the liquidation of the real” (*Simulations* 83, 95).

3.Simulation: In the Simulation period, the dominant scheme is simulation and all forms are proceeded by model that are simulated by digital codes; the real is replaced by the representation (*Ibid.* 83, 101).

Baudrillard’s concept of Orders of Simulacra displays the change in the dynamics of representation starting with Renaissance until contemporary times. Based on Baudrillard’s interpretation it could be suggested that the difference between real and representation transform in tandem with the changes in the economic spheres. However, the developments in production technology seems to be the determining factor in the blurring of lines between real and representation. In this respect, it should be highlighted that with the conceptions of simulacra and hyperreality Jean Baudrillard attempts to display that the relationship between real and representation is reversed. In the conventional order of things reality is expressed through representations. However, in simulacrum the real behind the representational expression is slowly receding. As such, due to the dominancy of simulated representations in postmodern times the nature of reality has transformed into something less tangible and a more virtual state.

As a conclusion, it is indubitable that the challenge of postmodern theoretical discussions transformed the perception of previously established theoretical structures. The attributions that have made postmodern thought so potent and dynamic could be associated with its distinctively sceptic attitude and anti-foundational approach.

Evidently, postmodern theory's objection towards totalising structures, its emphasis on the de-centred state of systems and the contextual nature of pivotal conceptions, its challenge towards the foundational mechanisms of discourse, knowledge and power dynamics, and its questioning of the relationship between reality and representations, encapsulate the ethos of postmodern thought.

First and foremost, postmodern theory's sceptic and anti-foundational approach towards totalising structures, e.g., scientific knowledge, displays metanarratives' mechanisms of categorising and presenting constructions like knowledge as the producer of truth. Apparently, due to the nature of said discussions, the Western epistemological tradition and its means to legitimise knowledge is challenged. In this respect, it should be highlighted that postmodern objection towards universalising structures implies an objection to centralising features as well. Most importantly, the sceptical and anti-foundational approach of postmodern theory reveals that cultural pillars like metanarratives are not given but constructed, which naturally brings forward the questioning of other structures to the fore.

Accordingly, poststructuralist assumptions on the contradictions and tensions in the structures of language, provide a different perspective in analysing structures and the relations between them. In this regard, it should be underlined that deconstruction theory's emphasis on the decentred state of linguistic structures and instability of meaning, is particularly significant in bringing the dynamics of social and cultural structures and their practices under discussion. Thusly, the contribution of poststructuralist propositions on difference, diversity and heterogeneity could be discerned in the flourishing theoretical discussions on race, class, gender and sexuality.

On the other hand, the poststructuralist analysis of discourse and its dynamics highlights the function of discourse in the perception of reality and how power and knowledge are embedded within discursive practices. In this respect, the introduction of truth as a production of knowledge and power dynamics, and the decentralising of power within the social structures are particularly pivotal in challenging the foundations of conceptions like truth, self, knowledge and power. Furthermore, the poststructuralist designation of individuals as subjects of power and knowledge relations within discursive practices, reduces the place of human beings in the order of things and started

a plethora of discussions on individuals and their relationship with structures. The influence of the said theories is apparent in the increasing discussions of authority, hierarchy, ethnicity and race in the last decades.

Lastly, the debates that have started with the introduction of the concepts of simulacra and hyperreality raises questions on the quality of aesthetic representations. Baudrillard's emphasis on the blurring of the lines between true and false, real and imaginary, reality and representation in fact indicate the diminishing of humane substance behind the real. Indeed, the meanings, significations, connotations, feelings and memories, the attributions that make humans and their aesthetic representations unique and irreplaceable are being slowly replaced by depthless and superficial representations. As such, it could be considered that the authentic side of life is diminishing from the image dominated post-industrial, postmodern life experience. Furthermore, the blurring of lines between the real and representation also implies a chaotic state in which representation replace the real and the authentic aspect of things is slowly receding from the experiences of life. It is evident that the conceptions of simulacra and hyperreality highlight how postmodern individuals are surrounded, dominated by simulations without any substantial foundation to centralise their existence on.

Based on the deductions above, it could be suggested that postmodern thought's challenging of knowledge, meaning, truth and reality reveals its objection to centralising concepts, principles and structures. Thus, it could be assumed that postmodern theory's diligent examination of structures like culture, history and knowledge challenges their universality and centralising aspect. As such, these structures ceased to be centralising grounds for individuals. However, the lack of centralising principles in social and cultural structures inevitably affects the relationship between individuals and the said structures. Considering the importance of social and cultural structures in the formation of identity, the said transformations could indeed be crucial for individuals.

3.2. The Framework of Identity

In the late postmodern times, the subject of fragmented identity has become a central theme and focus of considerable attention. This remarkable recognition could be

associated with the need to make sense of the extensive transformations in the established patterns of life and their impact upon the individual. Starting with the late twentieth century, the increasing globalisation of the world and the developments in media and communication technology produced momentous shifts in almost all aspects of life, particularly in the relationships that individuals have with themselves and their social environment. As a result of the said transformations, new means of individual expressions and new identity formations developed which in turn altered the previous perceptions of self and identity.

3.2.1 The Sense of Self

The technological developments of the late twentieth century produced a considerable impact on individual's sense of self. In this regard, the effects of the advancements in media and communication technology are particularly significant. The developments in information technology enabled the transmission of news all around the world in mere seconds. Notably, the advancements in digital technology have provided people with various opportunities to connect others and join communities in the cyber world. Due to this close interactions, exchanges of cultural, social attributions, conventions and values became common practice. Evidently, the expansion of digital communities precipitated the blurring of the borders of states, nations, local communities, cultures and personal lives. Thus, the postmodern self is constantly in the process of reassessing her/his identity with regard to disparate cultures, communities and to the ever-changing flows of digital networks.

As life gets more disjointed, individual's sense of self is changing and identities are becoming more fragmented, more decentred. Michael Berzonsky defines sense of self as a theoretical construct, an interrelated system that attempts to organise and unify the separate self structures in a meaningful and organised way (133). Accordingly, the sense of self is not independent from all the attitudes, roles, motives, personal experiences, identifications, values and meanings, self-perceptions from which it is constituted through. Caroline Showers and Virgil Zeigler-Hill offer a more detailed description and depict sense of self as "a single self-concept category with a consistent set of attributes that could potentially guide thoughts, feelings, and behaviour in a wide

range of situations” (109). However, the changes in social and cultural structures precipitates alterations in individuals’ sense of self. In this regard, Stuart Hall correlates the change in individual’s sense of self with the fragmentation of “the cultural landscapes of class, gender, sexuality, ethnicity, race, and nationality” that provide people with “firm locations as social individuals” (275). Therefore, how the shift in individual’s sense of self came to pass should be mentioned as well.

The early modern assessments of self and identity during the Enlightenment Period portrayed a stable and unchangeable sense of self. The acknowledged Enlightenment thinker John Locke designated self as a consciousness accompanied by reflection, and identity as the distinguishing factor in that consciousness: “For, since consciousness always accompanies thinking, and it is that which makes everyone to be what he calls self, and thereby distinguishes himself from all other thinking things, in this alone consists personal identity” (247). Locke particularly highlighted the unalterable aspect of identity “identity is preserved in that change of substances by the unity of one continued life” (248). Evidently, during the Enlightenment, identity was believed to be a constant and unchanging part of the self. As is discussed in Chapter II, the extensive industrial progress that had started with the Industrial Revolution (1760 - 1840) later precipitated dramatic shifts in the cultural and societal domains and paved the path to modernity. In this respect, Angelique Richardson points out that with modernity masses had transformed into individuals, communities had become organic entities comprising of independent individuals, life and reality had become shifting, dynamic process (15). Apparently, the dramatic changes in the established conventions⁵¹ of life compelled individuals to redefine their relationships with themselves and discover their ontological existence. Therefore, it could be presumed that the social transitions that had started during the Age of Industrialisation initiated the fundamental need of masses to be regarded as individuals and to discover more of their ontological nature. Undoubtedly, with modernity individuals’ need to discover their individuality emerged.

⁵¹ The technological, economic, cultural and social transformations that had initiated the modernist movement was mentioned previously in Chapter II, *The Journey of The British Fiction*.

The general assumption that the self was unified and autonomous continued until the nineteen-sixties, the end of modern period. In this regard, Tod Sloan correlates the development of fragmented self-concept to the progress of psychoanalytical research in revealing the fractures and contradictions in the psychological make-up of the individual (111). In accordance, the simultaneous emergence of postmodernism as a cultural practice should also be underlined. Apparently, the recognition of the fragmentary aspects of self brought forward the decentred notion of self. Henceforth, it could be surmised that postmodernism's challenge towards the accepted social and cultural conventions influenced the individual's sense of self. In this regard, Robert Dunn ascribes the negation of the beliefs of a unified and coherent self to the "changes in the structural and institutional conditions of advanced capitalist society" (4). Within this context, the significant increase in commodification and utilization of technologies could be regarded as the consequences of the said changes. Thereby, it could be inferred that the rise of commodification and latest advancements in digital and communication technologies precipitated the perception of self in a fractured, incoherent and culturally situated state. Additionally, the individuals' inclination to explore and comprehend their particularity accelerated the advancement of the studies of self and identity in social and behavioural sciences.

3.2.2. Symbolic Interactionism

Symbolic interactionism is a theoretical framework that explains how society is created and maintained through repeated and meaningful social interactions among people. As Michael Carter and Celene Fuller argue Symbolic Interactionist perspective attempts to comprehend the operation of society from the 'bottom up'; it focuses to micro-level processes that emerge during face-to-face encounters in order to explain the operation of society (932). This theoretical perspective emerged in the first decades of the twentieth century with the influence of various theorists. The early works on self and identity that founded the theoretical framework of Symbolic Interactionism is crucially important and worthy of mentioning. The studies on self and identity are crucial in examining the psychological framework of human psyche, the conduct of interpersonal relationships and the production of societies and cultures. Hence, the

topics of self and identity are studied and discussed in various academic fields - anthropology, sociology, psychology, philosophy and linguistics to name a few. The first detailed study on the concept of self was published by psychologist William James in the late nineteenth century. It is generally agreed that with *The Principles of Psychology* (1890), William James built a solid conceptual foundation for the studies of self. After the publishing of *The Principles of Psychology*, the relation between self and social relations became focus of both psychological and sociological studies.

Following the publication of the works of studies of William James, the works of sociologists Charles Horton Cooley and George Herbert Mead on the role and the function of self in human behaviour and social processes emerged in the early twentieth century (NP14). The studies of Cooley and Mead emphasised the importance of social interaction in the development and shaping of self. Although George Herbert Mead is the founder of the concept of “Symbolic Interactionism”, due to his untimely death, his work *Mind, Self, and Society* (1934) was published posthumously by his students (Leary 2). The studies of Charles Horton Cooley and George Herbert Mead emphasising the role and function of self in human behaviour and social processes, led to the development of the theory of Social Interactionism.

In 1902, Charles Horton Cooley published his *Human Nature and the Social Order* (1902) in which he introduced the concept of Looking-Glass Self. The theory of Looking-glass Self suggests that individuals use social relationships as mirror (looking-glass) and found their sense of self upon how they believe others regard and judge them (Cooley 96). Cooley’s theory of Looking-glass Self, initiated the notion that social interaction is the essential means in the shaping of the self. As such, Looking-glass Self theory instigated the formation of the concept of Symbolic Interactionism. Thus, the works of Charles Horton Cooley and George Herbert Mead shaped the foundations of Symbolic Interactionism and investigate how individuals translate other people’s reactions into self-knowledge (Bosson and Swann 600). After the demise of George Herbert Mead, various sociologists contributed greatly to the studies of Cooley and Mead, by further improving the theory of “Symbolic Interactionism” (Leary and Tangney 2).

The theoretical perspective of Symbolic Interactionism is developed under the influence of three main schools of thought (Carter and Fuller 932). These schools of thought are formed by the works of Herbert Blumer (Chicago School), Sheldon Stryker (Indiana School) and Manford Kuhn (Iowa School) (Carter and Fuller 933). Accordingly, Herbert Blumer depicts Symbolic Interactionism as “the peculiar and distinctive character of interaction as it takes place between human beings” (933). As such, Blumer and Chicago School emphasises the emergence of self within the process of interaction, which will be further discussed.

Meanwhile, Manford Kuhn and Iowa School contend that social interaction could be investigated through a simulated perspective that emphasises intentionality, temporality, and self-correction. They also maintain that social interactions are influenced by the context that they develop within. On the other hand, Sheldon Stryker and Indiana School foreground the structural aspect of interactions and the concept of role-taking (936). Stryker describes roles as social expectations attached to positions in social structures (57). Stryker’s interpretation of Symbolic Interactionism argues that socialisation is the process in which people learn the normative expectations for actions within the context of role-relationships (Fuller and Carter 936). Thus, Stryker and Indian School highlight the reciprocal relationship between society and individuals.

As the most influential figure in the establishment of Symbolic Interactionist perspective, Herbert Blumer expanded the studies of George Herbert Mead, and coined the term Symbolic Interactionism. Blumer explains the main tenets of Symbolic Interactionism in his foundational work, *Symbolic Interactionism* (1969). Blumer’s theoretical perspective is founded on the premise that what renders society distinctive is its members’ capacity to act independently (4). Accordingly, he maintains that each member of a group could govern their behaviour so that the whole group would be able to achieve a goal. As such, Blumer foregrounds individual’s role in society as flexible and free of structural and contextual influences. Thus, Herbert Blumer’s interpretation of Symbolic Interactionism focuses on the relationship between self and interaction.

Accordingly, Blumer states that individuals’ actions are founded on the meanings that objects have for them. Due to the fact that interactions occur within a particular social and cultural context, individuals and situations should be categorized or

defined according to their individual meanings. As such, meanings emerge from interactions with other individuals and with society, and these “meanings are continuously created and recreated through the interpreting processes that emerge during interaction with others” (2). Thereby, Symbolic Interactionism emphasises that self develops by deriving and interpreting meanings through social interaction. Hence, the interconnected state of individuals and society is foregrounded.

Herbert Blumer also emphasises the contingent nature of meaning. Since meaning is developed through the interactions between individuals, meaning could not be fixed. It could differ according to individuals, context or time (3). Notably, Symbolic Interactionist theory emphasises how people construct, develop and negotiate their meanings and identities through their interactions with others. Based on this, it could be inferred that Symbolic Interactionist perspective designates the self and the concepts of self as an outcome of social interaction. Symbolic Interactionists maintain that the developmental process of self concepts involves understanding and internalising the expectations, values and norms of the current social context. Thereby, Symbolic Interactionist perspective contend that self develops and transforms by learning and internalising the meaning and values systems of its social environment. Therefore, self-concepts and mechanisms of the self should be explored as well.

3.2.3. Self: The Inner Structure

Self is a complex structure that operates on both psychological and social faculties of human mind. Encompassing the quintessence of the thoughts and feelings of a person, self represents the core aspect of an individual. In a broad sense, self engages with individuals’ perception of themselves, their unique emotions, ideas, experiences that support their inherent knowledge of who they are. As is known, what distinguishes mankind from other living forms is their ability to contemplate on their experiences and articulate their reflections. Based on this fact, it could be inferred that self epitomises the existence of the conscious awareness that distinguishes human beings from other existing forms. In this regard, Mark Leary and June Tangney highlight human beings’ ability to contemplate on themselves in “abstract and symbolic ways” and underline the prominence of self-reflection in the formation of human behaviour. (viii). Indeed,

having the ability to take oneself as the object of its own reflection and to think in abstract ways indicate a certain level of mental maturity, which in turn assist to establish a distinct sense of self.

The development self and mental processes of an individual are determined by various factors. Time, geography, culture and genetic make-up could be listed among the external influences that have a general effect on the development of the self. Considering Symbolic Interactionism's emphasis on social interactions' influence in the development of self, the importance of family and social environment should be mentioned. Apparently, factors such as family and social environment, and the relationships that are initiated in the said environments play a decisive role in the development of the self. Elinor Ochs and Lisa Capps assert that developing a discrete sense of self is a fundamental condition of human cognition process and well-being (29). Accordingly, Ochs and Capps mark that infants develop "a sense of "me" as a coherent, continuous and discrete being over time" during their early childhood (29). Hence, it might be assumed that developing a separate sense of self is a foundational phase in the cognitive process of an individual.

Notably, the essential social factors in the development of self mainly include the influence of social, cultural and familial institutions. Indeed, the social and cultural framework of a community have a determining influence in the development of the self. In this respect, Susan Cross and Jonathan Gore posit that the daily experience within cultural framework is instrumental in the formation of sense of self and individuals' psychological tendencies (589). Hence, it might be considered that the cultural institutions in a society i.e., traditions, customs, cultural and professional practices, legal and educational systems provide the context in which individuals live, interact and mature. Furthermore, it is evident that daily human interactions within the cultural framework contribute to the acquisition of social skills as well.

On the other hand, interpersonal relationships are the fundamental factors of the developmental process of self. Accordingly, social institutions such as local communities, friend groups and families provide the necessary context in which interpersonal relationships contribute to the development of the self. In this regard, Jennifer Bosson and William Swann contend that interpersonal relationships like

attachment relationships, social comparisons, incorporating others' qualities and appraisal (assessment) are vital in the construction self and concepts of selfhood (600). Evidently, attachment relationships are particularly important in the development of self. However, before further exploring this subject, what 'self' refers to should also be mentioned.

Due to its different implementations in diverse contexts, the word self has various connotations. In colloquial usage self is often used to refer to a person or sometimes personality. On the other hand, in academic studies self is the subject matter of various disciplines like anthropology, psychology, sociology and philosophy. Thereby, instead of a generally accepted description of self, there are disparate perceptions and explanations of the term. Additionally, the hyphenated usage of the word self like "self-esteem" or "self-confidence" amplifies the ambiguity of the meaning of the word. Hence, it would be wiser to proceed with the earliest example of academic survey on self and identity.

As was previously mentioned, in *The Principles of Psychology* (1890), psychologist William James established a solid framework for the studies on self and identity. In the well-known chapter of the said book, "The Consciousness of The Self", William James separates the self into two dimensions: self as "I" - the Pure Ego or 'soul', and self as "me" - the Empirical Self (279). The Pure Ego is designated as the "ultimate ontological nature of the self" (279). On the other hand, James purports that the Empirical Self consisted of three constituents: Material Self, Social Self and Spiritual Self in regards with Empirical Self's experiencing the world with the material, social and spiritual perspectives⁵² (280). Apparently, William James contests that self has an imperative need for relationships and the Material, Social and Spiritual perspectives serve to experience different aspects of these relationships. Based on James' perspective, it might be inferred that the sense of self is developed within the matrix of relationships that self has with both itself and others.

⁵² According to William James the Material Self corresponds to the material aspects of individual experiences as in physical body, possessions, family and relations (280). The Social Self on the other hand, signifies the social aspect of experiences, particularly "the recognition which [an individual] gets from his [or her] mates" (281). The Spiritual Self denotes to the "entire stream of personal consciousness" that contain the emotions, thoughts and drives of a person (284).

On the other hand, George Herbert Mead further developed William James' division of self as "I" and "me"⁵³. Mead suggests that the "I" (the subject) refers to an individual's response to others and the "me" (the object) refers to "the organised set of attitudes of others" that an individual assumes (175). According to Mead's designation the "me" aspect of the self, contains knowledge of the experiences and the ideas and feelings that are produced by the experiences. As was mentioned before, George Herbert Mead introduced the idea that self develops through interaction with other people. Hence, Mead ascribes the development of the self to interpersonal relationships and the information that is accumulated by the said relationships. Apparently, both William James and George Herbert highlight the performance of the "me" aspect of the self due its vital function in relationships and gaining experiences from relationships. Additionally, it should be considered that the inner mechanisms that assist self to improve itself, to evaluate ideas and navigate relationships should be crucial in understanding the self and its structure.

Meanwhile, Mark Leary and June Tangney present a detailed account of self. First, in order to arrive an explicit definition, Leary and Tangney acknowledge the preoccupations of the self. Accordingly, Leary and Tangney contend that self engages with people's experiences with themselves and their thoughts, feelings and perceptions of themselves and also with people's conscious efforts to modulate their behaviour (6). Taking into consideration that the said engagements of self could only be achieved through the ability of self-reflexivity, Leary and Tangney assert that self is "the set of psychological mechanisms or processes that allows organisms to think consciously about themselves" (*Ibid.*). It is evident that self could only actualise its capacity through the mechanism of self-reflection, which enables self to produce emotions and thoughts that shape the framework of their experiences. Additionally, Leary and Tangney's description brings forward the process of self-regulation as a vital part of inner mechanisms of self as well. Seemingly, the mechanism of self-reflection facilitates the process of self-regulation.

⁵³ Richard Ashmore and Lee Jussim affirmed that "'I' and 'me' are also referred to as 'self as knower (I)' and 'self as known (me)', respectively" (5).

In this respect, Maddux and Gosselin maintain that self-regulation requires the ability “to use past knowledge and experience to form beliefs about and predictions of future events or states, one’s abilities, and one’s behaviour” (199). Therefore, it could be inferred that self-reflection and self-regulation works in close association to develop expectations, to set goals and to modulate their action in the pursuit of their purpose.

Based on the reviews of aforementioned scholars, self-reflection and self-regulation could be designated as the crucial inner mechanisms that self employs to improve itself. Furthermore, in “Self and Identity”, William B. Swann and Jennifer Bosson depict the self as a representation or set of representations which embody “the entire set of beliefs, evaluations, perceptions, and thoughts that people have about themselves” (592). From the perspectives of Swann and Bosson then, it could be assumed that self is a set of representations that epitomises the concepts that self has produced about her/himself.

To sum up, through self-reflexivity and self-regulation self produce mental representations about her/himself which constitute the contents of self-concepts. In this respect, Morris Rosenberg confirms that self-concepts include “the totality of the individual’s thoughts and feelings with reference to himself as an object” (8). Accordingly, self-concepts include self’s descriptive statements of itself, self-descriptions. On the other hand, Daphna Oyserman *et al.* further explain that self concepts are the cognitive structures that contain the evaluative and descriptive criteria that assist to protect the sense of self-worth, to concentrate on one’s purpose and to understand world (72). Accordingly, developing self-concepts and particularly, a core self-concept, a sense of self is crucial for individuals.

As was mentioned before, Carolin Showers and Virgil Zeigler-Hill define the sense of self as a “a single self-concept category with a consistent set of attributes that could potentially guide thoughts, feelings, and behaviour in a wide range of situations” (109). Evidently, developing a core sense of self is preeminent in the sense that the coherent and consistent set of guiding criteria provide a unifying sense of self and solid foundation for identity formation. Moreover, it is apparent that through the mechanisms of reflexivity and regulation, the self produces mental representations or concepts that assist to comprehend and operate in the world.

3.2.4. Reflected Appraisals

The concept of Reflected Appraisals is particularly prominent in explaining the formation of self-concepts in the context of social interaction. The concept of Reflected Appraisal is also known as the looking-glass self. Harry Wallace and Dianne Tice posit that Reflected Appraisals refers to the processes through which people's self-views are influenced by their perceptions of how others view them (124). As was mentioned before, interpersonal relationships, particularly the relationships that individuals have with their significant others, family members and close associates influence and shape their self-concepts. In this sense, it could be assumed that within the context of attachment relationships, the character of the relationship influences how people perceive themselves and develop individual concepts of self. Evidently, the essence of individual's sense of self is determined by the quality of attachment relationships.

Jennifer Bosson and William Swann particularly foreground the concept of Reflected Appraisals in the development of self-concepts. According to the concept of Reflected Appraisals, individuals develop assessments about how they are perceived and construct their self-views and concepts of selfhood accordingly by observing others' reaction to the attitude and behaviour (600). Apparently, these reflected assessments are important for modulating behaviours; hence, they are a part of self-regulation process. However, it should also be underlined that reflected assessments evidently consist of self's assumptions on others' perception of itself; thus, they are subjective assessments. Based on Bosson and Swann's perspective, it might be inferred that the sense of self is developed through the process of social interaction and this development is a continuing process that includes adopting and changing according to the received perceptions.

In this regard, Wallace's and Tice's emphasis on the effects of Reflected Appraisals should also be mentioned. Wallace and Tice contend that the displays of Reflected Appraisals' effects underline the instability and conditionality of individuals' self-appraisals (128). Accordingly, Wallace and Tice purport that Reflected Appraisal susceptibility indicates "a self-concept that is not fully formed, or at least not held with confidence" (128). Clearly, for these individuals the perceptions of other people have more influence on their own self-assessments.

Consequently, it is apparent that through the development of the self, individuals forge their sense of self as a coherent, continuous and discrete entity. Moreover, through the reflected assessments that are deduced from interpersonal relationships, individuals devise their self concepts. Accordingly, it is evident that developing self-concepts and particularly, a coherent sense of self, are crucial for individuals. Notably, the developmental process of self is influenced generally by social and cultural factors and significantly by interpersonal and familial relationships. That being said, it should also be emphasised that how the said influences perceived is particular to each individual and involves the process of inner mechanisms of self.

Indubitably, self is a complicated structure that operates through the mechanisms of self-reflexivity and self-regulation that enable individuals to think consciously of themselves. The operation of the said inner mechanisms of self could be depicted as follows: first, the mechanism of self-reflexivity enables self to produce beliefs, thoughts and perceptions about itself and make sense of the world; then, the mechanism of self-regulation evaluates the knowledge acquired from the process of self-reflection and produce the attitudes and premises that is deemed appropriate for the task at hand. Moreover, it is apparent that self is constantly preoccupied with attributing meaning and coherence to personal and social experiences. Indeed, the stimulus to attribute meaning and coherence to the experiences could be associated with self's inclination to make sense of personal experiences. In this regard, Tod Sloan proclaims that the process of sense-making requires narrative activities like "narrative construction, story-telling, self-interpretation, rationalization, inner dialogue" (114). Given Sloan's portrayal of the sense-making process, it is clear that narrative activity plays a crucial role in self's involvement with both inner and outer world.

The association between self and narrative is reflected in the fact that narrative activity plays a fundamental role in self's involvement with all kind of experiences. In this respect, Elinor Ochs and Lise Capps emphasise the inseparability of self and narrative by attesting that "Personal narrative simultaneously is born out of experience and gives shape to experience" (20). Ochs and Capps base their argument on the premises that entities could only be comprehended through being experienced and narrative is a fundamental instrument in "the struggle to bring experiences to conscious

awareness” (21). Apparently, the assessments of Ochs and Capps highlights several crucial points. First and foremost, self’s only means to reflect on experiences and to convey these experiences to other people, is narrative activity. Indeed, self needs narratives to define, organise, make sense of the experiences and transmit them. Thus, it could be inferred that self uses narrative not only for explaining and structuring a meaningful order to apprehend the experiences, but also to convey the said experiences to others.

Furthermore, while orienting its experiences, the self constructs its personal accounts of life that contains the foundations of personal growth, such as the reflections and the wisdom gained through experiences. Then, self gives form to personal experiences through the act of narration which in turn, founds a framework of reference for self’s perspective towards experiences. Considering the fact that sense of self is influenced by the personal narratives of the self, it is apparent that narrative activity is crucial for facilitating self’s engagement with both itself and with the world. In this regard, narrative activity could be considered as a form as social interaction as well.

Consequently, self is a structure that includes inner mechanisms of self-reflexivity and self-regulation that employs social interactions to accumulate information about itself and the world. And, through the mechanisms of reflexivity and regulation, self produces mental representations or concepts that both assist to comprehend and operate in the world, and to instigate one’s unique particularity: identity.

3.2.5. Identity, The Bridge

The perception of identity is inherently tied to the questions of “Who I am?” and “What does define my existence?”. To answer these questions, one has to understand what identity is beforehand. According to William Burke and Jan Stets identity is “the set of meanings that define who one is when one is an occupant of a particular role in society, a member of a particular group, or claims particular characteristics that identify him or her as a unique person” (3). In this sense, identities refer to personal and social meaning systems and emphasise the unique particularity of the individual both in social and private contexts. Identity is essential in understanding the framework of human

condition from diverse perspectives. Thereby, the studies of identity encompass various disciplines of academic domain. Identities, by and large, indicate the particular foundations that shape people's ideas, experiences and their choices. Respectively, the discussions of identity present challenging questions about the state of the individual in relation with race, nation, ethnicity, religion and gender. In this sense, identities reveal how individuals perceive and represent their selves to the world. As such, the studies of identity address the fundamental questions concerning individuals' relationships with themselves as well as society and culture.

Different academic fields offer diverse approaches to the discussions concerning identity and naturally, conflicting views are accepted parts of the situation. Jonathan Cheek notes the particular debate between psychologists and sociologists about whether the psychological or social aspects of identity are more pivotal in understanding human behaviour. In this regard, Cheek offers a balanced perspective by positing that personal (internal) and social (external) aspects of identity "represent two central dimensions of the structure of identity" (275). Based on this perspective, personal and social dimensions of identity could be considered as the main frameworks of identity structure. However, Cheek's assertion also underlines the dual position of identity in relation to the inner structure of self and to broad social categories. By the same token, Tim Owens *et al.* establish that identity is both a nested element of the more general structures of the self and also "refers to social positions that exist outside the individual" (478). Thereby, the concept of identity should be examined in relation to its position in both the inner structure of self and social contexts.

The dilemma of identity stems from its state as a part of the inner structure of the self and its situated position in social contexts. Due to this duality, individuals could identify with personal self-concepts and with broader social categories simultaneously. Hence, people could employ numerous identities in different contexts. In order to provide a clear understanding of identity, it would be better to proceed from the origin of duality. Apparently, the position of identity as a part of the inner structures of the self indicates that identity derives from the consciousness of individual. As was mentioned previously, self is the consciousness with built-in set of inner mechanisms that allow

individuals to think consciously about themselves and self-concepts are the products of self's inner mechanisms' processes, i.e., self-reflexivity and self-regulation.

Self-concepts are constituted by the reflections, thoughts and perceptions that an individual develops about her/himself through the course of life (Mead 175). Evidently, identities and self-concepts are interconnected in an elemental way. Accordingly, Morris Rosenberg maintains that self-concepts contain three individual attributions: identity elements, self-referring dispositions⁵⁴, and physical characteristics⁵⁵ (9). Correspondingly, Daphne Oyserman *et al.* confirm that identities are part of the self-concepts: "identities are distinct parts of the self-concept, the internalized meanings and expectations associated with the positions one holds in social networks and the roles one plays" (Oyserman *et al.* 74). What Rosenberg and Oyserman *et al.* indicate is that identities do not reside within the structure of the self in a pre-made state, but they are constituted by the internalised⁵⁶ meanings and expectations of the self. Apparently, self-concepts contain identity elements that are related to outer context, which highlights the source of the dual aspect of identity.

