







**ABSTRACT****PLACE AND FUNCTION OF WOMEN IN WAR TIME  
IN PAT BARKERS' FICTION**

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The aim of this thesis is to discuss the function and place of women in war time in *Toby's Room* and *Regeneration* by Pat Barker. The notion of the function and place of women in war time deserves an inquisitive study because it differs from the general point of view about the function of women and art in wartime. In fact, these two novels enlighten the reader about the historical and social norms of that era. The author gives messages and clues about the time when the story is told. While the author does this, he or she should form an unbiased point of view for the reader just by opening a new and wide analytic viewpoint on readers' mind. At this point Pat Barker shows how women function in war time by creating a comparison between men and women's different adoption of attitude for the notion of war in her books. She represents the main difference between men and women through her male and female characters in order to clarify the reader how war demolishes the taboo of society.

**Key words:**

Gender, Culture, War, Trauma, Subaltern, Women, Feminism, Male colonialism, Art, the power of art, Par Barker, Masculinity, Patriarchy.

## ÖZET

### PAT BARKER'IN ROMANLARINDA KADININ SAVAŞ DÖNEMİNDEKİ YERİ VE ÖNEMİ

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Bu çalışmanın amacı Pat Barker'ın *Toby'nin Odası* ve *Rejenerasyon* adlı eserlerinde savaş dönemi içerisinde kadının yeri ve önemini incelemektir. Kadının savaş dönemi içerisindeki yeri ve işlevi algısı, kadın ve sanatın genel ve sıradan bakış açıları görüşünden farklı olduğu için çalışılmaya değerdir. Şu bir gerçek ki roman okuyucuyu yazıldığı dönemin tarihi ve sosyal normları hakkında aydınlatır. Yazar okuyucuya hikâyede anlatılan zaman hakkında bazı mesajlar ve ipuçları verir. Yazar bunu yaparken okuyucunun zihninde yeni ve daha kapsamlı bakış açıları açarak objektif olmalıdır.

Bu noktada Pat Barker eserlerinde kadın ve erkek figürleri aracılığıyla kadın ve erkeğin zihnindeki savaş algısına karşı benimsedikleri farklı tutumları kıyaslama yaparak savaş dönemi içerisinde kadının işlevini ortaya koymuştur.

#### **Anahtar Kelimeler**

Cinsiyet, Kültür, Savaş, Travma, Bastırılmışlık, Feminizm, Erkek sömürüsü, Sanat, Sanatın gücü, Pat Barker, Erkeklik, Ataerkillik.

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## INTRODUCTION

Characters are the key figures in an analysis of a literary text represented in the social structure of the time when the story is told. Novelists create a story and select their characters aiming to show the psychological, traditional and social aspects of male and female figures of any time by presenting to the reader a fictional world in their historical and feminist novels. These social, traditional and psychological aspects actually symbolize the main difference between men and women at all times. There appear significant issues like gender roles and culture. This is the most prominent problem throughout the centuries.

Pat Barker represents how WWI modified the prewar male and female identities and social gender roles in the postwar era. She shows the effects of the war and the characters' reactions to the social events that are perceived differently by male and female characters. Although Barker's concern in her fiction is closely related with the women's status through the war period, a great deal of gender studies is covered here.

As a feminist practitioner of wartime novel, Barker deals with social and psychological after effects of war and the human consequences of war experience. Arguing the effects of war, she emphasizes the themes of gender, trauma, oppressed identity, subaltern, the status of women and men in her fiction.

So the focus will be on feminist arguments in Pat Barker's *Toby's Room* and *Regeneration* in order to differentiate the space and the function of women in war time. In these novels, Pat Barker writes about WWI by questioning the function and the role and the status of women. Women are the prominent part of the sense of female identity.

Barker utters women's voices in her fiction since she thinks that "the best teaching is to recognise the voice and encourage it" (Clark, 29). Therefore, the focus of the thesis will be on the changes in social identities of women who determine their genders roles in economic, cultural and social life during the World War I. The meaning of masculinity and femininity which are shaped as a result of patriarchal society's expectations will be interrogated under the light of Pat Barker's feminist view point. Reading *Toby's Room* and *Regeneration* as a part of the feminist discourse highlights the differences in social structure of the pre-war and post-war society. This dichotomy is defined in relation to the theory of gender and trauma.

In the first chapter of the thesis, we will focus on gender theory and feminism, women as subaltern and summarize some characteristics shaping the lives of men and women until the beginning of the World War I and changed women's fate radically in England. Social and cultural constructions defining the role of sexes are outlined according to some of the important definitions by significant theoreticians in order to show how social and racial, ethnic cultural, psychological, historical events have influenced the development of gender roles. The period between prewar and postwar is the subversion period of traditional gender roles and this subversion is identified with the terms pointed out by pioneers such as Judith Butler, Julia Kristeva, Gayatri Chakravorty Spivak.

After outlining the concepts of gender theory and feminism, we will focus on the feminist viewpoints of some pioneer theoreticians. We will apply the theories of Gayatri Chakravorty Spivak, Kristeva and Butler in order to define the key terms of feminism which demonstrated how the imposed emotions of the constructed genders can operate gender roles and patriarchal order such as subaltern, other, alterity, ambivalence, identity, ideology, hegemony, race, space and place.

Afterwards the focus will be on Spivak's idea of subaltern. It is an important term for both gender discourse and feminism that women in Pat Barker's fictions will be analysed symbolically with the expression of 'subaltern' or 'other', because she is a feminist postcolonial writer and she "teach(es) a small number of the holders of the can(n)on, male or female, feminist or masculist, how to read their own texts, as best as (she) can" (71).

Secondly, we will discuss gender in the British novel. How and when feminism developed in the British novel will be discussed with examples from Barker's novels. This chapter will also introduce readers the aspects of gender studies in postcolonialism, because, although the problem of gender issues dates back to earlier ages, gender becomes a problematic term in postcolonial era as well. With the emergence of postcolonial discourse, sex role stereotypes have transited. As Gail Braybon said,

"The rise in the history of gender – often closely linked to cultural history – over the past twenty years has encouraged the fragmentation of 'women's history'. This in turn has promoted a different kind of approach to women and the war" (13-14).

Therefore, this section examines larger viewpoints on the relationship between the gender and the war. It shows how gender and culture intersect with postcolonialism which affects the story and character's own perspective of the war.

The second chapter consists of Pat Barker's life and the war. It attempts to clarify the history and development of postcolonial feminism by the perspective of Pat Barker through her fiction. All in the same breath, we see her;

“Narration technique creates a close fit between historical chronology and the ability of literary realism to deliver persuasive mimesis. The foreground of the trilogy encapsulates the last fifteen months of the war from Sassoon's protest of July 1917 to Owen's and Billy Prior's death in November 1918...” (Monteith Sharon, 188).

This technique constitutes intertextuality and fact based style in her novels. At this point we will analyse Pat Barker's perception of war that deeply effects the reaction of her female characters and her feminist style before questioning the analysis of women during the war in her fiction just by scrutinising her techniques, themes and perspectives in some of her books such as *Regeneration*, *Toby's Room*, *The Eye in the Door*, *On the Ghost Road*. With these techniques Doris Laub suggested the reader will become "a companion on the eerie journey of testimony "who actually participates in the reliving and re-experiencing of the event" (Laub, 76). Witnessing her perspective and technique, we will pay special attention to literary movements she uses in her other works briefly.

In the third chapter, an evaluation will be presented on *Toby's Room* and *Regeneration*, set during the war, from Spivak's perspective of subaltern and psychological and social effects. Such questions of how war restructures the notion of gender and in what ways the World War I helped to reshape the patriarchal order in the 20th century's society will be answered in this section by taking into consideration Barker's feminist side.

Thus, the chapter goes on with the analysis of function and women's space during the war time in *Toby's Room* and *Regeneration*. Barker portrays the social situation of women from the beginning to the end of war period in order to show the period of women's self-awareness. It will, therefore, give readers the chance of making comparison between the previous generation who were dictated to be passive and effeminate and the current generation clearly.

We will attempt to clarify how female characters struggle to remain outside the war and how women respond to the war as an artist and second rate person in a patriarchal society. How women react to the concept of war will be analysed through the eyes of women and men.

In conclusion, how Pat Barker treats the function and women's space during the war will be summarized in her fictions. Although all the concepts of war are demonstrated as devastating and subversive for all living creatures, Pat Barker, as a feminist writer, submits the idea that the World War reshapes the society from its smallest units to the rooted communities and established orders in a positive way. *Toby's Room* and *Regeneration* will be presented with regards to feminist and traumatic points of views which dominate the stories.

## CHAPTER ONE

### THE THEORETICAL FRAMEWORK

#### 1.1. Gender, Feminism and Women as Subaltern

This thesis studies Pat Barker's novels from the perspectives of gender studies and the concept of trauma. Pat Barker uses the war as a traumatic experience for women who are obliged to modify their gender roles in order to have a function and place in the society under the conditions which force them to reject the given roles of the constructed gender identity and adopt an independent role. According to Judith Butler:

“Gender intersects with racial, class, ethnic, sexual, and regional modalities of discursively constituted identities. As a result, it becomes impossible to separate out “gender” from the political 4 gender trouble and cultural intersections in which it is invariably produced and maintained.” (4)

According to the above argument, gender issues contain the discourse of patriarchy and feminism as Pat Barker deals with the same argument in her fiction by representing the changing identity roles.

Kristeva, on the other hand, argues the gender roles of men and women as follows:

“Divided from man, made of that very thing which is lacking in him, the biblical woman will be wife, daughter or sister, or all of them at once, but she will rarely have a name. Her function is to assure procreation [...] but she has no direct relation with the law of the community and its political and religious unity: God generally only speaks to men.” (140)

In the quotation from *About Chinese Women*, Julia Kristeva confirms the idea that there are strong oppressions against women and maternal in patriarchal system and religious order which hold the total power. Women have no name and no direct relation in front of the law of the masculine system. So feminism gains importance with such kind of system; patriarchy and colonialism and postwar era.

