THE ANTIGONE MYTH ON THE BASIS OF LIMINALITY AND SUBJECTIVITY

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DENİZLİ

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I affirm that all the information presented in this thesis has been acquired and presented in adherence to academic guidelines and ethical principles. Furthermore, I confirm that, as stipulated by these guidelines and principles, I have fully acknowledged and referenced all external sources and findings that are not original to this research.

Signature:

Name, Last Name: Seher ÖZKAYA

I am at the threshold of mourning. I felt Antigone in my bones and blood. The bitter taste of death has driven me into liminal and I am stuck now. I have been stuck for a while and I wrote this thesis in this void. She buried her brother symbolically, but I could complete that duty by my own hands. That's why I can understand, I can feel the importance of a funeral and mourning.

She asked me to dedicate my first book to her: every word I say is for her, forever.

This thesis is for my lovely, beautiful, healer sister, Tuğçe Özkaya.
You touched my soul every time, then and now. You are one and only and you will be forever with me. Thanks for being my sister.

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ÖZET

LİMİNALİTE VE ÖZNELLİK TEMELİNDE ANTİGONE MİTİ

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Bu tezde anlatılan, her zaman yeniden keşfedilecek, hakkında sürekli bir şeyler söylenebilme özelliğiyle yüzyıllara meydan okuyan Antigone mitidir. Hakkında çok şey kaleme alınan bu mit Butler'a göre Irigaray gibi feminist kuramcılar için devletçiliğe dişil başkaldırının sembolü olurken Hegel gibi düşünürler için de anaerkil düzenden ataerkil düzene geçişi temsil etti. Ama bir şekilde Lacan'dan Zizek'e kadar farklı disiplinler ve düşünürler tarafından iktidar, otorite ve kadın arasındaki ilişkinin temsili olmaya devam etti. Zizek'e göre (2016) Lacan, Antigone'nin akrabalık düzeni karşısında simgesel düzenin sınır konumunu üstlendiğini, düzenin dışına ulaşmanın bir temsili olduğunu vurgulamaktadır. Kuşkusuz Antigone miti hakkında hatırı sayılır bir literatür mevcuttur. Ama tam da bu yüzden, burada, Antigone'nin yüzyıllara meydan okuyan temsilinin nedenlerine eğinildi.

Bu çalışmada mitin kolektif bilinç üzerindeki etkilerine değinirken ritüeller aracılığıyla mitsel düşüncenin nasıl canlı tutulduğu gösterilmektir. Antigone'nin Polynickes'in iktidar tarafından ölüm ritüelinden dışlanmasıyla oluşan marjinal konumunu Van Gennep tarafından oluşturulan ve Turner tarafından geliştirilen belli bir ritüel düzenini ifade eden liminalite kavramıyla incelenmektedir. Turner tarafından rahimde olmaya benzetilen eşikteki kişilerin muğlak konumunda ve yerleşiktikleri farklı kültürel uzamda filizlenen süreci öznnellik kavramı altında Kristeva'nın birbirleriyle ilişkili bir biçimde anlaşılacak chora, abject ve şiirsel dil gibi kavramlarıyla birlikte açıklanırken, Guattari, Levinas gibi düşünürlerin kavramları da kullanılırak öznelliğin nasıl birey öncesi bir tekillik olarak kriz anlarında inşa edilebildiği gösterilmektedir. Son olarak, Batı düşüncesinin kurucu mitlerinden biri olan Antigone'nin, yüzyıllar sonra bile bir kadın yazarın hem söylemsel hem yaratıcı ediminde tekrar nasıl kurgulandığı ele alınmaktadır. Bu noktada ise Durkheim'ın kolektif bilinç kavramı durumu açıklarken, Kristeva'nın metinlerarasılık kavramı da edebi boyutta yazar kolektif bilincine nasıl etki ettiği görülmektedir.

Anahtar Sözcükler: öznellik, eşik, mit, rit, chora, abject, şiirsel dil, kolektif bilinç, metinlerarasılık.

ABSTRACT

THE ANTIGONE MYTH ON THE BASIS OF LIMINALITY AND SUBJECTIVITY

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What is described in this thesis is the myth of Antigone, which will always be rediscovered, and which defies centuries with its ability to constantly say something about it. According to Butler, this myth, about which a lot has been written, was a symbol of the feminine revolt against statism for feminist theorists like Irigaray, while it represented the transition from matriarchy to patriarchy for thinkers like Hegel. But somehow it continued to be a representation of the relationship between power, authority and women by different disciplines and thinkers from Lacan to Zizek. According to Zizek (2016), Lacan emphasizes that Antigone assumes the border position of the symbolic order against the kinship order and is a representation of reaching outside the order. There is, mainly, considerable literature on the myth of Antigone. But precisely for this reason, the reasons for the representation of Antigone that defy the centuries have been addressed here.

In this study, while addressing the effects of myth on the collective consciousness, it is shown how the mythical thought is kept alive through rituals. The marginal position of Antigone, formed by the exclusion of Polynices from the death ritual by the power, is examined with the concept of liminality, which expresses a certain ritual order created by Van Gennep and developed by Turner. While the burgeoning process of the people on the threshold, which is likened to being in the womb by Turner, is explained under the concept of subjectivity, together with Kristeva's concepts such as chora, abject and poetic language, which will be understood in relation to each other, while using the concepts of thinkers such as Guattari and Levinas, how the subjectivity is pre-individual. It is shown that it can be constructed as a singularity in moments of crisis. Finally, it is discussed how Antigone, one of the founding myths of Western thought, was reconstructed in both the discursive and creative act of a woman writer, even after centuries. At this point, while Durkheim's concept of collective consciousness explains the situation, it is seen how Kristeva's concept of intertextuality affects the writer's collective consciousness in the literary dimension.

Keywords: subjectivity, liminality, myth, rite, chora, abject, poetic language, collective consciousness, intertextuality.

TABLE OF CONTENTS

CHAPTER 1

ADAPTIVE CONCEPTS OF SUBJECTIVITY AND LIMINALITY

CHAPTER 2

ANTIGONE IS A LIMINAL ABJECT IN GRIEF

CHAPTER 3

THE POST-ANTIGONE

INTRODUCTION

As those who can stand and think for a moment in the face of the power of time that can change everything, we can question everything we are in. We have always believed in something beyond birth and death: we believed in the existence of the soul, we worshipped, believed, or rejected what was said about it. However, we could not go beyond the reality produced by the human brain; that's all we are and these are our facts, even the ones we deny the truth of. When we realise that what we mean by yesterday is sometimes thousands of years ahead, we encounter someone like Antigone who can cover and encompass time. This thesis was inspired by those who had the strength to resist the all-changing power of time. We focused on those moments of hesitation, doorways, thresholds, spaces while trying to look at the two essences of reality encoded in our memories or beyond memory into the unconscious or whatever makes us human, our situation against birth and death. While doing this, we realised that what happened there is about our origin. It is not about the subject because it is very related to post-Enlightenment era, but about the essence and subjectivity. For this reason, we focused on the reality of pre-personal, pre-individual and pre-subjective times brought by this myth from the back of history.

While searching for this reality, we first looked at the nature of myth, which is often called legend, story, fabrication, and its inseparable duo, rite. The rites, which we perceive as the performing parts of myths, have been subjected to very deep research in the focus of anthropologists. Therefore, in the first part of the thesis, we first included Malinowski, Strauss, Van Gennep and Turner's studies on myth and rite and determined their relationship with the theme of death, liminality and subjectivity which is the part of the Antigone myth that we are interested in. However, the anthropologists' concepts and investigations are limited with societies and communities, that's why we need to assist the major concept of this thesis with other concepts.

In the first chapter, we have determined that the conceptual and theoretical studies extend from myth and ritual to liminality, and from there to subjectivity through miasma, chora, poetic language and collective consciousness. Kristeva's research and re-adapted concepts of chora, abject, and poetic language inspired us to evaluate subjectivity with rite and myth. Along with we use Guattari's subjectivity to explain certain differences between subject and subjectivity. In this part, our concepts, liminality and subjectivity,

are supported by some adaptive concepts to explain their infinity how to adapt to modern understanding.

In the second chapter, the myth of Antigone, which has been going on for centuries, is analysed through the concepts we mentioned in the first chapter. We tried to show how the concepts of chora and liminal complement each other and open creative space for subjectivity. Then we saw that the concept of abject has meanings beyond being a contamination caused by Antigone's contact with her brother's corpse. And while all this was going on, we explained how the otherness and unity and subjectivity of the person trying to say goodbye to the deceased emerged. With this otherness and created subjectivity, we tried to show that the poeticity of the language of the being in the liminal space emerges with laments and how these laments are identified with Kristeva's poetic language. All these data combined liminality and subjectivity and showed a single concept is not enough to see the reality of a concept.

In the third chapter, we examined *Home Fire* that is written by Kamila Shamsie. It shows an intertextual feature, and the term intertextuality is a concept developed by Kristeva. This work, which is a rewriting of the myth of Antigone, set an example for what we explained in the second chapter by proving to us how myth and ritual can come into being with the same meaning even after centuries. The collective consciousness, which is Durkheim's concept, is a system of meanings of myths, similar beliefs and emotions in the members of a society. But here, there was the formation of an inter-communal common consciousness formed by another reality brought by our age. It was seen that while writing Shamsie's work with this common consciousness, it added new meanings to the myth of Antigone and presented it to our age.