As products of inner-mechanisms of the self, self-concepts and identities, are part of inner structures. However, self-concepts contain elements that are interconnected to positions, roles, expectations related to social structures as well. Indeed, the internalised expectations that are associated with the positions and roles in social networks, reflect identities' involvement with social contexts. Therefore, due to the fact that identities are constituted by internal self-concepts that contain elements related to the social contexts, identity is both a part of inner structure and involved with social contexts. In this respect, Peggy Thoits and Lauren Virshup confirm that identities are social in origin (106). Thereof, it could be inferred that despite deriving from the inner structures of self, identities are predominantly social.

That being said, it could be surmised that identities emphasise the unique particularity of the individual. However, identities are not only comprised of internal

⁵⁴ Timothy Owens *et al.* depict self-referring dispositions as the conceptual categorizations that shape individual's evaluation criteria (479).

⁵⁵ Timothy Owens *et al.* describe physical characteristics as the mental representations of one's physical faculties (479).

⁵⁶ Tim Owens *et al.* attest that the meanings attributed to statements, social positions, groups etc., become incorporated into self-concepts through internalisation (480).

components due to the fact that their features are socially oriented as well. In this regard, Jan Assmann maintains that identities derive from “a consciousness that is formed and determined by the language, ideas, norms and values of a particular time and culture” (113). What Assmann points out is that identities are shaped and conditioned by the influence of cultural, social and semantical components of a particular context. Evidently, identities could not only be considered as internal formations, but should also be regarded as constructions that are formed by social and cultural systems.

3.2.6. Social Identity and Its Classifications

Individuals’ interactions with the social and cultural structures form the necessary foundation for identities. It is generally accepted that due to the reciprocal relation between society and individuals, society needs individuals to constitute social structures and individuals need to realise their positions in the social structures in order to define their identity. Accordingly, Peggy Thoits and Laurel Virshup depict social identities to be “socially constructed and socially meaningful categories” that are acknowledged by individuals as definitive of themselves or their group (106). Thus, social identities do not only signify individuals’ position in the social structures but also denote who they are in relation with the said position. It is evident that social identities offer a range of self-definitions depending upon the type of identities. Indeed, there are diverse social identity classifications. In this regard, Tim Owens *et al.* inscribe the characterisation of identity into four key sources (479):

1. Personal or/ and Individual Identities⁵⁷.
2. Role based Identities.
3. Category based Identities.
4. Group-membership based Identities.

On the account of role-based identities, George McCall and J.L. Simmons posit that role-based identities include the “character and the role that an individual devises

⁵⁷ Tim Owens *et al.* categorised personal and individual identities together, preferring to underline the importance of personal identity. On the other hand, Peggy Thoits, Laurel Virshup and Jan Assmann classified personal and individual identities as separate sub-categories (Thoits and Virshup 107, Jan Assmann 113).

for himself as an occupant of a particular social position” (67). Eileen Donahue *et al.* maintain that individuals have numerous roles but they develop role-identities only for the roles they internalise into their self-structure (834). Apparently, role-based identities develop from the positions individuals occupy in a social structure. In this regard, Tim Owens *et al.* emphasise that role-based identities are effortlessly transformed into self-concepts due to being self-descriptive and internalised (479). As such, self internalises the meaning attributed to the position and adopt the self-descriptive concept and identify with the role. Thus, roles and positions in the social structures become a part of individuals’ self concepts.

In category-based and group membership classifications self identifies with a group or a category as a whole and define itself in relation with broad social categories. On the account of said type of identities, Henri Tajfel strongly underlines the influence of the “value and emotional significance attached to that membership” in their formation (Henri Tajfel quoted in Thoits and Virshup 114). Evidently, the established set of beliefs and attitudes among the members of a group form a shared value system and produce feelings of belonging, which in turn play a significant role in the formation of these type of identities. It could also be inferred that internalised meaning and value systems are paramount for identification with social groups or broad social categories.

Meanwhile, personal and individual identities require self’s identification with broad social categories on personal level. Accordingly, Thoits and Virshup designate individual identity as the self-descriptive beliefs that are abstracted from individual’s biographic information (107). Apparently, individual identity refers to self-descriptive biographic information in relation with broad social categories such as race, gender, ethnicity. On the account of personal identities, Thoits and Virshup purport that personal identities answer to the question of who we are in relation with personal positions in social classifications (107). However, Peter Burke and Jan Stets provide a detailed account for the said concept and describe personal identities the distinctive set of meanings “that are based on culturally recognized characteristics that individuals internalize as their own and that serve to define and characterize them as unique individuals” (125). Based on Burke and Stets’s description, it could be inferred that

personal identities are constituted by all the internalised meanings that provide people with their own particular place in the web of social relations.

Notably, it is apparent that the defining qualities of an individual also refer to the characteristic standpoint of a person in social interactions. In this respect, George McCall and J.L. Simmons purport that personal identities form the essential foundation upon which social identities and personal narratives originated from. As McCall and Simmons emphasise personal identities are essential in maintaining stable relationships: “If an individual could not be recognized from one occasion to another as the same person, no stable social relationships could be constructed” (65). In this light, it could be surmised that the defining characteristics of an individual constitute her/his personal identity. As such, due to being comprised of the defining qualities that of individuals, personal identities could be considered to be a foundation that shape social identities and the construction of life stories. Consequently, identity categories reveal individuals’ position in social structures and their self-definitions relevant to their positions.

The relationship between identities and social and cultural systems, in fact, reveals how identities are formed in external contexts. In this regard, Stuart Hall also maintains that identities emerge from the interaction between self and social structures (275). Hall describes the said interaction as “a continuous dialogue with the cultural worlds outside and the identities they offer” (275). What Hall points out is that interacting with outside introduces self to the norms, meanings, symbols of culture. As such, identity is formed through this interaction with outer context. Due to being formed through the interaction between self and outer context, Stuart Hall positions identity as a meeting point, a bridge, “between the ‘inside’ and the ‘outside’” (275). (Emphasis original). In this sense, identities could be considered as mediation points between the inner structures of self and social structures. Accordingly, in order to identify with the possible identity formations, individuals internalise the meanings, values and norms that is ascribed to the positions in the structures and align their personal distinctions with the said positions. As a result, identity emerges as a meeting point in which outside attributions and inner traits are combined and formed a new entity. In this regard, Erik Erikson also points out social interaction as the context that identities develop within.

3.2.7. Identity Development

Individuals forge a stable and coherent understanding of who they are through the development of their identities. Erikson bases his identity development theory on the premise that the process of identity formation is a complex and continuing progress that encompasses the span of a lifetime. Thereby, he contends that identity is a living psychological entity that transforms through the processes of imitation and identification (*Identity and the Life Cycle* 85). Naturally, social environment and the social interactions that occur in that environment play crucial roles in the psychological development of individuals. As such, Erikson highlights the importance of social interaction in the development of identity as well. Erikson contends that all the stages of psychological development are interrelated and they shape the future experiences of individuals. Accordingly, from infancy to maturity people go through eight psychological developments. Erikson contends that each stage of development comprises a crisis that arises out of the conflict between the psychological needs of the individual and the requirements of society (*Childhood and Society* 221). As Erikson argues, a successful fulfilment of each stage will result in the acquisition of basic virtues that would assist the forging of a solid psychological make up (221).

The main framework of Erikson's theory is based on acquisition acquire of ego-identity and the investigation of identity problems during adolescence. Hence, the development of a true sense of identity builds the psychological development between childhood and adulthood (220). Each of the developmental stages is marked by a conflict that comprises the possibility of opposite consequences. Erikson purports that individuals have to experience both sides of the conflict and master to integrate them into a meaningful synthesis (221). If the conflict is resolved successfully the positive attribute will be internalised as a characteristic of ego identity and therefore, will assist the healthy development of the following stages. But, if the conflict is resolved insufficiently, the negative attribute will be a part of identity which will impede the development of the subsequent stages (221). However, these stages could be resolved successfully at a later phase in life. Erikson emphasises that ego identity is not never established as an achievement but is forever revised (*Youth and Crisis* 197). According to Erikson, identity crisis becomes most notable during adolescence, as per the fact that

the unresolved issues of adolescence last for the duration of lifetime. Particularly, the major changes like graduation, marriage and parenthood have the tendency to trigger the emergence of identity concerns. However, the skills that have been acquired from previous stages will assist the individual to cope with the emerging identity problems.

First Stage - Trust vs Mistrust: The first psychological stage, the stage of trust and mistrust, occurs during infancy within the first 18 months of the baby. The goal of this stage is to assert a feeling of trust to others and to the world. The caregiver's consistent love and care will establish a sense of trust as the child learns to depend on other people (*Childhood and Society* 219). While learning to trust others, the infant also develops a sense of its own trustworthiness. As such, the infant develops a feeling of trust that will stay with them in other relationships. The successful outcome of this stage is the virtue of hope. Through establishing a sense of trust, the infant could hope for other people's support in a time of need. However, if the infant fails to obtain the virtue of hope, it will develop the feelings of fear. For instance, the infants that are exposed to unloving and inconsistent care, will develop feelings of mistrust; thus, they will not have confidence in the world and themselves (221). The first psychological state is crucial for planting the seed of trust in the mind of the infant.

Second Stage - Autonomy versus Shame and Doubt: The second stage falls between the ages of 18 months and 3, during the early childhood. In this stage the child develops basic physical abilities and a sense of independence (222). The child learns to make choices about what to eat, what to wear and where to go. As such, through making basic decisions, the child develops a sense of autonomy and independence. Erikson underlines the importance of providing the child with a failure-tolerant and encouraging environment in which they could test their developing physical skills (223). Thus, the parents are required to achieve a critical balance in which they need to nurture the child's growing independency while encouraging the child through failures. The successful result of this stage is acquiring the virtue of will. A child that is supported and encouraged develops pride, control, self-assurance, autonomy, self-certainty and the will to be oneself. On the other hand, if the child is restricted or punished unfairly, the

result will be feelings of shame, self-doubt, lack of self-esteem and a dependency to others (224). The second stage is crucial for developing a sense of autonomy and self-control which will contribute to the identity formation during adolescence.

Third Stage - Initiative versus Guilt: The third stage occurs between the ages of 3 and 5, during the play age period. In the play age the children engage in vigorous activities in school. The key activity in this stage is play through which the children learn to interact with other children (224). Children develop skills; they learn to make decisions, to take initiative and to lead. The developing of initiative leads to the emergence of goal setting ability; hence, the children's activities started to be guided by purpose. Also, in this period children develop language skills and curiosity (224). Therefore, they will ask many questions which should be responded carefully. According to Erikson, it is crucially important to encourage the children's curiosity and thirst for knowledge (224). If the children are restricted through control and criticism, they will develop feelings of guilt which in time hinder their interaction with others and impede their creativity. The third stage is vital for the children to learn the balance between taking initiative and following rules.

Stage Four - Industry versus Inferiority: The fourth stage is school age period which falls between the ages of 5 and 12. At this stage, children develop skills that assist them to gain the approval of their social environment (226). Thus, friends and teachers start to play important roles in the child's life. Both in the school and social life, the child learns to respect and follow the rules. The child also learns that through acquiring competencies she/he could gain the approval of their social circle. Thus, the child develops a sense of achievement. If the child is supported in taking initiative, she/he starts to feel industrious and develop confidence in their ability to achieve goals. According to Erik Erikson a vital feature of being industrious is "positive identification with those who know things and know how to do things" (*Identity Youth and Crisis* 125). Thus, the child learns that through accomplishing tasks she/he could win approval and recognition develop a taste for winning approval. The successful consequence of this stage is the virtue of competence. However, if the child's accomplishments are not

recognised and approved, she/he develops feeling of inferiority, questioning her/his abilities and therefore may not fulfil her/his potential (*Childhood and Society* 227). The fourth stage is crucial for developing the ability to learn from mistakes.

Stage Five - Identity versus Role Diffusion: The fifth psychological stage occurs between the ages of 12 and 18. Adolescence stage is considered as the most important stage in life. Adolescence marks the child's transition from childhood to being a young adult. This major stage is the first time the adolescent undertakes the activity of forging her/his identity and develops the roles she/he will enact as an adult. Hence, the teen inspects her/his inner world and attempts to find out who she/he is. As such, she or he develops a sense of personal identity (228). Additionally, the adolescent has to cope with the physical transformations that her/his body is going through: the transformations in the shape of the body and the hormonal changes that accompanies the said changes transformations (*Identity Youth and Crisis* 132). Naturally, the adolescent seeks for support from outside sources; therefore, friends and friend groups become a priority in her/his life. Erikson states that adolescents "help one another temporarily through such discomfort by forming cliques and stereotyping themselves their ideals, and their enemies" (133). The young teen bases the framework of her/his identity upon the feedbacks of her/his social circle, the perception and evaluation of friends. In this regard, Erik Erikson underlines that identities are based on psychological reciprocity and they need interaction with significant others to be constructed (*Identity and the Life Cycle* 89). Thus, the teen compulsively searches for group involvement and group recognition. The friend group provide the teen not only with the social feedback, but also with the necessary role models for identification.

On the other hand, the teen could also choose to experience falling in love for identity development. The personal feedback of the significant other contributes to the emerging sense of self of the teen. Hence, various flirts and crushes assist the identity development of the individuals. Meanwhile, during the search for identity the teen also attempts to forge a philosophy, a personal perception of life that would provide the individual with a frame of reference for future analyses. Erikson designates fidelity as the successful outcome of adolescent stage (118). Accordingly, fidelity, in this sense,

could be interpreted as being able to commit one's self to others by accepting them despite differences. On the other hand, the negative outcomes of this stage are identity confusion and role diffusion. Role confusion manifests itself in teenagers as the feelings of uncertainty about their worth and place in society (*Childhood and Society* 229). As such, the teen displays lack of confidence in her/his identity. The fifth stage is vital in development of personal identity, a quintessential sense of self.

Stage Six - Intimacy versus Isolation: The stage of young adulthood occurs between the ages of 18 and 40 years. Having been achieved the personal identity, the young individuals start to continue their identity development in the context of intimate relationships (229). Establishing intimacy between adults is a deeply personal affair and requires the ability to develop emotional closeness to other people. During this period, the individuals attempt to build long term relationships. Erik Erikson posits that during the stage of Intimacy versus Isolation, individuals may experience identity crises with regard to the problems in relationships (231). If individuals could efficiently accomplish the ability to build meaningful relationships, they would experience feelings of commitment, care and safety within the context of relationships. The successful result of this relationship is the virtue of love. However, if individuals could not learn to develop their identities within the context of intimate relationships, they could develop aversion for commitment, emotional closeness and intimacy (231). Hence, the negative outcomes of this stage are loneliness, isolation and possible depression. As such, the young adult might prefer to have relations based on sex rather feelings or instable relationships that would not offer comfort and friendship. The sixth stage is prominent in developing the ability to maintain emotional closeness and a separate individuality.

Stage Seven - Generativity versus Stagnation: The adulthood period falls between the ages of 40 and 65, the most productive years of human life. As Erikson states generativity is “the interest in establishing and guiding the next generation” which could be seen in the individuals’ societal, professional and extracurricular contributions (231). During this stage, individuals are driven by making meaningful contributions to their society which involves marriage, raising children and guiding them through the

life. If the conflict between generativity and stagnation is resolved successfully, the adult would develop the virtue of care. Erikson explains the nature of care as “a widening commitment to take care of the persons, the products, and the ideas one has learned to care for” (*Identity and life Cycle* 68). Accordingly, the virtue of care would manifest itself through the individual’s contributions to her/his community and family. On the other hand, if the individual fails to develop generativity, the negative outcome stagnation will occur. Stagnation will cause the individual to make stereotypical repetitions in relationships, extracurricular and professional activities (231). As such, this individual will participate in the world in a shallow manner with the aim of indulging only her/himself. The seventh stage is important to find the balance between caring for other people and caring for oneself.

Stage Eight - Integrity versus Despair: The last psychological stage of human life occurs during maturity. This stage refers to old age and an end of the productive years of life. Erikson purports that the developmental goal of period of maturity arises out of the struggle between achieving ego integrity and its polar opposite experiencing despair and disgust (231). Evidently, the successful completion of previous stages determines the individual’s choice between integrating, appreciating and apprehending the previous experiences of life or turning resentful and bitter. As such, the mature individual achieves ego integrity which Erikson describes as “the acceptance of one’s one and only life cycle as something that had to be” (232). The successful outcomes of this stage are coming into terms with previous experiences and accepting life and oneself without resentment and regrets. Thus, the individual reaches a certain level of maturity and wisdom by accepting the impending end of her/his circle of life. Thereby, the individuals could reflect on their lives and develop senses of integrity and self-worth. The positive outcome of this stage is the virtue of wisdom which stems from integrity based on self-discipline (232). However, if the individual fails in reaching acceptance, feelings of resentment and disappointment with one’s life and existence emerge as negative outcomes. Erikson maintains that the failure of ego integrity is evidenced in the fear of death and the feelings of despair (232). These individuals will believe that they have wasted their lives and thus feel profound regret and sorrow. The

last stage is vital for acquiring a sense of achievement and integrity and thus, the individuals could make sense of their existence and find closure.

Erik Erikson's ego-identity development theory underlines the prominence of interpersonal relationships on the development. As was mentioned previously, Erikson's theory contends that identity development is a psychological process that continues through the life span of individuals. According to Erikson, each stage of psychological development is founded upon the previous the stage and pave the way for the following phases. Although, Erikson's theory emphasises the importance of adolescence and early childhood, it does not neglect the contribution of other phases of adulthood. Therefore, Erikson's theory indicates that each stage of life is profoundly significant for contributing to the development of identity. Most importantly, Erikson's theory underlines that social interaction is the essential factor for the development of identity.

3.2.8. The Fragmentation of Self-Concepts and Identity

The fragmentation of self-concepts and identities is related to individuals' disability to organise and differentiate their multiple self-descriptive concepts. Considering the fact that self-structure contains identities, particularly role-based identities within the self-concepts, the fragmentation of self-concepts naturally indicates the fragmentation of identities as well. Individuals develop an understanding of who they are through an organised set of self-descriptive perceptions. Hence, maintaining coherent and stable self-concepts, identities are crucially important for them. Gregory Elliot emphasises that self-consistency is vital in the sense that any discordant information about the could not be tolerated easily (207-208). A working and finely organised self structure would assist the development of self-consistency.

In this respect, Showers and Zeigler-Hill posit that well organised self-concepts could assist the handling of moments of self-doubt and managing the aspects of the self that individuals wish to deny or to ignore (105). On the other hand, an ineffectual self-concept structure indicates a problematic self structure that could not manage the different aspects of the self. Due to the requirements of social life, people employ multiple and different identities. In this sense, the ability to organise and differentiate multiple identities is a fundamental part of psychological well-being. The concept of

Self-Concept Differentiation associates the fragmentation of identities with the inability to organise multiple self-concepts.

The concept of Self-Concept Differentiation underlines the relation between having different personality characteristics in diverse social roles and the psychological adjustment to this condition. The self-concept structure is constituted of multiple components. These multiple components reflect people's social interactions and relationships, and also represent individual's numerous social roles. In this regard, Aleksandra Pilarska & Anna Suchanska propose that Self-Concept Differentiation refers to an individual's tendency to view oneself as possessing different personality characteristics across different social roles and contexts (724). People could perceive themselves as essentially the same person in different contexts and whereas others could regard themselves differently in diverse contexts. Eileen Donahue *et al.* maintain that "Individuals differ systematically in the degree to which their identities are differentiated from each other, rather than a unitary self" (834).

Accordingly, people's psychological well-being and role-related experiences influence the individual's characteristic level of self-concept differentiation (834). In order to employ different social roles effectively, people should be aware of the different social rules and expectations associated with each role. Hence, they have to adjust their behaviour accordingly. As Eileen Donahue *et al.* purport individuals with highly differentiated self-concepts could be seen as possessing specialised identities that enable them to respond flexibly to different role requirements (835). As such, the ability to differentiate self-concepts and adjust accordingly could indicate the psychological well-being and mental ability. However, Donahue *et al.* contend that a high degree of self-concept differentiation refers to the existence of contradictory or disparate parts within one's self-concept structure (844). In this respect, Donahue *et al.* ascribe a high degree of self-concept differentiation to the lack of a strong and unifying sense of self that indicates fragmentation (835).

People learn to manage their different self-aspects during social interaction. Accordingly, Showers and Zeigler Hill assert that people first learn to differentiate their multiple identities during childhood and they learn to organise them according to their

importance later (111). Thus, developing a strong sense of self is vital in differentiating and managing diverse identities.

On the other hand, some individuals lack the ability to develop different self-aspects and adjust to different social contexts. In this regard, Jack Block state role-variability refers to situations of maladjustments in which people either display excessive role-variability (“diffusion”) or insufficient role variability (“rigidity”) (397). (Emphasis original). According to Block role variability could be explained by describing its extreme versions. At the one end of the dimension there is role diffusion, at the other end of this dimension there is role rigidity (392). Block designates a person with role diffusion problem as “an interpersonal chameleon, with no inner core of identity, fitfully reacting in all ways to all people”. (392) In this regard, Block claims that people with role diffusion problem are highly variable in their behaviours and they are tormented by “self-doubts and despairs” because they have no internal references which can affirm their continuity and self-integrity (392). On the other hand, Block alleges that individuals with the problem of “role rigidity” act “uniformly in all situations, disregarding the different responsibilities different circumstances may impose” (392). In this respect, the inflexible and interchangeable self-concepts restrict the individual from successfully adjusting to the requirements of social life. According to Block, people with role rigidity possess a sense of self that “is hollow, based not on a genuine and unquestioned sense of personal integrity but rather upon deep seated fear of any amount of self-abandon” (392).

Apparently, developing a strong sense of self is fundamental in the sense that it could resolve conflicting attributions, by connecting these attributions with the core aspects of the self and integrate them in to a unified entity. Therefore, it could be inferred that the lack of a strong sense of self manifests itself by the existence of highly conflicting and diverse aspects of self-concepts.

3.3. Postmodern Fragmented Identities

The fragmentation of identity is a central theme in psychological, social and cultural studies. Clearly, the fragmented state of identity stems from multiple reasons. Stuart Hall highlights the claims that identities are being “‘de-centred’, that is dislocated

or fragmented”, which he ascribes to the “fragmenting of the cultural landscapes of class, gender, sexuality, ethnicity, race, and nationality” (274-275). As Hall posits, the said transformations are “shifting our personal identities, undermining our sense of ourselves as integrated subjects. This loss of a stable ‘sense of self’ is sometimes called the dislocation or decentring of the subject” (275). (Emphasis Original) Based on Hall’s depiction, it could be inferred that due to the changes in social and cultural structures, the individual loses both the feeling of being aligned to the structures and the feeling of a unified sense of self that comes with being integrated to said structures. Hall purports that this double dislocation de-centres the individuals from both their position in social and cultural world and themselves (*Ibid.*). Thus, due to being de-centred, due to lacking stable locations to centralise, identities become de-centred and fragmented. Clearly, the fragmentation of identity is associated both with internal and external grounds.

It is generally agreed that the fragmented state of identity is related to external conditions as well as to the integral structures of self. In terms of socio-cultural context, the fragmented state of identity is generally ascribed to the extensive transformations of social and cultural structures in the late twentieth century. In the meantime, the said condition of identity is also related to processes of the inner structures of self. Accordingly, psychological studies reveal that the fragmentation of identity is related to the early processes of self’s development during infancy as well. However, it should be highlighted that due to the fundamental connection between individuals and social structures, the external and integral reasons behind the condition of identity are interdependently related to each other. Thereof, it could be surmised that the integral and external circumstances concurrently precipitate the fragmented state of identity.

The social and cultural transformations which were formerly discussed, have changed the established means identities are formed, expressed and evaluated. The changes in the means of identity formation created a considerable declining in individuals’ sense of self, which in turn brings forward the decentred and fragmented state of identity. In this regard, Richard Ryan and Edward Deci ascribe the decentred state of identities to the “the absence of strong identity constraints, the presence of self-commodification, and the widening of models and apparent options” in contemporary capitalistic societies (225). It should be marked that the emphasised points are the

consequences of postmodern cultural and socio-economic conditions. Indubitably, there are myriad of diverse social, cultural and economic reasons that participated in the fragmentation of identity. However, in order to present an organized argument, it would be better to proceed by focusing on the said three factors.

The lack of stable identity frameworks and strong identity constraints could cause difficulties in maintaining fixed and stable identity formations. Accordingly, the lack of strong identity constraints and stable identity frameworks could be associated with the shifts in the fundamental structures of society. In traditional societies identities were used to be formed within the framework of established structures like class, religion and family status which clearly provided a sense of continuity and stability. In this respect, Ryan and Deci marks that traditionally identities were formed “as a function of relatively fixed factors such as birthrights, social and religious orders, or parental status” (225). Apparently, the existence of concerned factors provided the constancy of identity frameworks.

The stable character of identity frameworks is altered by the shifts in the fundamental social and cultural structures in contemporary times. Indeed, the tendencies of postmodern culture, particularly the practices of media and information technologies, prod individuals to enact different identities in diverse contexts. Hence, due to the necessity to shift between different identities, identities are now much more fluid and based on personal choices. Furthermore, as a result of transformations in the socio-economic and cultural structures, identities are now expected to be fashioned and acquired according to the impositions of consumer culture⁵⁸. In this regard, Robert Dunn underlines that in contemporary times, “consumer culture provides a range of models to choose from in the construction of novel identities, be they commercially marketed styles or individualized constructions” (68-69).

Accordingly, it could be stated that contrary to the traditions of previous times, people are now expected to choose their identities in their own terms and the said process is determined by contingent factors. Indeed, as a result of market-oriented policies of postmodern culture, individuals are encouraged to select their identities that

⁵⁸ As is mentioned previously in Chapter I, the affluency of the late postwar period marked the emergence of consumerism. then in the 1960s the tendency to manifest individuality through aesthetic and cultural products heralded the arrival of consumer culture.

would align them with their goals or with what they regard as popular or successful at the moment. Hence, it could be surmised that the frameworks of identity now become flexible and are attached to the transient positions in social structures. Inevitably, the contingency and the temporariness of identity frameworks create a sense of discontinuity and decentralisation.

Meanwhile, the practice of self-commodification also contributes to the fragmentation of identities. The inclinations of market-oriented culture encourage individuals to express their identities with commercial products, clothes, electronics, cars, cosmetics, to name a few. In this regard, Joseph Davis purports that self-commodification facilitates an understanding of identity that is “mediated by the consumption of goods and images”; as a result, identities are now defined according to the “appropriation of the traits of commodities” (41). Apparently, through identifying with commercial products, individuals transform their identities into commodities, objects of consumption. As such, self-commodification processes change the means individuals define themselves. Instead of personal attributions, roles and group memberships, individuals attempt to identify with the market assigned value of commercial items. It could be inferred that self-commodification practices encourage people to evaluate their selves, their relations and inner experiences with commercial products they purchase.

Subsequently, identities cease to be constituted by the internalised meanings and expectations of self, and become entities that are constituted by individuals’ affiliation with commercial products. Therefore, it could be considered that rather than being based on the combination of inner attributions and outside markers, identities now become by-products of market policies. It is evident that the practice of self-commodification does not only disturb the process of identity formation, but also unsettle the foundations that identities are based upon. Due to being based on the feelings of affinity with commercial products and therefore, lacking stable foundations, identities display the tendency to become surface level and fragmented.

Furthermore, the constant distribution of new role models, meaning and belief systems on regular basis by the global broadcasting and digital media also brings forward the fragmentation of identity. Indeed, in contemporary times individuals

perpetually attempt to keep up with the set of value systems that are currently being promoted. Correspondingly, Robert Dunn alleges that postmodern cultural practices to destabilise identities through motivating individuals to develop attachments to diverse communities, cultural traditions and value systems (14). Based on Dunn's assumption it could be considered that the said conditions deprive individuals of two fundamental abilities. First, due to the constant shift of said systems, individuals could only develop loose attachments to structures, positions, value and meaning systems as well as other individuals. Hence, individuals are deprived of means of solid identifications. Secondly, because of the continuous renewal of value and meaning systems, the individuals could not focus and internalise value and meaning systems, which indicates that they are denied of the stable means for self-reflection⁵⁹. As such, people could not produce unifying self-descriptive concepts and particularly a core self-concept to centralise themselves. Thus, the sense of being decentred emerges. It is evident that without the means for solid identification and without unifying self-concepts, identities become decentred and fragmented.

As a conclusion, it is indisputable that the late twentieth century is marked by the extensive structural and institutional changes in almost every aspect of life. The said social and cultural transformations altered the established conventions of culture and society with regards to the concepts of nation, race, ethnicity, class, sexuality and cultural elitism. Presumably, the profound transformations generate fractures in the social and cultural structures that identities are based upon. Within this framework, it should be emphasised that the said transformations are also regarded to be the consequences of postmodern cultural practices, as per the fact that starting with the last quarter of the late twentieth century, contemporary times is designated as postmodern.

Thereof, as a consequence of the said structural transformations, individuals broke away with the traditional patterns of social and cultural routines and adopt the new patterns of postmodern life. As was discussed in Chapter I, the said new conditions of postmodern life changed the rigidity of established institutions like religion, class and family. However, despite their inflexibility, the said institutions used to provide people with stable identity frameworks. Accordingly, the lack of stable identity frameworks

⁵⁹ As is mentioned before, self produces self-concepts through self-reflection.

such as class, religion and family structure, causes feelings of decentralisation. It is evident that the stability of social and cultural structures is an integral factor for having a stable sense of self. Additionally, due to the practices of postmodern society, e.g., practices of digital media and information technologies, individuals construct multiple identities and shift between them swiftly. Moreover, the said identities are naturally based on transient frameworks like personal choices and trends of consumer culture. Furthermore, the prolificity of meaning, value and belief systems of postmodern culture, eliminates the possibility of developing a core self-concept, a unifying sense of self. And without a unified sense of self, identities become decentred and fragmented.