Therefore, the purpose of this thesis to discuss postcolonialism is to argue that women are colonized, changed, hybridized and othered in the same way as in colonial practises. This is the reason why Pat Barker's novels can also be studied and analysed from the perspective of Spivak's 'subaltern' theory and feminism. However, it will be useful here to give a brief outline of colonial and postcolonial terms in order to make some parallelism between postcolonial theory as an anti-colonial stance and movement.

Ania Loomba asserts that "the word colonialism, according to the Oxford English Dictionary (OED), comes from the Roman 'colonia' which meant 'farm' or 'settlement', and referred to Romans who settled in other lands but still retained their citizenship" (Lombaa, 19). This settlement constitutes unfair "encounter between peoples or of conquest and domination" (Loomba, 20). Thus, in today's context, colonialism can be defined as a current of a political, economic and social expansion by a colonizing nation over a country. It is not only an expansion but also an exploitation of a colonized country including its resources and landscape as Kenyan Ngugi wa Thiong dealt with the early period of postcolonial literature: "Colonialism imposed its control of the social production of wealth through military conquest and subsequent political dictatorship." (Childs and Williams, 61) Despite the physical domination "most important area of domination was the mental universe of the colonized, the control, through culture, of how people perceived themselves and their relation to the world." (Childs and Williams, 61)

The reason for this is that the colonizer is captured by the desire of power and hegemony which evoke the discrimination between races. Thus colonialism turns into "the process of 'forming a community' in the new land necessarily meant un-forming or re-forming the communities that existed there already" (Loomba, 20). The aim is just to occupy a country first economically and then religiously, linguistically and socio-culturally. It is an expansion of a country beyond its borders. The logic of colonialism is that the colonized societies are rendered as less educated and poorer for the sake of destroying mother culture and imposing the coloniser's culture on them. Marginalizing the colonized or indigenous people, colonizers destroy cultural diversity as Ania Loomba points out:

"The construction of vast numbers of people as inferior, or 'other', was crucial for constructing a European 'self' and justifying colonialist practices" (112).

The notion of otherness is so crucial for postcolonial discourse that the postcolonial is the voice of the other which Barker discusses from a feminist perspective.

Thus, postcolonialism is simply an academic field of study which analyses power, politics, culture, and aesthetic relations in the colonized countries imposed by the colonial power. Peter Barry, emphasizes his idea on post colonialism in his works<sup>1</sup> as follows:

“The first step for colonized people in finding a voice and an identity is to reclaim their own past.... If the first step towards a postcolonial perspective is to reclaim one’s own past, then the second is to begin to erode the colonialist ideology by which that past had been devalued.” (192)

According to the above argument, postcolonial novel is a voice for those who want to find their true identity and reclaim their imposed social roles. If we have a look at the lexical meaning of the concept of postcolonialism; “post, as a prefix that means ‘after’, described the subsequent period of colonialism” as Patrick Williams and Laura Chrisman point out in: *Colonial Discourse and Post-Colonial Theory: A Reader*. The obvious implication of the term postcolonialism is that it refers to a period coming after the end of colonialism. It deals with the problems in the aftermath of the domineering period and its effects on nations.

Therefore, postcolonialism is also an academic term concerned with the period after colonialism that has existed since the mid-20th century when colonial countries became independent. After colonialism, there emerge strict changes in social structure, racial issues, even the psychology of the society. As a result of these strict changes, “postcolonialism is much more to do with the painful experience of confronting the desire to recover ‘lost’ precolonial identities, the impossibility of actual doing so, and the task of constructing some new identity on the basis of that impossibility.” (Childs and Williams, 14)

Gayatri Chakravorty Spivak is prominent postcolonial feminist critic who “can be said to be the first postcolonial theorist with a fully feminist agenda. That agenda includes the complicity of female writers with imperialism... Spivak’s insistence on the importance of feminist perspectives is part of a larger role that she has perhaps unintentionally played over the last two decades: that of the theoretical conscience of

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<sup>1</sup> Barry quotes and develops the argument from his readings of Frantz Fanon’s ‘The Wretch of the Earth’ see page 49- 50

postcolonial studies. Her work has as much addressed theoretical shortcomings in postcolonial theorizing as it has focused on postcolonial issues itself.” (Berten, 211)

As mentioned above, Spivak, as a female critic, criticizes harshly the male dominant society and the secondary position of women under the male dominance and patriarchy. Based on Spivak’s idea, the superiority of the west upon the east can be likened to the superiority of men upon women in such a domineering society, which Barker deals with the same perspective justifying the notion of manliness in wartime.

One of the most important points that separate Spivak from the others is that she represents postcolonial discourse with feminist points of view. She first uses the term ‘subaltern’ to describe the secondary role of women in postcolonial literature. Gayatri Chakravorty Spivak’s subaltern establishes the basis of postcolonial theory. However, she goes out of postcolonial frame and brings a new perspective into the notion of domination and hegemony as stressed in her *Can the Subaltern Speak*:

“In the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow.”(28)

The term subaltern is originally used in the meaning of working class and subordinate groups in the writings of Antonio Gramsci<sup>2</sup>. Yet, Spivak’s stance on the issue of subaltern is based upon the situation of women and secondary role of women in patriarchal understanding of the 19<sup>th</sup> century’s society. Since Spivak corroborates that feminism arises from social and political reasons by virtue of patriarchal system which Barker “is concerned with men and war, with men without women (with few exceptions), and with varieties of heroism.” (Monteith and Yousaf, 187) When speaking of patriarchy, it is inevitable to mention gender issue and feminism.

According to Spivak, under any circumstances the only group defined as subaltern are women on earth as Julia Kristeva stressed in her *The Kristeva Reader*:

“Divided from man, made of that very thing which is lacking in him, the biblical woman will be wife, daughter or sister, or all of them at once, but she will rarely have a name. Her function is to assure procreation - the propagation of the race. But she has no direct relation with the law of the community and its political and religious unity: God generally speaks only to men.” (140)

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<sup>2</sup> See “The Postwar British Literature Handbook” edited by Katherine Cockin and Jago Morrison. p. 122-123

Julia Kristeva who is a French feminist critic and philosopher deals with the woman's identity problem in patriarchal system. She gives a new perspective to gender issue and feminist standpoint. She studies the "psychoanalytically oriented examination of the problems of femininity and motherhood, either as embodied in Western representations of women or mothers, or as an area posing new theoretical problems for the psychoanalyst."<sup>3</sup>(7) She asserts the terms symbolic and semiotic in order to identify the differences between the verbal express of an (the symbolic) and nonverbal express of an infant (semiotic)<sup>3</sup>. To sum up, even the language used by women is symbolic and it belongs to the patriarchal system. This is represented in Barker's novels from the framework of subaltern theory.

Hence, Barker focuses on the stories of the voice of those subaltern identities, or the other; that is, the colonized and exploited ones. Her aim is to portray "the notion that the oppression of women has some singular form discernible in the universal or hegemonic structure of patriarchy or masculine domination ... [t]he notion of a universal patriarchy has been widely criticized" in her fiction to remonstrate the imperialist and hegemonic relation between masculine power and women. (Butler, 5)

## 1.2. Gender in British Novels

The prewar time is essential to portray the gender issues in the beginning of the twentieth century when reading literature with the perspective of 'gender' would enable us to comprehend the relation between the gender issues and society. In the 19th century, also known as the Victorian period, there appears a sharp border between the life of men and women. If we have a look at the social and economic life conditions of the 19th century, this period witnessed the rise of the industrial revolution and inventions such as printing press and factories which need human power to work. These innovations bring forward the idea of Separate Sphere among modern men and women. The term "separate sphere" was used commonly during the Victorian age as an ideology to define women's domestic space separate from the society. While Modern men begin to draw his place to work out of home just by working in factories, offices or shops for long working hours, women stay at home all day to deal with housework and children.

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<sup>3</sup>For detailed argument, see the pages between 139-145 in *The Kristeva Reader* edited by Toril Mori.

Then, there is a turning point for women to accept an agreement to take domestic responsibilities under their economic dependence on men. Namely, the Victorian thought of 'Separate Sphere' turns into the general characteristics of both of the contemporary genders. It means power for men and weakness for women. As Asyhlyn Kuerten describes:

“As life in the early years of the republic came to center on capitalism, men went out to work and woman remained at home. Although women continued to be subservient to men, the doctrine of ‘separate spheres’ began to take shape. Women’s role within the home was glorified...” (16)

Thus, women get weaker physically and educationally. They are grown with a conservative lifestyle in domestic area. The only and the most significant duty of the middle class mothers and wives is to create an ‘Angel in the House’ as portrayed by Barker:

“Ada, ox jawed, determined, ruthless, had struggled to bring up her two girls alone, and yet, when it came to teaching the girls, she’d tried to encourage all the opposite qualities. Prettiness, pliability – at least the appearance of it – all the arts of pleasing. This was how women got on in the world, and Ada had made sure her daughters knew it.” (259)

These lines taken from Pat Barker’s *Regeneration* illustrate what the common thought of middle class society for female gender is. Insofar there is no place out of home and there is no identity in social life for women except being the one who is noted for some domestic qualities in order to find a husband.

“A woman must have a thorough knowledge of music, singing, drawing, dancing, and the modern languages....; and besides all this, she must possess a certain something in her air and manner of walking, the tone of her voice, her address and expressions...” (49)

Again it is portrayed by the female character Caroline Bingley in Jane Austen’s *Pride and Prejudice* that women are treated as a second rate person. All that education is related to being an aesthetical, good lady for men. It turns into a kind of being superior to another, weaker one. Thus men have a right to possess women acting like the owner of their wives. They never see themselves as equal to women as Charlotte Bronte stresses in her novel *Jane Eyre*: “And you girls probably worshipped him, as a covenant full of religious would worship their director.” (125)

Jane Eyre is exposed to misogynistic and masculine behaviour of Mr Rochester who stands for the patriarchal idea that men are superior to all women. The 20<sup>th</sup> century

writers illustrate the social structure of the time and especially the status of women under the patriarchy has increasingly transformed. Another example from pioneer author of English Literature Virginia Woolf:

“But Ellen Barfoot never visited the Aquarium (though she had known Captain Boase who had caught the shark quite well), and when the men came by with the posters, she eyed them superciliously [...] For Ellen Barfoot in her bath-chair on the esplanade was a prisoner - civilization’s prisoner” (19).