With the specificity of the resulting concepts, while preserving the existence and vitality of an ongoing myth in the collective consciousness, there are things that have not changed about the law for thousands of years, and the individual can only stand against this with her/his subjectivity.

CHAPTER 1

ADAPTIVE CONCEPTS OF SUBJECTIVITY AND LIMINALITY

"The key is in remembering,
in what is chosen for the dream.
In the silence of recovery, we hold
the rituals of the dawn,
now as then.!"
Paula Allen Gunn (1986)

"Antigone is the heroine.
She's the one who shows the way of
the gods. She's the one, according to
the Greek, who is made for love
rather than for hate" (Lacan: 1997:
262).

1.1. Showing the way of the gods: immortal soul understanding

There is no measure of comparison between the pain of death in the soul and birth in the body, but still, this experience belongs only to women on Earth. The pain experienced by a woman who, by nature, brings a new creature to the world through her own body is also considered natural, but we know that she encounters a similar pain in death. Antigone and Aneeka are literary representations of this pain and duty as two women who take it upon themselves to bury their brothers' dead bodies. As much as birth, death is an inevitable reality, and it is one of the most universal phenomena that shape the human world of meaning. For this reason, death as well as birth has brought certain beliefs with it for centuries. The most important of these beliefs and the subject of this thesis is the burial ritual. The question of why it is so important to bring the deceased together with the land or to send him/her off in other ways recalls and question the myth of Antigone, which we have discussed. The first of the beliefs behind this question, which is difficult to answer, is the belief in transmigration and the afterworld. According to

Chrystal (2017: 216), the Greeks believed that life on earth would cease when the spirit of the deceased, known as the psyche, departed from the body as a brief exhalation of breath. The subsequent destination was not determined by gender; both men and women would end up in the same place, with segregation occurring based on the life they had lived. After 1100 BCE, the Greeks started burying their dead in individual graves rather than communal tombs. However, the Athenians had a different practice as they typically cremated their deceased and placed their ashes in an urn. Because of this spirit or immortal soul belief, conserving the deceased body in a way, burying or burning, is important for people.

Since the entrance and exit of the soul into the body is considered as the destiny of humans, the emergence of phenomena that force consciousness and perception has been inevitable. Although it seems impossible to prove its physical existence, the existence of the soul has always been accepted. So much so that it was believed in its eternity, and most societies included it in their belief systems in different ways and opened the doors of inclusive afterworld beliefs. Soul, which makes sense of the existence of the body with its coming to the world, staying in the world and leaving here, still has similar meanings in most cultures. However, the reasons that form the basis of being seen as both the cause of vitality and the creation of subjectivity have reached the present day from very ancient times. And Antigone is one of the most effective examples of these that shows humanity what is subject, subjectivity, rule and breaking rule for the sake of human honour and naturally for the human soul.

According to Bremmer, primitive societies have two forms of understanding the soul. The first is the free soul, which represents the individual's personality. This soul remains passive during the body's activity and only reveals itself during moments of swoons, dreams, and death. The experiences of the 'I' during these states are attributed to this particular soul. But this type of soul does not have a distinct connection with the psychological characteristics of the body and its physical characteristic, and thus it is singular compared to the other. In other respects, it is necessary having there are various body-souls for a person to survive (2002: 2). Based on Bremmer's narrative, when we look at the subject, it is possible to understand that the first soul he mentioned is the soul that becomes active after death. That is the reason for Antigone's suffering for her brother's unburied body. Because she wants to help him to reach Hades in rest and by honour. The remarkable point here is that this soul emerges during I's experiences during swoons or dreams. Then it is possible to see this I experience in people who suffer from

any pain. That's why in this thesis we try to examine this experience through Antigone's and Aneeka's mourning. They are in between because of the pain of death and the duty that they could not complete. This shows that the psyche phenomenon is related to the self or subject as well as the afterworld, the supernatural. In the subsequent part of the narrative, Bremmer cites Hipponax and explains that, in post-Homeric times, the psyche does not separate from the living body. Bremmer further argues that the phrase "I will give my much-enduring psyche to evils" implies a close resemblance between the concept of psyche and what we now understand as the 'self' (Bremmer, 2002: 2). In other words, at all times, humans have continued on the threshold of a dual existence and have continued their lives with this duality. The belief that division can only occur at death has taken its place in the material world, along with beliefs such as the sale and loss of the soul. But at the same time, it strengthens the compatibility of the importance attributed to the soul with holiness. Being able to carry the meaning of self by integrating with the body, the soul has found the expression of both the reason for being and the way of being of human nature.

The effort of humans to position themselves in the universal arena with their death, decay, extinction and existence, thoughts and actions is full of contradictions. Humanity, which has been approaching each contradiction with a new knot of meaning for thousands of years, has processed these meanings into its life with different motifs. While everything that they consider important turns into an action that should be celebrated or blessed for them, many things that they mythologized and ritualised in this circulation have been transferred from generation to generation by preserving or transforming their existence. One of the focuses of this thesis is the closing scene, which is the last part of human life, that is, the death part. To recognise this moment, which combines many phenomena and actions such as soul, body, performance, ritual, mourning, it is necessary to look at the burial ceremonies and existing beliefs in Ancient Greece. Because as we can see in Antigone's statement for her brothers this part is so important to rest them in the underworld. Antigone addresses her sister Ismene:

> We have two brothers,
> Both of them dead. And Creon has decreed
> That a decent burial shall be given to one,
> But not to the other. Eteocles, apparently,
> Has already been buried, with full military honours,
> And all the formalities due to the dead
> Meticulously observed. So that *his* rest
> In the underworld among the heroes is assured.
> But Polynices, who died in agony

Just as certainly as his brother did,
Is not to be buried at all. The decree
Makes that quite plain. *He* is to be left
Lying where he fell, with no tears,
And no ceremonies of mourning, to stink
In the open: till the kites and vultures
Catch the scent, and tear him to pieces
And pick him to the bone. Left unburied
There is no rest for him in the underworld,
No more than here. (Sophocles, 2012: 5-6)

The two situations are compared, emphasising how important burial with honour is for the soul to find peace. Otherwise, the fate of the buried body will be no different in the underground than it is in the case of a corpse that was eaten by vultures on the ground. According to Moreman, the ancient Greeks were prolific writers of myth, religion, and philosophy, which has provided a vast amount of information about their beliefs regarding the afterlife and related experiences. Moreman refers to Helen North's research and presents a list of these beliefs that were known during early Greek history (Moreman, 2008: 19). This list of six items is as follows:

1) Something of the human personality—an aspect called the psyche, or later, daemon—was thought to survive the death of the body. There are actually three aspects of the soul described: the *psyche*, *thymos*, and *noos*. The *thymos* is the conscious, feeling soul, and the *noos* is the action and seat of intelligent seeing. They belong to the body and perish with it. The *psyche* alone survives: in the living person it is simply the life that can be lost; in death it is the pallid, strengthless shade.
(2) The surviving aspect resided in some specific location. This location was variously held to be either within the tomb, somewhere beneath the earth, or even far away at the edge of the known world.
(3) The existence of the spirit, or shade, was thought to be a dim one. Spirits retained a recognizable semblance of their earthly appearance but were mere shadows of their former selves.
(4) The realm of the dead was ruled by Hades, the brother of Zeus, and his wife, Persephone. This land was known as Tartarus, though it was also called the House of Hades, sometimes shortened to simply Hades. The famous King Minos dwelt there and took the role of judge, settling disputes amongst the dead, though sometimes he was considered to have judged the dead themselves. The Isles of the Blessed are distinct from Hades and are reserved only for certain special heroes and are ruled by either Kronos or Rhadamanthys, both among the Titan generation of godlike beings.
(5) Funeral rites of some kind or another were mandatory for the dead's passage to the underworld, if even brief or symbolic. If these were not performed, the gods, let alone the dead themselves, became angered.
(6) For those who believed that the shade remained in residence near the grave, it was thought possible to communicate with these spirits through the offering of food and libations (see Moreman, 2008: 19).

As can be seen from North's list, Antigone's effort to bury her brother is related to these beliefs in Ancient Greece. The situation that mythologizes Antigone here is that she fearlessly confronted the king, the law on Earth, in order to fulfil a greater law, the law of the Gods. But this is only the apparent reality; there are a number of other reasons behind and deep behind Antigone's action. These are the matters that we focused on.

Before we move on to these matters, we'll need to look at a few more details about death ceremonies to make it more illuminating. Due to the abundance of written sources as well as archaeological information, it is possible to reach data on funeral ceremonies in the ancient period. In the preface to *The Greek Way of Death*, Garland explains why he broadly bases his research on Homer and tragedians: "Homer, because the ritual cannot be securely dated to any historical period; tragedy, because it draws more from hero-cult than from the cult of the ordinary death" (Garland, 1988: xi). For the same reasons, in this study, the process of making the ritual practice and the phenomenon of death understandable and extending to the present and taking its space in the collective consciousness and unconscious will be examined starting from the tragedy of *Antigone*. The profound and fundamental reasons behind Antigone's unwavering determination to bury her brother Polynices are ingrained not only in our genetic makeup but also in societal norms, just as they have been for thousands of years. To comprehend the significance of these practices within the context of the self-body and self-other dichotomy, it is essential to grasp the underlying logic surrounding the dead, death, and funeral rituals in Ancient Greece.