Consequently, the discussions on the fragmentation of identity so far display the decentred and fragmented state of identities in postmodern context. As is mentioned previously, postmodern theory's questioning of the foundations of culture, history and knowledge and its scepticism towards centralising concepts such as meaning, truth and reality created a considerable effect on individual's sense of self. The impact of postmodern challenge stems from the fact that the stability of the said structures and concepts provided individuals with a sense of stability; and when these systems and structures were questioned and challenged individual's sense of self were strongly affected. The postmodern assumptions that truth, meaning and reality are contextual and therefore not fixed, produced the alterations in the perception of the said concepts. As a result, there are multiple truths, meanings and realities relevant to the perception of the observer. As such, the postmodern individuals are constantly assessing and reassessing their identities trying to adjust to the multiple truths, meaning and realities; hence they are more prone to fragmentation.

In view of the discussions above, the selected British novels will be analysed with an emphasis on how the absence of a strong sense of self instigate the identity fragmentation of the characters and how the characters respond to the changes in their social environment by reconstructing their identities.

Chapter IV

Fragmented Identity in Penelope Lively's *Moon Tiger*

4.1. The Life and Works of Penelope Lively

The well-known author Penelope Lively was born in 1933 in Cairo, Egypt. Penelope Lively spent the early years of her life in Egypt, where she was homeschooled by her governess. The family moved back to England at the end of the World War II due to the marital problems. Lively was enrolled to boarding school upon her parents' divorce. She graduated from St. Anne's Collage of Oxford University with a history degree in 1956. Lively met her husband, political theorist, Jack Lively in Oxford and married at an early age. Due to Jack Lively's teaching job in the different English universities, Penelope Lively had the chance to observe different parts of Britain. Having been a prolific writer, Lively has written children's books, short stories, non-fiction works and novels for adults. She started writing as an author of children's fiction with *Astercote* (1970). Penelope Lively wrote twenty children's novels. Among her children's novels *The Ghost of Thomas Kempe* (1973) won the Carnegie Medal in Literature award and *A Stich in Time* (1976) won The Whitbread Award.

Lively's first work for adults was a non-fiction work *The Presence of the Past: An Introduction to Landscape History* (1976). The following year she published her first novel for adults, *The Road to Litchfield* (1977). The chronological order of her novels are as follows: *The Road to Lichfield* (1977), *Treasures of Time* (1979), *Judgment Day* (1980), *Next to Nature, Art* (1982), *Perfect Happiness* (1983), *According to Mark* (1984), *Moon Tiger* (1987), *Passing On* (1989), *City of the Mind* (1991), *Cleopatra's Sister* (1993), *Heat Wave* (1996), *Spiderweb* (1998), *The Photograph* (2003), *Making it up* (2005), *Consequences* (2007), *Family Album* (2009), *How It All Began* (2011). Penelope Lively's works were acknowledged with different literary awards. She has been shortlisted for the Booker Prize twice with *The Road to Litchfield* (1977) and *According to Mark* (1984). She won the British National Book Award with *Treasures of Time* (1979). In 1987, Lively won the Booker Prize with her acclaimed *Moon Tiger* (1987).

Her first novel for adults *The Road to Litchfield* (1977) reveals Lively's fascination with the perception of time and history. In her novels, Penelope Lively underlines interactions between external reality and characters' internal reality. As such, Penelope Lively's literary style displays modernist tendencies. However, some of her most acclaimed novels contain postmodernist elements as well. Accordingly, Mary Moran particularly considers *The Treasures of Time* (1979), *Moon Tiger* (1987) and *Cleopatra's Sister* (1993) to be postmodern (105). As a graduate of Department of History, Penelope Lively was fascinated by the concept of chaotic time in which past, present and future instantaneously occurring at once. As such, in her novels Lively frequently experiments with memory and non-linear story telling. In this regard, Mary Moran emphasises Penelope Lively's preoccupation with kaleidoscopic narration technique that is marked with circular recursive movements and the overlapping representations (104). In a similar way, Penelope Lively's *Family Album* (2009) explores the aspects of memory and time. As Christine Wilkie-Stibbs posits in Lively's *Family Album* the characters revisit their childhood memories from many "varied time-space positions" to reevaluate their meanings (371). In both *Moon Tiger* (1987) and *The Photograph* (2003), Penelope Lively prefers to tell the same events from the perspective of different characters. As such, she emphasises the subjective nature of the perception of reality.

Penelope Lively's short stories include *Nothing Missing but the Samovar, and other stories* (1978), *Corruption, and other stories* (1984), *Pack of Cards, collected short stories* (1986), *Beyond the Blue Mountains* (1997), *The Purple Swamp Hen, and Other Stories* (2017). Other than short story collections, Penelope Lively also wrote several autobiographies as well. In 1994, Lively published a memoir of her childhood in *Egypt, Oleander, Jacaranda* (1994). Later, she published other autobiographies as well: *A House Unlocked* (2001), *Ammonites and Leaping Fish* (2013), *Life in the Garden* (2017). Additionally, Penelope Lively reveals that her novel *Making It Up* (2005) contains moments from her own life, as such the novel "examines alternative destinies, choices and the moments in our lives when we could have chosen a different path" (www.penelopelively.co.uk).

Other than literary awards, she was also honoured for her services to literature by the British state. Penelope Lively was appointed Officer of the Order of the British Empire (OBE) in 1989, Commander of the Order of the British Empire (CBE) in 2001, and Dame Commander of the Order of the British Empire (DBE) in 2012 for her contributions to literature.

4.2. Fragmented Identity in *Moon Tiger*

Penelope Lively's *Moon Tiger*⁶⁰ narrates the life of Claudia Hampton, the controversial history writer. The novel starts in the hospital room where Claudia is being treated for terminal gut cancer. Telling everyone around her that she is writing "A history of the world. And in the process, [her] own", Claudia attempts to make sense of her personal history and she names her book as the *The Life and Times of Claudia H* (1). Through her narration, Claudia conveys the story of her life which is interrelated to the broader history of the Second World War. Claudia's life is shaped by the tragedies of the two great wars of the twentieth century. Her father, Mr. Hampton is killed in the World War I, when she and her brother Gordon are very young: "this thing called War summoned Father" (MT 66). Claudia loses her fiancé Tom Southern in Egypt during the World War II as well. Loving him even after forty years of his death, Claudia locates Tom and their relation at the core of her life story (12-70). Thus, she designates the other people in her life, her mother, her brother, her daughter Lisa, Lisa's father Jasper and Lazlo her protégé, as the strata of her personal history (12). As a writer of history books, Claudia Hampton designates history as "public property, but it is also very private" (2). On her deathbed, Claudia relives the milestones of her remarkable life, to grasp the meaning of her existence, since "the days of [their] lives vanish utterly, more insubstantial than if they had been invented" (MT 6).

Claudia's unique approach to history stems from her personal connection to historical events. To Claudia there is a connection between history and personal histories: "You are public property - the received past. But you are also private; my view of you is my own, your relevance to me is personal" (29). Claudia believes that collective history shapes individual histories. Namely, her personal history is shaped by

⁶⁰ Hereafter, the novel *Moon Tiger* will be referred as *MT* in citations.

historical events like Tom Southern's death in the battle between Germany and Britain in Egypt, or like Laszlo's life is shaped by the invasion of Hungary in 1956. Therefore, through her narration Claudia combines her private history with collective history.

In the narrative of *Moon Tiger*, the usage of diverse literary means highlights the layers of the plot. As a historiographic metafiction, *Moon Tiger* emphasises the fictional nature of historical and personal accounts through the utilisation of temporal distortion, change of narrative perspective and language. Penelope Lively's usage of temporal distortion corresponds with the portrayal of the protagonist Claudia as an unconventional character, "[she has] always thought a kaleidoscopic view might be an interesting heresy. Shake the tube and see what comes out. Chronology irritates [her]" (2). Thus, using stream of thought throughout her narration, Claudia jumps from a childish fight with her brother on the cliffs of Charmouth beach in 1920 to a conversation with her toddler daughter about dragons thirty years later, and then to her announcement of pregnancy to Lisa's father Jasper in 1948. Accordingly, the pattern of narrative follows the kaleidoscope-like consciousness of Claudia. For instance, a TV documentary about World War II brings her back memories vividly: "This dimension has smell and feel and touch. It smells of Moon Tiger, kerosene, dung and dust" (50). As such, the course of Claudia's narration follows her memories.

Meanwhile, the alteration of narrative perspective in *Moon Tiger* enriches the tone of the text. The events in Claudia Hampton's life are mostly told in first person narrative and sometimes in third person singular mode. However, in the crucial moments the same event is re-told from the perspective of other characters. Hence, the reader becomes aware of other characters' voices and perceptions. However, even these characters are given voice by Claudia's narration: "So, since [her] story is also theirs, they too must speak . . . Except that of course [she has] the last word. The historian's privilege" (6). In this sense, the change in narrative perspective also emphasises the subjective nature of both personal and historical narrative accounts.

On the other hand, through the narration, Claudia frequently alters her tone and language. In the novel, Penelope Lively's generic narrative style assists to outline Claudia's personality as sharp, fast paced and prone to mercurial changes. Additionally, Claudia's tone alters depending upon whom she is conversing with. For instance, with

Jasper, Claudia uses a dismissive speech and short sentences, with her brother Gordon she chooses a sceptical and mocking style and with Tom, her lover, Claudia's sentences become longer and her expressions become softer. In that sense, the change in articulation reflects the fragmented state of Claudia which, even she herself accepts "[she] [is] composed of a myriad Claudias who spin and mix and part like sparks of sunlight on water" (*MT* 2). Throughout the narration of *Moon Tiger*, Penelope Lively repeatedly underlines the connection between language and reality. Claudia's control of her life and her reality is determined by means of language; she believes that she controls the world as long as she names it (51). In this sense, it is evident that as a writer of history, Claudia knows the power of language and constructs her perception of reality through words. Also, Claudia's brother Gordon addresses life as narrative, her fiancé Tom Southern refers his and Claudia's lives as stories. The fact that the other characters in the novel also refer to life as fiction, could indeed be inferred as accentuation of the postmodern idea that lives and realities are constructed by means of language. Evidently, Claudia's writing of her personal history could be considered as an attempt to make her life story tangible through the means of language, since "Fiction can seem more enduring than reality" (6). Thus, throughout the narration of *Moon Tiger*, Penelope Lively emphasises the intangibility of life and reality and their dependence on language. Even the title of the novel encapsulates the ethereal nature of life: "The Moon Tiger is almost entirely burned away now; its green spiral is mirrored by a grey ash spiral in the saucer. The Shutters are stiped with light; the world has turned again" (79).

In the narrative of the *Moon Tiger*, the protagonist Claudia Hampton displays different and conflicting attitudes toward each person in her life. She is contentious and affectionate to her brother, caring and congenial to her fiancé Tom, quarrelsome and dismissive to Jasper, indifferent and dismissive to her daughter Lisa and attentive and thoughtful to her protégé Laszlo. Clearly, Claudia's inconsistent attitudes point out a problematic self structure. It is apparent that the contradictions between Claudia's different aspects of self reveal her fragmented identity. The fragmentation of Claudia Hampton's identity is related to the problems in her self-concept structure, stemming from the lack of a strong sense of self. Naturally, to overcome her lack of strong sense

of self, Claudia develops the routine of reconstructing her identity according to her assessments about the expectations of the men in her life and identify with male authority figures. Thereof, in this chapter, the protagonist of Penelope Lively's *Moon Tiger*, Claudia Hampton will be analysed with regard to fragmentation and reconstruction of identity. Through the course of this analysis, the focus will be on Claudia's fragmented identity structure and the absence of a strong unifying sense of self. For the analysis of the protagonist's fragmentation and reconstruction of identity, the theories of Symbolic Interactionism and its related subdivisions such as concepts of selfhood, Reflected Appraisals, Self-Concept Differentiation will be applied.

The conditions of her childhood such as her mother's character and the early demise of her father have consequential effects on Claudia's fragmentation of identity. Mr. Hampton dies during the World War I when his children are very young, which Claudia regretfully accepts: "Father's course and [hers] were not long entwined" (*MT* 7). Although, Claudia seems to accept her father's loss, her childhood trauma leaves scars in her consciousness. Even, as an adult, Claudia remembers the "indistinct cosmic fear of long ago..., persuading herself once in some dark night of infancy that the sun would never rise again" (*MT* 117). It is apparent that through her father's loss the fear of abandonment is implemented in young Claudia's consciousness. On the other hand, her mother Mrs. Hampton whom Claudia describes as "having no opinions and loving no one" displays an unassertive, mild personality, (21). Accordingly, Claudia does not have any male authority figure to gain approval of; thus, she turns to her brother Gordon to compensate her need for attention and love. However, due to their one-year age difference Gordon and Claudia become rivals in every aspect of their young lives. Hence, from childhood to adolescence and into maturity their relationship is based on competition and challenges. In this regard, Tim Owens *et al.* underline that self internalises the meaning attributed to the position and adopt the self-descriptive concepts thus, role-based identities become self-descriptive concepts (479). Hence, Claudia's self-structure internalises the meanings like being competitive, assertive and argumentative and identifies with such qualities. Also, due to the lack of paternal love and attention, Claudia is conditioned to prioritise male attention. Given that Gordon is her main source of love and attention, it is only natural for young Claudia to identify

with the qualities she enacts during the most important relationship in her young life. As such, Claudia learns to be assertive and argumentative to be recognised. Most importantly, for Claudia, sparring and challenging become means of forming a relationship with the opposite sex. In this sense, it is apparent that her relation with Gordon also determines the way Claudia deals with authority and convention: "... [she] [has] never been a conventional historian, never the expected archetypal chronicler, ... [she's] infuriated more colleagues than you've had hot dinners" (3). Thus, due to her relationship with Gordon, Claudia develops the habit of challenging conventions and traditions in order to make herself stand out in every aspect of her life.

Claudia's close and ambiguous relationship with her brother Gordon has various and intimate layers. During their adolescent years, the emergence of sexual tension changes the course of their relationship. In this respect, Erik Erikson contends that during the adolescence years (11-18 years), individuals develop sense of identity and their sense of self become clearer; however, in this stage adolescents also could become confused about their place and their role in the world (*Childhood and Society* 228). Additionally, it is accepted that relationships, particularly close familial relationships are vital in the development of the sense of self. Based on this, it is evident that Claudia's incestuous relation with Gordon is influential in the formation of her identity and her sense of self. The summer when Claudia is thirteen and Gordon is fourteen their mother hires a young Latin tutor for whose attention they compete furiously, which in a way changes the course of their relationship: "I was powered by nascent sexuality and the need to do better than Gordon" (MT 25). A few months later, when they turn home for Christmas Holiday from their respective boarding schools, Gordon boasts that he now knows the mystery of making babies and demonstrates the act: "And he stabs with his finger against her dress, between her legs. And her anger, strangely, evaporates; eclipsed by something different, equally forceful, baffling. Something mysterious is present, something she cannot nail or name" (MT 27). As such, the tone of Claudia's relation with her brother changes and in the coming years the sexual tension between them develops further.

Claudia's infatuation with Gordon has its roots in her problematic issues in her self-concept structure. Claudia's reference to herself and Gordon as "an aristocracy of

two” and her fascination with their similarities indicate her narcissistic tendencies: “I saw in Gordon's maleness an erotic flicker of myself; and when he looked at me I saw in his eyes that he too saw some beckoning reflection” (137). Apparently, Claudia idealises the attributions both herself and Gordon possess. Keith Campbell posits that a childhood lacking adequate love from a caregiver could induce the development of narcissistic tendencies as a defence against feelings of abandonment or loss as well as the rage associated with this abandonment (1255). It is evident that the absence of her father's love and attention, and her mother's neglect induce Claudia's intense infatuation towards Gordon. Also, her fear of abandonment and having Gordon as the only source of attention and love make Claudia to canalise all her attention and sexual feelings to her brother. As such, first the premature initiation of sexual tension, then the establishment of sexual relation with her brother shape Claudia's sense of self and her self-concepts. Oyserman *et al.* purport that self-concepts contain evaluative and descriptive criteria that assist to maintain a protect self-worth and make sense of the world (72). Thus, in order to protect her self-worth and to maintain a loving relationship, Claudia does not foster sexual inhibitions and develops an indulgent attitude towards sexuality.

Claudia's incestuous relation with Gordon lasts for two years. Naturally, the impact of their incestuous relationship conditions how Claudia and Gordon regard each other in future. Their physical relation is now replaced by heated discussions about any topic they could find to the exclusion of everyone else in their company. In a way, both Claudia and Gordon channel their feelings of sexual attraction for each other into heated discussions. Meanwhile, Claudia is conditioned to display her affection through debates since early childhood. Thereby, Claudia develops the habit of challenging Gordon and picking up arguments with him. In a way, arguments and debates become Claudia's means of bonding with her brother. A week before his death Claudia accompanies a sick Gordon to giving testimony and during their time together, they seem to argue on the surface; but their heated discussion has deeper layers: “Her eyes meet Gordon's, and she sees that he is not fooled, but he goes on talking and she goes on talking and interrupting and beneath what is said they tell each other something entirely different. “‘I love you’, she thinks. ‘Always have. More than I’ve loved anyone, bar one.’” (*MT*

185). Evidently, both Gordon and Claudia chose to hide their love and affection within the layers of arguments and debates. Their preference to keep their affection hidden also point out that the feelings between them is far beyond the accepted norms of sibling love. In this light, it should be clarified that the lack of paternal love and her father's death in her early childhood engender the problematic issues in Claudia's sense of self and identity structure. Although, her incestuous relationship with her brother does not cause her identity fragmentation on its own, the said relationship further intensifies Claudia's already instable emotional state.

The major trauma that causes Claudia's fragmentation is the loss of her lover Tom Southern during the World War II. Claudia's relation with Tom Southern is a turning point in her life and its influence shakes the foundations of her existence. During the World War II, Claudia works as a war correspondent in Cairo, Egypt. On her way to visit and interview Armoured Divisions Head Quatres in the desert, Claudia meets tank commander Tom Southern and falls in love with him. Tom is different than the other men she knows, particularly from her brother Gordon. Claudia finds Tom to be open, genuine and caring. For the first time Claudia finds herself to be anxious for someone's good opinion: "She is surprised at herself. Considered response is not characteristic. She does not wish to sound brash, foolish, evasive, or pretentious" (*MT* 103). Apparently, through the mechanism of self-reflection Claudia becomes aware her past attitude and attempts to regulate her behaviour. Maddux and Gosselin maintain that self-regulation requires the ability "to use past knowledge and experience to form beliefs about and predictions of future events or states, one's abilities, and one's behaviour" (199). First and foremost, Claudia does not have to debate, object and argue to make herself accepted in this relationship. Most importantly, she does not have to make an effort for Tom's attention and love. It is given without condition. Naturally, Claudia changes with that relationship and allows Tom and their time together become the fulcrum of Claudia's life: "No one, she thinks, has ever spoken to me like this before. I have never made anyone happy before. I have made people angry, restless, jealous, lecherous ... never, I think, happy" (*MT* 120). It is apparent that Claudia's self-descriptive concepts are changing with the influence of her love for Tom. As such, Claudia accepts Tom's proposal and concedes with his plans for future a child, a farm, a

life together. Maddux and Gosselin assert that self-reflection and self-regulation work in close association to develop expectations, to set goals and to modulate their action in the pursuit of their purpose (199). Clearly, Claudia regulates her plans and her goals for a future with Tom. It is apparent that her self-concepts are being shaped by the recent developments in her life. And Claudia is learning to prioritise love and affection in a relationship.

However, the news of Tom's demise during a battle devastates Claudia and she has to change her plans for a happy future. Shortly after Tom's death, Claudia finds out that she is pregnant with Tom's child but she miscarries the baby which further deepens her misery: "The nights are worst. ... (they are) not seven or eight hours long but twenty-four - they are days unto themselves" (MT 128). The traumatic experience of losing a loved one is difficult under any circumstances. What makes this state worse is that these experiences initiate the re-emergence of unhealed griefs. The death of her father leaves young Claudia with the traumatic fear of abandonment. However, for the adult Claudia the death of Tom is a deep trauma that would fragment her core self-aspects. It is apparent that the death of her lover forces Claudia to re-live her childhood trauma of abandonment. In the coming years, Claudia never ceases loving and mourning Tom. She keeps her love and her pain hidden in her head like the mirages Tom talks about: "Mirages... Well, the mirror world, the vanishing oasis, is in my head now, not in his, and he is with it" (MT 104). It is evident that Claudia sustains herself by keeping Tom and their memories alive.

Claudia's reluctance to allow herself to heal indicates the depth of her fragmentation. Clearly, her insistence to hold on to Tom and their love has its roots in Claudia's fear of abandonment. Thus, Claudia does not allow her memories and her love fade. Even after forty years of his death, in her deathbed Claudia talks to Tom: "[she] talk[s] to you almost as [she] would talk to myself... You are not absent so long as you are in my head" (206). Apparently, Claudia believes that releasing her pain as well as love, would mean that she has to accept Tom's absence. Then, she would be completely abandoned in her childhood. Thus, she refuses to accept Tom's death and let herself heal. By clinging to her deceased lover, Claudia makes sure that she would not be abandoned again. Janice Krupnick states that the loss of a parent at infancy could

render a person emotionally vulnerable for life with the problems of developmental immaturity and insufficiently developed coping capacities (100). Clearly, Claudia is not strong enough to alleviate her childhood trauma. Thus, she chooses to keep Tom as a secret, so that she could hide her vulnerability. To the outside world Claudia behaves like nothing out of ordinary happened in her life. But, in the inside she is becoming fragmented due to her insistence on hiding the most profound and painful experience of her life. After the war, she turns back to London and seemingly, back to her past self, smart, argumentative and strong. Although, somewhere inside her, there is another Claudia still loving, still howling with her loss:

All that she can normally keep tamped down springs into life. She aches and howls for Tom. It is not that he is ever forgotten, but mostly emotion is dormant; it lies quiet, biding its time. And then every so often something brings it raging forth, and she is back ten years ago, back in that Cairo summer, back with the raw new truth of it (150).

The continuance of her love and pain even after a decade indicate that Claudia keeps her identity as Tom Southern's significant other, in active state. Thus, due to being internalised for a long time, these feelings and the emotional state that accompanies them, become a part of her self-descriptive concepts. However, by keeping Tom as a secret, she keeps one of the most crucial aspects of herself hidden.

Claudia's fragmentation is revealed in the conflicts between her different role identities. Naturally, other than Tom Southern's significant other, Claudia employs other role-based identities as well. After Tom's death, Claudia enacts her social identity to hide her pain and her vulnerability from the outer world. McCall and Simmons purport that role-based identities include the "character and the role that an individual devises for himself as an occupant of a particular social position" (67). As such, Claudia becomes the controversial and assertive columnist and writer. Although, Claudia appears to continue her life as a single woman, her conflicting attitude towards marriage and motherhood imply otherwise. Clearly, Claudia's inconsistency stems from enacting two conflicting identities simultaneously. Following the end of the war, Claudia returns

to London and involves with a successful entrepreneur. Claudia describes Jasper as “persuasive, potent, energetic and selfish” (*MT* 9). It is clear that Jasper is the opposite of Tom Southern. During the course of her relationship with Jasper, Claudia displays the characteristics of her social identity, assertive and independent. Although, their restless relationship lasts ten years and they share a child together, Claudia refuses to marry Jasper. Having been aware of the constant power struggle between them, Claudia does not allow Jasper gain the upper hand in their relation to dominate her life (65). Apparently, she is trying to keep her emotional distance which indicates that she still emotionally bound to Tom Southern.

On the other hand, by choosing a man that is the opposite of her former lover Claudia in a way makes sure that she would not love as profoundly as she has loved Tom. Claudia’s refusal to marry Jasper is another sign of her continuing attachment to Tom. She even tells Lisa, their daughter that she does not love Jasper enough to marry him. Claudia believes that one has to love someone very much before they marry (65). Claudia’s refusal to marry Jasper even for the sake of her daughter also displays that in her mind Jasper is not her significant other. Her argumentative and dismissive attitude towards Jasper is completely opposite of her approach towards Tom in Egypt. Although, the nature of the relationship is the same, the striking contrast between her attitudes reveals that Claudia employs different role-identities in the context of these relationships. In this regard, McCall and Simmons underline the importance of having stable identities that allows the individual to be recognizable from one occasion to another (65). In this sense, the representation of the two conflicting aspects of the same categorical role-identity, underlines the fragmented state of Claudia’s core self-aspects.

Claudia’s attitude towards motherhood is also another point that indicates the inconsistency among her self-concepts. Claudia’s first pregnancy occurs in Cairo. After Tom’s death, the news of her pregnancy leaves her with feelings of amazement and awe. She decides to raise their child alone. However, she miscarries the baby which further adds up to her misery. Six years later, Claudia gets pregnant with Jasper’s child. After the birth of Lisa, due to Claudia’s busy schedule, Lisa is brought up by her maternal and paternal grandparents. Considering her determination to raise Tom’s baby on her own, her attitude towards Jasper’s baby underlines that Claudia does not want to

be a mother to anyone's but Tom's baby. Hence, due to her resentment to being a mother to Jasper's baby and her general stance against conventions, Claudia could not identify with the role of a conventional mother. In this regard, Burke and Stets allege that identities are meanings individuals attribute to themselves when they are playing their roles (49). Naturally, individuals have different interpretations of the said roles. "What [she] could offer Lisa was not the conventional haven of maternal love and concern but [her] mind and [her] energy" (MT 51). Claudia's interpretation of being a mother is apparently different from accepted conventions of motherhood. Her version of motherhood does not involve constant caring and attention. For instance, she insists that Lisa calls her Claudia because she does not want to be called mummy: "Claudia is really Mummy, but she does not like being Mummy so you have to say Claudia" (45).

Apparently, Claudia could not internalise the meaning attributed to the position of being a mother. In this respect, Eileen Donahue *et al.* posit that individuals have numerous roles but they only develop role-identities for the roles that they internalise into their self-structure (834). Clearly, Claudia's reluctance to be a conventional mother is related to the issues in her core self-aspects. Challenging tradition and convention are crucial for Claudia's sense of self. Thereby, being a conventional mother or being a mother at all conflicts with Claudia's core self-aspect. Hence, she could not internalise the role of a conventional mother and develop this role-identity. As such, Claudia refuses to be a 'mummy', instead she invents her version of parenthood and becomes a parent who encourages curiosity and opinion (MT 52).

In the meantime, Claudia displays much more attentiveness towards Laszlo, her protégé than her daughter. Laszlo enters Claudia's life as a result of Hungary's invasion by Soviet Union in the summer of 1956. Laszlo's father calls Claudia from occupied Hungary and asks her to stop his son from turning to his country. Strangely, Claudia willingly accepts the responsibility of this young man and assists him to build a life in London. Hence, Laszlo becomes Claudia's protégé and they establish an enduring relation that is based on mutual affection and affinity. Claudia's close bond with Laszlo points out that Claudia's sense of self operates better with the role of guardianship. That being said, there is also another important point that should be emphasised. Claudia knows that she generally inspires anger and disapproval in people, like her brother, her

lover and even her daughter. On the surface, she does not seem to care for people's reaction. However, Claudia accepts that she is particularly unsettled by Lisa's disapproval (51). The only people that show Claudia love and devotion are Tom Southern and Laszlo. In this light, Laszlo is the only person who openly shows his affection for Claudia. Hence, Claudia responds to the affection that Laszlo displays. Also, it should be underlined that Claudia's affection towards Laszlo is not merely a response to his admiration of her. Claudia's affection majorly springs from the fact that she could identify with Laszlo's feelings of loss and pain. Like Claudia, Laszlo's life is tragically affected by the turn of historical events and the loss of the loved ones in the war.

Claudia Hampton's fragmentation has its roots in the problems between her self-concepts and her sense of self. An individual's self-concept structure contains diverse categories of self-aspects that is related to distinctive contexts, activities, relationships, states, roles and identities. Furthermore, due to being the core aspect of the individual, the sense of self has a crucial function in the structures of the self. In this regard, Showers and Zeigler-Hill describe the sense of self to be a "single self-concept category with a consistent set of attributes that potentially guide thoughts, feelings and behaviour in a wide range of situations" (109). Accordingly, Claudia Hampton's sense of self seems to function inadequately. Michael Berzonsky maintains that the main function of the sense of self is to attempt to unify and organise the different components of self-concept structure (133). However, the inconsistencies between Claudia's different role-identities indicate that her sense of self could neither unify nor organise her different role-identities. Pilarska and Suchanska purport that individuals' tendency to perceive themselves as possessing different personality characteristics across different social roles is referred as Self-Concept Differentiation (724). Claudia employs different role-identities, she could even enact the opposite versions of the same categorical role-identity which indicates a crisis in the self-structure. In this regard, Eileen Donahue *et al.* posit that high degree of self-concept differentiation indicates the lack of a sufficient sense of self (835). Through the course of her narrative, Claudia displays varying attitudes towards each person in her life. She is argumentative and caring to Gordon,

caring and amicable to Tom, dismissive and disagreeable to Jasper, indifferent and dismissive to her daughter and attentive and thoughtful to Laszlo.

Claudia's disparate attitudes reveal that she could not employ different role-identities congruently, which could be associated with the traumatic loss in her childhood. Accordingly, Showers and Hill confirm that individuals learn to operate multiple identities during childhood (111). However, the death of her father during her childhood leaves Claudia incapable of developing sufficient coping mechanisms. As a consequence of this trauma, Claudia's sense of self could not develop a strong and unifying presence. Eileen Donahue *et al.* maintain that the absence of an integrated sense of self could be identified as fragmentation (845). Accordingly, individuals that lack coherent and strong sense of self could not balance and differentiate their different identities (834). It is apparent that Claudia's sense of self cannot manage and balance her different self-descriptive concepts, her role-identities.

In this light, it must be underlined that Claudia's fragmentation is not a result of a single trauma. Evidently, her father's early demise and the lack of parental support leave Claudia with inherent emotional vulnerability. Claudia's incestuous relation with her brother Gordon intensifies her already existing emotional instability and causes the early emergence of her sexual identity. Her relationship with Tom Southern gives Claudia the love and stability she craves. However, the tragic losses of both her fiancé Tom and their baby traumatise Claudia to the point of fragmentation. She refuses to let go of Tom and their love even after forty years of his death. Claudia insists to keep Tom alive in her heart. Thus, her role-identity as Tom's fiancé remains active which further deepens her fragmentation; because, she could not heal and have closure. Additionally, it is apparent that Claudia attempts to receive the attention and love that she needs first from her brother, then from her fiancé Tom and lastly from Jasper. In this sense, Claudia's enduring attachment and love to Tom implies that their relationship gives Claudia the emotional stability that she lacks since childhood. Evidently, Claudia's relationship with Tom gives her the unconditional love that she craves since the death of her father. Therefore, she keeps her role-identity as Tom's lover active but hidden. On the other hand, Claudia's refusal of being a mother could also be associated with her need of approval and recognition from a male figure. Clearly, Claudia does not crave for

recognition in the context of motherhood. Thus, she never internalises the role-identity of mother. As such, Claudia Hampton presents a strong and assertive facade to outer world, even though she hides a vulnerable and fragmented woman who presents contradictory identities to people in her life.