The quote stresses domination and humiliation of women character Ellen Barfoot by a male character in Woolf’s *Jacob’s Room* which is especially likened to Barker’s *Toby’s Room* in terms of context and themes. The space and function of the 19th century women are portrayed within the colonial discourse in these books. For women’s condition, it can be said that in the “nineteenth century fiction very few women work for a living, unless they are driven to it by dire necessity” (Berten, 122), because the main “focus of interest is in the heroine’s choice of marriage partner, which will decide her ultimate social position and exclusively determine her happiness and fulfilment in life, or her lack of these.” (Berten, 122).

Thus, this patriarchal order lasts until the World War I and postwar time. The war leads to break taboos partly although it is so destructive for all living creatures. This alteration also influences the world literature. With the war especially, women learn how to gain their identity. War teaches them rebellion as understood from the answer of Sarah to her conservative mother in *Regeneration*:

“A dispiriting way to bring girls up, Sarah thought; to make marriage the sole end of female existence, and yet deny that love between men and women was possible. Ada did deny it. In her world, men loved women as the fox loved the hare. And women loved men as a tapeworm loves the gut.”(260)

Sarah’s thought about marriage as the sole of female existence is supported the prewar common viewpoint about female existence but after war we can say that there are severe changes in points of view of at least younger women generation. They have started to look marriage from sensual standpoint instead of material.

Within this period, this war of power and domination over the ‘other’ recall the male pressure on women throughout the centuries all around the world. As Sarah Tavassoli and Narges Mirzapour quote from Neil Lazarus:

“Feminist theory and postcolonial theory are occupied with similar questions of representation, voice, marginalization, and the relation between politics and literature.” (69)

Postcolonialism and feminism deal with the similar issues of domination. Under the postcolonial understanding, the social status of women becomes an important issue for questioning. So postcolonial and feminist theory share common structures as stressed W.D Ashcroft:

“Both feminism and post-colonialism suffer the processes of hegemonic re-incorporation by which the imperial/patriarchal centre actually draws subversive elements back into itself.” (24)

Both theories represent minorities and seek the similar answers for different questions. Both represent the voice of minorities while stressing absence of equality, objectivity and freedom of thought. As Bill Ashcroft et al say:

“Both seek to reinstate the marginalized in the face of the dominant, and early feminist theory, like early nationalist post-colonial criticism, was concerned with inverting the structures of domination, substituting, for instance, a female tradition or traditions for a male-dominated canon” (249).

In postcolonial phase being superior to the other is named as ‘colonialism’ while in feminist theory being dominated by male power is named as ‘patriarchy’. In this connection, the terms patriarchy and colonialism symbolize a common idea. Therefore, there is a huge bridge over postcolonialism and feminist theory and gender studies. The fact that “marginalized women (...) counter stereotypical roles through their participation in civil society organizations” (Rey Ty, E. Hunting, and, Meena Razvi) can be resembled to the situation of indigenous people exposed to an imposed culture and identity.

## CHAPTER TWO

### PAT BARKER AND WAR

Pat Barker is an English novelist and writer who was born in Yorkshire, England on 8 May 1943 as the child of a working class family, but she was brought up by her poor grandmother and step-grandfather. She studied history and politics at London School of Economics. She began to write in her twenties. She decided to be a novelist who dealt with the political issues in her works and gave importance in her early works to the theme of the harsh and hard lives of the working class women living in the North of England where her family lived. She also comes from a working class family background. This brought her a remarkable success for her early career as a novelist.

Although her first novel, *Union Street*, is published after ten years of being rejected by publishers because of its bleakness and depressing mood, she does not give up. After meeting Angela Carter in a workshop, Barker decides to send her work to Virago, a feminist publisher, and the book is published and became a 'best seller'. *Union Street* was even adapted into a film. Barker is an English novelist praised for well-informed depictions of working class and working class women life. Her earlier works are respectively; *Union Street* (1982), *Blow Your House Down* (1984), *Liza's England* (1986) based on the harsh condition of working class English women generally ignored by male authors. Later her studies on working class women had her attention turned to the First World War inspired by her step-grandfather's war experience.

This chapter offers a reading of the sense of history, power, class distinction and war. Pat Barker investigates eventualities of war life in England. All of her main characters circle around the themes of shell-shock, dead bodies, patient with war neurosis, atrocity of war, which are all the elements resulting from the concept of trauma which appears Barker's novels. She gives preference to combine the past and present, real and fiction while organizing her trilogy of *Regeneration* (1991), *The Eye in the Door* (1993), *On the Ghost Road* (1995). On the other hand, Barker's perception of women's exploitation involves not only political and ethnic issues but also feminist concerns such as native culture, cultural identity, ethnicity, gender apartheid, racial abuse and subjectivity. So Barker gives place to gender issues in her feminine discourse showing how political, social, cultural power have directed the position of women in war time.

The novels in her trilogy share common features in terms of theme and content. Most significantly, her characters in three novels are taken from the real life, they are based on real individuals who join fight and turn as a veteran from the World War. She achieves success with this regeneration trilogy in a way because she can witness the trauma of war in her grandfather throughout her life. This makes her a multi award winning writer of 13 books and Regeneration Trilogy which brings her success and fame is the serial set around World War I by focusing on war atmosphere, military, men and war psychology, psychological effect of war on society, men, women, and child. We will present the analysis of this trilogy considering the sense of postcolonial war.

The first novel in the trilogy is *Regeneration*. The story takes place in Durham, England in 1917. It is also a historical novel like the other two novels. Barker uses some real characters from history and fictional characters together. One of the real characters is the poet Siegfried Sassoon. As a well-known soldier and well known war poet in real life, Siegfried Sassoon is characterized the same in the novel. He is against war and he is loyal to his beliefs as a pacifist as we understand from these lines;

“I’m making this statement as an act of wilful defiance of military authority. Because I believe the war is being deliberately prolonged by those who have the power to end it.” (5)

The novel begins with Sassoon’s letter whose content consists largely of remonstrance and protest. These lines make it clear that Sassoon is protesting against the continuation of slaughter, political errors, and hypocrisy of war. On the other hand, when the war goes on under such a harsh condition, Barker draws readers’ attention to the place of women in war time.

“They seemed to have changed so much during the war, to have expanded in all kinds of ways whereas men over the same period had shrunk into a smaller and smaller space.”(90).

This conversation takes place between the second lieutenant Billy Prior and his worker Sarah. Prior refers to women, but by the word ‘they’ he means the women who work during the war to support the forces and take their own responsibility for their families and their own lives, struggling to gain their identity after war. Therefore, Prior remarks that women change completely and are aware of their self-identity and their socio economic existence like men.

Pat Barker accomplishes her trilogy so strikingly that her postwar perspective and feminist side are carefully intertwined with the social condition, perception of war, obedience for statesman's politics and strategy which are just in favour of some countries or someone. The psychology of humankind in war time and the space of women are nakedly treated in Barker's trilogy as we see in her second novel of the regeneration trilogy; *The Eye in the Door*.

*The Eye in the Door* is set in London during the World War I like the first and the third series of *Regeneration Trilogy*. It includes both fact and fiction together. In *Regeneration*, Barker writes about the fictional character, Billy Prior, who suffered from shell shock but in *The Eye in the Door*, she changes her approach and focuses on depressive, repressive and paranoiac side of unmilitary side of her characters. She attaches importance to discrepancy of social life in London at war time.

Billy Prior, in *The Eye in the Door*, is the central character whose psychological despondence and his treatment process at Craiglockhart occupy an important place throughout the novel. After treatment, he is sent to London for working as security intelligence. We witness the duality of being allegiance with either the people whom Billy used to believe or his country. This is his second battle but this time for himself.

As the novel goes on, we learn that Prior is bisexual. He has a gay relationship with Charles Manning, an officer. Charles Manning is also a well-known military man who returns from the army because of a severe injury on his knee. He is a paranoid person who experienced the psychological and physical war effects. He is married with Jane and has two sons. Moreover, he has another homosexual life. This character is also a symbolic character of posttraumatic destruction of human psyche as told in this passage from Barker's book:

“His damaged house leaked memories of Jane and the children, and of himself too, as he had been before the war, memories so vivid in comparison with his present depleted self that he found himself moving between pieces of shrouded furniture, like his own ghost”.(25)

Charles starts questioning his prewar life and postwar life as a retired officer and a veteran. Walking around this home reminds him of his former life with his wife and sons and this has a meaning. He is so happy for being a family man and being a father. There is no uncertainty in his life he used to live in, but now he thinks that nothing

remains the same. With the uncertainties, feeling of worthlessness, he walks around his old home and feels just like his own ghost, because he knows that the soldiers who return home never come back to their old lives. On the other hand, as a veteran suffering from the post traumatic disorder, all Billy Prior's actions are the results of psychological after effects of war too. He becomes obsessed with the eye which is continuously holding him. That is why the character Billy Prior becomes protagonist of the novel. He is the tangible form of what Pat Barker thinks about war and after war effect.