In his article, Kızıl mentions that various rituals were performed in Ancient Greece to bring the deceased to peace, prevent him/her from coming back to the world of the living peoples again, and hence forth, it is important to properly bury the soul in order to prevent its return from Hades (Kızıl, 2017: 33). The belief in the soul's ability to traverse between two realms adds to the significance of these ceremonies. However, they also carry great importance for the social status and honor of the surviving individuals, including both the deceased and their relatives. Antigone highlights this aspect when she states, "The time has come for you too to stand up and be counted with me: and to show whether you are worthy of the honor of being Oedipus' daughter" (Sophocles, 2012: 6). Indeed, as Garland highlights, the process of separation involved in burial rituals is a bilateral one, requiring active and resolute efforts from both sides. Just as the body must be separated from the group, the group itself must also detach from the body (Garland, 1988: xii). Consequently, various actions and practices are undertaken to ensure that both the deceased and the surviving community are positioned appropriately in the respective worlds they belong to. This signifies the importance of fulfilling the rituals and customs associated with death and burial for a harmonious transition for both the individual and the community. Actions, as we have already mentioned, such as the burial of the deceased and having a tomb in ancient Greece are important because of the belief that they will

pass to Hades. According to this belief, when a person dies, his/her soul leaves the body and goes through different ways to the underworld, Hades. However, certain rituals are required for this journey. Because, again, as Garland states with reference to Sokarates, there are three stages of dying and "passing from here to there": "dying, being dead but uninterred, being dead and interred"; and this indicates that death in ancient Greece was a diligent process that survivors had to "successfully terminated" (Garland, 1988: 13). And in these three stages, there are duties that the relatives of the deceased must perform in order for the deceased to be able to pass to Hades. In the main texts of this thesis, the reason for the persistent desire and resistance of the heroines to bury their dead is that it is their duty and that the souls of their deceased relatives can find peace.

There are different ways to get to Hades. In the *Odyssey*, it is revealed that one can reach the dark underworld city by navigating through dark subterranean passages, sailing westward to the ocean's shore, or crossing the rivers that encircle it (Homer, 1995, l. 10.501-2). However, upon reaching Hades, the soul must cross the river before its body is laid to rest and is not permitted to return to the realm of the living (Sourvinou - Inwood, 1995: 106-7). Once the soul has crossed into the realm of Hades, it is impossible for it to go back to the world of the living. From this point of view, when we consider the three stages of death that Garland mentioned, we can understand why the soul's departure from the body is not enough to die, but why it is necessary to be buried at the same time. Both Antigone and Aneeka are on watch over their dead bodies as their brothers' souls are in limbo. Because it is the duty of living relatives to make this transition, and otherwise the living ones also will stay in limbo. When consulting a dictionary, the term "limbo" is described as a region believed to be situated at the border of Hell. It was traditionally believed to be a place reserved for pre-Christian saints (Limbus patrum) and unbaptized infants (Limbus infantum). The word "limbo" originates from the Latin word "limbus," which means "edge" or "border" (see Etymonline, limbo). Even if the place to be passed is Hell, the important thing is to provide this transition somehow, and in most cultures, this transition is possible with the proper burial of the dead, as in Ancient Greece. Therefore, great importance is attached to burial rites.

Under the next titles, we evaluate the first theoretical base of rituals and myths. So as to be understood the meaning of ceremonies, the concepts of rites and myths will be focused on, especially funeral rituals, and the connection and importance of these rituals and myths with the relatives of the deceased will be examined then especially in

terms of the society and the duties of women in funerals will be focused on. Therefore, Antigone's and Aneeka's ritual and myth and society connection can be understood.

1.2. Theory of rite and myth

Prophecies, legends, myths show both the story and the preview of all kinds of good and bad events that have happened and can happen to human beings. In the repetitive order of life, the reality of good and evil presents itself in different ways and offers some teachings to humanity. Van Gennep reminds us that an individual's life consists of successfully passing from one age to another, from one occupation to another, no matter what type of society, and presents the rites under the name of "transition" to explain the effect of belief stages in these transitions (Van Gennep, 2022: 11). In other words, rites can be perceived as deliberate and voluntary repetitive actions or performances in this sense. Rites that have existed in life since ancient times have been defined and categorised in different ways by disciplines such as anthropology, sociology and psychology. Bell suggests that apart from anthropologists, sociologists, and historians of religion, other disciplines such as sociobiologists, philosophers, and intellectual historians have also recognized the significance of ritual as a means to understand the cultural processes through which individuals shape and transform their societies (2009: 3). In order to comprehend and make sense of the meaning of the ritual in a broad framework, it is necessary to look beyond this window from different angles.

Since the main issue of this thesis is the situations that occur in the subjectivity of the individual in case the rituals cannot be performed, in this section, the anthropological and sociological meanings of the concept will be evaluated to comprehend the origin of the concept and to focus on its meaning in terms of social acceptance. Afterwards, in order to clarify what kind of situations it causes in the individual psychologically, the perspective of the discipline of psychology on rituals will be discussed. However, the identity of the concept of rite with the concept of myth, which has existed together without separation, and the blurriness of the difference between them, require the evaluation of these two concepts together. In fact, this coherence is at the core of the evaluation of *Antigone*, which is also referred to as a myth in this thesis. So it is necessary to answer the questions of what is a myth, what is a rite and how do they fit together.

Let's imagine for a while a reality where chemistry and alchemy merge, where all nightmares and dreams come down to the same plane. In the new illusions of the modern

world, where we do not believe in anything immaterial, it is enough to accept that all the demonic, hysterical or spiritual universes of man are real, even the fact that they are spoken and written down. The purpose of these words is to make sense of the real lie contrast in the birth of myths. Malinowski argues that within a primitive community, myth is not merely a narrative but a lived experience—a tangible reality. It differs from fictional stories we encounter in contemporary novels, as it was once genuinely believed to have occurred in ancient times and continues to shape the world and the fate of humanity (2011: 12). Cassirer asserts that what is experienced as a vivid and immediate conviction within the realm of myth transforms into a postulate for reflective investigation in the field of mythology. The understanding that names and essences are intimately connected and possess an underlying identity is established here as a fundamental principle guiding the methodology of mythological inquiry (1953: 3). When we leave aside the necessity that the scientific one should be based on experiment and take the experience as a basis, we can leave the data aside and proceed with interpretations. And indeed the "truth" is incomprehensible. Take, for instance, the perspective of Max Müller, a philologist, who views myth not as the transformation of history into a mythical tale or the acceptance of a fable as historical truth. Instead, he sees myth as a phenomenon shaped and shaped by language. To him, myth emerges from a fundamental limitation, an inherent flaw within language itself. The nature of linguistic signs is fundamentally ambiguous, and it is within this ambiguity, this play of words and their multiple meanings, known as "paronymia," that the origins of all myth can be found (as conveyed by Cassirer, 1953: 3-4). Where does this deficiency or weakness, which is located even behind a set of norms such as language, or if we want to give a stronger meaning, this deviation get its strength?

İnceoğlu emphasises that "The symbolic meaning of myth is found in man's unconscious life" (2008: 5). Measuring the symbolic value of what exists in the unconscious is only possible with the spiritual, or more scientifically, in psychology. These symbols separate from language and create new patterns of meaning, and often without reason where they came from. For this reason, the origin of myths has always been accepted as an unknown or imaginary production. According to Campbell, in modern times, the populations of various significant civilizations have inclined towards a literal interpretation of their symbolic figures. Consequently, they perceive themselves as uniquely privileged, possessing a direct connection with the ultimate truth or the Absolute (1995: 11). As these symbols were read, other truths began to emerge. Many

situations, such as the historical conditions that formed the myths, their effects on the individual, joining the social or collective or being excluded, related to these myths and rites. Therefore, in this thesis, while trying to analyse the situation that mythologizes *Antigone*, its relevance to ritual must be explained. With this understanding, instead of accepting that myths are only religious teachings, legends, and lies, it will be much more enlightening to focus on their transformative and constructive effects.

Kowalzig draws attention to the anthropologist Edward Tylor's thinking on myth and mentions that according to Tylor, myths are equivalent to primitive philosophical attempts to explain the world, rather than metamorphoses of people's fantasies. Myths, a mirror of the primitive mind for Tylor, exist on their own and are part of an evolutionary plan that underpins humanity, the elements of which persisted into the age of rationality. (Kowalzig, 2007: 14). It is worth mentioning the possibility that the symbolic meaning encoded in the unconscious, mentioned earlier, may be reflected from this mirror. However, it is seen that some social concerns come to the forefront where its relationship with ritual is connected.

Bell explains that the concept of ritual originated in the 19th century as a formal analytical term used to describe a supposedly universal aspect of human experience. This term marked a significant shift in European culture's approach to comparing itself with other cultures and religions. It represented a new way of understanding and categorizing cultural practices across different societies. Furthermore, Bell, goes on to emphasize that the concept of ritual extends beyond its initial purpose of defining religious or social functions. It becomes an essential component of both the construction of an object of analysis and the method of analysis itself. In other words, ritual not only serves as a subject for study but also shapes the very way in which researchers approach and understand cultural phenomena (2009: 14). In subsequent research, the examination of ritual within the field of cultural anthropology became increasingly centered on the ritual itself, as evident in the works of influential cultural anthropologists such as Geertz, Turner, Clifford, Sahlins, and Leach. And names such as Emile Durkheim, Claude Levi-Strauss made important contributions to this field. At this point, ritual began to be investigated as a concept that began to be evaluated separately from myth; this distinction was made on the point that myth is a state of thought and rite is a state of performance. For instance, in accordance with the myth-ritualist theory, Segal asserts that myths do not exist in isolation but rely on rituals. Moreover, Segal elaborates on the notion that myths are not merely expressions but actions. According to Segal, all myths are accompanied

by rituals, and reciprocally, all rituals are accompanied by myths. However, it is also possible for certain myths to emerge without corresponding rituals or for certain rituals to take place without associated myths (2004: 61).