Claudia Hampton displays a propensity to construct and reconstruct her identity in the context of relationships. Since Claudia repeats the performance of constructing and reconstructing her identity routinely, her habit indicates a problematic state with her self structure. According to the concept of Reflected Appraisals, individuals develop assessments and construct their self-concepts according to their reflections on other people's reaction to their attitudes and behaviour (Bosson and Swann 600). In the absence of her father, Claudia is conditioned to form her relations through sparring and challenging within the context of her relationship with her brother Gordon. It is apparent that Claudia founds her core self-aspects on her reflections of what her brother expects of her. During their childhood when they compete for everything, Claudia constructs her identity as the competitor sister: "For the sake of beating Gordon ... [she] was prepared to ... break [her] own arm or leg" (*MT* 3,4). When they are adolescents with newly emerging sexual drives, Gordon first initiates Claudia into sexual awakening and later, into an affair that would last two years for which Claudia displays no remorse: "Until [she] was in [her] late twenties, [she] never knew a man who interested [her] as much as Gordon did. That was why it was as it was between us. [She] measured each man[she] met against him, and they fell short: less intelligent, less witty, less attractive" (*MT* 136). Clearly, Claudia reconstructs her identity as lover/sister according to the expectations of her brother and revises her self-concepts.

During her relation with Tom, Claudia once again reconstructs her identity. At the very beginning of their relationship, Claudia realises that her usual attitude is "the wrong note to strike" (92). So, Claudia starts to reconstruct her identity on her assessments of Tom's expectations: "She is surprised at herself. Considered response is not characteristic. She does not wish to sound brash, foolish, evasive, or pretentious" (103). Evidently, Claudia's self descriptive concepts are transforming in accordance with her reflections about Tom's reactions. As such, Claudia reconstructs her identity as a

loving and caring woman to the point that she goes to the desert excursions to understand Tom's experiences better.

After the war, in the course of her involvement with Jasper, Claudia reconstructs her identity in accordance with Jasper's expectations of her. She responds to Jasper's expectations by reactivating her self-descriptive concepts that include assertive and combative quality. She also adds the quality of dismissiveness to her inner self-structure in order to align her self-concepts with the context of the said relationship: "never will Claudia allow Jasper to have her at a disadvantage" (65). As such, Claudia displays a tendency to reconstruct her identity in accordance with the men she is involved with. On the other hand, Claudia's behaviour towards her daughter implies that she does not feel the need to develop a self-descriptive concept as a mother role-identity: "[She] was not a good mother in any conventional sense. Babies [she] find[s] faintly repellent; young children are boring and distracting" (42). Similarly, to her protégé Laszlo, Claudia's attitude is appropriate for a guardian or a God-parent; however, she does not internalise a particular role-identity within the context of this relationship. It is evident that Claudia's self-concepts are constructed and reconstructed in the context of relationships with figures of male authority. In this light, it should be clarified that Claudia is perpetually assessing and reconstructing her identity not only to gain the recognition she craves from a male figure but also to overcome her sense of fragmentation.

Penelope Lively's characterisation style and the contribution of other characters to the plot are worthy of mentioning as well. In the narrative of *Moon Tiger*, Penelope Lively prefers to foreground the inner psyches of the characters rather than their physical portrayal. During the narration, she utilises both direct and indirect characterisation style. For instance, Penelope Lively describes Gordon's wife Sylvia Hampton as clumsy via Claudia's inner thoughts and then, depicts Sylvia from third-person point of view: "Sylvia tries to get out a cigarette, drops the packet, grovels for it on the floor and feels her expensive hairdo falling to pieces (18). As such, in *Moon Tiger*, Penelope Lively provides the readers with vivid characters that leave deep and lasting impressions. Despite being secondary to the protagonist Claudia Hampton, the other characters of *Moon Tiger* are pivotal to the development of the plot. As was mentioned previously, the characters are told from the perspective of the protagonist

Claudia Hampton. As could be expected, the depth of characterisation is related to the character's contribution to the plot and to the said characters importance for Claudia.

In this sense, as the most central character after Claudia, Tom Southern is portrayed both from Claudia's perspective and by his own personal notes in his diary in the final chapter. He is presented as an intelligent, thoughtful and idealist young man conscious of class distinctions and disturbed by them. Furthermore, despite being in the battle front, Tom is described as an emotionally developed, stable character, free of inner contradictions. On the other hand, Gordon Hampton, Claudia's brother and ex-lover, is not given his own voice in the narrative of the novel. However, due to his importance for Claudia, Gordon and his life are described in detail. As a constant in Claudia's life, Gordon is presented as a well-educated and successful economist. He is also depicted as a man who is sexually aggressive but emotionally lazy. Gordon's inner contradiction is his abiding love for Claudia despite being married and having several affairs.

Meanwhile, Jasper, the father of Claudia's child is portrayed as an upper-class man who is a combination of Russian aristocracy and English gentry. Jasper is described as a selfish, clever and callous entrepreneur, complete opposite of Tom Southern. Also, he is portrayed as a shallow philanderer unable to experience deeper feelings, free of contradictions and inconsistencies. The fact that Jasper's surname is never mentioned indicates that Jasper's main function in Claudia's life is being the father of Lisa, Claudia's daughter. Laszlo, Claudia's protégé is presented as an over-emotional, affectionate artist who is very fond of Claudia, whose function in the narrative is bringing out the affectionate and protective side of Claudia.

That being said, the female characters of *Moon Tiger* are portrayed in a much more different light. Both Mrs. Hampton and Sylvia Hampton are presented as superficial characters without emotional depths and courage to face the world. Claudia's mother Mrs. Hampton is depicted as an obscure widow who is retired from active social life and has no power and influence on her children. In the same way, Sylvia Hampton, Claudia's sister-in-law, is also described as a meek house-wife who is completely dependent on her husband. For instance, during the narration it is implied that even though, both Mrs. Hampton and Sylvia are aware of the strange closeness between

Claudia and Gordon, they choose to ignore it. Meanwhile, Claudia's daughter Lisa is also presented as a traditional woman who is a part-time working mother and wife. However, behind her traditional life, Lisa is having an affair but lacks the courage to leave her husband. Through her inner dialogues, Lisa's complicated inner world and private life are highlighted as well.

During the narrative of the *Moon Tiger*, the characterisation of male and female characters displays a striking difference. The male characters are depicted as dominant and powerful characters who are in control of their lives; whereas the female characters are presented as having the traditional roles of being mothers and wives. The female characters with the exception of the protagonist Claudia, are portrayed as obscure women whose lives are shaped by their association with the men in their lives. Thus, Penelope Lively emphasises Claudia Hampton's unconventional and outstanding character. Among these characters, Claudia stands out as a striking character, a curious embodiment of the strengths and weaknesses of both genders. In this sense, Claudia is depicted as a strong character who has the strength, courage and determination to become a war-correspondent, to have a child out of wedlock and to refuse to adhere to established roles of womanhood. That being said, Claudia is also presented as a fragmented and vulnerable woman who utilises narrative to make sense of her life.

In the light of the discussions above, it could be concluded that Claudia Hampton's identity fragmentation stems from the problematic structure of her self-concepts. Claudia's identity issues start during the developmental process of her self-concepts, with the early demise of her father in early childhood. As such, Claudia develops the routine of identifying herself with strong male authority figures to overcome feelings of insecurity and vulnerability that emerge with the demise of her father. Thereby, Claudia chooses to involve with strong and authoritative men and identify with them in order to obtain a sense of power. As such, she could suppress the feelings of fragmentation that comes with having an underdeveloped sense of self. Claudia displays varying identity characteristics towards the men she is involved with. For instance, her disposition as Tom Southern's girlfriend is strikingly different from her attitude as Jasper's girlfriend. Claudia herself claims that she is composed of "a myriad of Claudias" (2-206). Apparently, Claudia presents different versions of herself

to everyone; she could not employ the same role-identities congruently. As Berzonsky maintains, the sense of self operates to unify and organise different components of self-concepts structure (133). The differences she displays in different role-identities and particularly in the same categorical role-identities, indicate that Claudia's sense of self is not developed enough to balance and differentiate her diverse self-concepts. In other words, Claudia lacks a strong sense of self that could guide and unify her thoughts and actions. Thus, Claudia identifies with strong male figures to alleviate her sense of fragmentation and assert a sense of stability.

As a conclusion, by creating a strong, but fragmented protagonist who utilises narratives to give meaning to her life, Penelope Lively highlights the interrelatedness between identity and narrative. In this sense, the author's kaleidoscopic narrative pattern reflects the protagonist's unconventional and fragmented identity and aims to bring forward the pivotal events in the protagonist's life. Furthermore, by portraying an unconventional protagonist in *Moon Tiger*, Penelope Lively emphasises women's struggle to find new means of expressing their senses of self, due to the tensions that emerge with the alterations in the roles of women since postwar period. In this light, Lively's portrayal of Claudia Hampton, an unconventional woman who is significantly ahead of her time, enquires the validity of the established assumptions about female representations. In "A Feminist 'History of the World'", Mary Hurley Moran alleges that Penelope Lively's characterisation of Claudia challenges patriarchal assumptions on women (90). Accordingly, Lively's description of the protagonist underlines the tension between traditional gender roles and women's struggle for emancipation from them. On the other hand, in *Moon Tiger* Penelope Lively emphasises the protagonist's attempts to give meaning to her personal experiences by means of narratives. In this vein, *Moon Tiger* alludes narratives' capacity to provide meaningful frameworks to make sense of life experiences and to register them as real; because as Penelope Lively highlights with Claudia's words, "fiction is more enduring than reality" (MT 6).

Chapter V:

Reconstruction of Identity in Kazuo Ishiguro's *The Remains of The Day*

5.1. The Life and Works of Kazuo Ishiguro

The author of *The Remains of the Day*, Sir Kazuo Ishiguro, is an internationally acknowledged British author whose works encompass short stories, novels and screenplays. Kazuo Ishiguro was born in Nagasaki, Japan in 1956. Upon the invitation of British government to work for the National Institute of Oceanography, his father Shizuo Ishiguro and his family moved to Surrey, England in 1960. After finishing Woking County Grammar School, Ishiguro took a gap year and travelled to the U.S.A and Canada. He returned to England in 1974 and started to study English Literature and Philosophy at the University of Kent at Canterbury (UKC). Kazuo Ishiguro started writing stories and songs throughout his university years. After graduation, Ishiguro started to work at a homeless shelter where he met his future wife. At the spring of 1979, Kazuo Ishiguro was accepted to a postgraduate program in Creative Writing at the University of East Anglia. His professors were the renowned British authors Malcolm Bradbury and Angela Carter both of whom had great influence on him.

Ishiguro started to work on his first novel during his stay in University of East Anglia and published *A Pale View of the Hills* in 1982. The novel was acknowledged by the Royal Society of Literature and awarded the Winifred Holtby Memorial Prize. *A Pale View of the Hills* was published and renowned internationally and located Ishiguro as a member of GRANTA magazine's list of "20 Best of Young British Authors" in 1983 alongside with other authors including Julian Barnes, Rose Tremain, Ian McEwan, Salman Rushdie, Graham Swift, William Boyd and Martin Amis. His second novel, *An Artist in A Floating World*, followed his first book to be published in 1985 and won the Whitbread Book of the Year Award. In 1989, Kazuo Ishiguro's most acknowledged novel *The Remains of the Day* came out. Becoming an international best-seller, *The Remains of the Day* won the Booker Prize award of the year.

In the following years Kazuo Ishiguro continued publishing widely acclaimed novels: *The Unconsoled* (1995), *When We Were Orphans* (2000), *Never Let Me Go* (2005), *The*

Buried Giant (2015), *Klara and the Sun* (2021). Additionally, Kazuo Ishiguro wrote a volume of short stories *Nocturnes: Five Stories of Music and Nightfall* (2009).

Kazuo Ishiguro has always been keen on depicting deeply troubled protagonists who are haunted by memories and struggling to endure their personal traumas in turbulent contexts. His first two novels *A Pale View of the Hills* (1982) and *An Artist in A Floating World* (1985) depict the personal tragedies of Japanese characters in a tumultuous historical context. In *The Remains of the Day*, Ishiguro portrayed the English butler who struggles to come into terms with his disillusionment of his wasted life. On his fourth novel, *The Unconsoled*, (1995) Ishiguro experiments with narrative techniques and creates a character shifting between different planes of existence. In this regard, Rebecca Walkowitz suggests that in *The Unconsoled* characters and “condition, identity and narrative, are closely intertwined” (1051). In his subsequent novel *When We Were Orphans* (2000), Ishiguro narrated the story of a British detective who is trying to solve the mystery of his parents’ disappearing thirty years ago in Shanghai. One of his most sensational novels, *Never Let Me Go* (2005) conveys the tragic story of a group young clones who are bred and trained to be donors for organ transplantation after the World War II. Kazuo Ishiguro displays the tendency to employ different techniques and shift between genres. His novels characteristically display the features of multiple genres. *When We Were Orphans* (2000) include characteristics of detective fiction. *The Buried Giant* (2015), which is about a post-Arthurian Britain could be categorised as historical novel. On the other hand, *Never Let Me Go* (2005) and *Klara and The Sun* (2021) display features of science-fiction genre. It is evident that as a writer Kazuo Ishiguro likes employing different techniques and experiment with genres. However, Kazuo Ishiguro’s writing genius is in his ability to depict the profound human tragedies with his intricate but distinct narration.

Throughout his impressive writing career, Kazuo Ishiguro won considerable amount of prestigious international honours: The Order of the British Empire (1990) and the French decoration Chevalier de l’Ordre des Arts et des Lettres (1998), The Peggy V. Helmrich Award (2013), The Library Lion Medal from New York Public Library (2014), The Sunday Times Distinguished Author Award (2014), The Golden Plate from the American Academy of Achievement (2017). In 2017, Kazuo Ishiguro was awarded

Nobel Prize for Literature. Kazuo Ishiguro received a Knighthood from the United Kingdom, and the Order of the Rising Sun, Gold and Silver Star, from Japan in 2018. In the following year Ishiguro was awarded the Bodley Medal from the Bodleian Libraries of Oxford University (2019). While declaring the motivation for the Nobel Prize, the Swedish Academy Committee depicted Ishiguro to be a writer “who, in novels of great emotional force, has uncovered the abyss beneath our illusory sense of connection with the world” (Nobel Prize Organisation Website).⁶¹

5.2. Reconstruction of Identity in *The Remains of the Day*

Kazuo Ishiguro’s *The Remains of the Day*⁶² recounts the memories of Mr. Stevens, the butler of Darlington Hall in Oxfordshire. The first-person narrative opens with Mr. Stevens’ comments on his impending expedition to the West Countryside of England in July, 1956. The novel narrates both journeys of Mr. Stevens, the actual journey to the West Countryside and his inner journey to his past. Mr. Stevens has worked as butler for Lord Darlington, the owner of the Darlington Hall for thirty-five years. Following the demise of Lord Darlington, the manor is sold to the American businessman Mr. Farraday. Despite the change of employers, Mr. Stevens keeps his position as the butler of the house, operating with a minimalised staff. The narrative of *The Remains of the Day* is consisted of subjective accounts of Mr. Stevens’ relationships with his previous and current employers and former colleague Miss Kenton. Although the story mostly revolves around the events of interbellum period of British Empire, Mr. Stevens retrospectively narrates the past incidents from postwar Britain. Hence, Mr. Stevens’ tone is subtly imbued with wistfulness towards the glorious days of Great Britain and Darlington Hall which stood at “the very fulcrum of great affairs” (147). Indeed, during its heydays, Darlington Hall welcomed international conferences and prominent meetings of British officers with their German counterparts before the World War II. Understandably, Mr. Stevens displays pride and a sense of

⁶¹ *The Nobel Prize Organisation Website.*

(<https://www.nobelprize.org/prizes/literature/2017/ishiguro/facts/>)

⁶² Hereafter, the novel *The Remains of the Day* will be referred as *TROTD* in citations.

accomplishment for being “attached to a distinguished household” and organising such events (16).

In *The Remains of the Day*, the narrational pattern reflects the condition of the inner realm of the protagonist, as per the fact that the narrative accounts are conveyed in the form of soliloquy. Through the narration of the novel, Ishiguro’s interspersing past and present accounts of events creates temporal distortion which disturbs the narrative flow. The non-linear and fractured temporality of narrative reflects the fragmented state of Mr. Stevens’ inner realm. Namely, within the novel, the narration of present events and the past reminiscences interweave an intricate pattern in which the feelings that are triggered by present occurrences pave the path to the remembrance of past events that lie at the root of the problematic situation. Accordingly, Mr. Stevens’ narration draws circles around the events related to Lord Darlington and his attempts to suppress feelings of resentment and hurt that are caused by his first employer.

Mr. Stevens’ problematic identity is revealed in his contradictory narration. Despite diligently conveying past experiences and his conflicting reactions to the said events, Mr. Stevens avoids to confront his repressed feelings openly, particularly about his former employer. Instead, he frequently expresses his respect and admiration for Lord Darlington (132). However, when asked, Mr. Stevens contradictorily denies knowing Lord Darlington for whom he worked for thirty-five years (126-130). Mr. Stevens’ denial of his association with his former employer and his deliberate mis-presentation of his profession as foreign affairs official also contradict his inner monologues about dignity and loyalty.

Additionally, Mr. Stevens’ assertion of inconsistency to be the “most irritating of traits in an employer” further emphasises the conflicts in his narration (12). Thus, it becomes evident that there are considerable inconsistencies in the protagonist’s narration. These inconsistencies reveal the deep fragmentation in Mr. Stevens’s identity. Considering that Stuart Hall describes identity as “the story we tell about the self in order to know who we are,” it could be inferred that the striking contradictions and fractures in Mr. Stevens’ narration reflect the fragmented state of his identity (16). The fragmentation of Mr. Stevens’ identity is related to the issues in his self-concept structure, stemming from the imbalance between his role-based identity and core self

aspect, his sense of self. Furthermore, the protagonist Mr. Stevens attempts to overcome the trauma of fragmentation by reconstructing his identity in accordance with the new orientation in his life, namely his new employer. Through the reconstruction process, Mr. Stevens is orienting his self-concepts according to his reflected assessments about how he is perceived by his new employer. Therefore, in this chapter, Mr. Stevens, the protagonist of Kazuo Ishiguro's *The Remains of the Day* will be analysed with regards to fragmentation and reconstruction of identity. Through the process of analysis, the focus will be on Mr. Stevens' fragmented identity and his lack of a strong, unifying sense of self. In order to analyse the protagonist's fragmentation and reconstruction of identity, the theories of Symbolic Interactionism and its concepts of Reflected Appraisals, Role-Identity and Concepts of Selfhood will be applied.

Mr. Stevens' self-absorption with his profession ignites his fragmentation and problematic self-structure. Striving for being a great butler, Mr. Stevens' life revolves around his profession. Representing the ideal English butler, an indispensable part of traditional English upper-class household, Mr. Stevens is obsessed with maintaining the "dignity in keeping with his position." (36). As a son of noted butler, Mr. Stevens follows the family tradition and becomes a chief servant of household management. Apparently, he is raised to be a perfect butler by his father. His choice to follow the family tradition and work as a butler indicates Mr. Stevens' need to gain the approval of his father. Mr. Stevens frequently remembers his father's favourite story about the English butler who, following his employer to India, had to shoot a tiger in the dining room during a house party without "any discernible traces left of the recent occurrence" (37). Clearly, the standards of an ideal butler are implanted into Mr. Stevens' mind by his father from the early years of his life. Thus, it could be assumed that Mr. Stevens' concepts of selfhood are influenced by his father's thoughts and beliefs. In this regard, Bosson and Swann posit that during development of self-concepts, the attachment relationships in a family context has a vital importance (600). As could be seen, Mr. Stevens' self concepts are shaped by his father's tales. Self-concepts contain individuals' total thoughts, beliefs and feelings of themselves as an object. Hence, self-concepts are self's descriptive statements of oneself. Therefore, self-concepts include diverse and distinct characteristics. In relation with the fact that role identities are part

of self-concepts, it is clear that during the developmental process of his self-concepts in his childhood, Mr. Stevens' role-based identity formed as well. Oyserman *et al.* points out that as cognitive structures, self-concepts also contain the descriptive and evaluative criteria of individuals (72). Based on this, it could be inferred that due to his father's influence and a child's natural need to gain parental approval, young Mr. Stevens adopts his father's standards and develops his self-concepts accordingly. Thus, Mr. Stevens moulds himself into the form of an ideal butler that would be approved by the most important figure in his young life, his father. As such, Mr. Stevens adopts the qualities that he associates with his father. Consequently, his evaluation criteria are founded on assessing people, relationships and things according to their professional capacity. Furthermore, it is apparent that due to his father's emphasis on professional perfection, Mr. Stevens becomes obsessed with his job to the point of self-absorption and his life is centred around his job: "Nothing but work, work, work" (*TROTD* 249).

Apparently, Mr. Stevens' perspective of life and relationships are determined by his professional identity. Even by the deathbed of his father, Mr. Stevens could communicate and establish connection only in professional terms. A few hours before his death, Mr. Stevens's father tries to reach out and express of his pride for his son (101). Mr. Stevens escapes the emotional scene by excusing himself to supervise the international conference held in the Darlington Hall and while he is at downstairs, his father passes away. Strangely, by virtue of being able to manage difficult guests and performing his profession with "a manner even [his] father might have been proud of," Mr. Stevens remembers that night with "a sense of triumph" (115). Mr. Stevens could only act upon professional capacity, because he is taught to make assessments on professional capacity. Clearly, professional perfection is a part of his self-descriptive concepts. Thus, performing his job to the perfection despite the difficulties, is his way of honouring his father's passing and perfectly aligns with his self-descriptive concepts. It is apparent that Mr. Stevens acts upon the principles he has learned from his father. Thus, he does not let anything interfere with his duty and act harmoniously with his self-concepts.

Mr. Stevens displays a similar behaviour pattern with Miss Kenton, the former housekeeper of Darlington Hall. Despite working many years together and Miss

Kenton's wish for a less formal conduct, Mr. Stevens maintains a professional and rigid relationship. For instance, the evening when Miss Kenton enters his pantry in the late hours, she forces Mr. Stevens to reveal the book he has been reading. Her actions and the invasion of his privacy disturbs Mr. Stevens greatly. Hence, he asks Miss Kenton to leave the room immediately. Following this incident, Mr. Stevens decides to keep their relationship strictly within professional limits (178). For Mr. Stevens, as a butler of quality, he "must be seen to inhabit his role, utterly and fully" (178). Apparently, it never occurs Mr. Stevens that colleagues could be friends as well. According to Mr. Stevens a friendly conduct between friends is not acceptable. The fact that Mr. Stevens is overly focused on appearing as the perfect butler and that he could only interact with people within professional conduct indicate that his fragmentation is related to his professional identity as a butler. In this sense, it must be clarified that Mr. Stevens defines himself with his occupational identity, which indicates that his role-based identity determines his actions.

Due to his interaction with people only in professional terms, Mr. Stevens' social interaction is limited to professional context. In this respect, Symbolic Interactionism proposes that individuals' actions are founded on the meanings that objects have for them and the meaning of things arises out of the social interaction that one has with others (Blumer 2). Mr. Stevens could only establish professional relationships and interact with people in professional context. Hence, he could only derive meaning from professional relations. As such, his meanings, his interpretation of the value, actions and expressions of people are based on professional framework. For instance, Mr. Stevens bases his admiration for his father on his sire's being a distinguished butler (36). Also, when Miss Kenton mentions in her letter that she left her husband and is living with a friend, Mr. Stevens interprets this comment as Miss Kenton's attempt to return her former position in Darlington Hall. He is assured from the "unmistakable message conveyed by the general nuance of many of the passages, imbued as they are with a deep nostalgia for her days at Darlington Hall" (50). It could be seen that for Mr. Stevens everything is work related; therefore, he bases evaluation criteria on professional proficiency. Accordingly, it could be inferred that Mr. Stevens' salient identity is his role- identity as a butler. However, this does not mean that Mr.

Stevens only have professional feelings for people. It signifies that he prefers to express his thoughts and feelings in professional attire. Clearly, he chooses to establish all social interactions and their products such as meanings and feelings, within a professional framework, which further reveals the predominancy of his role identity.

Moreover, his inner dialogues on the ideal qualities of a butler underlines Mr. Stevens' tendency to enhance his identity. Mr. Stevens' thoughts reveal that he defines himself with his profession. In this regard, George McCall and J.L. Simmons underline that a role-identity is a person's imaginative and idealised view of himself, hence, this position incorporates the idealised standards of conduct and achievement (67). Mr. Stevens' comments display the same inclination:

And let me now posit this: 'dignity' has to do crucially with a butler's ability not to abandon the professional being he inhabits. Lesser butlers will abandon their professional being for the private one at the least provocation. For such persons, being a butler is like playing some pantomime role; a small push, a slight stumble, and the facade will drop off to reveal the actor underneath. The great butlers are great by virtue of their ability to inhabit their professional role and inhabit it to the utmost; they will not be shaken out by external events, however surprising, alarming or vexing (43-44).

In the light of his above inner dialogue, it could be said that Mr. Stevens idealises his profession and sets high standards of conduct in order to embody the ideal butler. An individual's self-descriptive concepts include the entire amount of one's thoughts and feelings about oneself. Mr. Stevens' belief that great butlers perform their duty to the exclusion of anything else proves his obsession with being the ideal butler. In this respect, Daphna Oyserman *et al.* points out that "identities are distinct part of self-concepts, the internalized meanings and expectations associated with the positions one holds in the social networks and the roles one plays" (72). Evidently, due to his internalising the meanings and expectations associated with his role-identity as a butler, Mr. Stevens' role-identity becomes his dominant self-concept. Thus, all his thoughts and actions are guided by his occupational identity. Additionally, Mr. Stevens role identity as a butler gives him a sense of who he is. Being in charge of a large manor like

Darlington Hall and the servants working in this big estate provides Mr. Stevens with a sense of authority and control, which reinforces the saliency of his role-identity. As such, Mr. Stevens internalises his occupational identity. In this respect, Tim Owens *et al.* explain that due to being self-descriptive and internalised, role-based identities could be effortlessly transformed into self-concepts (479). So, Mr. Stevens internalises the meanings he attributes to the position of ideal butler and identifies with the role. Thus, the role of butler becomes a part of his self-descriptive concepts, a vital part of his integral self. In this light, it could be surmised that performing his job to the perfection also gives Mr. Stevens a sense of self-worth.

Mr. Stevens' crisis of identity is reflected in the inconsistencies between his expressions and actions. These inconsistencies clearly indicate the problems in his self-concept structure. The conflict between his actions and his words reveals the contradiction between his self-descriptive concepts and his role-identity. While elaborating on the ideal characteristics of a great butler, Mr. Stevens designates loyalty as an "essential quality in all good professionals" (210). For Mr. Stevens loyalty is "intelligently bestowed" and requires finding an employer who embodies "all that ... noble and admirable" to devote oneself to serve (210). It is apparent that for Mr. Stevens loyalty is a crucial quality in a butler and he firmly believes that he possesses that required quality. However, regardless of all his idealisations, Mr. Stevens, when asked, denies any association to Lord Darlington.

On the second day of his trip to Little Compton, when his car is broken down Mr. Stevens asks for help from the driver of a nearby house. While mending the car, the driver asks Mr. Stevens about his job. Upon learning that Mr. Stevens is working in Darlington Hall, the servant/driver of the house enquires Mr. Stevens relation to Lord Darlington: "'You mean you actually used to work for that Lord Darlington?'" "He was eyeing me carefully again. [He] said: "Oh no, [he] [is] employed by Mr. John Farraday, the American gentleman who bought the house from the Darlington family" (126). Mr. Stevens deliberately pretends that he started working at Darlington Hall during Mr. Farraday's time and he deliberately omits that he worked for Lord Darlington for thirty-five years. Despite devoting his life to Lord Darlington's service, Mr. Stevens apparently does not want anyone to learn his past position as Darlington's butler.

Strangely, Mr. Stevens does not want to investigate the reasons for his conduct, he repeatedly denies any association with his previous employer, Lord Darlington.

A few months prior to this incident, Mr. Farraday's American friends, the Wakefield family comes to inspect Darlington Hall. Mrs. Wakefield wants to learn more about the previous owner of the Darlington Hall; but, Mr. Stevens disclaims working for Lord Darlington: "But tell me, Stevens, what was this Lord Darlington like? Presumably you must have worked for him." "[He] didn't, madam, no." "Oh, [she] thought you did. [She] wonder[s] why [she] thought that" (130). Thinking back on both incidents, Mr. Stevens attempts to persuade himself that his denial stems from his wish to avoid unpleasant conversations about Lord Darlington. Mr. Stevens vehemently refuses to admit feeling "shame and embarrassment" for knowing Lord Darlington (132). Contradictorily, he further elaborates on his admiration by emphasising that Lord Darlington is a man of great moral stature and that he is proud for having the privilege of serving him (132-133). Mr. Stevens' choice of words like shame and embarrassment and his insistence on feeling only pride and gratitude are his attempts to repress his agitated feelings. Mr. Stevens' denial stems from his inability to handle the facts that Lord Darlington is a Nazi sympathizer and as his butler Mr. Stevens is an accomplice.