Finally, *The Ghost Road* is the last volume of Barker's trilogy. This is also a novel which is a continuation of the first and the second stories. This has the characteristics of the other two works. The character list is also composed of the fatalistic young officer Billy Prior, Captain Charles Manning and the historical characters; psychiatrist Dr. River, Billy's fiancé Sarah Lamb, the war poet Wilfred Owen, courageous officer Colonel Marshall of the ten Wounds and the other character such as Njiru, the leader of the Melanesian colony, appeared firstly. The novel starts with the last few months before the end of World War I. Barker makes some small differences in each of her works in terms of theme that the last one gives details about war between nations, war within oneself. The book also deals with the flashbacks to prewar time on South Pacific Island which defends to save its existence. All three volumes of her trilogy take place in England and France during the World War I. Main theme centres around the war and its effects on social life as indicated in the lines:

"I honestly think if the war went on for a hundred years another language would evolve, one that was capable of describing the sound of a bombardment or buzzing of flies on a hot August day on the Somme. There are no words. There are no words for what I felt when I saw the setting sun rise." (198)

The quotation clearly describes the sense of ongoing war effects. We could witness the experiences of the male and female characters before and post war as it is declined in the thoughts of Billy Prior about women:

"He didn't know what to make of her but then he was out of touch with women. They seemed to have changed so much during the war, to have expanded in all kinds of ways, whereas men over the same period had shrunk into a smaller and smaller space." (123)

As a result, Barker's perception of war depends totally on the idea that shell shock was seen as a failure of masculinity. During the wartime, Barker stresses how male power has gradually decreased and been emasculated. Herein below, Barker goes

on questioning the concept of 'manliness' under the theme of gender roles throughout the war in her *Regeneration*.

"I know what you want me to say. I can't walk because I don't want to go back.' He glared at Rivers. 'Well, I won't say it. It would be tantamount to an admission of cowardice.'" (112)

Here the dialogue takes between River and marginal character who is unable to walk because of his blast damaged Willard. In a way like Prior, Willard also avoids being called 'coward.' Therefore, the trilogy emphasizes the traumatic conditions of both soldiers and a civilian. Moreover, it initiates how the war affects the men and women's social and economic life, but also how the past shapes the present. How the war devastates the concept of manliness in patriarchal society is stressed in Dr. River's words in *Regeneration*:

"One of the paradoxes of war—one of the many—was that this most brutal of conflicts should set up a relationship between officers and men that was... domestic. Caring. As Layard would undoubtedly have said, maternal. And that wasn't the only trick the war had played. Mobilization. The Great Adventure. They'd been mobilized into holes in the ground so constricting they could hardly move. And the Great Adventure—the real life equivalent of all the adventure stories they'd devoured as boys—consisted of crouching in a dugout, waiting to be killed.'"(146)

These lines are significant for making concrete the dualities of war that began in expectation of attaining power with extreme heroic feelings of manliness. Yet male mobilization ends with trauma and absence of heroism.

### **Gender Roles in Pat Barker's Fiction**

In this section we will comprehend the idea of how war changes the concept of gender roles according to Barker's postcolonial standpoint. With the starting of World War I, men all over the country are levied, because there is a general belief among societies that the understanding of power, strength, endurance and courage means masculinity. Boys are grown to demonstrate their courage, honour, master, endurance, masculine power whereas girls are grown for obedience, silence and oppressed feelings. For example; Dr. Lewis Yealand, one of the metaphoric character from *Regeneration* says:

"Remember you must behave as becomes the hero I expect you to be' Yealand said. 'A man who has been through so many battles should have better control of himself.' He fastened.'"(307).

Barker's character Yealland is actually the inner voice of a general doctrine of wartime society. These lines highlight the common perception of masculine figure with a loss of identity under oppression, because the society treats women as inferiors even in the academic school field.

“At the end of the lecture, Dr. Brodie offered us a way out. Dissection was not for everybody, he said. Women, in particular, found the long hours of standing difficult. Any young lady who discovered she'd been mistaken in her aptitudes should come to him at once—there'd be no disgrace in this, mind, none whatsoever—and he'd arrange for her to transfer to a more suitable course: biology or chemistry or—his face brightened—botany. Ah, yes. Girls and flowers.” (37)

These lines take place in the diary of Elinor Brooke, the feminist protagonist in *Toby's Room*. It clearly summarizes the situation of women in prewar time society, and a question rises here. How is the place of women and men identified? Women and men are under the severe pressure between the years 1916 – 1918. They are given some role as a mother and wife; and they have no function as individuals. It is believed that women are sensitive and weaker so their place is restricted to domestic life under the control and protection of men's power; otherwise, they ascribe a meaning to men. The society, then, begins to question the concept of 'manliness' which depends totally on social pressure upon men during the war time. At this point, Barker tackles the gender issue while treating the postcolonial wars. This part offers a reading of the sense of 'manliness', power, class distinction, history, war based on colonial idea.

Barker combines the past and present, real and fiction while organizing her war trilogy. The trilogy emphasizes the traumatic conditions of both soldier and the civilians. It initiates how the war affects the men and women's social life, but the situation changes completely for men. Male dominant society means freedom for men while it means oppression for women. Pat Barker does not hesitate to show this oppressive social structure to make her readers understand the feeling of the characters deeply. She shows this oppression by the first female character in *Regeneration*; Ada Lamb's thought about her daughter's femininity:

“You gotta put a value on yourself. You don't, they won't. You are never gonna get engaged till you learn to keep your knees together. [...] No man to think he is sliding in another man's leaving.” (171)

The prewar period reflects how patriarchal system shapes the attitudes towards sexuality and femininity of women. In the eyes of Ada Lamb, who is a pragmatist,

conservative working class woman with two daughters, Barker represents typical prewar feminism of England depending not upon equality as it is seen in the dialogue that takes between the protagonist Elinor and her mother Rachel in second novel *Toby's Room*:

“Well, I’m not. We’re just friends. Very good friends, but ... friends .” “You need to be careful, Elinor,” Rachel said. “Living in London on your own. You don’t want to get a reputation ...” “I do want to get a reputation, as it happens. I want to get a reputation as a painter.” “You know what I mean.” “Oh, for heaven’s sake.” “Elinor,” her father said. “That’s enough.” So even Father was turning against her.”(10)

The sexual and marital status of women is controlled by patriarchy and there is no identity for them while men have full freedom. Barker shows her assertion with Elinor’s thought:

“She knew perfectly well that young men had access to sexual experiences that girls like her knew nothing about.” (16)

Under the patriarchal point of view, women are not equal to men. They generally had no right to go to school, find a job and utter their voice against the repressive doctrine of society upon them. In that case what was the aim of being women? Pat Barker replies again in Elinor’s words:

“Why couldn’t they leave her alone? All this nonsense about young men... It was just another way of drilling it into you that the real business of a girl’s life was to find a husband. Painting was, at best, an accomplishment; at worst, a waste of time.”(10)

It can be said that general perspective of the 19th century is to find a husband for girls. This leads some repressive consequences for women such as total economic dependence on men. Having an economic independence makes man more venerable and respectable while the same economic reasons cause women to be subservient until the world war period. With the war period men who had been grown more privileged with manly feelings experience the most destructive and traumatic case for the first time. As a manly activity, men who become heroic soldiers in front side leave their economic power to women. At this point, there appears a gender problem in war time society. Advancing with the gender issues, Barker stresses that troubled soldiers who suffer from such bad effects of war as shell shock, hysteria, mental and physical mutilation fight for their manliness against society.

“They’d been trained to identify emotional repression as the essence of manliness. Men who broke down, or cried or admitted to feeling fear, were sissies, weaklings, failures. Not men.” (66)

The above quotation from *Regeneration* corroborates Elaine Showalter, the American feminist critic and writer who describes shell shock as a ‘crisis of masculinity’<sup>4</sup> that causes psychological effects of war such as hysteria and trauma which do not conform to the social and patriarchal expectations from men. The reason for that is, for example, hysteria which is observed in men as one of the biggest war effect is seen as women’s feminine illness until the late 19<sup>th</sup> century. It is said that the Word ‘hysteria’ derives from ‘histeron’ which means uterus in Latin. However, hysteria, which may also be interpreted as a feminine disease, is actually a conversion disorder appeared as a result of severe trauma or loss as stated by Robert Nye:

“The twentieth century emphasis on a fit body as the foundation of a soldier’s military masculinity represented the first signs of a separation between sex and gender that we know take for granted, but during and after the two world wars this meant that a disabling wound was perceived and perhaps experienced as more deeply emasculating than in an earlier war, because it threatened to performance and thus the bodily experience of an identity identified as ‘masculine.’” (424)

To support Robert Nye’s idea, the troubled soldier Ian Moffet, with his hysterical paralysis of legs, in *Ghost Road* can be cited as an example. He feels feminine with this illness. Therefore, this kind of mental illness is perceived by the soldiers as an evidence of weakness. This kind of weakness is also associated with women. That is the reason why troubled soldiers feel being emasculated. In this way, the settings of both *Regeneration* and Toby’s room generally take place in Craiglockhart war hospital. Craiglockhart is a kind of place that gives patients courage to overcome war trauma and psychological disorder just by such treatments as electric shock, dream analyses and expressing traumatic war experiences. This place has a significant role in penetrating into psychology of men and their inner world. For example; the character Anderson who is a patient with his mental breakdown in Craiglockhart represents why Barker intends to use this place at some length.

“A pair of Lady’s corsets. They fastened them around my arms and tied the laces.” (38)  
Anderson expresses his dreams through these lines. Beneath Anderson’s dreams Pat

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<sup>4</sup> See *The Female Malady* by Elaine Showalter, p. 172

Barker aims at showing the reader how a man thought that his masculinity is diminished through corset metaphor in Craiglockhart hospital.

On the other hand, the treatment used by Dr. Rivers and Dr. Yealland, the doctors at Craiglockhart War Hospital, is a concrete evidence of gender approaches in war time society. As one of the frequently applied treatments; hypnotherapy, which helps to release patient's inner world and thought, makes men feel as more feminine, because there is a common sense that a way of expressing feelings is used by women for relief. Men are grown up under the emotional repression while expressing the same emotion is a way of relief for women. The dialogue between Prior and Dr. River in Craiglockhart justifies this:

“-You’ve no right to say I don’t want to get better.  
 -I didn’t say that.  
 - You implied it.  
 -All right. Do you want to get better?  
 -Of course.  
 -But you’re not prepared to co-operate with the treatment.  
 -I don’t agree with the treatment.”(70)

The protagonist of *Regeneration* Prior also expresses emasculation in Craiglockhart although he tries to preserve his masculinity by keeping his silence. On the other hand, keeping his silence is a way of saving ‘manliness’ in *Toby’s Room* too. Within this scope, the role of war and the patriarchy play a significant role in shaping the gender roles of males and females in the society. Barker tries to reveal this ongoing social problem under the postcolonial discourse in her fiction.