Smith, a key figure in the development of the myth-ritual theory, posits that while belief occupies a central role in modern religion, it was not the focal point of ancient religion, where ritual held primacy. Smith acknowledges that the ancient people unquestionably engaged in rituals for a specific purpose, yet the underlying cause was considered secondary and could even vary or change over time (refer to Segal, 2004: 61). Tylor, on the other hand, maintains a distinct perspective. According to Tylor, myth serves as an explanation of the physical world, separate from ritual, and operates as a statement rather than an action (as discussed in Segal, 2004: 63). Tylor considers myth as a means to comprehend and interpret the world itself, whereas ritual applies this understanding to exert control over the world. In Tylor's view, ritual serves as the practical manifestation of myth, while myth itself remains focused on explaining the world. Tylor contends that myth holds greater significance in religion compared to ritual, as ritual is closely tied to myth, and the act of explanation is deemed more crucial than the exercise of control (as discussed in Segal, 2004: 63). In contrast, Frazer presents a different perspective. According to Frazer, ritual operates based on the magical Law of Similarity, where imitation of an action leads to its actualization. In this framework, the myth describes the life of the plant god, who serves as the chief deity in the pantheon, while the ritual brings to life the myth of the God's death and subsequent rebirth (as outlined in Segal, 2004: 65). The notion of myth-ritualism can only be observed in an intermediate stage, characterized by its ancient and primitive nature, where myths and rituals interact symbiotically. In Frazer's second version of myth-ritualism, the focal point is the king, who not only assumes a role as a representative of the deity but is also considered divine, signifying that the god resides within the king himself (as discussed in Segal, 2004: 65). In this context, the well-being of the plant is intertwined with the well-being of its associated deity. Similarly, the health and vitality of the god of vegetation are believed to depend on the well-being of the king. Thus, if the king's condition deteriorates, the god of vegetation and subsequently the vegetation itself suffer as well (as discussed in Segal, 2004: 65). Harrison further expands on the concept of initiation within the context of vegetation renewal rituals. She argues that while the original ritual was performed annually, it was primarily focused on initiation rather than being

accompanied by a developed myth. This perspective contrasts with Smith's viewpoint, where ritual is considered to precede myth (as discussed in Segal, 2004: 71).

Bronislaw Malinowski appealed to Frazer and applied a new version about indigenous peoples' myths around the world. He discusses that the myth explaining the basis of the ritual provides rituals an ancient history, thus affirms them. The reliance of society on myth serves as a means to foster commitment to rituals. However, as rituals are intricately connected to myth, numerous cultural practices that society depends on also fall within this framework. Thus, myth and ritual do not cover the same scope entirely. According to Mircea Eliade, myth affirms not only rituals but also a wide range of phenomena, attributing them a primal origin. Consequently, ritual does not encompass the entirety of myth. Nonetheless, Eliade expands upon Malinowski's ideas by highlighting the significance of the ritualistic reenactment of myth in fulfilling its ultimate purpose. When a myth is staged through ritual, it functions as a "time machine," transporting individuals back to the era of the myth and facilitating a closer connection with the divine (as discussed in Segal, 2004: 73). Considering all the definitions and discussions, it should be accepted that ritual and myth are concepts that are far from certainty but exist. Rather than their definitions, the functioning of these concepts, plays an important role in the life of societies, is important. Based on these understandings, it can be seen that a myth can lead to a ritual, while a ritual can lead to a myth formation. In order to evaluate the function of this dual relationship based on Antigone and Aneeka, the next section will focus on the relationship between the concepts and society.

1.3. Rituals and myths: the cornerstones of cultural lives

Malinowski, in his introduction to his study of the indigenous culture of Melanesia, states that there is a close connection between a tribe's saying, its myth, its sacred stories, and its ritual acts, moral acts, social organisation, and even practical activities (2011: 8). Then Malinowski emphasises the most crucial part of myth and pinpoints:

> Studied alive, myth, as we shall see, is not symbolic, but a direct expression of its subject-matter; it is not an explanation in satisfaction of a scientific interest, but a narrative resurrection of a primeval reality, told in satisfaction of deep religious wants, moral cravings, social submissions, assertions, even practical requirements. Myth fulfils in primitive culture an indispensable function: it expresses, enhances, and codifies belief; it safeguards and enforces morality; it vouches for the efficiency of ritual and contains practical rules for the guidance of man. Myth is thus a vital

ingredient of human civilization; it is not an idle tale, but a hard-worked active force; it is not an intellectual explanation or an artistic imagery, but a pragmatic charter of primitive faith and moral wisdom (2011: 13).

According to Malinowski, if we interpret his statement that "myth is a pragmatic charter of primitive faith and moral wisdom" (2011: 13), the myth of Antigone can be seen as a narrative that fulfills various purposes within the context of Ancient Greek society. It serves to address moral desires, societal obligations, and even practical necessities. The myth sheds light on power dynamics in Ancient Greece, highlighting the interaction between the social structure and those in power. It also explores the roles of women within this social framework, encompassing political, religious, and moral aspects that collectively shape the entire society (2011: 13). Myths, the smallest units of a common memory, are a vital component of humanity, as Malinowski states. This vitality necessitates the performance of some actions. Because life is a cycle and just like breathing circulation, certain repetitions provide the prerequisite for keeping the memory alive. Once again, referring to Malinowski's statement, the myth of Antigone can be seen as a living reality that was believed to have existed in primitive times. It continues to have an enduring impact on the world and human destiny throughout history. In this interpretation, the myth is not merely a relic of the past but holds relevance and influence in shaping human experiences and the course of events over time. It is regarded as a powerful force that transcends its original context and resonates with the ongoing human condition. However, the status of myths in the extructing of collective memory and the practice of keeping alive through rituals, the formation of female subjectivity, as will be seen later, are effective in shaping the forms of representation of the modern West, which bases its historiography on Ancient Greece. In the myth of Antigone, the figure of the king, representing the ultimate source of power, and the chorus, acting as a collective voice endorsing various forms of representation, play significant roles. However, it is Antigone's persistent emphasis on the position of women in the public sphere that molds the role of women within the narrative, influencing the collective memory surrounding their societal status. When it comes to its relation with society, it is possible to say that myth is not only a certain moral pattern but also a reality or origin that forms the basis of a belief. The place where the myth expresses itself is the actions and these actions or performances bring along certain rituals. Myth has such a powerful effect that people want to perform the ritual that it makes necessary or obligatory at all costs in line with this belief. This is evident when Antigone, after her brother's murder, wishes that she can

safely access the afterlife and that a soul on the threshold can be transferred to the other world. Antigone's action here exhibits a dual structure. While the desire to complete the funeral ritual shows the effect of myth on social belief, Antigone is included in the social structure here; however, the government's prohibition of the funeral ritual, especially for her brother, is against the structure or the government. Particularly in times of crisis, as can be seen in Antigone and Aneeka, this desire is purely in line. According to Malinowski, myth serves the purpose of reinforcing tradition and elevating its significance by attributing the origins of key events to a superior, supernatural realm (2011: 51). This process imbues tradition with greater value and prestige. It is evident that this situation and the underlying desire to establish such connections are intricately tied to social networks. Myth can be understood as a constant by-product of living faith, arising from the need for miraculous occurrences. It also satisfies the demands of sociological status by providing a sense of historical precedent, and fulfills moral requirements by offering sanctions and justifications (Malinowski, 2011: 51). Campbell, like Malinowski, shares a similar viewpoint and endorses the notion that the combination of individual mortality and the continuity of social order forms the fundamental organizing force of rituals and society within various mythological systems worldwide throughout history and prehistory (Campbell, 1995: 17). Campbell suggests that this symbolic integration serves as a vital component in the structure and cohesion of societies, emphasizing the interconnectedness between the human experience of death and the collective fabric of social existence. And Campbell's thoughts about ritual are important to understand its function. He states that in the same work:

> The function of ritual, as I understand it, is to give form to human life, not in the way of a mere surface arrangement, but in depth. In ancient times every social occasion was ritually structured and the sense of depth was rendered through the maintenance of a religious tone. Today, on the other hand, the religious tone is reserved for exceptional, very special, "sacred" occasions. And yet even in the patterns of our secular life, ritual survives. It can be recognized, for example, not only in the decorum of courts and regulations of military life, but also in the manners of people sitting down to table together.
> All life is structure. In the biosphere, the more elaborate the structure, the higher the life form. The structure through which the energies of a starfish are inflected is considerably more complex than that of an amoeba; and as we come on up the line, say to the chimpanzee, complexity increases. So likewise in the human cultural sphere: the crude notion that energy and strength can be represented or rendered by abandoning and breaking structures is refuted by all that we know about the evolution and history of life (Campbell, 1995: 28).