A few years before the World War, Lord Darlington tells Mr. Stevens to dismiss two Jewish maids on the grounds of his guests' safety and well-being (155). Although, he later admits his great concern over the matter, Mr. Stevens silences Miss Kenton's objections and criticism of Lord Darlington and lets the Jewish girls go (155). As the head servant of Darlington Hall, of course Mr. Stevens has to do as he is told. However, he could allow himself to form a reaction in his thoughts. Clearly, Mr. Stevens' role-identity is so dominant that it does not allow his sense of self to emerge and form thoughts that could cause disharmony within his self-structure. The contradictions between Mr. Stevens' words and actions display the discordance between his self-concepts. According to Gregory Elliot, self-concepts are organised set of congruent self-perceptions, integrated into a coherent whole and any discordant information about the individual indicates a crisis (207). Thus, it is evident that Mr. Stevens' inconsistent actions and words underline the fragmented state of his self-structure. Therefore, in order to avoid confronting the reasons behind his confliction and act in accordance with

his conduct, Mr. Stevens represses his chaotic feelings. In this sense, Mr. Stevens' attempts to repress his turbulent feelings could be considered as a struggle to overcome his state of de-centeredness. It is apparent that Mr. Stevens' existence is centred around his employer and serving him immaculately. Thus, the repeated actions of his employer hurt his pride and feelings and, engender Mr. Stevens' state of de-centeredness. Clearly, Mr. Stevens questions the meaning of his existence. Because other than having the role-identity of a loyal and dignified butler who feels pride and gratitude of being able to serve his employer, Mr. Stevens has no other identity. Evidently, outside of the professional context, Mr. Stevens does not have any clue of who he is. As such, his identity crisis emerges as a moment of doubt and Mr. Stevens becomes decentred.

Mr. Stevens' misrepresentation of himself as a foreign affair officer is also another sign that underlines his fragmentation. Throughout his inner monologues, Mr. Stevens emphasises the importance of dignity and contemplates on the ideal qualities of a great butler, which underlines his respect for his profession. As such, he fulfils the requirements of his role-identity. Despite his articulations on the matter, Mr. Stevens misrepresents his profession to a group of villagers that he meets on his journey. On the third evening of his trip, Mr. Stevens' car goes out of fuel and he is forced to stay in a village. Mr. and Mrs. Taylor from the village invite Mr. Stevens to their house and call other villagers to meet him. During their visit, when people ask Mr. Stevens his profession, he misrepresents himself as a foreign affair officer. "In fact, [he] tended to concern myself with international affairs more than domestic ones. Foreign policy, that is to say" (197). Mr. Stevens deliberately creates the impression that he is a civil servant of foreign affairs. The villagers start to talk about politics and offer what Mr. Stevens define as strong opinions on the affairs of their country. When Dr. Carlisle, the village doctor comes to the house, Mr. Stevens promptly retires for the night. Later, in his room Mr. Stevens fails to understand how such a misunderstanding could happen. Again, Mr. Stevens refuses to confront the feelings behind his actions. While he is thinking about his discomfort, Mr. Stevens remembers another upsetting incident before the war, in which he is questioned by a guest of Lord Darlington about complicated financial and political matters and forced to confess his incompetency repeatedly: "[He's] very sorry, sir, but [he] [is] unable to be of assistance on this matter" (205). The morning after this

humiliating incident, Lord Darlington tries to make amends and implies that since ordinary men could not know important political matters, they should not be in the position to make decisions (208). Even decades after the incident, Mr. Stevens refuses to criticize Lord Darlington for his callous words. Instead, he persuades himself that as a butler his duty is “to be forever reappraising his employer - scrutinizing the latter's motives, analysing the implications of his views” (210). It is evident that Mr. Stevens attempts to forge his sense of duty and idealise his profession to overcome his disappointment and resentment. Contradictorily, despite all his idealised articulations about his job, Mr. Stevens misrepresents his profession. It is evident that Mr. Stevens has complicated feelings for his time in Lord Darlington's service. Mr. Stevens clearly feels shame and embarrassment about his association with Lord Darlington. Hence, in order to feel valued and respected Mr. Stevens tries to persuade himself that by serving Lord Darlington and his foreigner guests, he is serving his country and the future of the British Empire. As such, he presents himself as an occupant of a more respected position. However, the contradiction between his fixation with the dignity of his job and his misrepresentation of himself raises questions about his integrity.

Mr. Stevens' denial of his conflicting feelings and his inflexible conduct in handling moments of doubt demonstrates his fragmentation. In this sense, Mr. Stevens' crisis of identity might stem from his self-concept structure. As was mentioned before, self-concept structure includes diverse categories of self-aspects that correspond to distinctive contexts, relationship, activities, states, roles and identities. As the core aspect of the individual, the sense of self has a crucial function in self-structure. It is apparent that Mr. Stevens' core self-aspect is not developed sufficiently. However, his role-identity is well-developed and salient. Accordingly, Michale Berzonsky emphasises that sense of self “attempts to unify and organize the separate components in some meaningful or intelligible fashion” (133). A sense of self with consistent set of attributes helps to govern the multiple aspects of self, meaning multiple identities (Showers and Zeigler-Hill 109). Mr. Stevens' life, actions, expressions and even thoughts revolve around his profession. Hence, his role identity guides his actions and thoughts. Evidently, his whole existence is determined by his role identity as a butler. Caroline Showers and Virgil Zeigler Hill posit that individuals learn to differentiate multiple

identities during childhood (111). However, during his childhood Mr. Stevens is conditioned to value professionalism. As a result of this conditioning, his role-identity becomes a dominant self-aspect. Thus, Mr. Stevens' sense of self could not develop a strong and unifying presence. Therefore, due lack of strength and efficiency, Mr. Stevens' sense of self could neither organise nor unify his feelings, thoughts and actions. Instead, his role identity governs his life and actions. However, his thoughts and feelings are left repressed and unprocessed. Hence, Mr. Stevens displays a rigidly professional identity, always acting on professional conduct. In this respect, Jack Block maintains that individuals with the problem of "role rigidity" act "uniformly in all situations, disregarding the different responsibilities different circumstances may impose" (392). Mr. Stevens' fixation on his professional conduct and his insistence on utilising professional standards in every situation demonstrate the rigidity of his role identity. According to Block, people with role rigidity possess a sense of self that "is hollow, based not on a genuine and unquestioned sense of personal integrity but rather upon deep seated fear of any amount of self-abandon" (392). Due to lack of a well-developed, efficient sense of self, Mr. Stevens could not handle feelings of disappointment, hurt and resentment. These feelings are not congruent with his dominant role-identity. Therefore, he cannot cope with them due to fear of losing himself. In this regard, Donahue *et al* posit that the lack of a core, integrated sense of self could be interpreted as fragmentation (844). Accordingly, these individuals could not differentiate and balance their different self-concepts due to the lack of a strong sense of self (834). In this light, it could be inferred that Mr. Stevens' fragmentation stems from his undeveloped sense of self. He lacks the internal references to cope with difficult feelings and affirm his sense of self. So, rather than admitting his tumultuous feelings and releasing them and establish the integrity of his sense of self, Mr. Stevens denies any association with Lord Darlington. As such, he becomes decentred due to being unable to align his self-concepts harmoniously.

Mr. Stevens' identity crisis is reflected in his tendency to reconstruct his role-identity upon his beliefs of what is expected of himself. Toward the end of his journey, Mr. Stevens' inner monologues start to display his attempts to overcome his identity crisis and reconstruct his identity. Apparently, for Mr. Stevens sharing his conflicting

thoughts and feelings with Miss Kenton opens the path to touching inner revelations. Toward the end of his motoring trip, Mr. Stevens meets his former colleague, Miss Kenton. During their conversation, Miss Kenton tells Mr. Stevens of her reconciliation with her husband and admits her past feelings for him during their years in Darlington Hall. What deeply upsets Mr. Stevens is not only learning Miss Kenton's love for him but also the corresponding feelings in his heart:

I do not think I responded immediately, for it took me a moment or two to fully digest these words of Miss Kenton. Moreover, as you might appreciate, their implications were such as to provoke a certain degree of sorrow within me. Indeed - why should I not admit it? - at that moment, my heart was breaking (*TROTD* 251).

Mr. Stevens' grief over the lost possibilities displays that he starts to regard himself as a person, without his role identity. After years of repression, his sense of self starts to emerge with a distinct feeling of regret. He realises the sacrifices he made for displaying the perfect butler and feels great sorrow. He becomes aware that he might have had a chance in finding personal happiness. It has never occurred to Mr. Stevens that one could be a perfect butler and have a personal life as well. Due to the saliency of his role identity, Mr. Stevens could never imagine another way of existing for himself. As such, he now experiences heartbreak and disappointment over the chances he has missed. Although, Mr. Stevens' actual confrontation with his turbulent feelings comes out a few days after meeting Miss Kenton. On the last day of his trip, at the pier of Weymouth, Mr. Stevens confronts his repressed feelings and admits his mistakes:

Lord Darlington wasn't a bad man. ... And at least he had the privilege of being able to say at the end of his life that he made his own mistakes. ... He chose a certain path in life, it proved to be a misguided one, but there, he chose it, he can say that at least. As for myself, I cannot even claim that. You see, I trusted. I trusted in his lordship's wisdom. All those years I served him, I trusted I was doing something worthwhile. I can't even say I made my own mistakes. Really - one has to ask oneself - what dignity is there in that? (255)

Mr. Stevens' acceptance of his past mistakes in a way frees his sense of self from the shadow of his role identity. As the perfect butler, Mr. Stevens never allows himself to form his own opinions. Thus, he permits another person's thoughts and feelings to guide his actions and thoughts. Out of a misguided sense of duty, Mr. Stevens has damaged his sense of self. In this sense, it is apparent that Mr. Stevens founds his identity on his reflections of what is supposedly expected of him. According to the concept of Reflected Appraisals, by observing other people's reactions to their behaviours, individuals develop assessments and construct their self-concepts accordingly (Bosson and Swann 600). Since, self-concepts include identities, it could be stated that identities are formed upon the imagined or supposed reflections of others. However, Mr. Stevens believes that being an ideal butler requires giving all he has (255). Therefore, because of his obsession with his profession, Mr. Stevens constructs his role identity to the exclusion of his other self-concepts. While he is forging his role-identity, Mr. Stevens does not include his other characteristic qualities, such as his internalised meanings, his beliefs and his sense of right or wrong. Thus, Mr. Stevens' thoughts and actions are guided by his employer's thoughts and actions. In other words, Mr. Stevens internalises the meanings and value system of the authority figure he identifies with. In the light of this, it must be clarified that Mr. Stevens constructs his identity in accordance with his beliefs about the expectations of his employer. Hence, when Lord Darlington dies and a new employer comes to his life, Mr. Stevens reconstructs his identity according to his assessments on Mr. Faraday's expectations and internalises his new boss' meaning and value systems:

It occurs to me, furthermore, that bantering is hardly an unreasonable duty for an employer to expect a professional to perform. I have of course already devoted much time to developing my bantering skills, but it is possible I have never previously approached the task with the commitment I might have done... I will begin practising with renewed effort. I should hope, then, that by the time of my employer's return, I shall be in a position to pleasantly surprise him (258).

Clearly, due to his conditioning in childhood, Mr. Stevens needs to actualise his identity in the context of a professional relationship with a strong figure. In this sense, he first constructs his identity according to his father's expectations. He goes through the same processes first with Lord Darlington and later with Mr. Farraday. Evidently, he internalises the expected behaviour and this role becomes his identity. Hence, Mr. Stevens aligns all his thoughts and actions in accordance with what might be expected of him. For instance, Mr. Stevens does not criticise Lord Darlington for his affinity with Nazi officials and follows his employers' orders to the letter without forming any opinion or any judgement. Additionally, Mr. Stevens' inclination to centralise his identity on an outside element is an attempt to alleviate his feelings of fragmentation that stems from absence of a strong sense of self. Due to the premature emergence of his role-identity, Mr. Stevens' sense of self could not develop a strong presence. It is evident that being a butler, serving a figure of authority and submitting to this authority figure's thoughts and feelings give Mr. Stevens a sense of who he is, an identity. Because, Mr. Stevens' role-identity as a butler is his only active identity. As such, he is forever trapped in the cycle of assessing and reconstructing his identity.

On the other hand, the contribution of the other characters in *The Remains of the Day* are also essential to the development of the plot. The other characters in the novel are portrayed from the recounts of Mr. Stevens' memories. In *The Remains of the Day* Kazuo Ishiguro employs indirect characterisation and gives the characters' disposition through their actions, expressions and thoughts. For instance, Mr. Stevens' father's devotion to his profession is revealed through his insistence to perform his job despite his age and increasing inefficiency. Another example could be seen in the portrayal of Lord Darlington: his aristocratic pride is portrayed through his deeds and speech towards his servants. Additionally, Ishiguro's employment of indirect characterisation subtly underlines the characters' function in the narrative. Namely, as one of the most important persons in Mr. Stevens's life, Lord Darlington's attitude and conduct is crucial to the development of the plot. Lord Darlington is depicted as a proud aristocrat, set in his ways. In this sense, his characterisation represents the old-world order in which hierarchal social structure and knowing one's place are the fundamental

principles. Due to his inability to fully comprehend the social and political changes in the world during the interbellum period, Lord Darlington makes naïve attempts to be involved in an area that he has no expertise. As such, Lord Darlington's said actions pave the path to his stigmatisation as Nazi sympathiser and Mr. Stevens's shame over their association. Additionally, through the description of Lord Darlington, the rigid hierarchal relationship between Mr. Stevens and his employer are illustrated.

Meanwhile, Mr. Farraday, Mr. Stevens' new boss is portrayed as an upper middle-class American who tries to immerse himself in English culture and history by purchasing the Darlington Hall and the service of a true English butler, which he refers as "the real thing" (*TROTD* 32). Mr. Farraday's light-hearted jokes and friendly attitude toward his butler strikingly contrasts with Mr. Stevens' relationship with his previous employer. The striking contradiction between the attitudes of his former and present employers creates the tension that pressures Mr. Stevens to question his past relationship with Lord Darlington. In this sense, Mr. Farraday represents the new world order in which Mr. Stevens struggles to find his footing. In the meantime, Mr. Stevens' father William Stevens is depicted as a loyal, reserved and formal butler who is committed to his performing his profession with dignity. The portrayal of the elder Mr. Stevens' distant demeanour indicates him as the source of influence that shapes Mr. Stevens' rigid conduct that does not allow emotional expressions. As the only female character in the novel, Miss Kenton is portrayed as an emotional and candid working-class girl who lives by her own principles. In that sense, Miss Kenton is presented as the opposite character of Mr. Stevens. Unlike Mr. Stevens, she openly expresses her feelings, reactions and never embraces other people's thoughts and values. Her emotional openness and candid confessions about her thoughts and feelings accentuate Mr. Stevens reserved and rigid manner. The portrayals of the other characters and their involvement with the protagonist in fact convey the tensions Mr. Stevens experiences due to changes in the dynamics of both professional and personal relationships.

In the light of the discussions above, it could be concluded that Mr. Stevens' identity crisis stems from his lack of a strong sense of self. Due to the early emergence of his role-identity, Mr. Stevens' sense of self could not develop a strong existence. The early emergence of his occupational identity, on the other hand, could be associated

with his father's conditioning and encouraging in Mr. Stevens' childhood. Being the perfect butler and performing his duties diligently, give Mr. Stevens a sense of who he is. Because striving to be an excellent butler, aiming for professional perfection has been Mr. Stevens' only means of gaining approval from his father, his main authority figure. Therefore, obtaining recognition through performing as a butler gives Mr. Stevens a sense of identity. On the other hand, Mr. Stevens never mentions a mother and both of his employers are neither married, nor do they have a family. Apparently, Mr. Stevens' family setting is reflected in his professional setting as well. Based on this, it could be inferred that Mr. Stevens' desire to identify himself with strong authority figures stems from his need to centralise his identity and overcome his feelings of fragmentation. Paradoxically, Mr. Stevens could have a sense of identity only by reconstructing his identity on the supposed expectations of authority figures. In other words, Mr. Stevens identifies with authority figures to gain parental recognition and approval.

Throughout his life, Mr. Stevens identifies with strong male authority figures and reconstructs his identity in accordance with his assessments of the said figures. Namely, Mr. Stevens first identifies with his father and constructs the role-identity of an ideal butler. When he starts to work for Lord Darlington, Mr. Stevens identifies with Lord Darlington and reconstructs his role-identity according to his assessments of Lord Darlington's expectations. After the death of Lord Darlington, Mr. Stevens identifies with his new American boss and reforges his role identity in accordance with Mr. Farraday's expectations. Evidently, with each of these authority figures, Mr. Stevens first reconstructs his identity upon his reflections on the expectations of his object, the authority figure he chooses. Then, he internalises the authority figures' meaning and value systems and identifies with the said authority figure. However, Mr. Stevens' internalisation process includes excluding all of his own meaning and value systems. He oppresses all his own belief, thoughts and feelings in order not to conflict with the authority figures' actions and thoughts. Indeed, Mr. Stevens' internalisation process portrays a childlike submission to authority. However, when he finds a new figure to identify with Mr. Stevens regrets his previous manner and denies even knowing the authority figure he has worked for thirty-five years. Thus, Mr. Stevens becomes the

fragmented individual who attempts to gain a personal identity, a sense of self, through his professional role-identity.

As a conclusion, in *The Remains of the Day*, Kazuo Ishiguro highlights that self's means to convey and reflect personal experience is narrative activity. In this sense, protagonist's soliloquies about his personal experiences constitute his personal narrative. By illustrating an individual's inner journey through past events and errors of judgement, and his endeavours to find his place in the changing world, Kazuo Ishiguro also emphasises the tensions that emerged with the social and cultural changes starting the with postwar period. In *The Remains of the Day*, Ishiguro portrays postmodern individuals' struggle to discover new means to convey their sense of self, in order to alleviate their feelings of de-centredness by means of narratives. As such, Ishiguro illustrates the story of an individual who attempts to come to terms with his past decisions and realise his position with reference to the changes in his life through narrative activity. Thereof, it is concluded that Kazuo Ishiguro's *The Remains of the Day* underlines individuals' tendency to employ narratives to render their personal experiences meaningful.

Chapter VI.

Fictionalised Identity in Ian McEwan's *Atonement*

6.1. The Life and Works of Ian McEwan

The famous novelist and screenwriter Ian Russell McEwan was born in June 21 in Aldershot, England in 1948. McEwan's father had a career as army officer in British Army. Therefore, he was raised in the bases of British Army in different corners of the world, like Southeast Asia (Singapore), North Africa (Libya) and Europe (Germany). Upon returning to England when he was eleven years old, Ian McEwan started a boarding school in Suffolk. McEwan discovered his fondness for poetry and fiction during his secondary education. Following the gap year during which he worked as a garbage collector, McEwan enrolled to University of Sussex and received a degree in English Literature in 1970. Later, Ian McEwan enrolled to East Anglia University's postgraduate creative writing program where he attended the classes of Malcolm Bradbury and Angus Wilson. After graduation, McEwan went to travelling Afghanistan and started writing for literary magazines.

In his novels, Ian McEwan is involved with challenging issues like the impact of power on human psyche, the dynamics of relationships in intimate contexts. Ian McEwan published *First Love, Last Rites* in (1975), a short story collection consisting of eight short stories. In 1978, he published another short story collection *In Between The Sheets*. The same year McEwan published his first novel *The Cement Garden* (1978). While working primarily as a screenplay writer for television programs and motion pictures in the 1980s, Ian McEwan released *The Comfort of Strangers* (1981), *The Child in Time* (1978) and his only play *Strangers* (1989). In the following decade, Ian McEwan published *Black Dogs* (1992), *Enduring Love* (1998) and *Amsterdam* (1998). In *First Love, Last Rites* (1975), *In Between The Sheets* (1978) McEwan mediates about coming of age and the connection between maturity and corruption. *The Cement Garden* (1978) depicts the story of four siblings' decline into animalistic and incestuous existence after their parents' death. On the other hand, *The Child in Time*

(1987) narrates the story of a father who descends to alcoholism and infantilism after the disappearance of his little daughter. In *Innocent* (1990), Ian McEwan explores the impact of power on human psychology in the political context of postwar Germany. In his *Black Dogs* (1992) McEwan experiences with the themes of morality and humans' potential for evil. On the other hand, his *Enduring Love* (1998) and *Amsterdam* (1998) explore the relationship between men in different contexts. Also, in *Amsterdam* McEwan experiments with the concept of euthanasia. After the millennium, Ian McEwan's narrative focus started to encompass wider social and historical issues. In this regard, David Malcolm emphasises the change in Ian McEwan's narrative shift and states that McEwan "move(s) from the almost asocial and ahistorical psychological concerns of his early fiction toward an engagement with wider historical and social issues" (7).

The critically acclaimed *Atonement* (2001) is Ian McEwan's first metafictional work, a novel about writing as an act of forgiveness. Subsequently, in his *On Chesil Beach* (2007) and *Saturday* (2005) Ian McEwan explores softer aspects of human relations, like regret, love and individuals' disengagement with political affairs. McEwan's following novel, *Solar* (2010) depicts the complicated life of a scientist who wins a Nobel Prize for his efforts to find a solution for climate change. Ian McEwan's *Sweet Tooth* (2012) is a historical metafiction about the social unrest of the 1970s. Similar to *Atonement*, *Sweet Tooth* explores the connection between fiction and constructing reality. His subsequent novel *The Children Act* (2014) explores with contemporary issues like the conflict of law and religion, and their impact on relations. *Nutshell* (2016) is narrated by unborn foetus. The novel depicts the issues that rise from complicated human relationships. *Machines Like Me* (2019) is McEwan's first science-fiction novel. The novel deals with concepts like alternative history and artificial intelligence. Ian McEwan's novella *The Cockroach* (2019) explores with the politics and life. His last novel *Lessons* (2022), is a story about how historical events affect and shape individual lives.

Throughout his career, Ian McEwan won critical acknowledgment as well as literary awards. Ian McEwan won The Whitbread Award in 1987 for *The Child in Time*.

He later won the Booker Prize for *Amsterdam* in 1998. *Atonement* also won the W.H. Smith Award, The National Book Critics' Circle Award and the Los Angeles Times Book Prize. In 1999, McEwan was awarded the Shakespeare Prize by the Alfred Toepfer Foundation. At the beginning of the millennium, Ian McEwan appointed Commander of the Order of the British Empire (CBE) in the 2000 New Year Honours for services to literature. In 2011, he received the Jerusalem Prize for the Freedom of the Individual in Society. Ian McEwan was given by his alma mater, the University of Sussex, 50th Anniversary Gold Medal in recognition of his contributions to literature in 2012. Ian McEwan was presented the Bauer-Incroci di civiltà Prize in Venice for his literary career in 2018. The following year, he received the Golden Plate Award of the American Academy of Achievement (2019). In 2020, Ian McEwan received the Goethe Medal by Goethe-Institut that honours non-Germans for their service for the German Language and international cultural relations.

6.2. Fictionalised Identity in Ian McEwan's *Atonement*

Ian McEwan's *Atonement* recounts the story of Briony Tallis, a renowned novelist. Consisting of three parts and coda, the novel narrates the events that start during a fateful day in the summer of 1935 in Tallis House and last until the summer of 1939. Subsequently, the resolution part "London 1999" reveals the true nature of the said events. In a hot day in the summer of 1935, Briony Tallis, the youngest member of the family, witnesses several encounters between her elder sister Cecilia and their charlady's son, Robbie Turner, and repeatedly misinterprets these incidents. Due to her imaginative nature and lack of experience, Briony misunderstands their passionate romance as coercion. She is convinced that Robbie poses a threat to her family. Hence, when she finds her cousin Lola Quincey raped and traumatised in the garden that night, Briony lies and identifies Robbie Turner as the rapist. As a consequence of Briony's false testimony, Robbie is convicted of rape and sentenced for five years. The second and third parts of the novel narrates the events of the same time period from different perspectives. The second part of the novel narrates Robbie Turner's struggle for survival during the evacuation of Dunkirk in May 1939. Robbie is released on probation

to join the British army and sent to France to fight. In the third part of the novel, Briony depicts her life during the summer of 1939 as a probationary nurse in an emergency hospital in which her job seems to be a self-imposed penance for her wrongdoings to Robbie and Cecilia. In order to make amends for her past actions Briony visits Cecilia's rooms, where she finds her sister living with Robbie and apologises to them. The coda part begins on Briony Tallis' birthday in 1999, sixty-four years after that summer day in 1935. In the resolution part, Briony confesses that she has never seen her sister and her lover after Robbie Turner's trials in September 1935, and that both Robbie and Cecilia died in 1939 during Dunkirk evacuation and London Blitz, respectively. Briony also admits that all the events that are told after that night in 1936 are her fabrications, the fictionalised events of a novel that she has written as an atonement for her crimes.

Atonement has a remarkable plot structure that contains diverse layers. The layers of the plot are unveiled by the surprising twist in the resolution part, "London 1999". The twist in the coda part reveals the protagonist Briony Tallis as the architect of the narrative and much of the events after the summer of 1935 are based on her speculations and research. In *Atonement*, Ian McEwan applied the technique of hypothetical focalisation to emphasise the metafictional aspect of the novel. As David Herman confirms, the technique of hypothetical focalisation "entails the use of hypotheses, framed by the narrator or a character, about what might be or have been seen or perceived" or about might have been narrated "if only there were someone who could have adopted the requisite perspective on the situations and events at issue" (231). Hence, McEwan employs Briony Tallis as the narrator whose narration is based on what might have been, on how she might have been viewed by others and how others might have perceived their lives. As such, the resolution part reveals that *Atonement* is a metafiction, and requires a closer reading.

To start with, *Atonement* is a novel that contains two other fictional works within its structure: *The Trials of Arabella* and Briony's novel which has taken sixty years and half a dozen drafts to write. Also, *Atonement* is narrated in third person style and the events are told by an omniscient narrator who is seemingly outside of the story. However, the twist in the coda part unveils the protagonist Briony Tallis as the narrator

of the story. Briony refictionalises the events as an omniscient narrator from a retrospective point of view. In the first part of the novel, the focal character of the narrative alters between Briony Tallis, Cecilia Tallis, Robbie Turner and Emily Tallis. As such, the events of that fateful day and night are conveyed from different perspectives.

Atonement has a linear temporal structure and everything is narrated chronologically. In the coda part, the events of the plot come to a full circle; and, the narrative structure reaches a neat closure and resolution is provided. The neat closure and the chronological presentation of events subtly imply the narrator's obsession with keeping the structure of her narrative under control. Namely, the narrative starts and ends with *The Trials of Arabella*, the play that Briony Tallis writes to celebrate her brother Leon's homecoming. Briony's play *The Trials of Arabella*, is analogous to Cecilia and Robbie's story: Arabella recklessly runs away with a wicked foreign count who deserts her when she contracts cholera. As a second chance given by the young playwright, she is healed by a poor doctor who is actually a prince in disguise, and reunites with her family (*Atonement* 3). Like Arabella, Cecilia turns her back on her family due to their refusal to believe Robbie's innocence. Robbie, on the other hand, is preparing to be a doctor before he is sent to prison, exactly like the medical prince in the play (3-379). As she unites Cecilia and Robbie fictionally in the third part of the novel, Briony unites Arabella and her medical prince. Moreover, Briony casts her cousins Lola Quincey and her twin brothers Jackson and Pierrot for the play. But, Briony has a nervous breakdown. Thus, *The Trials of Arabella* could never be staged on that fateful night in the summer of 1935. Nevertheless, in the resolution part, the play is staged sixty-four years later by the grandchildren of the Quincey twins. As such, Briony Tallis provides closure for both her play and her novel. These synchronisations point out Briony Tallis's tight control over the plot of her novel and her obsession with narrative structure which in itself foregrounds her problematic self-concept structure.

Briony Tallis' incoherent attitude in managing and resolving the events that she starts in the summer of 1935, points out her fragmented identity. To start with, Briony Tallis triggers a chain of events that would affect everyone in the Tallis household. She

sends an innocent man to prison and causes her sister's estrangement with her family. Moreover, her actions precipitate the events that lead to the deaths of both Robbie and Cecilia. In the summer of 1935, Briony displays a single-minded attitude in having Robbie convicted of raping her cousin Lola Quincey. Years later, she displays a likewise attitude to point out her cousin's husband, Paul Marshall as the rapist. Although Briony accepts her share in this crime, she is determined to expose the Marshalls for sending an innocent man to prison. However, in both of the times she attempts to deliver justice, Briony displays a tendency to locate herself in a "god-like place from which all people could be judged alike" (115). Briony Tallis's inclination to locate herself in a situation to deliver justice, to take control of events indicate the deep fragmentation of her identity. The fragmentation of Briony Tallis' identity stems from the lack of balance between her role-identity and her sense of self. Furthermore, in order to overcome her identity crisis, Briony refictionalises the past events and hence, reconstructs her identity according to the expectations of her sister Cecilia Tallis. Therefore, in this chapter, Briony Tallis, the protagonist of Ian MacEwan's *Atonement* will be analysed with regards to fragmentation and reconstruction of identity. During the analysis, the focus will be on Briony Tallis' fragmented identity and her lack of a strong and unifying sense of self. In order to analyse the protagonist's fragmentation and reconstruction of identity, the theories of Symbolic Interactionism and its related subdivisions like concepts of selfhood, Reflected Appraisals and Role-Identity will be applied.

Briony's obsession with neatness and order emerges as a result of her domestic circumstances. Aspiring to be a writer, thirteen-year-old Briony is obsessed with maintaining order in every aspect of her life; she is driven by a need "to have the world just so" (*Atonement* 4). Briony decides to become a writer at an early age. She writes her first story at eleven years old. Even when she is eighteen years old and working as a probationary nurse, she pretends to be "an important writer in disguise" (280). Briony Tallis satisfies her passion for writing and neatness by inventing fictional lives and maintaining narrative order within them: "A crisis in a heroine's life could be made to coincide with hailstones, gales and thunder, whereas nuptials were generally blessed with good light and soft breezes" (7). Writing also accommodates Briony's other

passions like miniaturisation and secrets (5). Although she has two older siblings, Briony grows up like an only child (5). Her sister, Cecilia is in Cambridge for school; both her brother and her father work in London. In addition, her mother mostly resides in her room in order to keep her migraine crisis at bay. However, despite being relatively apart from all the members of her family, Briony feels her father's absence strongly:

When her father was home, the household settled around a fixed point. He organised nothing, ... But his presence imposed order and allowed freedom. Burdens were lifted. When he was there, it no longer mattered that her mother retreated to her bedroom; it was enough that he was downstairs with a book on his lap. When he took his place at the dining table, calm, affable, utterly certain, a crisis in the kitchen became no more than a humorous sketch; without him it was a drama that clutched the heart (122).