## CHAPTER THREE

### *REGENERATION AND TOBY'S ROOM*

We have, so far, studied and argued on the life and style of Pat Barker as a war writer. Under the light of all this background knowledge, we can put these two masterpieces into the category of postwar fiction. Additionally, we can itemise these data with giving concrete examples from these two novels; *Toby's Room* and *Regeneration*.

First of all, Barker wrote *Regeneration* in 1991 then published *Toby's Room* in 2012. During this time period, she is closely interested in post-war traumatic fiction. Her middle class family background indicates and proves her interest in the war period. As well as the fact that her step grandfather was a World War I veteran, the social movements were the other reasons for her to write about the war and post-war periods. The late 20th century contains such newly emerged movements in itself as gay and lesbian movements, feminism, and anti-imperialism, postcolonialism, homosexuality. Therefore, Barker centres her fiction upon the British imperialism and its effects on human psyche throughout world war while she builds her novels with a specific style depending upon historical facts and fiction together. The setting of *Regeneration* and *Toby's Room* take place mainly in battlefield and military hospital Craiglockhart in England.

“I don't know what's the matter with me. You can hear the guns. And when I ask myself what went wrong the only answer I can come up with is the war. In those first weeks it seemed to throw us together—and then there was that mad weekend in Ypres, in the room with the big other and there's hardly a wall left standing that's above knee height. But Paul and I became lovers there in that doomed city, the first bombardment started while I was there, and somehow the war has always followed us. It made us and then it unmade us.” (78)

The quotation above is taken from the diary of Elinor Brooke in *Toby's Room*. It stands for the battlefield setting of the novel. The following is another quotation from the second book *Regeneration*:

“I'm making this statement as an act of wilful defiance of military authority, because I believe the war is being deliberately prolonged by those who have the power to end it” (5).

These lines are taken from the letter of Siegfried Sassoon. They reflect the atrocity of war and how civilians and soldiers feel about the battle order of ruling class. At this

point, Sassoon puts forward the same point as Michel Foucault “that the apparent neutrality and political invisibility of techniques of power is what makes them so dangerous” (xv). Sassoon realizes the main reason of war as it is understood in the first lines of his letter. Just like Foucault’s definition of power and knowledge (xv), Sassoon regards government not only as disposing or controlling but also supervising, surveillant and prompter power over the individuals, populations, soldiers, man and woman. That is the reason why Sassoon wrote his letter. Considering Foucauldian power, surveillant authority figure actually does not care safeguarding the public interest. The fundamental reasons that constitute these kind of disciplinary power and bio power are to put across the standard of ‘normality ‘or accepted (by those who exposed to this power) norms of knowledge in order to regiment in some institutions like hospital, school, jail. For example; Siegfried Sassoon is sent to hospital with the diagnosis of shell shock after his letter. Because he gives up fight and defence the accepted truths about long term war:

“I have seen and endured the suffering of troops, and I can no longer be a party to prolong these suffering for ends which I believe evil and unjust. I’m not protesting against the conduct of the war, but against the political errors and insincerities for which the fighting men are being sacrificed.” (Regeneration, 5)

As seen in the above quotation, there is an irrefutable relation between power and knowledge. Therefore, Sassoon begins to question and corroborates Foucault’s idea of power as “exercised first of all by posing a question, by interrogating; it did not know the truth and sought to discover it.” (45)

“By the fact of holding power, the king and those around him held a knowledge that could not and must not be communicated to the other groups. Knowledge and power were exactly reciprocal, correlative and superimposed. There couldn’t be any knowledge without power; and there couldn’t be any political power without the possession of a certain special knowledge.” (Power, 31)

The conversation which takes place in MO’s common room reveals above mentioned invisible power: “...about the freedom of the individual conscience in war time, and the role of the army psychiatrist in ‘treating’ a man who refused to fight” (Regeneration,13). Sassoon’s intervention as a war poet ends up by panoptic disciplinary power.

Secondly, the themes of the novels centre around trauma, shell shock and manliness that emerge from the results of the concepts such as subaltern, sexual and

social hybridity, perception of space and place, ideology, identity, alterity, hegemony, essentialism, ambivalence, alterity of wounded military men. These will be analysed separately in turns. In this context, the element of ambivalence is an important question directed against the duality observed in the exploited ones that Elinor points out in her diary:

“So that’s the truth, I think, or as close as I can get to it. The war brought us together; the war tore us apart.” (79)

Even from the eyes of civilians, the war itself is very conflicting. It causes ambivalence for human nature. Another quotation from Sassoon’s letter in *Regeneration* states that “I believe that this war, upon which I entered as a war of defence and liberation, has now become a war of aggression and conquest.”(5)

Ambivalence stands out as one of the significant literary tropes that appears in a different way in both of Barker’s novels. As she goes on using ambivalent characters and ambivalent notions such as masculinity and manliness, manliness and emasculation, bravery and cowardice against current war time. Subaltern, which means lower or colonized class, is seen with its both meanings in two novels in which Barker identifies the concept of subaltern in intercultural ways between colonizing and colonized country and class distinction among people in the same culture.

“I know, I know, “Tell me about France.”(...)

“All right. How did you fit in?” Prior’s face shut tight. “You mean did I encounter any snobbery?”

“Yes.”

“Not more than I have here.” Their eyes locked.”

Rivers said, “But you did encounter it.” “Yes. It’s made perfectly clear when you arrive that some people are more welcome than others. It helps if you’ve been to the right school.” (90)

Additionally, a second quotation from *Toby’s Room* indicates a similar sense.

“Before the war, everybody had known Catherine was German, though she had no trace of an accent. Nobody had attached any importance to it, and yet there it had been, all those years, like an unexploded bomb waiting to blow up in her face. Exiled from her home in Lowestoft—enemy aliens were not allowed within five miles of the coast—shunned by previous acquaintances, even by some so-called friends, she must have been incredibly lonely. “Oh, by the way, it’s not ‘Stein’ anymore,” she said. “It’s ‘Ashby.’ ”

Of course she'd have changed her name; it was the obvious thing to do. "Is that your mother's maiden name?" "No, it's a village in Suffolk." (121)

With these two dialogues given above from *Regeneration*, and *Toby's Room* Barker tries to reveal a common sense of class distinction in British culture itself. It is yet another kind of sub alternation. The other significant key term of postcolonial movement is alterity which means being different from others in such a political, linguistic cultural way. We will see alterity in a different style in both of Barkers' postcolonial novels. The first one is the situation of Catherine:

"I used to love it. Well, not Garsington, I used to love Ottoline's parties in Bedford Square. For one thing it was the only place—is that an exaggeration? No, I don't think it is—where Catherine was welcome. People could be incredibly hostile." (211)

This quotation is taken from Elinor Brooke's diary. As a German, in war time England, Catherine is not welcomed in every district of the city, because she is from another country and different culture. So in war period, there is a vast range of racist points of views against foreigners. On the other hand, alterity is mentioned in *Regeneration* as being different from common thoughts and imposed ideas depended on religious and social norms.

"Because I suddenly saw that... I wasn't just a freak. That there was a positive side. Have you read it." (74)

These lines belong to Sassoon's idea and the word 'freak' means such kind of feeling felt by the male who does not fit the common male description of society. The other element is hegemony which means supremacy of ruling class or powerful against the weak. It is a state of predominance. In Barker's two novels we do not come across with the idea of hegemony only as a ruling strategy for some ethnic group, we come across another version; ruling strategy for their own society, men and women. Namely, society is directed by the feelings attributed by the society to men who adopt those emotions. These lines below belong to Elinor's diary dated January 1917. In this paragraph white feather symbolizes cowardice in England:

"...and about the girls who handed White feathers, that's why in the end they had to let them wear army..." (75)

According to Barker's annotation, in the world war period a female company is launched with the aim of putting young and healthy men to shame, because the army is waiting for all healthy men to military service. Another example is the class distinction

within the army in *Regeneration*. According to Pat Barker's perspective, we can say that class distinction is key concept of hegemony.

“Class system in miniature; aristocratic generals, middle class officers and a working class rank and file. The army structured itself around...” (British Culture and The First World War,47)

Another well-known key term is the ‘other’. The core meaning of the term ‘other’ means marginalizing the other, dissimilar one. Barker treats the theme of other over foreigner and outsider.

“And immediately I started thinking about women in Deptford hurling bricks through the windows of “German” shopkeepers—they aren’t German, they’re Polish or Russian or something, but the name’s foreign and that’s enough...” (75)

Elinor thinks that unlike the pre-war time England, racist manner among government and the army appears and increasingly goes on toward foreigners in country. The following is another quotation from *Toby's Room*:

“He was having an affair with a boy who looked after the horses and somehow or other the CO found out (...) he was respected. He’d got the MC. None of it would’ve made the slightest defence. Except, I suppose, it was why CO took the decision he did, which was to let Toby know he’d been reported. Otherwise, the first he knew he’d have been arrested. In effect the CO gave him the chance. Well to sort it out in the only way possible (...) so you can see, can’t you, why suicide must have seemed the only way? He was trying to spare his family the disgrace.” (263)

First of all, this conversation takes place between Paul and Elinor about the mystery of Toby's death. With this incident Barker tries to explain how violence and oppression of British imperialism directed the social structure between men and women, foreigner and native, outsider and stereotypical. Then declaring someone as other because of her/his thoughts is one of the destructive results of post-war trauma and imperialism upon human beings. We will deduce from this scene that the one who is not approved of by the norms of government and society is marked and excluded even from his/her homeland. Here is another example from *Regeneration*:

“I don’t usually include any... intimate details.”