With Campbell's expression of all life as a structure, the reconciliation of the functions that make up the components of this structure with ritual is also accepted by Turner. When Campbell says, "myths are the mental support of rituals; rituals are physical re-

enactments of myths," (1995: 28); he actually reminds us of that playful nature of human life. The roots, supported by the being, come to life with the blowing of the branches by the wind. And this has been the reality of all cultures and civilizations. Turner delves into this structuralism by making a study of the rituals of the Ndembu tribe in his work *Rituals, Structure, and Anti-Structure*. Building reality, which had reached a certain level with the works of Lévi-Strauss and van Gennep, is explained in this work with a new concept, "communitas". For comprehending the hypothec of Turner's opus to myth and ritual, it is first necessary to examine the meaning of the concept of structure in Lévi-Strauss and Van Gennep.

Considered one of the founders of structuralism, Claude Lévi-Strauss benefited from the system of the linguist Saussure in his anthropological studies. The fact that myths claim to be the common discourses of peoples and that there is a given way to distinguish the differences between them and follow the path from the smallest element to the big patterns has brought structuralism to the agenda. Miller acknowledges Strauss as the most famous mythologist and provides stories where he sees myths as functional in a philosophical and psychological way, for which myths find solutions to these dualities in a mediating third factor. For example, it helps them deal with deep conceptual contradictions between life and death and good and evil, and these mythological solutions are embedded in various superficial details in myth (Miller, 2009: 318).

Instead of showing a continuous or periodic development, Lévi-Strauss claims that myth presents a bipolar structure similar to the structures that make up the kinship system (2012: 116). Strauss thinks that every mythological thought, every ritual consists of a reorganisation of an experience that can be perceived in a semantic system (2012: 142-143). In order to make sense of this semantic system, it is necessary to approach it with analytical methods. Lévi-Strauss emphasises that almost all linguistic behaviours occur at the level of unconscious thought while describing the systematics of the similarity between language and society. So, at this point, psychology comes into play as well as linguistics. By using the methods of psychoanalysis and structural linguistics, which form the basis of structuralism, to analyse the behaviour of societies, Lévi-Strauss gives a new meaning to both myth and ritual. All symbols coming from the collective unconscious can give meaning to societies with their expressions. However, this is not all, even if the symbolic facts underlying the myths have somehow escaped from the rituals in modern times, they exist in the field of power within the cultures they belong to. Again, with the expression of Lévi-Strauss, it can be said that nothing resembles

mythological thought as much as political thought (2012: 302). The power that pits Antigone against the king and Aneeka against the English government comes from the same source, the myth, and no doubt this power establishes its meaning and expression in subjects in similar ways. The truth or power that myth presents to us is a power sufficient to stand against all existing norms. Because the unwritten rules of God are superior to any other rule for Antigone: "They speak the language of eternity, / Are not written down, and never change. They are for today, yesterday, and all time. / No one understands where they came from, / But everyone recognises their force:" (Sophocles, 2012: 21-22). This is the operating system of the phenomenon called myth, and the summary of many things about human beings is available in this unwritten law. But at this point, it should be underlined that the place of myth and ritual in society also includes a power relationship. But before, the research of Van Gennep, who is considered an important name in the field of ritual, should be examined. Because the study of categorization of rituals was done by Van Gennep and understanding the separation rites, which is important for this thesis, is directly related to his studies.

Van Gennep says that as mentioned before, the lives of individuals consist of successive stages. According to him, endings and beginnings form similar wholes. These aggregates are birth, social puberty, marriage, paternity, class advancement, professional specialisation, and death. While classifying the rites, he starts from these wholes and states that each of these wholes is associated with ceremonies for the same purpose. "The aim is to move the individual from one particular position to another" (Van Gennep, 2022:11). For this reason, Van Gennep states that the goal is the same, therefore the means of reaching it should be the same, at least similar in detail, and at the end of these, the individual undergoes a change because she/he has left many stages behind and crossed many limits. Therefore birth, childhood, social puberty, engagement, wedding, pregnancy, paternity, initiation and funeral ceremonies for entry into religious societies are generally similar (see Van Gennep, 2022: 11). Along with the sharpening and ritual repetition of mythical structures by societies or communities, rites of passage throughout history exhibit a structure that determines the social status of individuals and sets certain behaviour patterns and rules according to their status. As we shall see later, the intermediate stage (threshold) in the transition from one social status to another is subject to certain rules. Prolongation of the threshold stage in Turner's general theory was found dangerous. The person on the threshold is outside the structure. In the case of Antigone, Creon's not allowing the completion of the funeral ritual means both depriving the person

of status in the real world and keeping them from the afterlife that needs to be reached. Thus, Polynices is deprived of all believed social values. In the continuation of the same narrative, Van Gennep states that neither the individual nor the society is independent of nature and the universe. Even the universe is subject to rhythms that have consequences for human life. There are also stages and transitional moments in the universe, relative pauses with progress, and phases of indecision. So human rites of passage with cosmic transitions; it should be linked with ceremonies related to the transition from one month to the next, from one season to the next (Van Gennep, 2022: 11-12).

The difficulty in categorising the rites led Van Gennep to two categories in distinguishing them. The first one is sympathetic rites and the other is contagious rites. Sympathetic rites are based on belief that the like is similar, the opposite is opposite, the containing is the content and mutually the part is the whole, the simulacrum is the object or the real being, the effectiveness of the word on the action. Contagious rites, on the other hand, are based on the materiality and transferability of natural or acquired qualities, whether by contact or at a distance (Van Gennep, 2022: 12-15). When we look at the issue that should be emphasised here in relation to this thesis, the fact that the myth of Antigone has come to life from centuries ago and in various societies has a serious relationship with both the contagiousness of the rites and the sympathy of the rites.

In his work, Van Gennep distinguished a special category of *Rites of Passage*, dividing the sequences in the ceremonies accompanying the transition from one state to another from one world to another, as "Rites of Separation, Rites of Transition, and Rites of Incorporation" (2022: 19). He specifically states that these three subcategories were developed neither within the same community nor within the same ceremonial ensemble. Separation rites are funeral rites, and transition rites are transition rites in marriage ceremonies. Incorporation rites also include ceremonies such as engagement and pregnancy. The entire scheme of transition rites contains "the rites of preliminal (separation), liminal (transition) and postliminal (incorporation) in theory" (Van Gennep, 2022: 19). We can associate these three stages with Garland's bilateral process of separation in the previous section and match them with the three stages of death; in this case, the dying stage will be exactly matched to the preliminal, the being dead but uninterred stage to the liminal, and the being dead and interred stage to the postliminal stages. We can now focus on data from the Van Gennep study of funeral rites after the exact match; at this stage, it should be emphasised that only funeral rites will be discussed, since it would not be compatible with the main subject of the thesis to include all the rites.

While describing the funeral rites, Van Gennep primarily states that the individual changes according to the society, age, gender and social position. Although death occurs in a single form for every living creature, rituals or the meeting of this event differ according to certain situations. According to Van Gennep's research, death complicates the funeral rites because different or contradictory views are intertwined even within the same society (2022: 171-172). But what matters to us is the meaning they express, rather than this diversity. Therefore, instead of these details, it would be more accurate to include the following thoughts of Van Gennep about mourning. In his work, Van Gennep refers to the fact that for him grief is nothing but the sum of taboos and negative practices that indicate exclusion from society in general. For him, it is a much more complex phenomenon that death, which is considered a real and material quality, becomes sacred and unclean. Mourning is an interim period for the living - it is necessary to emphasise that this is the most important point for this thesis; they emerge from this interim period, which they enter with the rites of separation, with rites (rites that end mourning) that reintegrate them with the general society (Van Gennep, 2022: 172). But what if this mourning is somehow not realised and is interrupted by power as in the myth of Antigone, which is the main source of this thesis? We will try to answer this question with current sources and relatively more modern thoughts. In the following sections, we will examine in depth how this issue is a centuries-long issue, especially with feminist writers and anti-structuralist thoughts, and the main sources of this interruption that objectifies women.

When we return to Van Gennep, we see that these intermediate stagess of the living correspond to the intermediate stages of the dead. The interim period corresponds to the state of not being buried in the second stage of death, which Garland also categorises. The end of the incorporation period of the living coincides with the end of the incorporation period of the deceased, that is, the fusion of the deceased with the realm of the deceased (Van Gennep, 2022: 172). So, there is a double transition; one of the deceased and the other of the survivors. Van Gennep gives an example of this: "The period of mourning for the widow coincides with the journey of the deceased soul, and the journey of the soul continues until the divine spirits of its ancestors arrive and are reborn" (2022: 172). This situation reminds us that there is a synchronicity between the mourning process and the journey of the deceased to the next world. And this simultaneity also points to a process of liminality.