It is apparent that Briony ascribes the chaotic state of their household to her father's absence. Therefore, she feels a compulsion to keep the order in her life. However, since she is a juvenile, her potential is limited. So, in an effort to have a sense of order and calm, Briony meticulously keeps her toys, her room and her stories neat and immaculate. Thus, she could avoid the disarray that affects their household in her father's absence. In this respect, Bosson and Swann emphasise the importance of family context and attachment relationships in the development of self-concepts (600). Briony's self-concepts are naturally shaped by her family context. Therefore, due to the lack of order in her home, Briony develops qualities that give her a sense of control and authority, like neatness and secretiveness. Morris Rosenberg emphasises that self-concepts contain an individual's entire thoughts, beliefs and feelings of oneself; hence, they are self's descriptive concepts about oneself (8). Clearly, qualities like secretiveness and neatness provide Briony with a sense of control. Thus, Briony internalises the said qualities. As such, these qualities become a part of her self-descriptive concepts. Due to the fact that role-identities are also part of self-concepts, during the development of her self-concepts, Briony's role-identity is forming as well.

In this regard, her family's support plays a vital role in the development of her role identity: "Her efforts ... were welcomed as the Tallises began to understand that the baby of the family possessed a strange mind and a facility with words" (*Atonement* 6). But there is a more important factor in the development of her role-identity. Clearly, being an author, creating fictional lives and constructing narrative structure give Briony with a definite sense of who she is. Peggy Thoits states that role identities define the self in terms of the social roles that one holds and enacts in the social world; thus, these identities are "answers to the question 'Who am I?'" (360). Thereby, Briony internalises her role identity as a writer; because writing, constructing narrative structure, and creating neat, miniaturised worlds provide her with a sense of control and authority. Briony's role identity also corresponds with her other self-descriptive concepts like neatness and secretiveness. In this respect, Tim Owens *et al.* claim that role-based identities could effortlessly be transformed into self-concepts, due to being self-descriptive and internalised (479). Accordingly, Briony internalises the meanings and qualities that she associates with her role-identity like being in control and in charge. As such, her role-identity as a writer becomes her dominant identity.

Due to the imbalanced state of her self-concepts, Briony Tallis's perception of reality is influenced by her fabrications. In her own words, Briony "couldn't tell real life from the stories in her head" (*Atonement* 324). Throughout her narration, Briony displays a tendency to transform incidents into stories in her mind. In a similar manner, she transforms people into characters of a story and designates them as either heroes or villains of her fiction. Without a doubt, it is second nature for authors to transform the incidents they witness into fiction. However, due to the dominancy of her role-identity, Briony's perception of reality is shaped by the stories she fictionalises in her mind. Thus, Briony regards her assumptions as facts. As Showers and Zeigler-Hill explain, children learn to differentiate multiple aspects of self according to their importance around 10 years old (during middle childhood) (111). Briony's role identity emerges with her first stories when she was around eleven years old. Her family's support and most of all, the sense of control she associates with writing promote the reinforcement of her role-identity. However, the early emergence of Briony's role-identity impedes the development of her sense of self. Accordingly, sense of self is the core aspect of the

self, with consistent set of attributes to guide thoughts, feelings and behaviour in different situations (Showers and Zeigler-Hill 109). It is evident that her sense of self is not developed enough to guide Briony. In this regard, Brian Finney underlines that Briony is “an author first and a girl on the verge of entering adolescence second” (70). Therefore, her evaluation process is influenced by her-role identity rather than her sense of self. Briony’s inclination to regard events and people as elements of a story also indicates that Briony cannot comprehend that other people are as real as herself: “(W)as everyone else really as alive as she was? For example, did her sister really matter to herself, was she as valuable to herself as Briony was?” (*Atonement* 36). Briony herself accepts that she fails “to grasp the simple truth that other people are as real as” her (40). Years later, when she is eighteen, Briony still has problems with assessing reality objectively. She could not understand that sending an innocent man to prison labels her as liar: “Weak, stupid, confused, cowardly, evasive -she had hated herself for everything she had been but she had never thought of herself as a liar” (336). It is apparent that Briony’s observation of reality is conditioned by the fictional stories in her mind.

Clearly, she could neither comprehend the events objectively, nor empathise with people. Mark Leary and June Tangney assert that self is constantly preoccupied with attributing meaning and coherence to personal and social experiences through self-reflection. (109). However, Briony does not have enough experience to reflect upon and understand what she sees. Hence, she turns to her most reliable source, stories. As such, Briony transforms the incidents into stories and people into characters of a story, in order to understand them: “[S]tanding by the basin’s retaining wall was her sister, and right before her was Robbie Turner. There was something rather formal about the way he stood, feet apart, head held back. A proposal of marriage” (*Atonement* 38). Evidently, Briony evaluates events according to the stories she fictionalises in her mind.

Moreover, when Briony watches Cecilia stripping to her undergarments in front of Robbie by the fountain, she could not understand whether her sister is being proposed or blackmailed: “The sequence was illogical - the drowning scene, followed by a rescue, should have preceded the marriage proposal” (39). Clearly, Briony cannot understand complicated situations due to her limited knowledge of adult behaviour. Therefore, she

uses her knowledge of narrative structure to comprehend the encounter between her sister and Robbie. Accordingly, Symbolic Interactionism contends that individuals' actions are based upon the meanings that objects have for them and the meanings of things derived from out of the social interactions that one has with others (Blumer 2). Due to her family circumstances, Briony is a lonely child and her access to adult world is limited. Most of her interactions occur in her head with the stories she fictionalises. Therefore, she derives meanings from the stories and characters in these stories. To Briony, stories and their narrative structures are her connection to adult world. As such, she draws parallels between incidents and stories, so that she could understand and categorise. Briony's transforming the situations and incidents into elements of a story in her mind, reveals that her thought process and evaluation criteria are managed by her role identity as a writer.

Due to the influence of her role identity, Briony Tallis designates herself a position of authority both in life and in the stories that she fictionalises in her mind. As was mentioned previously, Briony displays the tendency to designate people as either villains or heroes like characters from any story. Indeed, it is acceptable for a thirteen-year-old girl to think in terms of black and white. However, Briony could not distinguish real people from the roles she assigns to them. In the first part of her novel, Briony casts Robbie Turner as the rapist who assaulted Lola and makes him the villain of her narrative. Notably, Briony believes that as an author, she is caught in "the cumbrous struggle between good and bad, heroes and villains" (*Atonement* 40). However, Briony Tallis is not aware that she projects her struggle with heroes and villains into real life, as well. She displays a propensity to project the stories and characters she fictionalises in her mind into real events and people. For instance, when she reads Robbie's letter to Cecilia, Briony is greatly disturbed by the explicit sexual expressions. She decides that Robbie is a maniac and her sister is in need of rescuing: "With the letter, something elemental, brutal, perhaps even criminal had been introduced, some principle of darkness, and even in her excitement over the possibilities, she did not doubt that her sister was in some way threatened and would need her help" (113-114). Briony's dramatic expressions reveal that in her mind, she is

fictionalising the situation into a story in which Robbie is the villain and she herself is the heroine that would rescue her sister.

Moreover, when Briony sees Robbie and Cecilia in an intimate position in the library the same night, Briony misinterprets the scene as a forced position and decides to stop Robbie: “Something irreducibly human, or male, threatened the order of their household, and Briony knew that unless she helped her sister, they would all suffer” (114). Based on the aforementioned observations, it could be surmised that Briony Tallis enacts her role-identity as a writer during her interactions. In this respect, McCall and Simmons assert that role identities are “the character and the role that an individual devises for himself as an occupant of a particular social position” (67). Apparently, Briony fictionalises this encounter as a fight against evil in her mind. Furthermore, she gives herself a position of power to interfere with Cecilia and Robbie’s relationship. However, it never occurs to Briony that her sister is an adult who can protect herself. Briony’s belief in the reliability of her judgements stems from the dominancy of her role-identity and also from the sense of authority that her writer-identity provides her with.

Briony’s single-minded attitude that sends Robbie to prison is related to the problematic state of her role-identity. Due to her young age, her sense of self does not develop enough to provide her with a guiding criteria like common sense. Therefore, Briony could not regulate this precociously developed role identity with her sense of self. Furthermore, Briony’s belief in the god-like power of the author also enhances the dominancy of her-role identity. Accordingly, Briony believes that a novelist “with her absolute power” is “also God” and thus, she “sets the limits and the terms” (*Atonement* 371). As a consequence, she dramatises the incidents between Robbie and Cecilia and believes that she has a right to interfere. A few hours after the library incident, the Quincey twins run away and all the household go off to the vast park area surrounding to the house to search for them. Briony stays close to the house. While she is searching, Briony sees her cousin Lola, lying on her stomach on the ground. As she is approaching, Briony could barely get a glimpse of a tall man’s back, leaving the scene in the dark garden. Finding Lola raped and traumatised, Briony asks her about the identity of the

attacker, Lola could not answer. So, Briony wants a confirmation: “It was Robbie, wasn't it?” (166). Lola claims that she was attacked from behind, thus, she “couldn't say for sure” (167). Due to her dramatising the events earlier in her mind, Briony is already convinced that Robbie Turner is the rapist. “As far as she was concerned, everything fitted... Events she herself witnessed foretold her cousin's calamity” (168). Clearly, Briony regards Lola's rape as a confirmation of her earlier assumptions of Robbie. It is evident that she could not distinguish the story she has fictionalised in her mind from real events: “If her poor cousin was not able to command the truth, then she would do it for her. *I can and I will*” (168). (Emphasis original). Briony assumes that she has a right to deliver justice. In this regard, McCall and Simmons contend that role identities are individuals' imaginative view of themselves as they like to think of themselves being and acting as occupants of that position (67). As a young writer, Briony has a tendency to deliver rewards and punishment in her stories frequently (*Atonement* 3-7). So, it is natural for Briony to take responsibility for bringing morally dubious to justice. In that sense, delivering justice gives her a sense of rightness as well as being in control. Thereby, Briony takes charge of the situation and the events.

Using Robbie's letter to Cecilia as another proof of his corrupt morals, Briony first convinces her family, then the authorities that she saw Robbie leaving Lola's side. During the trials Briony again displays a keen determination to finish what she has started; she does not want “to cancel the whole arrangement” (170). Briony's testimony is clearly based upon her earlier assumptions of Robbie; “Her eyes confirmed the sum of all she knew and had recently experienced” (169). Although, it was very dark and she only saw the man's back, Briony insists that “The truth instructed her eyes” (169). Apparently, Briony is attempting to persuade herself of the truthfulness of her assumptions. What she believes to have experienced is, actually witnessing the intimate encounters between her sister and Robbie. As could be seen, Briony alters her judgements and presents them as truths. It is evident her role identity influences her perception of reality. Therefore, she cannot differentiate her interpretations and real events. Also, Briony's insistence on the truthfulness of her testimony stems from her need to suppress her hesitations. Briony's role-identity is so dominant that it would not allow any doubts that could cause any disharmony within her self-structure.

Accordingly, George Elliot confirms that self-concepts are organised set of congruent self-perceptions, integrated into a coherent role and any discordant information about the individual indicates a crisis (207). Thus, in order to avoid any feelings of self-doubt, Briony clings tightly to “what she believed she knew, narrowing her thoughts, reiterating her testimony” (*Atonement* 170). As such, she both succeeds to maintain the harmony of her self-structure and to have Robbie convicted of rape with her falsehoods.

After five years, Briony Tallis displays a similarly committed manner in her attempts to condemn Paul Marshall and Lola Quincey Marshall for sending an innocent man to prison. In the summer of 1935, Paul Marshall comes to their house as a guest that fateful night. Five years later, when she learns Lola’s marriage to Paul Marshall, Briony remembers some crucial details. Namely, she remembers having seen the scratches on Lola’s shoulders and the ones on Paul Marshall’s face during dinner, a few hours before the incident (324). Thus, Briony comes to the conclusion that Paul Marshall must have been the rapist and their marriage is a way to prevent Lola testifying against him. Also, Briony is convinced that Paul Marshall’s fortune and prestige as a businessman play important role in Lola’s decision to marry him: “This, as they used to say was the side on which her bread was buttered” (358). Briony did not pay attention to such details during her testimony in 1935; because her role-identity already constructed a narrative of Robbie’s guilt. Therefore, she distorted her narrative of what she saw that night in the garden. Five years later, Briony once again constructs a story in her mind and convinces herself of the truthfulness of her assumptions about Paul and Lola Marshall. It is apparent that she attempts to suppress her guilt. In fact, she does not know who raped Lola. It might have been Paul Marshall or Danny Hardmann, a teenager servant in the Tallis House, who was repeatedly seen hanging around Lola by several members of the family (35-48). Only, Lola knows the identity of her rapist. Now that she is eighteen years-old, Briony tries to make more coherent and reasonable assumptions. However, her assumptions are not facts. To some extent, they are educated guesses. She also does not know the reasons behind their marriage. Briony Tallis’ role-identity is so dominant that she could not comprehend that she is not in a position to know all the facts. Again, she fictionalises her assumptions and presents her fictionalised speculations as facts. Briony’s firm belief in her assumptions stems from

her convictions about the position of a writer in her/his stories. Indeed, Briony believes that in the order of a narrative, a writer resides in “a god-like lofty place where all could be judged” (115). As such, she deals both with events and people accordingly. Briony uses her talent and skill as a writer to reward and to punish people as well as her fictional characters. Due to her fixation with order, both in her narratives and in real life, she never lets a virtue unrewarded or a crime unpunished. It might be argued that Briony Tallis is a young teenager who could display inconsistent attitudes due to her immaturity. However, this narrative is refictionalised and articulated by the established author Briony Tallis sixty-five years after the incidents actually happened (*Atonement* 369). In this light, it should be clarified that Briony Tallis’ predisposition for interfering and controlling the events does not stem from adolescence issues, but from the problematic state of self-concepts.

Briony Tallis’ inclination to fictionalise her assumptions and to present them as facts in order to control the events, indicates the fragmented state of her identity. Briony Tallis’ identity fragmentation stems from the problems in her self-concept structure. Briony is a lonely child who craves maintaining her sense of control as well as having the attention of her family. In that sense, her talent for writing provides her with both of her needs. Hence, her role identity develops and asserts its salience earlier than required. As was mentioned previously, self-concept structure contains diverse categories of self-aspects that correspond to distinctive contexts, relationships, activities, roles and identities. Embodying the core aspect of individual, the sense of self has a crucial function in this structure. However, Briony’s sense of self does not develop sufficiently. In this regard, Berzonsky underlines that sense of self functions “to unify and organise the separate components in some meaningful and intelligible fashion” (133). An efficiently functioning sense of self has the ability to guide individuals in moments of crisis. Due to the advanced state of her role-identity, Briony Tallis prefers to enact this aspect of herself (role-identity) to handle moments of crisis, to resolve issues or to deliver justice. Briony’s dependency on her role-identity stems from the sense of authority and control that she obtains from the role as an author. As such, she rigidly utilises her role-identity. In this regard, Jack Block contends that people with rigid role identities act “uniformly in all situations, disregarding the different possibilities

different circumstances may impose” (392). Briony never considers that there might be other explanations for the events she witnesses. In her own words she clings “tightly to what she believes she knew” (170). In this regard, it should be underlined that what Briony believes is actually the stories she has created in her head, with the influence of her role-identity. Thus, Briony’s inclination to employ her role-identity continually and her fixation on the rightness of her assumptions indicate the rigidity of her role-identity. As Block posits, people with role rigidity have a sense of self that is “hollow, based not on a genuine and unquestioned sense of personal integrity but rather upon a deep-seated fear of any amount of self abandon” (392). Briony’s aversion for disorder stems from her fear of self-abandon. Since feelings of uncertainty and restlessness are not congruent with her self-descriptive concepts, in unexpected incidents, Briony rigidly enacts her role-identity as a writer. Thereby, due to her fear of losing herself in chaos, Briony creates a narrative in her mind. By creating narrative order, Briony believes that she could establish order in situations as well. Ergo, she enacts her role-identity to guide her out of problematic situations.

Accordingly, Briony Tallis’ utilisation of her role-identity as her guiding criteria, indicates that Briony’s self-concepts are employed by her role-identity rather than her sense of self. This situation also reveals the indistinctive state of Briony’s sense of self. Eileen Donahue *et al.* purport that the lack of a core, integrated sense of self could be interpreted as identity fragmentation (844). In this vein, individuals with fragmented identities could not differentiate and balance their different self-concepts due to lack of a developed sense of self (834). As was discussed above, Briony’s sense of self could not develop a strong presence; it resides in the shadow of her role-identity. Therefore, Briony is not able to inhibit common sense or any other regulations to restrain her role-identity. Hence, she becomes the fragmented individual who could not distinguish real life from the stories in her head.

As an endeavour to overcome her feelings of fragmentation, Briony Tallis reconstructs her identity throughout her narrative. During her narration, Briony portrays her reconstruction of identity from the perspective of other characters as well as her own. As such, she highlights her transformation from a misguided and senseless teen to

a responsible adult. In that sense, Briony's attempts for reconstructing her identity foregrounds her need for forgiveness as well. In accordance with the concept of Reflected Appraisals, individuals develop assessments and reconstruct their self-concepts according to their reflections on other people's reaction to their attitudes and behaviour (Bosson and Swann 600). Considering the fact that self-concepts include identities, it could be inferred that the imagined and supposed reflections of others affect the foundation of identity. Briony's reconstruction of her identity also involves the evolvment of her self-concepts, particularly her sense of self. In the first part of the novel, Briony depicts her previous self from different perspectives, her mother, her sister, and her own. However, there are no contradictions or even differences between their descriptions. Thus, Briony is portrayed as a young teenager who lives in her head and acts upon her fabrications. The said portrayal of Briony also implies that she could not identify the reasons behind her actions due to lack of knowledge about human nature. Briony's association of her father with order and her need for maintaining a sense of control in her life, reveal that as a child she identifies with her father. Therefore, Briony constructs her identity according to her assessments about her father's expectations of her. In this sense, her assessments are based on her father's supposed or imagined expectations.

In the second part of her novel, Briony reconstructs her identity from both Robbie's and Cecilia's perspectives through their correspondences. It should be mentioned that the narratives of the second and third parts of the novel cover the same time span. In the second part, Briony describes her teen self from Robbie's perspective as a young teen who has a crush on him and punishes him vengefully for favouring her sister (*Atonement* 233). As such, Briony reveals her childish feelings for Robbie and acknowledges the reasons behind her past mistakes. Also, she underlines her transformation to a responsible young woman through her sister's words. Through the medium of Cecilia's letters to Robbie, Briony depicts her present self as a probationary nurse who wants to be useful (212). Briony further foregrounds her emotional development through Cecilia's deductions: "She's beginning to get the full grasp of what she did and what it has meant" (212). Also, through Robbie's narration, Briony emphasises her transformation from a bitter child to a brave woman who intends to go

to court to clear Robbie's name: "He acknowledged the courage it would require for her to go back to the law and deny the evidence she had given under oath" (234). It is apparent that Briony reconstructs her identity as a young woman on her assessments on Cecilia's and Robbie's expectations. In order to gain their forgiveness, Briony reconstructs her identity as a responsible adult who has the strength and courage to rectify her wrongdoings. Furthermore, through her narration, Briony reveals the reasons behind her crimes, accept her mistakes and display her commitment to make amends. In this light, her actions allude to the changes in her self-concepts. Clearly, Briony's reconstruction of identity involves the transformation of the internalised meanings and expectations she associates with being a responsible adult.

In the third part of the novel, Briony portrays herself as an eighteen-year-old probationary nurse in Emergency Services Hospital (EMS) in London. Briony changes her life by leaving Girton Collage suddenly and joining war effort. Clearly, in her attempt to gain forgiveness Briony is following her sister Cecilia's footsteps. After Robbie's trial, Cecilia cuts all her ties with her family and becomes a nurse in London. In a similar manner, Briony applies to nursing school and asserts her independence by staying away from her family. Like her sister, Briony limits communication with her family and keeps her distance. It is apparent that Briony idolises her sister and identifies with her. In order to gain forgiveness, she willingly undertakes a gruelling training and a difficult job. Moreover, Briony writes to Cecilia and informs her about her intention to go to court to change her testimony. Briony's actions point out her resolve to make amends. It is evident that she is driven by guilt. As she tends to wounded soldiers Briony dreams about being forgiven by Robbie:

She thought too how one of these men might be Robbie, how she would dress his wounds without knowing who he was, and with cotton-wool tenderly rub his face until his familiar features emerged, and how he would turn to her with gratitude, realise

who she was, and take her hand, and in silently squeezing it,
forgive her (298).

Briony's dreams reveal her sincere devotion for gaining forgiveness through compassion and dedication. Accordingly, her actions like leaving graduate school, her choice of work, her attempts for asserting her independence reveal that Briony reconstructs her identity upon her assessments of Cecilia's expectations of her. In this respect, her selfless and dedicated work in the hospital, and her struggle to become a responsible adult, indicate that Briony's reconstruction of identity includes the transformations of her self-concepts. In other words, Briony's actions as well as her attitude point out that she internalises the meanings and expectations of a responsible adult. In a broad sense, the transformation of her self-concepts indicates the development of her sense of self. Although her role-identity is still salient, it is evident that her sense of self is developing sufficiently and has a certain amount of influence on her actions and thoughts.

In the resolution part, Briony depicts herself as a seventy-seven-year-old established writer. She does not give a detailed amount of the last sixty years of her life but focuses on her impending disease and death. Briony accepts that she is not strong enough to fight in court with the Marshalls for the novel she has been writing for the last sixty years. "[She] [is] too old, too frightened, too much in love with the shred of life [she] [has] remaining" (371). Briony's honest attitude about her feelings, particularly about her fears, emphasises her emotional maturity. In order to alleviate her sense of guilt, Briony writes her novel which assists her to come to terms with her past. However, she is still employing her role-identity to deal with difficult situations. Apparently, her role-identity is still her salient identity. Meanwhile, her effort to constitute a happy ending and give a sense of satisfaction to her readers display that Briony's role identity as a writer is developed into a more mature state. She is now conscious of the effect of her stories on her readers and her responsibility as a writer. Briony still needs forgiveness, but she knows that it is not possible: "There is no one, no entity or higher form that she can appeal to, or be reconciled with, or that can forgive

her” (371). Briony calmly accepts that she could never find forgiveness. Her expressions and actions portray her as a wise, sincere and honest person. Briony Tallis’ wisdom in accepting the things she could not change, her modest attempts to give a happy ending to Robbie and Cecilia display that she has achieved a sense of closure and therefore, resolved her identity crisis by identifying with inner values such as sincerity, honesty and wisdom.

The characterisation style in Ian McEwan’s *Atonement* reflects the novel’s narration strategy; it invites the reader for a second and closer look. During the narrative of *Atonement*, the characters are described from third person’s omniscient point of view. However, Briony Tallis’ confession in the resolution part reveals that the characters are depicted from the protagonist Briony Tallis’ perspective; therefore, a close examination is essential. In *Atonement*, Ian McEwan employs indirect characterisation technique for portraying the important characters. For the protagonist and the major characters like Robbie Turner and Cecilia Tallis, McEwan gives detailed accounts of their psychological inner sphere. However, Ian McEwan describes Cecilia’s and Robbie’s physical appearances through Briony’s point of view. Meanwhile, Briony’s physical features are given only as minor details. For instance, her dark hair is mentioned only in relation with her play (10).

Additionally, despite being minor characters, Lola Quincey and Paul Marshall are also crucial for the plot. In this regard, Lola’s rape functions as the key incident that starts the chain of events. Although, McEwan describes Paul Marshall and Lola Quincey Marshall’s physical appearance in detail, their psychological traits are not included into their depictions. This might be associated with the fact that Briony does not have a close relationship with Lola Quincey and has no connection to Paul Marshall. Therefore, she does not have any knowledge about their inner world. Since Briony is the author of the novel, their depictions are limited to their physical appearances. Ian McEwan utilises the technique of indirect characterisation for the descriptions of characters. For instance, the stern and authoritative nature of the ward sister in EMS Hospital is not directly told but portrayed: “They all lived in fear- of Sister Marjorie

Drummond, of the menacing meagre smile and softening of manner that preceded her fury” (27).

Apart from the protagonist Briony Tallis, the other major characters are Cecilia Tallis and Robbie Turner. Their relationship has a vital function in the plot. In the first part of the novel, Briony depicts Robbie Turner as the villain, her sister Cecilia as the innocent girl and herself as the heroine in her story. In the second part of the novel, Robbie is described as a decent and desperate hero, who tries to stay alive to turn to his lover. In the same part, Cecilia is depicted indirectly through her letters to Robbie. Cecilia is portrayed as a heroine, a strong and courageous woman who attempts to support her lover through her letters. The love affair between Robbie Turner and Cecilia is the crucial for the plot. Through Briony’s reaction to their relationship, the reader witnesses Briony’s journey through the feelings of jealousy, admiration, love, dedication for redemption.

Additionally, Briony’s illustration of Cecilia and Robbie’s relationship in the second part of the novel enhances the impact of the confession in the resolution part. In this regard, her confession in the coda part unveils Briony as the architect of the whole narrative. It also reveals that she has forged her narrative by pretending to have a better insight into other characters’ consciousness. Briony’s confession uncovers the fact that she has carefully engineered her portrayal from the supposed perspective of other characters. In fact, for the duration of her narrative, the protagonist Briony Tallis has described herself and her actions through other characters’ thoughts and expressions. Evidently, Briony has fictionalised her identity through her narrative. During her narration, Briony depicts herself in various identities and diverse contexts. However, the origin of those identities and contexts seems ambiguous. They might be recollections from Briony Tallis’ memory or a creation of her powerful imagination. Nevertheless, the twist in the resolution also raises questions on the reliability of Briony’s narration. As such, Briony’s confession foregrounds her to be an unreliable narrator who fictionalises her identity through the narratives she constructs.

In the light of the discussions above, it might be concluded that Briony Tallis’ identity crises stem from lack of balance between her sense of self and her role-identity.

Due to the dominance of her role-identity, Briony could easily distort the events and present her assumptions as facts. As George McCall and J.L. Simmons purport, role-identities include “the character and the role that an individual devises for himself as an occupant of this position” (67). Briony internalises the meanings she associates with her role-identity, like being in control and having authority. It is apparent that during her childhood and early adolescent years, Briony misses her father due to his long absences and idolises him. Therefore, she identifies with her father. However, after Robbie’s conviction, her sister Cecilia leaves the Tallis house. Due her sister’s absence and her own feelings of guilt, Briony starts to idolise her sister Cecilia. In this sense, it could be inferred that Briony identifies with the people she misses most. Hence, Briony identifies with the qualities she associated with her sister, like dedication, perseverance and honesty. Thus, Briony identifies with the qualities she associates with her late sister and internalises them. As such, she reconstructs her identity as a dedicated nurse who joins war effort to be useful. However, Cecilia’s demise puts Briony in a perpetual struggle to reconstruct her identity according to the imagined expectations of a sister who lives only in her memories and narratives.

As a conclusion, Ian McEwan’s *Atonement* emphasises the constructed nature of identity and fiction, and their inherent connection. In *Atonement*, McEwan portrays a character who constantly constructs her identity through her narrations, first as a budding writer, then a vengeful liar, later a dedicated nurse, and finally a desperate old writer who tries to redeem herself by giving a fictional happy ending to the deceased lovers. By depicting a protagonist who constantly devises and distorts narratives to alleviate her sense of fragmentation, Ian McEwan emphasises how narration could shape, influence and transform identities and their positioning in the world. Briony Tallis’ narrative is not about the maturity journey of a novelist. It is about a novelist who writes a novel to atone for the lives she has torn apart. Thus, Briony’s narrative sets her apart from other novelists. Elinor Ochs and Lisa Capps contend that “personal narrative is born out of experience and gives shape to experience” (20). In this regard, Briony’s narrative about her crime and her atonement, does not only shape her life experience but also gives distinction to the said experience. As such, Briony Tallis’ narrative is also her means to contribute meaning to her personal narrative and her

identity as well. Based on the discussions above, it is concluded that the whole narrative of *Atonement* is a fragmented individual's attempt to reconstruct her identity to alleviate her sense of de-centredness. As such, through Briony Tallis' narration, Ian McEwan emphasises how individuals employ narratives to shape and give meaning to their existence.



Chapter VII

Underdeveloped Sense of Self in Julian Barnes' *The Sense of An Ending*

7.1. The Life and Works of Julian Barnes

The acknowledged author Julian Barnes was born on 19th of January 1946 in Leicester, England. Due to having French teachers as parents, Barnes was encouraged to read and learn different languages. Julian Barnes was educated at the City of London School with a scholarship, from 1957 to 1964. Later, he studied modern languages in Magdalen College, Oxford where he graduated with honours in 1968. After graduation, Barnes worked as a lexicographer on the *Oxford English Dictionary* for three years. Then, he started working as a reviewer and a literary editor for editor *New Statesman Magazine*, *New Review*, and *Sunday Times*, respectively. Later, he became a television critic for *The Observer*, before he became the London correspondent of *The New Yorker Magazine*. Although he began his career as an editor and a journalist, Barnes extended his sphere of writing to fiction as well. Having been a prolific writer, Julian Barnes' writings include novels, collection of short stories, collection of essays, translations and crime fictions which he publishes under the pseudonym of Dan Kavanagh. Barnes' novels reflect his love for French culture and language, as well as his contemplations on the themes of love, death, fidelity and the nature of truth. Julian Barnes' writing technique displays postmodernist inclinations like non-linear writing, underlining the subjectivity of reality and truth by employing unreliable of narrators, self-reflexive comments and intertextual references in the texts.

Julian Barnes' first novel *Metroland* (1980) narrates the story of a man who attempts to live in France and adapt to its culture. His second novel, *Before She Met Me* (1982) explores the darker side of human nature by depicting a protagonist who is obsessed with his wife's former lovers. Barnes' groundbreaking *Flaubert's Parrot* (1984) is a metafictional work in which literary criticism, and biographical elements are embedded in the narrative. His third novel *Staring At The Sun* (1986) narrates the story of a pilot during the World War II in a linear structure. However, in *A History of the World in 10½ Chapters* (1989) Julian Barnes again experimented with textual forms

with the inserting of legal documents, letters and critical reviews. Julian Barnes' *Talking it Over* (1991), and its sequel, *Love etc.* (2000), investigates the complications of male-female relationships, emphasising the subjective nature of individuals' perceptions. Julian Barnes' renowned *England, England* (1998) is a satire of contemporary English culture under the influence of capitalism and virtual reality. In 2005, Julian Barnes published, *Arthur and George*, a very different work in which he fictionalises a true story from the life of Sir Arthur Conan Doyle, the creator of Sherlock Holmes. Julian Barnes' next novel *The Sense of An Ending* (2011) explores the themes of first love, jealousy and subjective nature of memory. In *The Noise of Time* (2016), Barnes again fictionalises the episodes from the life of famous Russian Composer Dimitry Shostakovich. Julian Barnes' *The Only Story* (2018) and *Elizabeth Finch* (2022), explore the theme of first love and its impact upon individuals from different perspectives. Additionally, Julian Barnes published *Duffy* (1980), *Fiddle City* (1981), *Putting the Boot In* (1985), and *Going to the Dogs* (1987) under the pseudonym of Dan Kavanagh.