“Probably just as well. My intimate details disqualify me from military service.” (96)

Dr. Rivers and Sassoon are talking about Sassoon's homosexuality. Additionally, the last line belongs to his own idea which confirms that being ‘other’ such as foreigner or outsider was not tolerated by the public. Even one of Siegfried Sassoon's friends views his homosexuality as abominable and disgusting.

Identity is another key term used by Barker. In *Toby's Room* and *Regeneration*, the notion of identity is seen as a social and individual crisis caused by the long-time war atmosphere. Both men and women penetrate into the notion of essence. So they begin to question the meaning of being male and female, native and foreigner. Moreover, this struggle for questioning sometimes ends up in crisis.

“When she'd finished cutting, she raised both hands to the nape of her neck, feeling the dangerous freedom of shorn ends. Her hair lay in coils and question marks around her feet. She scooped it up and put it in the bin.” (26) We can understand from this passage that Elinor as a young woman associates freedom with men in her subconscious. However, she is the one who symbolizes a feministic side of Barker so strictly. She thinks that cutting her hair means getting rid of the prohibitions, discrimination and female responsibilities. On the part of men, the things come to exist in a more severe way. The concept of manliness imposed by society caused some inconveniences among men's lives, because manhood is determined by some abilities to fight and defend his land like a hero. How much a man is durable and strong proves someone's manhood. So men are raised with heroic deeds. When it comes to reality the emotional breakdown comes into surface by war as Elaine Showalter indicates as “a crisis of masculinity and a trial of Victorian masculine ideal.” (171)

“They had been trained to identify emotional repression as the essence of manliness. Men who broke down or cried, or admitted to feeling fear, were sissies, weaklings, failures. Not men. And yet he himself was a product of the same system, even a rather extreme product.” (65)

All these methods of traditional upbringing, as Rivers states, based on repression brought about identity crisis. Inhabiting on the war time period diaspora, Robin Cohen in his *Global Diaspora* says that diaspora ‘signified collective trauma, a banishment...’(14)

“Before the war, everybody had known Catherine was German, though she had no trace of an accent. Nobody had attached any importance to it, and yet there it had been, all those years, like an unexploded bomb waiting to blow up in her face. Exiled from her home in Lowestoft—enemy aliens were not allowed within five miles of the coast—shunned by previous acquaintances, even by some so-called friends...” (121)

Elinor's words elucidate what Robin Cohen says about the meaning of diaspora. The pre and postwar time become the translation period just like this compulsory migration in postcolonial context.

Lastly, ideology is the essential key term within the scope of Barker's fiction. Ideology is "a system of values, beliefs, or ideas shared by some social and often taken for granted as natural or inherently true." (Bordwell and Thompson, 494)

"So, you agree with his view but not his actions? Isn't that rather an artificial distinction? ; "No I don't think it is." The way I see it, when you put the uniform on, in effect you sign a contract. And you don't back out of a contract merely because you've changed your mind. You can still speak up for your principles, you can argue against the ones you're being made to fight for, but in the end you do the job.'"(32)

This conversation takes place between Graves and Dr. Rivers in *Regeneration*. As we know they discuss with Siegfried Sassoon's declaration. Then, Dr. Rivers questions Graves about what he thinks of this protest. When it comes to Graves' answer, it reveals some values and beliefs and traditions imposed as a way of thinking product.

Advancing with Boardwell and Thompson's definition, Graves' words symbolize English ideology practised upon people in and after war time. By the way, the concept of ideology is employed by Parker to represent other beliefs within the war period.

"It's like the pacifists. You know, some of them, the majority, take on work of 'national importance'—bit of a joke sometimes, but never mind—and they go and work on a farm or in a hospital. But the others—the absolutists—won't do that. They'd rather go to prison than contribute anything, anything at all, to the war. And I just think that's a stronger position, it's more logical, because the others are just pouring their little bits of oil onto the combine harvester and telling themselves there's no blood on their hands because they're not actually driving the wretched thing.'"(146)

Symbolically, Elinor judges some ideologies supported by some groups mentioned above as pacifists and the absolutists. All these traditional beliefs are the product of the ideology whether it is imposed or not.

As a result, *Toby's Room* and *Regeneration* can be read as two novels addressing the issues of gender and imperialism in terms of context and theme through Barker's representation of pre-war and post-war period of England. Within the key facts of gender studies as a whole these two novels narrate war trauma, shell shock, discrimination, racism, inequality between sexes, colonial idealism, hierarchical order, destructive effects of war on human psyche in society and army. We can deduce from these facts, the process of war means the process of change which turns people into alienated, new cultural versions from their native culture, because Barker dwells on connotatively psychological and cultural effects of war.

As a result, Barker's *Toby's Room* and *Regeneration* can be read as novels addressing the issue of postcolonial discourse as stated in the last lines of the realization of Dr. River in research of Solomun island. There is not only one culture – English culture – in the world.

“We quite unselfconsciously assumed we were the measure of all things. That there was how we approached them. And suddenly I saw not only that we weren't the measure of all things, but that there was no measure.” (324)

### **Analysis of the Function and the Place of Women in War Time in *Toby's Room* and *Regeneration***

The present section explores how World War I affects the place of women in England within the frame of postcolonial discourse. As a part of the war process, women conditions are in a state of flux as we mentioned in gender studies section. It is no doubt that in a detailed analysis of war period, postcolonialism is concerned not only with the issue of history, culture, ideology and race but also with the lives of women and men which are shaped by severe atmosphere of battle field. Being a German female character of war time, Catherine's ideas corroborate the idea that postcolonialism contains feminism and the space of women in itself:

“But that's exactly what I am. An alien.” She flared her eyes at him. “The enemy.” “But they don't do much to women, do they?” (126)

The World War I began in 1914, and we can divide the period which affects the place of women in war time into two parts in order to absorb how social conditions give shape to women's lives. In the prewar period, the late nineteenth century women had no place outside as we focused on in the previous section.

The 19<sup>th</sup>. century is the period of the reign of Queen Victoria who “became an icon of late 19th century middle-class femininity and domesticity.” (Lynn Abrahams, *Ideals of womanhood in Victorian Period*) What is the meaning of this femininity and domesticity? Almost nearly one and only function of being a woman is to find a husband, marry and have children. The opposite is unimaginable for women as Elinor stated in brackets.

“... I was happy then. Pursued by men, especially after I cut my hair off. (So much for Mother's fears that I'd become a nun.” (74)

When a woman marries, all the rights of her – even of her body and material prosperity – are transferred to her husband legally. Namely, women become a kind of property owned by their husband. This ownership being given to men makes them superior than women.

“He both envied and despised her, and was quite coldly determined to get her. They owed him something, all of them, and she should pay.” (172)

From these lines it can clearly be seen that the man’s (Prior’s) perception of possessing woman (Sarah) like an object is unchanged in *Regeneration*. This is the breaking point of inequality among sexes, which gives women limited rights financially, socially and sexually. It is believed that the only chance for middle class women to stand on their own feet is to get married and stay widowed as Ada, a traditional mother figure, states in *Regeneration*.

“Ada’s ambition was to see her daughters go down that aisle in White, on the arm of some young man with a steady income. If, subsequently, early widowhood left them with the income and not the man, then they were indeed blessed.” (260)

Women whose only choice is to get a married have no such desires and rights as men. If a woman has a sexual relationship with a man outside marriage, that woman is ruined by the society and her family as we understand from the dialogue between Elinor and Paul:

“- what’s the matter with your landlady?”

“-Doesn’t approve of lady quest.”(207)

However, the same situation is acceptable for men:

“Once, crossing Tottenham Court Road, she’d seen her father with a young woman, younger even than Rachel. They’d just come out of a restaurant. The girl had stood, holding her wrap tightly round her thin shoulders, while Father flagged down a cab and helped her into it, and then they were whirled away into the stream of traffic. Elinor had stood and watched, open-mouthed. Father hadn’t seen her; she was sure of that. She’d never mentioned that incident to anyone...” (9)

Just as the Elinor’s encounter with her father and another woman except her mother, Barker employs the inequality of men and women’s lives in *Toby’s Room*. On the other hand, inequality goes on in the educational lives of men and women. While men are

taught literature, mathematics, philosophy, modern history for attending university, women are taught sewing, dancing, painting, music at home or rarely school<sup>5</sup>.

“He was genuinely, unaffectedly delighted for her. Of course he’d been the one who’d fought for her to go to the Slade in the first place, when her mother and Rachel had been resolutely opposed. Toby had badgered their father until suddenly the impossible had become possible.” (55)

The quotation above implies the inequality of the right of literacy. Elinor who studies art at Slade is given the right for going to school by the help of her brother Toby. However, the aim of being educated for woman means preparing domestic life just like Elinor’s expression.

“Why couldn’t they leave her alone? All this nonsense about young men... It was just another way of drilling it into you that the real business of a girl’s life was to find a husband. Painting was, at best, an accomplishment; at worst, a waste of time.” (10)

Besides attending a school for a girl is not even perceived as educational period but leisure activity by those who are prejudiced like Neville in *Toby’s Room*:

“He’d assumed, then, that she was one of the young ladies who attended the Slade as part of their finishing, girls whose interest in art would fade as soon as the duties of marriage and motherhood claimed them. Quite a few women were merely filling in time till the right man come along.” (185)

The following is another example for inequality even in academic world of prewar period:

“At the end of the lecture, Dr. Brodie offered us a way out. Dissection was not for everybody, he said. Women, in particular, found the long hours of standing difficult. Any young lady who discovered she’d been mistaken in her aptitudes should come to him at once—there’d be no disgrace in this, mind, none whatsoever—and he’d arrange for her to transfer to a more suitable course: biology or chemistry or—his face brightened—botany. Ah, yes. Girls and flowers.” (37)

Under the light of Elinor’s saying, even the attitude and behaviour of highbrowed and knowledgeable part of society towards females do not differ from the rest of society’s common manners.