Turner was the name who extended Van Gennep's notion of liminality and introduced it to the field of literature. By building upon Van Gennep's observation that

the transitional phase can sometimes possess a distinct independence from the rest of the ritual, Turner presents a perspective of a "state of transition" (1967: 94). Inhabitants of this state find themselves "betwixt and between" ordinary social roles and in proximity to a profound and sacred essence of social and moral significance (Metcalf and Huntington, 1991: 11). Turner incorporates the concept of the "state" mentioned in this context to encompass all the other terms used by Van Gennep. According to Turner, the concept of "state" is broader in scope than "status" or "position" and pertains to any enduring or recurring condition acknowledged by a particular culture (Turner, 2018: 95). As it will be remembered, the stages Van Gennep called transitioning from one state to another indicated the moments when rituals are or should be performed. If we now come back to the threshold or mourning period, it is a fact that there are situations when a forced break and reintegration must occur. According to Turner, in the transitional liminal period, the characteristics of the individual involved in the ritual (referred to as the "traveler") become unclear and ambiguous. They navigate through a cultural realm that may possess some or none of the qualities associated with their previous or future circumstances (2018: 95-96). After this transition, the transition is completed by coming together again. What remains special about Antigone and Aneeka is that this transition has remained unfinished, and the threshold situation has turned into a long purgatory. Turner argues that during a ritual, whether it involves an individual or a group, the participant enters a state of stability. In this state, they acquire specific rights and obligations that are well-defined and structured. Like other members within the social system, the participant is expected to adhere to traditional norms and ethical standards that apply to their respective social positions (Turner, 2018: 96). Therefore, being detained from this action is one of the greatest punishments that can be given to an individual, and when necessary, the individual stands up to the norm or the law to be able to implement the norm or law, as in the examples of Antigone and Aneeka. As Antigone states: "The dead have their rights, and we have our duties/ Towards them, dictated by common decency!" (Sophocles, 2012: 24). There is a conflict here: the clash of powers. Antigone responds to Creon about her act: "Because it's your law, / Not the law of god. Natural justice,/ Which is of all times and places, numinous,/ Not material, a quality of Zeus,/ Not of kings, recognises no such law./ You are merely a man, mortal,/ Like me, and laws that you enact/ Cannot overturn ancient moralities/Or common human decency" (Sophocles, 2012: 21). Because staying on the threshold is the most severe of all other punishments and it must be bypassed in order for the individual to live again and return

to life. In the double liminal state of death, the burden of the two survivors is doubled. Being able to jump over the threshold simultaneously will give life to the survivor and afterlife to the deceased and like Antigone states obeying the manly laws means nothing when it comes to the laws of the gods, and that can get everything upside down.

1.4. Liminality with the difference of being on the threshold and staying on the threshold

The concept of liminality has become a term that has been widely used since Van Gennep, especially with the effects of postmodernism. However, the pioneering name encountered in every field, be it politics or literature, is again Van Gennep. After him, as we mentioned in the previous section, Turner took over and started to use the concept in a broader framework. Thanks to this disciplinary prevalence of the concept, it is also possible to extend its definitions in a broader sense. Thomassen, when discussing liminality, explains that it denotes transitional moments or durations when the conventional limits of thinking, self-perception, and behavior are loosened. This state of liminality fosters innovation, imagination, creation, and dismantling. Thomassen contends that the concept of liminality has the capacity to propel social and political theory into novel avenues. By contemplating liminality, one can conceptualize instances where the connection between structure and agency becomes complex and not easily deciphered within the traditional frameworks of "theories of structuring" (2014: 1). In the state of liminality, the conventional differentiation between structure and agency loses its meaning. Paradoxically, within the hyper-realness of liminality, both the process of structuration and the formation of meaning emerge (Thomassen, 2014: 1).

Thomassen goes as far as challenging Durkheim's ideas by asserting that the concept of infinity emerges at the threshold of liminality. According to Thomassen, it is only during times when moral discipline no longer exercises control over human will that this notion of infinity becomes apparent. It signifies a decline that occurs when the prevailing moral system, established for centuries, becomes disrupted and fails to adapt to new human conditions, with no replacement system devised yet (Durkheim 2002: 43; Thomassen 2014: 1). Thomassen further emphasizes that "infinity appears in the horizons of the liminal" (2014: 1). And Antigone states "Our lives are short. We have too little time/ To waste it on men, and the laws they make. / The approval of the dead is everlasting," (Sophocles, 2012: 7). This is the stage for Antigone to be able to pass the

infinite part of being; so she needs to pass from this liminal part through burying her brother's dead body.

> Throughout the inhabited world, in all times and under every circumstance, rites of passage have flourished, theatrically enacting the myths and legends that render human lives meaningful and bring us from one place to another. Life and death, day and night, light and dark, girl and woman, novice and expert: liminality emerges in the in-between of a passage (Thomassen, 2014: 2).

Thomassen also underlines that Turner prefers to see the threshold as a fascinating and necessary jolt of routines, which is a cultural domain of human creativity (2014: 10). In Turner's work, the characteristics or attributes of liminality, as well as the individuals inhabiting this liminal state (referred to as "the liminals"), are inherently ambiguous. This ambiguity arises because they exist outside the framework of conventional classification that typically assigns situations and positions within cultural space. Individuals in the state of liminality neither belong here nor there; they are not firmly situated in any particular defined roles or positions governed by laws, customs, conventions, or ceremonies. As a result, their ambiguous and indeterminate attributes find expression through a diverse range of symbols in various societies that ritualize social and cultural transitions (Turner, 2018: 96). Consequently, liminality is frequently associated with concepts such as death, being in the womb, invisibility, darkness, bisexuality, strangers, as well as solar or lunar eclipses (Turner, 2018: 96). According to Thomassen, being on the threshold entails the experience of encountering a boundary or existing in an intermediate state, whether it is in terms of space or time (2015: 40).

Liminality encompasses not only the experience of being in-between but also the ways in which this experience is transformed and reorganized as individuals and communities navigate through it, attempt to surpass it, and ultimately move beyond it (Thomassen, 2015: 40). During such moments and transitions, people have a tendency to ritualize and symbolize them. Ritual symbolism can be seen as fixed representations of crossing a threshold or experiencing a liminal state. These rituals are repeated as a way to commemorate the importance of the threshold event and how it was navigated (Thomassen, 2015: 40). This process plays a central role in the formation of communities. The study of ritual passages and ritual-like phenomena goes beyond mere considerations of form, aesthetics, or superficial aspects of ceremonies. It is not just about how we adorn or express ceremonies; rather, it delves into the very essence of reality. Examining the threshold entails taking ritual forms seriously because they profoundly shape the

individuals who undergo threshold experiences (Thomassen, 2015: 40). The focus of analysis begins with understanding the transition itself, the modalities involved, and the enduring effects of the process of stigmatization, preceding the examination of its causes (Thomassen, 2015: 40).

Liminality should not be viewed merely as a standalone concept, but rather as a concept that necessitates a collaborative and inclusive approach. It pertains to a specific type of interpretive analysis of events and experiences. Liminality does not seek to provide definitive explanations or possess the capability to do so (Thomassen, 2015: 42). In the liminal realm, there is an absence of certainty regarding the outcome. Instead, it is a realm of contingency where events, ideas, and even the very notion of "reality" can be propelled in various directions (ibid., 42). Due to its unique characteristics, the concept of liminality holds the potential to propel social theory into new directions (Thomassen, 2015: 42). Liminality may prove to be a central concept in the social sciences, just like "structure" and "practice," as it enables the conceptualization of moments where the relationship between structure and agency is not easily resolved or comprehended within classical theories of structuring (ibid., 42). In the liminal state, the very distinction between structure and agency becomes meaningless. However, within the hyper-reality of agency within liminality, processes of structuring still take place (Thomassen, 2015: 42). Thomassen also emphasizes that in anthropological usage, the liminality situation is clearly defined in terms of time and space, and there is always a way into and out of the liminal state (2015: 52).

In Turner's work, what is interesting for his present purpose is that liminality phenomena offer a blend of humility and sanctity, homogeneity and friendship. According to him, in rituals of this nature, we encounter a moment that exists in a state of being "both inside and outside of time" and simultaneously "both inside and outside" the worldly social structure (2018: 97). The moment, albeit temporarily, shows us a generalised social bond (in symbols, if not always in language) that has ceased to exist and will simultaneously break down into a multitude of structural bonds (Turner, 2018: 97). Turner emphasizes that in the concept of liminality, there exists a fundamental interdependence between the high and the low. Liminality suggests that the high status or position cannot truly be understood or appreciated without an experiential understanding of what it means to be in a lower or subordinate position (2018: 98). In such a case, while the rigidity of the positions within the social balances is observed, the existence of borders that need to be dissolved stands out. The contrast and conflict between Antigone and

Creon, Aneeka and Karamat Lone (English government's home secretary) are examples of this.

1.5. The *miasmatic* body of woman for funeral rites

We talked about the importance of being able to go to Hades when someone dies in ancient Greece, and that this responsibility belongs to the relatives of the deceased. For this reason, great importance was attached to funeral ceremonies in Ancient Greece. Rituals performed in the preparation of the "soma" consists of four stages: "prothesis", "ekphora" and "soma" being placed in the tomb. In the first stage, the eyes of the dead are closed, their jaws are tied, and they are washed before being placed in the grave. Old women do the washing and rub the body of the dead with fragrant oils. Immediate phase is called prothesis, and this phase involves the shrouding of the dead and displaying them at home. In Ekphora, at dawn, the deceased is taken to the cemetery; Here, too, there is a woman at the head of the funeral group. In the last stage, the dead are put in the grave by their relatives. This task is usually reserved for men who are close relatives of the deceased.