On the other hand, Julian Barnes' non-fiction works encompasses various fields of writing, displaying his diverse interests. *Something to Declare* (2002) includes a collection of essays about France and its culture; *The Pedant in the Kitchen* (2003), is a journalistic book about cooking; *Through the Window* (2012), and *Keeping an Eye Open: Essays on Art* (2015) include essays on art and literature. Julian Barnes memoir *Nothing to Be Frightened Of* (2008) is a critical review of his relationships with his family. His collection of essays *Levels of Life* (2013) is considered to be a tribute to his late wife Pat Kavanagh who died in 2008. Lastly, *The Man in the Red Coat* (2019) is a non-fictional book about a pioneer surgeon, Samuel Pozzi.

Throughout his distinguished career, Julian Barnes has been awarded distinguished prizes and honours. His books *The Flaubert's Parrot* (1984), *England, England* (1998) and *Arthur and George* (2005) were shortlisted for the Man Booker Prize, which he won in 2011 with *The Sense of An Ending*. Julian Barnes won several other awards including the Somerset Maugham Award for *Metroland* (1981), Geoffrey Faber Memorial Prize in 1985 and Prix Médicis in 1986 for *Flaubert's Parrot*; E. M.

Forster Award in 1986; Gutenberg Prize (1987); Grinzane Cavour Prize from Italy in 198). And for *Talking It Over* Barnes won the Prix Femina Award in 1992. Julian Barnes' works were celebrated in France. He was made a Chevalier de l'Ordre des Arts et des Lettres in 1988, Officier de l'Ordre des Arts et des Lettres in 1995 and Commandeur de l'Ordre des Arts et des Lettres in 2004. Julian Barnes was awarded the Shakespeare Prize by the FVS Foundation in 1993. In 2004, he won the Austrian State Prize for European Literature. Barnes received the David Cohen Prize for Literature in 2011 for lifetime achievements. He was awarded the Sunday Times Award for Literary Excellence in 2013. In 2015, Julian Barnes won Zinklar Award. In 2016, he was selected as the recipient of the Siegfried Lenz Prize for his outstanding contributions as a European narrator and essayist. On 25 January 2017, the French President appointed Julian Barnes to the rank of Officier in the Ordre National de la Légion d'Honneur. In 2021, he was awarded the 2021 Jerusalem Prize and the 2021 Yasnaya Polyana Prize. Also in 2021, Julian Barnes was awarded the Jean Bernard Prize.

7.2. Underdeveloped Sense of Self in *The Sense of An Ending*

Julian Barnes' *The Sense of an Ending*⁶³ (2011) narrates the story of Anthony Webster, a middle-aged pensioner. *The Sense of an Ending* consists of two parts in which different periods of Tony Webster's life are told with retrospective point of view. In the first part of the novel, Tony Webster recounts his memories about his last year in secondary school with his clique, his university days in Bristol and his relationship with his first girlfriend, Veronica Ford. Tony recounts his falling out with Adrian Finn, a fellow clique member, because his friend has started seeing Veronica, a year after Tony and Veronica's break up. The first part of the novel ends with his memories on his complicated feelings upon learning the suicide of Adrian Finn. The second part of the novel starts approximately forty years later with a solicitor's letter. The letter informs Tony that Veronica's mother, Sara Ford has bequeathed him a small amount of money and Adrian's diary. As such, Tony starts communicating with Veronica who gives him the last letter that he sent to Adrian. Upon rereading the letter, Tony is surprised how rude and vengeful he was and how he managed to erase the contents of the letter from

⁶³ Hereafter, the novel *The Sense of An Ending* will be referred as *SE* in citations.

his memory. This revelation compels Tony to reevaluate his past relationship with Veronica who leads Tony to meet Adrian, his late friend's disabled son. The novel ends with Tony's learning that Adrian was born out of the affair between Sara Ford and Adrian Finn.

The Sense of An Ending has a linear temporal structure in which the events are told chronologically. The narrative of the novel is told in first person narrative style by the protagonist Anthony Webster. Accordingly, Julian Barnes' uncluttered and deliberately laid-back language reflects the protagonist's characterization to a certain extent. Although Tony Webster is the only narrator in the novel, he alters his perspective in the second part of the novel. Thus, *The Sense of An Ending* gives the impression of having dualistic narrative. In the first part of the novel, Tony recounts his memories of his friendship with Adrian Finn and his relationship with his first girlfriend Veronica Ford. The events in the second part of the novel unveil that Tony's memories are not based on facts. They are, in fact, based on his interpretations about the said events and people. As such, in the second part of the novel Anthony Webster's perspective shifts from external motives to his inner world and his narrative becomes significantly profound. Thus, the reader is provided with a deeper understanding of the dynamics of the protagonist's inner world. The revelation at the end of the novel provides closure and resolution is provided. However, Tony's acknowledgment of his great unrest creates a tantalising effect and invites the reader for a closer reading.

Throughout the narrative, the disparity between Tony Webster's memories and the unfolding events points out the problems in his self-concept structure. At the beginning of his narrative, Tony addresses his recollections of the past as "anecdotes", which he explains as "approximate memories which time has deformed into certainty" (4). During the course of the narrative, the unfolding events prove that Tony Webster's memories are constructed not upon facts, but upon his interpretations of the facts. However, Tony deliberately refers them as approximate memories and attempts to ascribe the deformation of these memories to passing of time. In fact, these memories are distorted by Tony's low self-esteem and feelings of jealousy. For instance, during his narration about his first girlfriend, Tony displays the tendency to present himself as

the innocent victim and Veronica as the instable and calculating social climber. Furthermore, Tony Webster's reactions to similar events, like learning the existence of another man in his romantic partners' lives, display significant contradictoriness. It might be argued that the difference in Tony's reaction is a consequence of his emotional development. However, the fact that his reactions to similar circumstances shift between the two opposite ends of the spectrum implies that there are significant discordances in Tony Webster's self-concept structure. Based on the discussions above, it could be stated that these substantial inconsistencies indicate the fragmented state of Tony Webster's identity. The unfolding events reveal that the fragmentation of Tony's identity arises out of his lack of a strong sense of self and his low self-esteem. Furthermore, in the duration of his narrative, the protagonist Anthony Webster reconstructs his identity several times in tandem with the developments occurring in his life. Thereby, in this chapter, Tony Webster, the protagonist of Julian Barnes' *The Sense of An Ending* will be analysed with regards to fragmentation and reconstruction of identity. Through the process of analysis, the focus will be on Tony Webster's fragmented identity, his lack of a strong sense of self and his low self-esteem. In order to analyse the protagonist's fragmentation and reconstruction of identity, the theories of Symbolic Interactionism, Role-Identity, Reflected Appraisals and concepts of Selfhood will be employed.

The inconsistencies in Tony's narrative about his first girlfriend Veronica and their relationship indicate the problems in his self-esteem, a vital aspect of his self-concepts. Tony's anecdotes about the way he has been treated by Veronica's family and his attitude towards his girlfriend during their break up, display considerable inconsistencies. What Tony claims to have happened in the first part of the novel greatly differs from what is revealed in the second part of it. In the first part of the novel, Tony argues that Veronica's family, particularly his father and his brother, finds him inferior and treats him like "a lower-class scum" (TSEOE 27). A few months after their courtship started, Veronica's family invites Tony for the weekend to their house in Chislehurst in Kent. During their encounter in the train station, Mr. Ford's callous joke about Tony's suitcase being big enough to last for a month and to stack their silver, disturbs Tony greatly. Also, Veronica's brother Jack Ford is a student in Cambridge

University and does not show too much interest to Tony. In Tony's words, "He behaved towards me as if I were an object of mild curiosity, and by no means the first to be exhibited for his appreciation" (27). As could be seen, Tony is offended by Jack's reserved manners. In the morning of the second day, when Tony finds that Veronica is out for a walk with his father and brother, he feels uncomfortable again. Although Veronica's family enquires politely of his sleep and his comfort, Tony does not feel accepted by them. During breakfast, Sara Ford, Veronica's mother warns Tony to not let Veronica "to get away with much" (28). Mrs. Ford's implications about her daughter's puzzles Tony. He assumes that Mrs. Ford wants to warn Tony about Veronica's difficult personality.

The uneasiness that Tony feels among Veronica's family lasts for the duration of his visit. He believes that the Ford family are exasperated by his visit. Furthermore, when Veronica jokingly asks for her brother's approval of Tony, he feels as if he is slighted. Tony interprets the gestures or expressions of Ford family as condescending insults. Veronica comes from an upper middle-class family and her father is a civil servant. Although, Tony Webster never reveals his father's job and his family's socio-economic conditions, his sensitivity about being treated as a lower-class person, implies that his family is of a lower-class segment comparing to the Ford family. The difference in their class segments apparently disturbs Tony and makes him feel inferior, which in itself points out that Tony has low self-esteem. Notably, self-esteem indicates how people feel about themselves, particularly in the context of relationships. Hence, self-esteem is a crucial dimension of self-concepts. In this respect, Geoff Mac Donald and Mark Leary posit that self-esteem is "intimately related to how people perceive they are accepted and rejected by others"; therefore, people's particular traits, responses and patterns of behaviour are the consequences of "real, imagined, or anticipated acceptance and rejection" (357). After his visit to Ford family, Tony insists that the problem is not about a young man who finds himself to be uncomfortable "among a posher and more socially skilled family" (*TSOE* 43). He is convinced of their rejection and persuades himself that there is a complicity between Veronica, her father and brother to look down on him and treat him as "a substandard" (43). Evidently, due to his low self-esteem, Tony anticipates their rejection and interprets Veronica and her family's attitude as a

proof of their supposed disapproval. However, forty years later Tony remembers the memories that he has forgotten about his visit. He remembers Mr. Ford's offer of brandy as a sign of his hospitality, Jack's distant attitude to everyone, even calling his mother as 'The Mother' and Veronica's tenderness towards him in front of her family, her warm goodnight kiss. The disparity between these memories could not be explained as the deformation of time. In fact, it indicates that Tony has problems with self-esteem. As was mentioned before, self-esteem is crucial for individuals. In this regard, Gregory Elliot contends that individuals discern a sense of who they are through an organized set of congruent self-perceptions integrated into a coherent whole; therefore, discordant pieces of information about the self cannot be assimilated (207). Tony refuses to accept the fact that he feels unease among people with higher social status because it would reveal his lack of self-esteem. Elliot confirms that to protect and enhance one's self-evaluation is fundamental human behaviour (207). Accordingly, individuals respond to what they regard as self-devaluating experiences in ways to protect their self-esteem, such as devaluating the source of threat or actually misperceive the threatening information (208). Due to his young age, Tony's self-esteem is not improved enough to handle affairs with socially more skilled people. Hence, he perceives them as threats and deliberately interprets their actions accordingly. Years later, when he has developed enough confidence to accept his previously low self-esteem, Tony conveniently remembers that Veronica and her family were not actually humiliating him.

Tony's behaviour during his break up with Veronica also underlines his instability due to low self-esteem. In the second year of their relationship, Veronica asks Tony where their relationship might be heading. Tony could not respond to Veronica's questions in explicit fashion and they have a small argument about his evasive answers. Tony believes that their relationship is over and starts seeing someone else. One night, Tony and Veronica meet by chance in a pub, he walks her home and they have sex for the first time. After their intimate encounter, Tony decides that he does not want to be with Veronica anymore. Hence, he breaks up with her. However, he portrays the process of their break up in a different light: "After we broke up, she slept with me" (TSOE 36). Although, Veronica is a virgin, Tony's narrative about their encounter implies otherwise. Forty years later, Tony accepts that he has treated Veronica "like a

typically callow male” and confesses that his narrative of the events are his conclusions. And he displays how easily these conclusions could be reversed: ““After we broke up, she slept with me’ flips easily into ‘After she slept with me, I broke up with her’” (44). Moreover, Tony’s approach towards his past aberrations also highlights the problematic state of his self-concepts. As could be seen, Tony accepts his mistakes: “The version of my relationship with Veronica, the one that I’d carried down the years, was the one I’d needed at the time” (122). However, he could not explain his reasons for twisting the facts and presenting them in different light. In this sense, Tony’s need to distort the narrative of the events could be associated with his inherent drive to protect his self-esteem. Moris Rosenberg states that individuals are “motivated to perceive events in a way which is consistent with their chronic self-esteem” (57-60). For Tony, breaking up with his virgin girlfriend after they have sex for the first time, would indicate a failure in his character. As Gregory Elliot emphasises, in order to defend their self-esteem people might be untruthful and self-deluding (208). Tony has to present the events in a way that would not make him look guilty and contradict his self-concepts. Otherwise, his self-esteem could be damaged. Therefore, he has to present Veronica as the guilty party and himself as the injured one in their relationship. As such, Tony Webster distorts the narrative of his break up with Veronica in a way that would be consistent with his self-descriptive concepts. Thus, he flips the narrative of the events and claims that Veronica has slept with him after their break-up. Additionally, by fabricating this version of their break up, Tony also implies that Veronica finds him irresistible even after their break up. The fact that Tony has to be untruthful and lie to everyone and himself in order to protect his self-esteem reveals Tony’s fragmentation.

Tony’s inconsistent reactions upon learning the existence of other men in the lives of his romantic partners, emphasise problematic issues in his self-concept structure. When Tony learns that Veronica and Adrian are dating, he reacts vengefully. On the other hand, when his wife Margaret leaves him for another man, Tony displays an understanding attitude. A year after his break up with Veronica, Tony gets a letter from Adrian Finn, one of his close friends from secondary school. Adrian studies moral sciences in Cambridge University like Veronica’s brother Jack. In his letter, Adrian informs Tony of his relationship with Veronica and underlines that he is writing with

Veronica's consent. Tony responds their letter by sending a card with the note that everything is fine by him which in reality is the opposite of how he feels. (42). Adrian's news about his relationship with Veronica angers Tony greatly; but he waits for passing his finals to reveal his true feelings to the couple. Strangely, his anger is directed at Veronica, not Adrian: "to let me know how she, Veronica, had traded up: to my cleverest friend, and, what's more, a Cambridge chap like Brother Jack. Also, to warn me that she would be hanging around if I planned on seeing Adrian – which had the desired effect of making me plan not to see Adrian." (41). It is apparent that Tony perceives Adrian and Veronica's relationship as a blow to his self-esteem. As was mentioned previously, self-esteem is directly related to how individuals believe they are accepted and rejected by others (MacDonald and Leary 357). Tony's angry words reveal his conviction that he feels rejected as well as insulted by Veronica. Accordingly, Geoff MacDonald and Mark Leary assert that episodes of rejection lower individuals' self-esteem significantly (361). Also, Tony's words point out that he feels not only anger, but jealousy as well. Clearly, Tony is not angry because Veronica has a new boyfriend. Tony's resentment stems from his belief that Veronica is with someone more intelligent and more distinguished than him. The fact that this superior person is a friend that Tony admires is another blow to his self-esteem. In this regard, MacDonald and Leary point out that jealousy "occurs when people attribute relational devaluation by another person to the presence or intrusion of a third party" and generally jealousy coincides with anger (361). Also, Adrian's Cambridge background and intellectual level locates him in a social level equal with Veronica's brother Jack Ford. Given his doubts about his social acceptability and value, it is evident that Tony believes that Veronica compares him to Adrian and finds Tony lacking. As such, Tony's jealousy and anger induce him to pour out his rage and malice into his last letter to Adrian.

However, when his wife Margaret leaves him for another man, Tony's displays the opposite of his previous reaction and responds to his wife's infidelity in a mature fashion. Although Margaret's role in his life is much more significant than a girlfriend, and she does exactly what he has previously blamed Veronica of doing, Tony does not act upon his hurt and anger. On the contrary, he remains on good terms with his ex-wife, and occasionally meets her to share news about his life (54-55). The

contradictoriness in Tony's reaction to similar events reveals that Tony does not regard his wife's infidelity as a deliberate insult as he previously did with Veronica. The fact that Margaret's new lover is a restaurant owner is the real reason behind Tony's reaction. Tony does not regard Margaret's new partner socially and intellectually superior to himself. Without a doubt, Tony is upset over his wife's infidelity but he does not feel humiliated. Evidently, what has triggered Tony's previous reaction to Veronica and Adrian's relation is his conviction that Veronica has found him socially and intellectually inferior.

Years later, when Tony insists about having Adrian's diary, Veronica gives him back this letter instead. Upon rereading his letter, Tony could not believe the ugliness of his previous reaction and feels great remorse. Apparently, Tony's low self-esteem is the reason behind his furious reaction towards Adrian and Veronica's relationship. In this regard, Morris Rosenberg purports that people behave in a pattern that is consistent "with the pictures they hold of themselves" and designate any experience contradictory to this self-image as a threat (57). Additionally, Tony could not accept the fact that Veronica has been unhappy with him and that she could move on to a happy relationship. Hence, he persuades himself that Veronica has chosen Adrian because of his Cambridge background and social class. As Rosenberg underlines, individuals perceive the world from their own point of view, with themselves firmly in the centre; therefore, any information that is inconsistent with individuals' evaluation of themselves would be resisted (58). Thus, Tony creates the false narrative that Veronica is a social climber who has been stringing him along until she could find someone better. Tony is clearly attempting to maintain his self-image that he has not failed in his relationship and their break up has not been his fault. It is evident that Tony's sense of self does not develop enough to guide him in a situation like this. Clearly, with his deceptive narrations Tony aims to maintain both his self-esteem and self-consistency intact.

Tony's lies about his first girlfriend to Margaret and his false presentation of Veronica as an instable person is another indication of his fragmented identity. When Tony first meets his wife Margaret, he decides to erase Veronica from his personal

history (69). Hence, Tony tells Margaret that his first girlfriend is an American girl, Annie, with whom he had a brief encounter during his trip to United States. Tony's decision to write Veronica out his personal history stems from his inability to cope with what regards as failure, "The odder part was that it was easy to give this version of my history because that's what I'd been telling myself anyway. I viewed my time with Veronica as a failure – her contempt, my humiliation – and expunged it from the record" (69). Tony could not face the fact that he had been the one who humiliated Veronica. In this regard, Elliot underlines that individuals are inclined to evaluate themselves positively and even if they are "self-deluding or untruthful in their self-reports, they might still be acting to defend their self-esteem" (210). Apparently, even years later, Tony has to make himself believe that he had been humiliated by Veronica, so that he could protect his self-esteem. Eventually, when he feels secure in their marriage Tony tells Margaret about Veronica. However, he could not tell the whole truth. So, he presents the events in a way that would make him look like the victim of an instable girlfriend; "I finally got around to telling Margaret about Veronica, I'd laid it on a bit, made myself sound more of a dupe, and Veronica more unstable than she'd been" (75). Tony's deceitful version of the events prompts Margaret to refer Veronica as the "Fruitcake" (75). Clearly, Tony's false self presentation aims to persuade Margaret that he has been innocent in his dealings with Veronica. In this respect, Barry Schrenker posits that through the act of self presentation people attempt to convey a particular image of self to others (542). The fact that he needs to wait until he feels secure in their marriage also is another proof of Tom's low self-esteem. Furthermore, by creating an impression that his first girlfriend was an instable person who humiliated him, Tony deliberately creates a false image which in itself indicates his fragmented sense of self.

In the light of the discussions above, it could be inferred that Tony Webster's identity fragmentation is revealed in his attempts to manipulate the narrative of the events in order to justify his actions and to gain sympathy and attention. During the course of his narrative about his first adult relationship, Tony deliberately illustrates the image that he was humiliated and hurt by Veronica. In his own words, Tony accepts that he distorted the narrative about his relationship with Veronica and created the version

he needed at the time of their break up (122). Clearly, Tony enacts the role-identity of a wounded young man on purpose. McCall and Simmons posit that role identities include “the character and the role that an individual devises for himself as the occupant of a particular position” (67). As such, Tony constructs the identity of a wounded young man, so that he could enjoy the sympathy of his audience. Namely, he displays the habit of presenting himself as depressed in order to gain sympathy of the opposite sex. During his early days in Bristol University, Tony attempts to gain attention in a similar manner; “I remember feeling sad through drink at a party in my first term, and when a passing girl asked sympathetically if I was OK, I found myself replying, “I think I’m a manic depressive,” because at the time it felt more characterful than “I’m feeling a bit sad” (20). Apparently, Tony does not hesitate to present himself inaccurately to seem himself attractive.

In a similar way, he presents himself as a young man who was wronged by his first girlfriend to Margaret as well. And when his wife Margaret leaves him for another man, Tony’s reaction is the opposite of his previous attitude. He does not blame Margaret and he even remains on good terms with her. Evidently, Tony displays the tendency of creating different, even contradictory identities even in similar contexts, which in itself indicates that Tony Webster’s identity fragmentation stems from his inability to align with his different self-concepts congruently. As was mentioned before, people’s self-concept structures include diverse categories of self aspects that are related to distinctive contexts, activities, relationships, states, roles and identities. In this structure, the sense of self has a vital importance. As Showers and Zeigler-Hill define, the sense of self is “a single self-concept category with a consistent set of attributes that potentially guide thoughts, feelings and behaviour in a wide range of situations” (109). Apparently, Tony’s sense of self does not function efficiently. He displays different and even contradictory identities with different people which indicates that his sense of self is not strong enough to organise different aspects of the self in a coherent way. Due to being the core aspect of the individual, the sense of self is essential in unifying and organising the diverse components of self-concept structure (Berzonsky 133). Tony’s conflicting, inconsistent attitudes reveal that his self-concept structure contain disparate and contradictory self-descriptive concepts. Accordingly, Pilarska and Suchanska

contend that people's inclination to perceive themselves as possessing different personality characteristics across different roles is referred as Self-Concept Differentiation (724). Tony's employment of diverse and contradictory identities with different people reveal that he has high degree of self-concept differentiation. Accordingly, Eileen Donahue *et al.* confirm that high degree of self-concept differentiation refers to the existence of contradictory or disparate parts within one's self structure (844). He is considerate and loyal to his school friends Alex and Colin during school life, callous and selfish to Veronica, condescending and unforgiving to Adrain Finn, detached and friendly to Annie, shy and vulnerable to Margaret, understanding and loving to his daughter Susie. Tony's demonstration of varying role identities could be explained with role diffusion concept. In this respect, Jack Block posits that an individual with role diffusion problem is "interpersonal chameleon with no core of identity, react fitfully in all ways to all people" (392). The fact that Tony Webster presents different versions of himself to people proves that he has role diffusion problem. As could be seen in his disparate reactions to Tony Veronica's and Margaret's new boyfriends, he could not even employ similar role-identities congruently. As Block underlines, such people are highly variable in their attitudes and they are tormented by self-doubts and despair (*Ibid.*). Indeed, Tony Webster's varying attitudes towards people, particularly the women in his life, and his doubts about his role identity as a boyfriend or as a significant other indicate problems in his sense of self. In this regard, Eileen Donahue *et al.* purport that the lack of a core, integrated sense of self indicates the fragmentation of identity (844). These individuals are not able to differentiate and balance their different self-concepts due to the lack of a strong sense of self (834). Evidently, Tony could not balance his different aspects of self. Namely, he claims to be wronged by Veronica and presents her as the instable social climber to everyone; but he practically attempts to rekindle their relation after forty years by inviting her to dinner and sending romantic e-mails late at night. As could be seen, Tony displays inconsistent attitudes which reveal that his sense of self is not strong enough to balance his different aspects of self. Based on these discussions, it could be inferred that Tony Webster's identity fragmentation stems from the absence of a strong sense of self. Due to the undeveloped state of his sense of self, Tony lacks the internal references to cope with

the difficult emotional issues. So, rather than admitting his mistakes and thusly establish the integrity of his sense of self, Tony distorts the narrative of the events in order to justify his actions. As such, Tony Webster becomes the fragmented individual who needs to manipulate the narrative of the events to present himself in a way that he would be accepted and appreciated.

Tony Webster displays the habit of constructing and reconstructing his identity in the contexts of interpersonal relationships. Interpersonal relationships are vital in the construction of self concepts and identity. In this regard, Jennifer Bosson and William Swann confirm that interpersonal relationships like attachment relationships, social comparisons, incorporating other's qualities and appraisals are crucial in the construction of self-concepts and concepts of selfhood. According to the concept of Reflected Appraisals, individuals develop assessments and construct their self-concepts according to their reflections on other people's reaction to their attitudes and behaviour (Bosson and Swann 600). During his school days, Tony forms a strong attachment with the members of his clique, Alex and Colin. The three friends form a strong friendship and as a symbol of their bond they wear their watches "with the face on the inside of the wrist" (6). Adrian becomes a part of their group in their last year. Clearly, Tony cherishes their adolescent fellowship and identifies with his friends Colin and Alex; but Adrian is not a part of this brotherhood. Tony's identification with Alex and Colin could be inferred from the way he refers to three of them as "we": "we were book hungry and sex hungry" (*TSOE* 9). His utilisation of "we" also indicates that Tony has formed a solidarity with Alex and Colin. Their tight-knit small group, strong friendship and shared value system provide Tony with a sense of belonging. Therefore, he identifies with Alex and Colin. Thus, Tony founds his self-concepts on what he believes Alex and Colin expects of him as a member of their group. Even attending to university in a different city does not affect Tony's bond with his friends. They continue to correspond through letters and their influence is particularly affected Tony's relation with the opposite sex (23). In this regard, Daphna Oyserman *et al.* describe reflected appraisals as the building blocks of the self (76). Apparently, Tony's relation with Alex and Colin shapes his self-descriptive concepts during his early youth. Their influence on Tony's self-concepts could be discerned from his love of reading and from the fact that Tony's

narratives about his relationships are majorly focused on the sexual aspect of his relationships.

Meanwhile, during his relationship with Veronica, Tony's need for belonging and being accepted is not fulfilled. On the contrary, his visit to her house persuades Tony of Veronica's and by extension her family's rejection. For this reason, Tony ends his relationship with Veronica and treats her very rudely. From Tony's perspective, Veronica's relationship with Adrian is another proof that she does not accept him. Thus, he reacts very harshly to what he believes to be the ultimate betrayal. Furthermore, Tony distorts his narrative to justify his actions. However, his alteration of the narrative of the events becomes the main reason of his identity crisis. Hence, Tony lies about Veronica and their relationship to everyone including himself, but he never forgets her.

Later, Tony finds someone who accepts him and provides him with a sense of belonging. Tony's relation with Margaret also engenders the reconstruction of his identity. At the beginning of their relationship, Tony deliberately avoids talking about Veronica which means that he is reconstructing his identity according to what he believes Margaret expects of him. Thus, Tony reconstructs his identity as a fragile and shy man, which Margaret finds attractive (69). Tony's desire for Margaret's approval points out that he identifies with Margaret. However, his identification with her stems from Tony's need to belong to Margaret and their relationship. As the years pass by Tony becomes more confident and does not regard Margaret's infidelity as a betrayal because Tony is still a part of their family. Thereby, he continues to see her as his mentor particularly in the matters of the heart even after their divorce: "I would always tell Margaret about any new girlfriend" (54).

After their separation, Tony reconstructs his identity according to the expectations of his daughter, Susie. Because after his divorce Susie, becomes the one who provides Tony with a sense of belonging. As such, he becomes a dutiful father and a doting grandfather. Apparently, his need to belong and to be a part of a unit is the determining factor that shapes Tony's preferences about identification. However, the emergences of Mrs. Ford's will and Adrian's diary force Tony to go through a transformational process. First, when he starts communicating with Veronica due to

Adrian's diary, Margaret tells Tony that he is "on [his] own now" (106). Despite his sadness over Margaret's reaction, Tony does not attempt to reconcile, which indicates that he does need his ex-wife's approval anymore. Secondly, the emergence of the letter he has written to Adrian and Veronica, forces Tony to confront his past mistakes and question the way he approaches to life. As Tony remembers Adrian and his habit of deeply examining the nature of events, he starts to admire his late friend "I envy him the clarity of his life... (H)e saw, thought, felt and acted more clearly than the rest of us" (104). His admiration for Adrian's rational approach to life indicate that Tony is reconstructing his identity according to his appraisals about Adrian. Since Adrian is no longer living, Tony he reconstructs his identity according to the inner values he associates with Adrian. Tony's remorse over his past behaviour, his sincere apology to Veronica, his attempts to overcome her contempt point out that Tony attempts to become a more responsible individual. As soon as Tony discovers that Adrian has a disabled son, he feels a responsibility to write to Veronica offering help as a friend in any way that he could. Tony's sincere remorse and his attempts to confront his mistakes reveal that his sense of self is evolving and getting stronger. Tony's volunteer work in hospital, his reflections about the way he approaches to life, his holding himself responsible for initiating Adrian and Mrs. Ford's connection and his responsible attitude towards Adrian's son point out that Tony attempts to acquire a sense of closure to resolve his identity crisis by identifying with inner values like honesty, sincerity, and responsibility.

The characterisation of *The Sense of An Ending* reflects the narrative style and invites reader for a close examination. *The Sense of An Ending* is narrated in first person narrative style by the protagonist Anthony Webster. In the course of his narration, the protagonist Tony Webster's perception changes considerably due to the unfolding events. Although most of the important events happen in the first part of the novel, the second part of the novel reveals the heart of the matter and gives the narrative a remarkable depth. As such, Julian Barnes' *The Sense of An Ending* gives the impression of a dualistic narrative. In *The Sense of An Ending*, Julian Barnes applies both direct and indirect characterisation techniques to describe the characters. The characters of the novel are described subjectively through Tony's unadorned, almost blunt expressions.

However, through the unfolding events in the second part, the characters are described indirectly either by their actions or Tony's recently emerging memories. Also, the protagonist's tendency to misinterpret and mispresent the events generates the conflict in the narrative dynamics of the novel.