In discussing this attitude, Pat Barker illustrates how the war shaped women’s obscure existence. So we can say that the war is the period of transformation of borders in geographical and gendered nationalism just like Mr. Smailes words in *Toby’s Room*:

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<sup>5</sup> See the article in Journal of Education and Instructional Studies in the World ‘The Role Of Women in Education in Victorian England’ by Çağlar Demir- May 2015, Volume: 5 Issue: 2 Article: 08 ISSN: 2146-7463

“Believe me, Miss Brooke, you do not want to work on a female cadaver. The fat gets under your fingernails and however hard you scrub you can never quite get it out.” (42)

Mr. Smailes’ attitude indicates the discrimination that he finds it difficult to work on female cadaver. This is an allusive manner for both the female cadaver and the female student, Elinor. Because there is a doctrine dominated all the society that female body is believed to be lower race in terms of weakness, fragility, sensitivity. This is general perspective of the 19th century men as seen in Toby’s question; “Do you think time spent teaching women is wasted?” (46) And Kit Neville answer “... yes, well. Largely.” (46)

Barker’s feminism makes itself visible here; she portrays the borderlines between men and women in every field. Barker in *Toby’s Room* reveals this borderline shaped by the severe dichotomy of society.

“After a second’s hesitation, she bent to kiss him and felt his father and stepmother exchange a glance. Then she was off down the ward as if all the fiends in hell were after her.” (94)

The last statement “all the fiends in hell were after her” emphasises the general definition of present oppression upon women. Being male is met with respect and glory while being female is met with inferior treatment by the society even in war time. As Barker notes in *Regeneration*, the discrimination is even identified with insulting examples:

“Ada did deny it. In her world, men loved women as the fox loves the hare. And women loved men as the tapeworm loves the gut. Nor did this view of life generate much sympathy for other women. Ada despised the hares, those who ‘got caught’.” (260)

This quotation shows the common belief of the society that woman is such kind of a creature who can be haunted by another creature which is belied to be superior just for his gender difference. Yet the worst thing is that even other females believe the truth and exigency of this superiority too. That is the reason why these lines given above are significant to indicate Ada Lamb’s function as a mother figure. If not defined otherwise, women’s recognition is realized by men and this situation facilitates the perception of inequality between men and women.

“Professor Tonks says he’ll see you in a moment. He’s just got something he has to do.” He was struggling to his feet. She’d noticed before how surprised men were when girls spoke directly or behaved confidently. Almost as if they were so used to simpering and giggling they didn’t know how to react.” (67)

Hence, as a part of the process of gender apartheid, the male dominated attitudes are supported by women at all the levels of society until the war time. The traditional values determining the 'ideal woman portrait' like slim and pale physically, skilful at housework and having sexual innocence support the male domination. This ideal woman portrait is implied by Barker with the metaphor in *Toby's Room*:

"Next morning he woke to find her still sleeping, curled up against his side like a medieval carving of Eve, newly born of Adam - and how scathing Elinor would have been about that."(124)

As Paul points out in the quotation above, Eve is the ideal figure of woman's sexual innocence and more in the eyes of men and the society. Under these restrictions and repressions women begin to change with the onset of World War I. The beginning of war means to be levied for men from all over the country having the power to fight and defend. However, representation of men within the colonial war is revealed as the idea of 'manliness' in trenches. The war period began to destroy this belief as Neville states in *Toby's Room*:

"Women on board? There must be a group of nurses going out." (173)

Outside the trenches, trading and working in factories and economic life have to go on with labour requirement in order to maintain the social life and basic needs for live. The deficiency of male power in patriarchal society causes some sharp changes in social order as Elinor points out:

"Over dinner we talked about the war. What the men will do in winter when work on the land isn't needed, though they'll still have to do something, work in a factory or a hospital, I suppose." (74)

The war started at the beginning of the 20th century stands for the idea of taking place in business life for women because the absence of men means that there is no one to work in factories, agricultural area, industry, financial sector, civil service. So this lack of labour force begins to be supplied by women. This is the first step for women to go out of domestic sphere.

Hillary Fawcett and Cherly Buckley states in their *Fashioning The Feminine*, "From 1916, working – and middle-class women worked in many aspects of industry, commerce, banking, and finance, the civil service, agriculture as part of the Land Army, and bus conductors, ticket collectors, and eventually bus drivers."(51) This separation

in business life results in two ways; first, women gradually get conscious about their female existence and social identity and, secondly, women's labour is a social and economic responsibility for the First World War in order to support their country and the Army in opposition to the perception of male's manliness in war time. So the situation becomes reverse for women with the World War. Paul states that:

"They seemed to have changed so much during the war, to have expanded in all kinds of ways, whereas men over the same period had shrunk into a smaller and smaller space." (123)

What Paul acknowledges is that the traditional and sexist borderline between men and women starts to fall into decay. This breakdown is related with the consequences of taking part in business life for women. With the beginning of war women begin to break out from economic dependence and social oppression held by their husbands and the society. This is the beginning of a new and free life which helps them gain their conscious, identity and their true existence as noted in *Toby's Room* by Elinor and Tonks:

"-I'm not sure any of us can manage that."

"-I used to think I could."

"-Did you?"

"-Yes, for a long time. I was determined I was going to ignore the whole thing."

"-Was?" She shook her head. "It gets you in the end."

"-Have you ever thought about using your skills to... Well, do what I'm doing, I suppose?" She almost laughed."(146)

This is the first job request of Elinor made by Tonks. Accordingly, it symbolizes the turning point who helps women take one step into business life or outdoor space autonomously. Without men's interference and imposition, women can experience the real life and they can take off the blinkers against their surrounding as Lizzie implied:

"Do you know what happened on August 4th 1914? Sarah opened her mouth. "I will tell you what happened. Peace broke out. The only little bit of peace I've ever had. No, I don't want him back. I don't want him back on leave. I don't go him back when it's over. As far as I'm concerned the Kaiser can keep him."(149)

This conversation takes place between Sarah and Lizzie who are co-workers in a factory. Lizzie's words are the explosion against her husband, the male dominated system of society, patriarchy, traditional beliefs went on the beginning of 20th century. Lizzie's feeling shows us under which conditions a woman can stay silent against all the

repression being exposed to and under which conditions a woman can disrupt the established system.

The answers of these questions rely on the concept of war, because the transformation is actually caused by the war. If it is touched on the borderline between men and women, it can be first applied by the points of views of male and female. War is an extinguishing and destructive thing for almost all women who ignored the war and its effects, but war is imposed on men as a manly activity which demonstrated their bravery and manliness like on a theatre stage. This theatre stage indicates staying one step ahead for men. Therefore, staying one step back represents the rest of the responsibilities behind the scene such as bringing home the bacon, working at factories, industries and health sector and also supporting their country and the army.

“First day back at the hospital. Woke up dreading it, butterflies with boots on all the way to Sidcup, but then, walking down the main corridor, I suddenly felt I belonged. Probably just because one or two of the patients stopped to say hello. There’s no doubt it makes a huge difference when you get to know the men as individuals, rather than just wounds and case histories. And I’m starting to do that now.” (241)

This citation belongs to Elinor’s diary dated 29 November 1917. It is the first workday for Elinor. She works at veteran Hospital Craighlockhart. It symbolizes both taking part in business life for the first time and the feeling of women towards the war period. Discovering the business life and economic independence results in discovering themselves for women. They invent new ways of living life so freely that it is possible for women to make a radical and self-reliant decision about their own lives. Woman starts questioning her life, her existence, her identity, her field of interest as Elinor stresses below:

“So I go round and round in circles. A lot of this is because I’m not painting. I’m never any good when I’m not painting, but you need some stability to be able to do it, and I haven’t got that. Probably I should just focus on finding a place of my own. Forget everything else.” (244)

This questioning is the starting point of the 19th century woman’s movement determining the place and the function of women in war time. It is the beginning of having equal rights with men without any excuse. As a matter of fact, it is the contradictory period when something becomes reversed for men. Namely, war - as a manly activity - domesticated the men in trenches with oppressive and restrictor rules of military as indicated Dr. River in *Regeneration*:

“The war that had promised so much in the way of ‘manly’ activity had actually delivered ‘feminine’ passivity, and on a scale that their mothers and sisters had scarcely known. No wonder they broke down.” (146)

As a result, the doctrine on the bases of inequality shaped by conservative perception of society and the government are upside down by the world war. The war itself determines the place and the function of women and men in war time. During the pre and postwar period of these novels, Barker remains her feminist attitude with her female characters and their formation period. In a review, when Pat Barker is asked what role “Elinor’s feminine perspective play[s] in these particular books”, she replied:

“Elinor’s perspective on the war differs from most women’s in the sense that she believed that women’s exclusion from the political process meant that women ought to disassociate themselves from the war entirely. This is not a pacifist position, since Elinor believes opposition to the war is no more warranted than support for it. It’s very like the position Virginia Woolf puts forward in *Three Guineas*. Very many women threw themselves into the war effort from feelings of patriotism or from a desire to support husbands, sons, lovers and brothers serving in the armed forces.<sup>6</sup>”

These lines show women’s supportive attitude and struggle of taking place in the war process until the end. They do that by taking part in the process or taking part in business life personally. However, they do not volunteer to support the idea of war itself. By the way, the government also plays a significant role for mobilizing the women into the war process, because, during the war, monetary aid under the name of separation allowance is given to the families of men who joined the army. Yet, while the government is providing this aid, the state lays down a condition for women such as remaining faithful to her husband and their duties as wives in order not to be disqualified from the assisted category. On the other hand, most women no longer share the same idea about going on their duties as wives justifiably:

“You know when I was a kid we used to live next door to them, and it was thump thump thump half the bloody night, you’d’ve thought she was coming through the Wall. Oh, and you used to see her in the yard next morning, and her faced be all swelled up. ‘I fell over the coal scuttle;’ she used to say...” (150)

The conversation about Lizzie’s life takes place between the co-workers Sarah and Betty. It is the total definition of woman’s hard life under the oppression of man power before war. This situation is not acceptable for activist women who struggle for the right

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<sup>6</sup> See the interview Art and War: Pat Barker Talks About ‘Toby’s Room’ by John Williams November 8,

of suffrage with the feminist movement. This is another factor which restrains the freedom and rights of women. Because as Judy Lown defines:

“Patriarchal power can be characterised in terms of organising and rationalising social relations based on male superiority and female inferiority which, *at one and the same time* take an economic and familial form, and which pervade the major institutions and belief systems of society.” (6)

Yet the war period is a changeover for women’s social status and social identities and it is the time for providing English women with social, economic and cultural rights besides all the changes brought by the war as The British Union Leader Mary Macarthur stressed in 1918:

“Of all changes wrought by the war, none has been greater than the change in the status and position of women, and yet it is not so much that woman herself has changed as that man’s conception of her has changed.”