According to Stears, the funeral ceremony held significant importance in Athenian society and politics. It was deliberately selected as a representation of power dynamics between men and women, with the role of women in these ceremonies serving as evidence in constructing this portrayal. The intense display of grief by women during funerals acted as a means for them to release their suppressed frustrations (Stears, 1998: 89). Bennett and Tyrrell, as quoted by Haim in her article, assert a similar perspective, stating that women have traditionally been responsible for the burial of the deceased (2008: 3). In his work, Chrystal supports the significant role women played in death ceremonies. Women had crucial responsibilities in preparing the deceased for burial according to ancient rituals. Ensuring a proper burial and performing the associated rites was of utmost importance, as the absence or neglect of these rituals was considered a violation of human dignity. Women had a specific duty to carry out these rites, such as the prothesis, which involved laying out the body and placing it on a bed within the house. The body was then cleaned, anointed, adorned with a wreath, dressed in new or clean clothes, and laid on a clean funeral cloth. Aristophanes provides a description of this process in the *Ecclesiazusae*, including the use of oregano, fillets, scented phials, and a bowl of lustral water (Chrystal, 2017: 216). During the funeral ceremonies, women play

important roles and engage in various rituals. They prepare honey cakes for the deceased and place a coin to be given to Charon, the boatman of the Underworld, to ensure a passage through the river Styx. On the second day, the relatives wrap the corpse in dark robes after its preparation. The head mourner, typically a mother or wife, stands at the front of the procession, while others follow behind. Women mourn by lamenting, pulling their hair and clothes, and beating their breasts. After the prothesis, the procession known as the ekphora takes the corpse to the cemetery, usually at dawn. Women lead the procession, followed by male relatives. This is one of the rare occasions where women are allowed to take a leading role in a public event. Women bring drinks mixed with honey, milk, water, wine, perfumes, and oils called choai, as well as offerings of blood propitiation called haimacoria. During the ceremony, one of the women dedicates a lock of hair with the choai, followed by a prayer and the offering of enagismata. These offerings to the deceased consist of milk, honey, water, wine, celery, pelanon (a mixture of food, honey, and oil), kollyba (small round cakes), as well as the first fruits of the season and dried and fresh fruits (Chrystal, 2017: 216-217).

If this is an interment, a few favourite items are placed in the grave to make the hereafter more harmonious. Monumental earthen mounds, rectangular tombs, and marble steles and statues are sometimes erected for the distinguished dead, this is to mark the grave and sanctify the memory of the deceased relative, observance of which helps ensure immortality. In cremation ceremonies, the body is placed on a fire of combustible reeds or wood, set on fire, and after the body is cremated, wine is poured over it. After the "burial or cremation is over, the house and household items are thoroughly cleaned with sea water and hyssop (named after azob, a sacred herb used to clean holy places), and the women closest to the deceased participate in the ritual of bathing in clean water" (Chrystal, 2017: 217). This is followed by a funeral feast (perideipnom) in which the deceased (absent) is the host (Chrystal, 2017: 216-218).

The behaviour at funerals, and especially the behaviour of women, was important enough to attract the attention of the authorities in Solon's time. In his book Life of Solon, Plutarch records laws enacted around 590 BC that restricted funeral expenses and restricted ostentatious behaviour at Athenian funerals.

According to Bennett and Tyrrell, women had always succeeded in caring for and mourning the dead of their families, and lamentation may have given Athenian women status for their ability to lament and cremate among themselves. Lamentations among men and society in general provided a public setting for women to voice their opinions

and, in particular, to encourage their men to avenge perceived wrongs (Bennett and Tyrrell, 1998: 8) Therefore, Antigone's insistence on this issue can be perceived as a reaction to power or a reconsideration of power; she is a king's daughter after all. It is also said that Sophocles wrote such a tragedy because of state restrictions on burials and mourning during the reign of Antigone. This restriction was only to prevent the ostentatious ceremonies performed by the aristocrats for their relatives who died in the war. Bennett and Tyrrell argue that the purpose of the legislature seems to be to save men from embarrassment by women's reproaches and emotional displays, as well as to control women. In any case, they found, men seem to be bothered by women's grieving behaviour, perhaps because of its tendency to evoke deep emotions, physical violence, and insanity. Lamentations from the public funeral were not prohibited. Instead, women participated in the demos ritual on their own terms and in a space that was never theirs (1998: 8-9). The public burial separated the dead from their families, exacerbating the demos and family's hostility to the funeral celebrations. In the context of burial practices, women were involved in various stages, including giving birth to the deceased in the presence of other women, preparing the bodies for burial, and participating in the mourning process. While family members could care for the bones and ashes of the deceased at home, public burials took place in the open spaces of the men's agora, bringing the place of mourning from home to a more public setting with familiar items and scents. The mourning period for public burials lasted two days, while private burials were allowed twice that duration. However, the significance of the third day overshadowed these concessions, as it highlighted the civic values underlying the ceremony. The high-pitched cries of the women resonated in the air, soon to be replaced by the loud voice of the orator. Upon arrival at the public cemetery, the mourners sought regeneration through an oration that not only replaced familial rites of fertility and purification but also encompassed praises and laments traditionally expressed by poets for individual heroes (Chrystal, 2017: 9).

Again, according to what we learn from the work of Bennett and Tyrrell, after the family mourns for the first two days, the agora should be filled with women lamenting the dead, and laments are a means of voicing their grievances and encouraging men to violence in order to right the wrongs done to the family. During public funerals, women were constantly reminded of how the demos had violated their privileges and their ancestors' duties to the dead. It is entirely possible for them to voice their anger and voice their grievances in a way that makes their men uncomfortable. While men accepted that

it was in the nature of women to lament, excessive lament constantly invited them to condemn them. By advising women to be no less than their natures, Pericles tries to keep them from using laments as a way of drawing attention to themselves, while making them lament, and getting men to notice them to praise or blame their songs. Even in the harsh conditions of the agora, familiar patterns of mourning must have emerged in the early days of the ceremony, because the way women mourned could not be changed or set aside. They had no other choice because they didn't know any other way; they had to sing in antiphony from one woman to another in the old ways. Additionally, women's voices had the potential to disrupt the established order and create unrest, particularly in the realm of communication between the living and the dead. While women were unable to overturn the social structure, they had the power to challenge the idealized image of Athens propagated by the demos (the citizen body) and their orators. This image, seen as a fragile creation of flawed individuals, could be exposed by the voices of women. In response to this perceived threat, figures like Pericles aimed not to completely silence women but rather to control and limit the impact of their voices. The goal was to prevent women from undermining the constructed narrative of Athens's glory, which was promoted by the demos and its orators (Chrystal, 2017: 10-12).

The fact that the Greeks believed that a person was polluted after touching the body may have something to do with the fact that these tasks were delegated (and relegated) to women (Chrystal, 2017: 217). Pollution is an important motif in Greek tragedies. While Parker mentions this in the introduction to his work, he says that anyone who exemplifies a few of the most frequently reads has encountered pollution in the Greek texts, and the examples are caused by the plague at the beginning of Oedipus Tyrannus in the tragedy, while in Antigone Orestes is driven to matricide for fear of pollution, while in Antigone she hastens the repentance of Creon. However, after doing so, he is caught by someone else. The putative growth of pollution fears is central to the famous hypothesis that describes the spiritual history of early Greece as a transition from a "culture of shame to a culture of guilt" (Parker, 1996: 1).

The Greek name miasma, or the adjective miaros, used for this condition, as Parker explains, renders the affected person ritually impure and therefore unfit to enter a temple: it is contagious: it is dangerous, and this danger has no familiar earthly origin. Two typical sources of such a situation are contact with a corpse or with a murderer; on the other hand, a contaminated reputation cannot be qualified in all three respects (1996: 4).

Again, the situations that Parker mentions in his work are attractive: the two most mentioned natural pollutions in Greek sources are birth and death sources. To prevent the contamination associated with death, Artemis, in the play Hippolytus, distances herself from her dying favourite by saying, "Farewell. I am bound by sacred law not to behold the deceased or expose my eyes to the breath of mortality" (1996: 33). Hippolytus inevitably experiences the pollution of death, while Artemis inevitably avoids it, illustrating the inherent difference between mortals and immortals. When Hippolytus expresses his grievances by stating, "Leaving our long-standing friendship behind seems effortless for you," (ibid: 33); he receives considerable sympathy from the audience. However, Euripides skillfully employs this universal truth of Greek theology to evoke a sense of pathos. In a similar vein, the concept of death pollution is dramatically utilized in Antigone. The conflict over the burial of Polyneices is framed in terms of rights, deservingness, and obligations. When Teiresias enters and delivers his report, irrefutable evidence is presented, vindicating Antigone's stance. Fragments of the unburied body were carried by birds of prey to altars, rendering any form of communion between humans and gods impossible. Creon, refusing to repent, insists that mortals cannot defile the gods through their actions. However, we can only perceive this denial of the undeniable truth as a frenzied rebellion. Through the lens of pollution, the universe ultimately renders a definitive judgment on the moral question at hand. Even individuals who come into contact with birth or death are temporarily excluded from worshiping the gods (1996: 33). Hence, the practice of placing a jar of oil next to the funeral bed and a pot of water near the entrance of the house was implemented as a means to contain and purify the ritual pollution, known as miasma (Stears, 1998: 90).