All the characters with the exception of Veronica and Sarah Ford, are described according to their psychological aspects. Accordingly, Julian Barnes' characterisation is striking to focus on the psychological aspects of the major characters. For instance, despite being Tony's childhood friends Alex and Colin's characterisations are limited to their common points with Tony, and their surnames are omitted in the narration. Similarly, Susie, Tony's daughter is only mentioned in relation with Tony's life, but her character is not given at all. Hence, the focus is on major characters which are Veronica Ford and Adrian Finn and Margaret. Tony's relationship with Veronica and her relation with Adrian Finn function as fulcrums of Tony's narrative. Through Tony's reaction to their relationship the reader witnesses Tony's journey through the feelings of jealousy, hurt, humiliation, rage, remorse, shame and regret.

In this vein, Tony's reactions and his attitude toward Veronica displays not only his character but also Tony's maturity journey. In this sense, Veronica is the key character of the novel. Also, Adrian Finn holds a very significant role in Tony's life. When they first become friends, Tony is envious of the way Adrian responds to the trials of life. Later in life, Adrian's approach to events becomes very important for Tony, in the sense that Adrian's way of assessing events helps Tony to understand his own flaws. On the other hand, Tony's wife Margaret functions as a confidant for him. However, as he gets more and more involved with Veronica, Tony's reliance on Margaret's support and friendship diminishes. In a broad sense, Veronica, Adrian and Margaret are the characters that have the most significant influence in Tony's life. Accordingly, they are described as stable and straightforward characters emphasising the instable and fluctuating character of Tony Webster. As such, Tony Webster's subjective and unreliable narration portrays him as an instable character who attempts to overcome his sense of fragmentation by distorting the narrative of the events.

Based on the discussions above, it could be concluded that Tony Webster's identity issues stem from his underdeveloped sense of self. The sense of self functions as a guiding criterion to manage thoughts, feelings and behaviour in a wide range of situations (Showers and Zeigler-Hill 109). Tony's sense of self is not strong enough to guide him in problematic situations. And due to this underdeveloped state of his sense of self, Tony could not acknowledge his mistakes. Therefore, he distorts the narrative of the events and lies to everyone, including himself. Also, Tony's desire to develop a sense of belonging and to be a part of a unit stems from the absence of a strong sense of self. It is apparent that for Tony, the sense of belonging that comes with being a part of a unit enhances his self-esteem and his sense of self. As such, he could alleviate his sense of de-centredness that stems from the absence of a strong sense of self. Therefore, Tony Webster identifies with people who provides him with a sense of being accepted and belonging. For this reason, during his adolescent years he identifies with his friends, Alex and Colin. And with the same objective in mind, Tony treats callously and vengefully to Veronica as a punishment for her family's supposed rejection of him. Later, he identifies with Margaret and reconstructs his identity according to her expectations. As his sense of self develops and he becomes more mature, Tony's need for belonging transforms into a need to share common ideals. As such, he identifies with his deceased friend Adrian's ideal traits like wisdom, sincerity and responsibility to life. By displaying the said qualities, Tony attempts to alleviate his feelings of fragmentation, to enhance his self-esteem and to reach a sense of closure.

As a conclusion, Julian Barnes' *The Sense of An Ending* underlines the intrinsic connection between identity and narrative. Individuals employ narratives to understand their experiences and navigate their relationship with others. By depicting a character who buries crucial details of his past and who distorts the narrative of the events to overcome his sense of fragmentation, Julian Barnes underlines how narratives influence, transform and shape individuals' sense of self. In this light, Tony Webster's distortion of his personal narrative accounts is an attempt to control his self-impression and thereby to elevate his self-esteem. In this regard, George Elliot contends that a person's engagement in false self-presentation aims "to achieve and maintain that consistency so desired for successful social functioning" (208). As such, Tony presents himself in a

fashion that would be coherent not only to others but to himself as well. Later, Tony once again employs narrative activity to align his past and present personal narrative accounts and thereby to achieve a consistency he so desires. Through Tony's words Julian Barnes reveals how individuals position their identities by means of personal narratives: "How often do we tell our own life story? How often do we adjust, embellish, make sly cuts? And the longer life goes on, the fewer are those around to challenge our account, to remind us that our life is not our life, merely the story we have told about our life. Told to others, but – mainly – to ourselves" (95). In a broad sense, in *The Sense of An Ending*, Julian Barnes emphasises how individuals employ personal narratives to overcome their sense of de-centredness and to mediate their involvement with themselves as well as with the rest of the world.

CONCLUSION

The late twentieth century is shaped by significant developments in political, social, cultural and philosophical domains. As a consequence of the monumental changes in the twentieth century, British society and culture went through significant transformations. These transformations include the dissolution of the British Empire, the immigration of former British subjects from previous colonies, and the changes in economic and social structures. Due to these transformations, the nature of British society, British culture and British identity changed from a homogeneous frame of reference to a more heterogeneous one. In the literary agenda, British literature became an inclusive body of work in which narrative accounts of mainstream populace, peripheral groups and diverse ethnic communities are represented. As such, British fiction started to reflect contemporary individuals' concerns of belonging and difference in relation with matters of religion, ethnicity, gender and particularly identity.

These extensive transformations also induced people to question their places and positions in the rapidly changing social and cultural structures. Thinking about their positions and places altered individuals' perception of their relation with social and cultural structures. As for the theoretical developments, after the World War II, postmodern theory questioned and challenged the previous theoretical assumptions of Western philosophical tradition. Postmodern theory's sceptic and anti-foundational approach to knowledge, history and culture revealed their constructed nature. In a similar way, postmodern thought designated crucial theoretical concepts like, truth, reality and meaning as contextual. The significant impact of postmodern challenge is associated with the fact that the stability of these structures and concepts provide individuals with a sense of stability. Thereby, postmodern individual's sense of self is greatly affected by the challenging of these structures and concepts. The postmodern assumptions that truth, meaning and reality are contextual and therefore not fixed, produced alterations in the perception of these concepts. Consequently, there are multiple truths, ambiguous meanings and miscellaneous realities relevant to the perception of the observer. As such, postmodern individuals are constantly assessing

and reassessing their identities; indeed, they are trying to adjust to multiplicity of truths, meaning and realities which induce their feelings of de-centredness and fragmentation.

Contemporary fiction offers extensive means to examine and discuss the state of identities in various contexts. In this sense, four remarkable British novels, Penelope Lively's *Moon Tiger*, Kazuo Ishiguro's *The Remains of the Day*, Ian McEwan's *Atonement* and Julian Barnes' *The Sense of An Ending*, have been analysed in accordance with the concepts of Symbolic Interactionist theory in this dissertation. For this purpose, the perspectives and views of various Symbolic Interactionists such as Herbert Blumer, Morris Rosenberg, George McCall, J.L. Simmons, Mark Leary, June Tangney, Daphna Oyserman, Eileen Donahue, Caroline Showers, Virgil Zeigler-Hill, Jennifer Bosson, William Swann and Gregory C. Elliott have been explained in order to understand the fragmentation and reconstruction of identity with respect to self-concepts. The analyses and the interpretations in this study are founded on the premise that self, which is influenced and shaped through narratives, derives its meaning through social interaction. In this context, it has been contented that the fragmentation of identity depicted in the four novels, stem from the absence of a strong sense of self which has occurred as a consequence of problematic social interactions. Thus, it has been argued that the protagonists of the novels reconstruct their identities upon people who epitomise the aspects of self that the protagonists need. Furthermore, it has been maintained that self and narrative are inherently connected, and narrative activity plays a crucial role in providing meaning and direction to the self. In this vein, the analyses of the selected novels have also unveiled that narratives are fundamental in self's struggle to alleviate its feelings of fragmentation and de-centredness. Thereof, examining the selected novels within the framework of the Symbolic Interactionist theory has clearly revealed that the transition from postmodern to late postmodern times have precipitated changes not only in social interactions but also in the dynamics of identity formation. Due to the fact that self derives its meaning through social interactions, the change in the social interactions have precipitated the change in the underlying forces that stimulated the formation of identity. Obviously, each novel offers a different aspect of fragmentation and reconstruction of identity.

The protagonists of the selected novels have fragmented identities which stem from the absence of a strong sense of self that develops as a result of problematic social interactions. The absence of a strong and stable identity engenders feelings of fragmentation (Donahue et al. 835). In order to alleviate their sense of de-centeredness, these protagonists attempt to centralise their identities on outside elements and identify with the value and meaning systems of others. As such, the protagonists construct their identities upon their beliefs of what is expected from them. As specified by the concept of Reflected Appraisals, through observing other people's reactions to their behaviour, individuals develop assessments and construct their self-concepts accordingly. (William and Swann 600). Since self-concepts include identities, it could be proposed that the protagonists' identities are shaped by the supposed reflections of others. In this regard, Daphna Oyserman et al. maintain that reflected appraisals are the building blocks of the self (76). Thus, through the process of identity construction the protagonists internalise the meaning and value systems of the person they identify with. As Tim Owens *et al.* posit, the construction of identity involves internalising the meanings attributed to the position of identity (480). Furthermore, the protagonists are, in fact, identifying with the character aspects they associate with their object of identification. Therefore, the protagonists chose to identify with people who embody the meanings and positions they need.

Notably, the protagonists' objects of identification display differences with regard to the problems in these characters' self-concept structures. Although the selected novels depict the times before, during and after the World War II, these narratives are created in postmodern context in the last decade of the twentieth century, and in the beginning of the twenty-first century. Therefore, these novels address postmodern individuals' main concerns on identity and finding meaning and direction in life. While the chosen novels portray how individuals employ narratives to overcome their sense of fragmentation and to find new means of expressing their sense of self, they simultaneously allude to the changes in the underlying forces that influence the development of identity. Evidently, each novel illustrates a different narrative on fragmentation and reconstruction of identity.

Penelope Lively's *Moon Tiger* narrates the story of a contradictory character who displays a strong facade to outside world but who hides a vulnerable and fragmented woman within. Lively's kaleidoscopic narrative pattern aims to reflect the protagonist's fragmented identity. Thus, Lively creates a narrative flow that shifts between incidents in the different episodes of the protagonist's life and her reflections about the said events without any apparent connection but for the incidents occurring in the present. Penelope Lively indicates the parallelism between the fragmented identity of the protagonist and the fragmented nature of her narration.

In the early chapters, *Moon Tiger*'s narrative focuses on protagonist's attempts to overcome her sense of de-centredness by identifying with figures who represent power and authority. Due to the loss of her father in her toddler years and her problematic relationship with her brother/lover, the protagonist Claudia Hampton identifies with strong male figures. As such, she attempts to obtain a sense of power and alleviate her sense of fragmentation. Penelope Lively underlines Claudia's de-centredness by portraying how she alters her thoughts and actions in accordance with the attitude of the man she is currently involved with. Later, the narrative focus shifts to the contradictory personality Claudia displays after her fiancé's death. Although, she is grief-stricken by her fiancé's death in private, Claudia displays an assertive and carefree attitude toward everyone. While Penelope Lively illustrates the feelings and thoughts at the root of the protagonist's fragmentation, she also underlines the driving forces behind her psychological state. The protagonist of *Moon Tiger* never attempts to confront and overcome the reasons behind her problematic state. However, she employs narrative activity to make sense of her life by interrelating her personal history with the history of the world. As such, Lively highlights narratives' capacity to give meaning and direction to personal narratives.

In the last scene of the novel, right before her death, Claudia accepts that she could not attribute meaning to her experiences: "[she] cannot make sense of it, perhaps because there is none to be made" (207). Thus, Lively reveals that the protagonist's attempts to make sense of her life stem from her need to acquire a sense of closure. However, the final scene underlines that the protagonist's efforts to attribute meaning to

her personal narrative have not been accomplished. Claudia's words reveal that she could achieve resolution. The most notable detail in the novel is that its kaleidoscopic narrative pattern reflects the complicated thought structure and epitomises the fragmented identity of its protagonist. It has been concluded that in *Moon Tiger*, Penelope Lively underlines the inherent connection between identity and narratives. Considering the unwavering focus on the topic of identity in contemporary times, Penelope Lively's emphasis on the inherent connection between identity and narrative provides a new approach to the concept of identity.

Kazuo Ishiguro's *The Remains of the Day* recounts the story of a butler, namely Mr. Stevens, whose identity crisis is reflected in his contradictory narrative. The protagonist, Mr Stevens' inner soliloquies about his personal experiences constitute his personal narrative. Ishiguro's language and narrative style is aimed to represent the personality and inner realm of the protagonist. The protagonist of *The Remains of the Day* displays an outdated, articulated and impersonal language. As such, by means of language, Ishiguro illustrates the traditional English butler. Also, Ishiguro's narration of past and present events interweaves an intricate pattern in which the feelings that are triggered by present incidents pave the path for remembering of past events that lie at the core of the protagonist's fragmentation. Ishiguro creates a complicated narrative flow that mirrors Mr. Stevens' fragmented identity. Furthermore, the novel's anti-climactic end points out the parallelism between the protagonist's identity and the narrative structure of the novel.

In the initial chapters of *The Remains of the Day* Ishiguro's narrative focuses on Mr. Stevens' idealisation of his father as an example of a dignified butler. Mr. Stevens' identity fragmentation stems from the imbalance between his sense of self and his role identity as a butler. While Ishiguro describes Mr. Stevens' memories about his father's stories describing great butlers, he also underlines the paternal influence that shapes the protagonist's traits. His childhood memories reveal that the early emergence of his occupational identity has impeded the development of Mr. Stevens' sense of self. Thereby, he chooses to reconstruct his identity on the expectations of his father and his

employers, Lord Darlington and Mr. Farraday, respectively. As such, Ishiguro emphasises Mr. Stevens' desire to identify with male authority figures.

Throughout the narrative, it has been accentuated that Mr. Stevens's identification includes internalising all aspects of his targets' meaning and value systems without forming any opinion about them. Namely, the protagonist's identification goes so far that he does not allow any criticism on Lord Darlington's affinity with Nazi officials. Ishiguro's emphasis on how Mr. Stevens oppresses not only Miss Kenton's reactions but also his own ideas and feelings about the dismissal of two Jewish maids, reflects the author's criticism of submission to authority.

The novel's narration mostly takes place during Mr. Stevens' motoring trip, through which he meets people from different social levels. Discovering other people's ideas about social changes, about their thoughts on dignity and being committed to upholding one's principles and beliefs, force the protagonist to question his own beliefs and conduct. In addition, the emotional impact of learning Miss Kenton's former love for him, impels Mr. Stevens to admit his pain for the chances he has lost. The combined effects of his late discoveries culminate to his great revelation at the end of the novel. This epiphany constitutes the climax of the novel in which Mr. Stevens confronts his past mistakes of submitting his reason and ethics to Lord Darlington. However, right after this climatic moment, Mr. Stevens decides to practice bantering for the sake of Mr. Farraday and the novel ends with the author's portrayal of Mr. Stevens' attempts to please his new employer.

With this anti-climactic end, Ishiguro deliberately brings the expectation for narrative closure to a sudden halt. Thus, the narrative structure does not provide a closure and resolution. The end of the novel serves to emphasise that the protagonist is trapped in a circle of his own creation: the circle of submission to parental authority, which has been the focus of Ishiguro's criticism throughout the novel. Additionally, the novel's end underlines that the protagonist lacks the motivation to find an answer to his de-centred state. For the same reason, Mr. Stevens could not have closure and acquire a sense of integrity. In this view, the most prominent detail in the novel is the parallelism between the protagonist's identity and his narrative: fragmented and hovering on the

edge, but never reaching the expected resolution. It has been concluded that in *The Remains of the Day* Kazuo Ishiguro emphasises that narrative and self are profoundly intertwined.

Ian McEwan's *Atonement* depicts the story a complicated and fragmented character who constantly reconstructs her identity through her narrations. *Atonement* is told in third person by an omniscient narrator who is seemingly out of the story. In the first part of the novel the events of a summer day in 1935 in the House of Tallis family are conveyed. However, the surprising twist in the coda part of the novel reveals the protagonist Briony Tallis as the architect of the narrative and much of the events after the summer of 1935 are based on her speculations and research. Ian McEwan's employment of the technique of hypothetical focalization constitutes the pivotal point of the narrative. As such, it is revealed that the protagonist based her narration on what might have been, how she might have been viewed by others and how others might have perceived their lives. The chronological narration, the precise synchronisations and the neat closure in the end serve to highlight the narrator's obsession with order and foreground her issues of identity.

Briony Tallis's inclination to distort the truth in order to control the events indicates her identity fragmentation. The fragmentation of Briony Tallis' identity stems from the lack of balance between her role-identity and sense of self. Due to her prematurely developed occupational identity, Briony rigidly employs her role identity in moments of crisis. However, she is not mature enough to be able to tell the real events from the stories in her mind or to apply common sense in her decisions. Briony's inability to control her powerful imagination and her compulsion for drama causes a series of tragic events in her family. She sends her sister's lover to prison with false testimony, causes her sister Cecilia's estrangement from her family and triggers the events that lead to the death of the two lovers.

In the first part of the novel, the narrative focus is on the events that are caused by a young teenager who lives in her mind and acts upon her fabrications. In the second part of the novel, the narrative focus is on Robbie Turner's struggle for survival in Dunkirk Evacuation. Through Robbie's correspondence with Cecilia, Briony's

transformation from a vengeful teen to a young woman who is brave enough to go to court to rectify her wrongdoings, is portrayed. In the third part of the novel, the focus is on Briony's attempts to redeem herself by her work as a probationary nurse during World War II. Thus, Briony's evolution to a hard-working and dedicated young woman is emphasised. However, the protagonist's confession in the end of the novel reveals that during the course of the narrative Briony has been describing herself from the perspective of other characters. In the last scene of the novel, the narrative focuses on Briony's fears and regrets as well as her sincere attempts to give the deceased lovers a happy ending, albeit a fictional one.

Throughout the narrative of *Atonement*, Ian McEwan emphasises the transformation of the protagonist Briony Tallis from a vengeful teenager to a responsible adult who is desperate to atone for the crimes she has committed. McEwan's careful increasing of narrative tension during the narration reaches a climax in the coda part. McEwan's depiction of Briony's fears, despair and her rueful acceptance that she could never find forgiveness, provides a neat closure both for the protagonist and the narrative. By accepting the impossibility of finding forgiveness for herself, Briony displays wisdom and maturity, and she acquires sense of closure. Correspondingly, the narrative resolution is also provided. The most notable detail in the novel is its emphasis on narrative's capacity to give meaning and distinction to personal narratives and by extension to the sense of self. In this sense, Ian McEwan's *Atonement* embodies how narrative could shape, influence and transform identities and their positioning in the world.

In *The Sense of An Ending*, Julian Barnes recounts the story of a fragmented man who distorts the narrative of events to protect his self-esteem. The novel is told in first person narration by the protagonist Tony Webster chronologically. *The Sense of An Ending* consists of two parts. In the first part of the novel, the protagonist recounts his memories of his friendships in his youth, his relationship with his first girlfriend at university, his falling out with his good friend Adrian Finn. The events in the second part of the novel reveal that Tony's memories are not based on facts but his arbitrary interpretations about the incidents that happened in his youth. Due to the developments

in the second part of the novel, Tony's perspective shifts to his inner world and his narrative starts to reflect his sincere self-contemplations, which give the novel a remarkable narrative and personal depth.

Tony Webster's deliberate distortion of the narrative of the events and presentation himself as a victim point out his problematic identity. The unfolding events in the second part of the novel disclose that the fragmentation of Tony's identity stems from the absence of a strong sense of self and low self-esteem. Due to his low self-esteem and underdeveloped sense of self, Tony perceives his girlfriend's and her family's attitude as condescending insults, and leaves Veronica in a hurtful manner. In order to protect his self-esteem, Tony deliberately lies and blames Veronica for leaving him for his socially and intellectually superior friend Adrian Finn. Although Veronica and Adrian start dating a year after Tony's break up with her, Tony feels the need to delude everyone and himself that he has been left for a better man. Thus, Tony distorts the narrative of the events and presents Veronica as the social climber and himself as the gullible victim. Years later, when the events unfold Tony confesses that he has needed to fabricate this version of Veronica and accepts his deceit.

In the first part of Barnes' novel the narrative focuses on Tony's thoughts about the people in his life and his interactions with them. In the second part, the narrative focus shifts to his revelations about his deceit and his regret for handling his dealings with Adrian and Veronica in a vindictive manner. The protagonist's inner journey through remorse and regret about his failures is depicted in detail. Hence, Tony's transformation from a selfish young man to a responsible middle-aged pensioner is highlighted. At the end of the novel, the narrative focuses on Tony's agony in realising his role for triggering a chain of events that results in the suicide of Adrian and causing a tragedy.

In *The Sense of An Ending* Julian Barnes portrays Tony Webster's tendency to conceal his failures and his real feelings through narrative activity which has been the focus of his criticism throughout the novel. The shocking discovery at the resolution part of the novel forces Tony to accept his share in starting the tragic events. The climactic revelation at the end provides an unanticipated ending for the narrative. While

depicting the protagonist's sincere turmoil and remorse, Julian Barnes underlines Tony's developing integrity. In this sense, by virtue of honestly accepting responsibility for his actions and confessing his agony over his past decisions, Tony's identity crisis is resolved. Hence, the protagonist's search for closure is satisfied. The narrative structure reaches a conclusion and resolution is provided. The novel's emphasis on self's dependency to narratives to shape personal experiences and self-perspective is significantly foregrounded. As a result, Julian Barnes' *The Sense of An Ending* emphasises how individuals employ personal narratives to alleviate their sense of de-centredness and to mediate their involvement with themselves as well as with the rest of the world.

After analysing the four selected novels, namely *Moon Tiger*, *The Remains of the Day*, *Atonement* and *The Sense of An Ending*, it could be stated that these novels emphasise individuals' dependency upon narratives for attributing meaning and direction to their personal stories. The protagonists of the novels narrate their personal experiences with a retrospective point of view, with the aim to evaluate and to make sense of their personal narratives. Through the narration of the novels, diverse aspects of identity fragmentation are presented. The protagonists of the selected novels recount their personal narratives during the same period of their lives. In this regard, Erik Erikson refers to this period as the maturity period of life (*Childhood and Society* 231). Erikson maintains that during the maturity period, individuals display the tendency to evaluate and apprehend the previous experiences of their lives (232). As such, individuals attempt to come to terms with their previous experiences and accept them without any regrets. Accordingly, during their maturity period individuals aim to develop a sense of integrity and closure.

Likewise, the narratives of the four novels reflect the protagonists' attempts to acquire a sense of closure and integrity. The protagonists' identity fragmentations stem from the absence of a strong sense of self, which occurs as a result of problematic social interactions. In order to alleviate their sense of de-centredness, these protagonists centralise on outside elements and identify with people who embody the personal

aspects and values they need. Accordingly, the protagonists' identification processes display differences in relation with the periods these novels were produced.

The protagonists of *Moon Tiger* and *The Remains of the Day* of the novels that are written in the late nineteen-eighties could not acquire a sense of closure and integrity. In this respect, the novels that were written in the last decade of the twentieth century greatly differ from the novels that were written in the beginning of the millennium. The protagonists of *Moon Tiger* (1987) and *The Remains of the Day* (1989), display the tendency to identify with figures who embody authority and power. The protagonist of the *Moon Tiger*, Claudia Hampton identifies with strong male authority figures to obtain a sense of power. Thus, Claudia could suppress the feelings of fragmentation that come with having an underdeveloped sense of self. Similarly, Mr. Stevens, the protagonist of *The Remains of the Day*, identifies with dominant figures who symbolise parental authority in order to overcome his feelings of de-centredness. Hence, he could obtain the parental recognition he craves since his childhood. As could be seen, the protagonists of *Moon Tiger* and *The Remains of the Day* choose to identify with figures who symbolise power and authority. Ergo, they internalise the meaning and value systems of these authority figures. Furthermore, throughout the narratives of the two novels, the protagonists' focus of identifications remains the same, which indicates that these protagonists could not develop a certain level of maturity and therefore they could not overcome their identity fragmentation. Due to the fact that these protagonists' needs to identify with figures whom they associate with power and authority remain active, it could be concluded that these protagonists' sense of self could not mature and develop a strong presence. As such, they could not acquire a sense of closure and reach a complete state of integrity.

On the contrary, the protagonists of *Atonement* (2001) and *The Sense of An Ending* (2011), which were written at the beginning of the millennium, display differences in identification process. The protagonist of *Atonement*, Briony Tallis' object of identification alters with her developing maturity. At the beginning of the novel, as a teenager Briony identifies with her father and the sense of calmness and control that her father embodies. Later, as a young woman, Briony identifies with her

sister Cecilia and the strength and courage she associates with her. At the end of the novel, Briony's actions and thoughts reveal that she is identifying with the inner values that she has been cultivating through her adulthood. Briony's actions and thoughts point out that she has achieved a sense of closure and wisdom, and resolved her identity crisis by identifying with inner values such as sincerity, honesty and wisdom.

Similarly, the protagonist of *The Sense of An Ending*, Tony Webster's object of identification also changes through his narration. At the beginning of the novel, Tony identifies with the members of his close-knit group and the feelings of solidarity that comes from being a part of a group. Later, Tony identifies with his wife Margaret and the sense of belonging that he associates with her. At the end of his narration, Tony's thoughts and actions reveal that he develops inner values and identifies with them. In this vein, Tony's actions and thoughts display that he has achieved a sense of closure by identifying with inner values like sincerity, honesty and responsibility. As such, Tony Webster overcomes his identity fragmentation.

The changes and transformations in the late twentieth century altered the established conventions of culture and society with regard to the concepts of nation, race, ethnicity, religion, class and sexuality. Therefore, with postmodern cultural practices, these institutions ceased to be stable frameworks of identity for individuals. However, due to the constant renewal of meaning and value systems people's need for strong identity frameworks are intensified. In this vein, the novels that are written in the late nineteen-eighties underline postmodern individuals' struggle to adjust to the changing meaning and value systems. The novels of the late twentieth century highlight individuals' inclination to provide a sense of stability in a constantly changing world by identifying with figures of authority and power. Thus, the narratives of *Moon Tiger* and *The Remains of the Day* reveal that power and authority are the protagonists' primary underlying elements in their identity constructions.

On the other hand, *Atonement* and *The Sense of An Ending*, the novels that are written in the beginning of the Millennium, illustrate a shift in the dynamics of identity formation. Thus, these novels emphasise late postmodern individuals' attempts to overcome their sense of de-centredness by identifying with inner values. These novels

underline the protagonists' development of maturity through inner confrontations and acceptance. The narratives of *Atonement* and *The Sense of An Ending* indicate that the protagonists' primary underlying elements in the formation of identity are inner values like sincerity, wisdom, responsibility, which are closely related to ethical dimension.

The differences among the novels of the nineteen-eighties and the millennium with regard to identity, indicate that dynamics of identity formation has been changing. While the selected novels seem to reflect postmodern individuals' struggle to reconstruct their identities and establish their positions in cultural and social contexts, they also allude to late postmodern individuals' pursuit for meaning and integrity. The differences in the identity dynamics of the novels written in the nineteen-eighties and in millennium, reflect the shift in the logic of cultural and artistic ventures. Since the turn of the millennium a new artistic and cultural expression has been slowly emerging in the cultural landscapes. In *The Politics of Postmodernism* Linda Hutcheon refers to the shift in cultural and artistic products, and marks the emergence of a new cultural and artistic development:

The postmodern moment has passed, even if its discursive strategies and its ideological critique continue to live on as do those of modernism in our contemporary twenty-first-century world... Post-postmodernism needs a new label of its own, and I conclude, therefore, with this challenge to readers to find it and name it for the twenty-first century (181).

As a movement that emerged and encompassed the era after postmodernism, metamodernism is a new initiative in artistic and cultural domains. Dali Kadagishvili refers metamodernism as a "new moment" in art, culture, philosophy, literature as well as other domains of social spheres (559). The terms post-postmodernism and metamodernism point out this new movement's connection to its predecessors: modernism and postmodernism. In *Notes on Metamodernism*, Timotheus Vermeulen and Robin van den Akker define this new artistic and cultural expression as "a structure of feeling" that dominates the way of thinking and doing things (24). In order to explain metamodernism, Vermeulen and van den Akker draw a parallel between metamodern

sensibilities and the movements of a pendulum; like a pendulum, metamodernism oscillates “between a modern enthusiasm and a postmodern irony, between hope and melancholy, between naivete’ and knowingness, empathy and apathy, unity and plurality, totality and fragmentation, purity and ambiguity” (4-5). As such, Vermeulen and van den Akker foreground metamodernism’s constant negotiation between modernism and the postmodernism. On the other hand, Jason Josephson Storm marks metamodernism’s emphasis on “the appraisal of values” and attempts “to articulate a system” (277). Unlike postmodernism, metamodernism does not challenge human values, nor does it reject metanarratives. In this respect, Timotheus Vermeulen underlines metamodernism’s approach toward metanarratives and human values: “Grand narratives are as necessary as they are problematic, hope is not simply something to distrust, love not necessarily something to be ridiculed” (*Tank Magazine*)⁶⁴. In this light, it is evident that metamodernism’s emphasis on fundamental human values foregrounds contemporary individuals’ search for meaning and direction. During the analysis of the selected novels, it has been noticed that the narratives that were produced in the early twenty-first century allude to the increasing emphasis on fundamental human values as well.

To conclude, the novels that are selected for this dissertation display the changes in the dynamics of identity formation. The changes in identity dynamics that are underlined by the four acknowledged British novels foreground the emergence of a new inclination in the formation of identity. The novels of the late twentieth century indicate that postmodern individuals’ tendency to identify with strong authority figures is related to their need to find a stable position in the constantly changing social and cultural structures. This need is now being replaced by the desire to identify with inner values that could provide individuals with a sense of coherence and resolution. The quintessential characteristics of postmodern attitude have trapped individuals into the vicious circle of challenging and questioning perpetually, which have precipitated their feelings of disaccord. However, in late postmodern times, people have started to search for means to provide them with sense of integrity and wholeness. Thereof, it has been

⁶⁴ (23. February. 2012), / <https://magazine.tank.tv/issue-55/talk/timotheus-vermeulen>.

concluded that the transformation in the underlying forces that influence identity formation could be traced in these four noteworthy British novels. In essence, the components of identity dynamics of postmodern era which are displayed in *Moon Tiger* and *The Remains of the Day*, have changed. And, the changing dynamics of identity formation of the late postmodern times could be detected in *Atonement* and *The Sense of An Ending*. Considering that literature mainly functions as a mirror of life, one cannot ignore the fact that the subject matter of literature is human experience. As such, understanding the mechanisms of heart and mind has been the core of literary tradition and also the main dynamic of this dissertation in which these brilliant British novels have been elaborately analysed.

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