Barker highlights Mary Macarthur’s ideas about the relation between art and the woman’s status in her novels *Regeneration* and *Toby’s Room*, and she concentrates on changing the stereotyped structures that constructed the new way of life. While men’s status is always superior to women’s status; the war begins to change this dichotomy. Especially the representation of woman within the discourse of subaltern shows an alteration in the end. This alteration is actualized in an ironic way as Elaine Showalter describes in *The Female Malady: Women, Madness, and English Culture, 1830-1980*:

“Certainly a number of the best - known shell shock cases - Wilfred Owen, Siegfried Sassoon, Ivor Gurney, Beverly Nichols, to mention a few- were also homosexual. For most, however, the anguish of Shell shock included more general but intense anxieties about masculinity, fears of acting effeminate, even a refusal to continue the bluff of stoic male behaviour. If the essence of manliness was not to complain, then Shell shock was the body of language of masculine complaint, a disguised male protest not only against the war but against the concept of ‘manliness’ itself.” (90)

As it is indicated in this quotation above, the balances depend totally upon the patriarchy that turns upside down. As seen so far, hysteria is believed to be pertained to woman as a feminine illness, but no matter what the society believes, men’s and women’s statuses substitute each other. Oppression, repression, dominance upon women now undergo with the accompaniment of hysterical and intense feelings far from ‘manliness’ by men in trenches.

At this point the effect of hysteria shows that it is actually not the symptoms of feminine illness, it is the reaction against the feelings which cannot be overcome. It is a simple way of manifesting the inner feelings. It evokes not the figure of exposing, it is the figure of revolting for the ones who are not used to be questioning. As stressed in Dr. Rivers's realization:

“Now, in the middle age, the sheer extent of the mess seemed to be forcing him into conflict with the authorities over a very wide range of issues... medical, military. Whatever. A society that devours its own young deserves no automatic or unquestioning allegiance.” (333)

As Dr. Rivers puts it in *Regeneration*, men and women come to the point of questioning in the end. On the one hand, this war experience gives a good lesson about heroic masculinity for men. So Barker represents it by foreshadowing that she likens Toby's curtains to the men of the 19th century's curtains. As the only son of Brooke family's children, Toby has an incestuous relation with his younger sister Elinor and his vanishing twin syndrome in the womb.

“It had died quite late in the pregnancy, six, seven months, something like that. Normally, if a baby dies, labour starts straightaway, but for some reason it hadn't. And so Toby went on growing and, as he grew, he'd flattened it against the side of the womb. They didn't want me to see it, but I said, ‘No, I've got to.’ I said if they didn't let me see it, I'd only imagine far worse things ...” She glanced at Elinor, then quickly away. “I don't know what the worse things would've been. It had turned into a kind of scroll. You know the parchment things the Romans used to write on? A bit like that, but with features, everything. You could tell it was a girl.” (22)

With this papyrus twin's metaphor in *Toby's Room*, Barker conceptualizes the idea of male dominant society which devastates the equality in society as we also witnessed for the incestuous relation of Toby with his sister. He affects the life of Elinor in both positive and negative ways in such a way that one of them is his struggle for Elinor's sending school and the other is his exploitation of Elinor as a woman. He possesses her object and impinges her whole life just like the patriarchal system does.

At the end he is forced to shoot himself because of having a homosexual affair with a soldier in the Army. With the presentation of such a character, Barker refers to the idea that the power is in the hands of men who have the right of directing the life of women as he likes, not as it should be. Namely how patriarchy possesses and directs the life of women is illustrated with Toby's life. On the other hand, it supports the process of gaining dependence and exists in the society as an individual for women.

In portraying Toby's life as a male character, Barker draws attention to the patriarchal system of the state that deals with restraining woman. However, it actually destroys the male population by his own hands, because the World War I divides the society into two parts; women in the home front and men in the front line. In other words, world war plays a significant role for the invisible lives of women. Jennie Randolph Churchill said in that "It is one of the virtues of war that it puts the light which in peacetime is hid under a bushel in such prominence that all can see it."<sup>7</sup> The war brings the light for women who lived in domestic life in four walls. They gain a social identity, gain the right to vote. They have a voice and have an economic independence, have a right to exist in outside world. Women begin to be visible for the first time.

The war is a turning point whose effects continue until that time for women. For Millicent Garrett Fawcett:

"The war revolutionised the industrial position of women. It found them serfs and left them free. It not only opened opportunities of employment in a number of skilled trades, but, more important even than this, it revolutionised men's minds and their conception of the sort of work of which the ordinary everyday woman was capable." (1920: 67)

That is the concrete result of women's victory against the male dominance. The war determines the place and the function of women in war time and women take part practically in war period.

To conclude, until that time the fate of women is specified by the rules of traditional patriarchy. The novels, *Toby's Room* and *Regeneration*, revolve around the story of pre and post-war period shaped by World War I. In this period, we have witnessed profound changes in the lives of men and women characters. As for men and women of war time, stereotyped social lifestyle undergoes a radical change just as Millicent Fawcett highlighted in *The Women's Victory- and After: Personal Reminiscences, 1911-1918*:

"It opened men's eyes to the national waste involved in condemning women to forms of work needing only very mediocre intelligence. It also opened their eyes to the national as well as the personal value of the ordinary domestic work of women, which has been in their hands for uncounted generations. It ploughed up the hardened soil of ancient

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<sup>7</sup> see : A Newyork Military Affairs Symposium Full Text Resource: Discovering Women's War Work Introduction by Kay Larson

prejudice, dissolving it and replacing it by a soil capable of fructifying the seeds of new ideas.’’ (68)

In the novels *Toby's Room* and *Regeneration*, the identity crisis of male and female characters, psychological effects of war time, man and woman relationships, economic and social results of war, the traditional boundaries and responsibilities, cultural transformation of taboo can be interpreted to be a total idea of Barker's feminism that aims to reveal what is the function and the place of women in war time and how war has shaped the lives of intangible things on minds within the colonial discourse. To put a finer point on it, Pat Barker embodies the changeover of cultural differences, discrimination between sexes, the idea of monomania, patriarchal and traditional beliefs, struggle for gaining identity of both men and women, the notion of 'manliness', dichotomized views of sexes.

## CONCLUSION

Throughout this study, it has been observed and analysed that Pat Barker's novels *Toby's Room* and *Regeneration* employ the gender issue and feminism with the aim of highlighting the place and the function of women in war time within the post-war period. Both novels whose characters are nearly the same deal with the pre and post-war period of England. Each book illustrates the social and economic reality of that time over the changing lives of characters. Both novels attempt to reveal the inequality between sexes under the oppressive patriarchal system. The notion of war is related with the racist discourse like 'manly activity'. At the beginning of the novels, male character's personalities give many clues about how patriarchy operates in the 19th century England.

The concept of war comes to the forefront not only in destructive way but also unconstructive way to the inconveniences of social system. Some of them are identity crisis, economic dependence of women, prejudiced behaviour of the state, shell shock caused by war trauma and masculinity.

Under the light of feminism, this study has attempted to assert how gender constructs reconfigure the social, economic and sexual identities of man and woman. Before the war, the condition of women has been analysed to demonstrate the inequality, inferiority of female gender, the reason and the destructive effects of patriarchal structure and the notion of war over Barker's fictions. In addition to this social upheaval, power of war influences not only women but also men. In underlining it, historical character Dr. River is confronted in two novels in order to convert his rule based political loyalty into the idea that as a doctor he adjudicates "Hysteria and/or shell shock is a form of resistance to current social norms, a refusal to accept the role of soldier-hero, a refusal that earns the hysteric nothing but derision, especially in a time of national crisis." (Waterman, Pat Barker and the Mediation of Social Reality, 2009: 72) Within this framework, the idea of manliness, bodily discipline and male dominant system has been slightly demonstrated; the concept of camaraderie between men is interrogated in the Army.

“After all, in war, you’ve got this enormous emphasis on love between men-comradeship- and everybody approves. But at the same time there’s always this little niggle of anxiety. Is it the right kind of love?” (Barker, *Regeneration*, 1991:272)

On the other hand, after the experience gained by the war, questions have been raised about the function and the place of women during the war time. At this point, it has been found how men and women’s minds exposed to the imposed feelings were operating throughout the war. All these answers have demonstrated the idea that Barker’s novels are good examples of “the actual steps by which the war raised the industrial status of women from serfdom to freedom are not difficult to trace.” (Fawcett, *The Women’s Victory and After*, 1911-1918: 69)

This freedom is narrated with different female characters in each book. While the female characters Elinor from *Toby’s Room* and Catherine from *Regeneration* are the women “of no national importance whatever” they achieve to stand on their own feet and gain national importance at the end. (Fawcett, *The Women’s Victory and After*, 1911-1918: 68)

Furthermore, this thesis has emphasized that how the place and function of women in war time operates in *Toby’s Room* and *Regeneration* written by Pat Barker, one of major illustrators of post World War I. Within this framework, this study has found out that women whose function is just being married and being ‘angel in the house’ renew their vision concerning the trace of postwar identity.

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