When we consider the female position in funeral rites, it can be seen this important role is polluted one at the same time and because of that women place is large in these ceremonies. Stears, in his explanation supported by references, discusses the concept of ritual pollution, known as miasma, and its connection to the significant role of women in death rituals. According to Havelock (1982) and Shapiro (1991), miasma was associated not only with death but also with birth, considering it as a source of pollution. Due to their capacity for childbirth, women were seen as inherently polluted and capable of polluting others. Consequently, it is argued that women were assigned the responsibility of dealing with the pollution of death. However, a closer examination of this argument is necessary. The comparison to childbirth is indeed insightful, albeit for different reasons than those previously outlined. Similar to death, the process of childbirth brought about a period of

pollution for the household involved, followed by purificatory rituals on the fifth, tenth, and fortieth days. Anyone who came into contact with a woman who had recently given birth was believed to be polluted for three days, while those who attended the birth remained polluted until the fifth-day rites. At this point, the new mother herself was no longer considered polluting, although she may have still been viewed as polluted. Therefore, it appears that the impurity lay in the act of childbirth rather than in the woman herself, although the miasma may have revolved around her (1998: 92). With these considerations, Stears opposes the idea that this task is given to the woman because of her natural affinity with congenital miasma. According to Stears, the extent of kinship with the deceased, rather than the gender of the mourner, determines the level of miasma encountered and consequently the appropriate level of ritual action required. The underlying implication of the argument that associates women with the negative aspects of death is that men, as the dominant figures in society, would delegate women to handle situations involving pollution, which is regarded as something to be feared and avoided. In essence, women were assigned the responsibility of dealing with death due to their lower social status and lesser power compared to men. This line of reasoning relies on several assumptions: the idea that mediating through pollution indicates lower social standing and marginalization, and more significantly, the notion that "power" is a singular and unified concept. Stears argues that participating in funeral rituals becomes a means for women to assert and exhibit their power, both within the domestic sphere and in the realm of politics (1998: 93). Stears challenges the later discourses that emerged, arguing that although the position of women in funeral ceremonies in Ancient Greece was one domain of ritual practice that contributed to the construction of prevailing ideologies about female gender inferiority, women were able to exert some agency in the actual performance of these rites. She suggests that women may have sought to assert and strengthen their status as active individuals within their kin groups. Ritual engagement could have also provided an alternative avenue for accessing power through interactions with other women and involvement in the public sphere, traditionally perceived as exclusively male. Thus, attending funerals could be seen as a means for women to enhance their social standing rather than reinforcing their societal inferiority as a gender. Stears proposes that social actions have the potential to subvert the ideologies that dominate social discourse (1998: 99-100).

In order to solve the essence of the pollution issue that lies at the source of these claims and discussions, it is necessary to look at other facts, but it is known that women

were excluded from society in ancient Greece and one of the places where this can be seen most clearly is the myth of Antigone, which is the subject of this thesis. It is possible to see this position and the opposition of Antigone from the words of Creon and the chorus.

1.6. Constructing Subjectivity: *chora* and liminality and poetic revolution

What is human reality is hidden in her/his perception. That's why it is important to understand first how we realise ourselves in time and space. Lorraine gives us some explanations about the concept of time and our perception in her work on the basis of the Bergsonian view and she comments on Deleuze and Guattari's subjectivity concept. To be able to understand this matter we will explain their thoughts through Lorraine. She says time as lived is rather a temporal whole that changes qualitatively as it emerges in certain forms of reality, shifting other tendencies in becoming in the process. If we stabilise an understanding of space in terms of static objects and fixed relationships from the flow of time, it's because it allows us to live. Instead of living in a constant stream of the new, we perceive the world in terms of our memories of the past; we perceive not this entirely new moment of the living tree, but a tree that extends to past tree memories. Instead of patterns of becoming, we perceive fixed forms that remain the same over time. We then extract an expanded space from these forms to which we add a spatialized time. Thus, even though our lives are always evolving in dynamic temporalities, we take on fixed forms that are the effects of the relatively "territorialized" routines of life to be reality forms- habitually repetitive patterns of inorganic, organic, semiotic, cultural and social life-. (Lorraine, 2011: 7-8). As we can see from these explanations, we always live bound to the past and memories and because of that our collective memories are very important for every individual. They create our identities, and we create our 'I's through this memory. But social structures and forms hint at this memory. According to Merleau-Ponty, someone who has been immersed in the objective understanding of the Western cognitive framework would find it apparent that magic or myth lacks inherent truth. Instead, they would attribute magical effects, mythical narratives, and ritualistic practices to "objective" causes, dismissing anything that remains unexplained as mere illusions of subjectivity (1969: 24). Lorraine emphasises, lived experience emerges in accordance with the choices made through the interweaving of the various layers of human existence. It is the unfolding effect of dynamic processes occurring below the threshold of

consciousness that result in certain configurations of power that we can grasp as representable experiences. We select and organise our experiences in accordance with the mechanical and collective enunciation arrangements of our social space that allow us to make sense of what we perceive and take meaningful action (2011: 16). The emergence and establishment of subjectivity also depend on these experiences.

Mansfield suggests that the term "self" does not fully convey the notion of being socially and culturally intertwined, which is implicit in the concept of "subject." The word "subject" encompasses the idea that our everyday existence is inherently entangled with intricate political, social, and philosophical matters that are shared and collectively significant. In other words, our immediate daily life is always already influenced and shaped by complex shared concerns (2000: 2-3). He states:

> 'Subjectivity' refers, therefore, to an abstract or general principle that defies our separation into distinct selves and that encourages us to imagine that, or simply helps us to understand why, our interior lives inevitably seem to involve other people, either as objects of need, desire and interest or as necessary sharers of common experience. In this way, the subject is always linked to something outside of it—an idea or principle or the society of other subjects. It is this linkage that the word 'subject' insists upon. Etymologically, to be subject means to be 'placed (or even thrown) under'. One is always subject to or of something. The word subject, therefore, proposes that the self is not a separate and isolated entity, but one that operates at the intersection of general truths and shared principles. It is the nature of these truths and principles, whether they determine or are determined by us as individuals—in short, the range of their power—that has dominated theory and debate (2000: 3).

Mansfield further explains that spontaneity is primarily an experiential phenomenon, characterized by a constant openness to inconsistency, contradiction, and self-awareness. Our subjective experience of ourselves is perpetually susceptible to perplexing divergences, where only the strong influence of ideology or rigid theoretical dogma convinces us that it can be unified into one cohesive entity. In reality, our experience of self defies such homogenization and remains inherently complex and multifaceted (2000: 6-7). Another important name for this area, Foucault, correlates subjectivity with history. His works on this subject is very broad and Kelly classifies his views about subjectivity in his article:

> 1 Foucault takes subjectivity to be something constituted (EW1, 290), and specifically something historically constituted (PK, 117).
> 2 Moreover, he claims that the subject constitutes itself (se constitue lui - même) (EW1, 290).
> 3 He associates subjectivity with "a reality ontologically distinct from the body" (C - CT, 159).
> 4 This however is a form, rather than a substance.
> 5 Lastly, the subject for Foucault is constituted through practices (2013: 513).

Kelly argues that Foucault provides us with a notion of subjectivity that enables a historical investigation into a specific set of practices related to self-formation. These practices have been overlooked and marginalized throughout history due to a lengthy and diverse process of repression and denial. By examining these neglected practices, Foucault's work opens up avenues for understanding and analyzing the historical construction of subjectivity in a new light (2013: 524). That's why in this thesis we are going back to history and examining a myth that constructs many subjects in our modern world. And the details in history like ritual practices and holding at threshold are important to create subjectivity. Being on the threshold as well as passing the threshold, the effect of the process there is inevitable on the personality. Just as the existence of the soul emerges at the moment of dreams, swoons and death, as we mentioned in the first chapter, the creation of subjectivity is an important condition for the myth of Antigone, since the rebuilding of the self is reset at threshold states. In Turner's words, the individual who does not belong anywhere has been stripped of its original form and reduced to a kind of prima materia/first substance (2018: 177). That is, when the individual is on the threshold, she/he is nothing, she/he is like a mud that needs to be reconstructed, and she/he is the other of the others (Ganteau and Onega, 2014: 12). We see this nothingness also in Antigone's words: "No, you must live. I have been dead/ For a long time, inwardly. I am well suited/ To pay honour to the dead, and die for it" (Sophocles, 2012: 25). In fact, Antigone's identification of herself as dead is a sign of a self-detached from life. Robert asserts that the essence of living is intertwined with the existence of others. Living entails coexisting with others, embracing their differences, and recognizing that this collective includes not only the living but also the deceased. The concept of the living expands beyond those currently alive to encompass the presence and influence of the dead. In essence, living is an intricate interplay between the living and the departed (2015: 25). According to Robert, the concept of living extends to individuals like Antigone and Aneeka, who may appear to be living in a state of "deadness" or facing significant challenges. In this context, living is intricately connected to vulnerability and the capacity to be receptive to external influences and calls for responsiveness. Embracing vulnerability leads to a state of being responsive, which Robert refers to as "response-ability," enabling the living to conceive and engage with the world around them (2015: 25). Calarco further emphasizes the notion of life as responsivity, where life is not exclusively confined to a narrow definition but is understood in a broad and inclusive manner. It underscores the porous and interconnected nature of living, highlighting the

importance of vulnerability and the recognition that living is a continual process of respiration, relationality, and becoming (2015: 25). And this vulnerability comes from our first separation from our mother. Citing an example from Julia Kristeva, Nicolosi says that she describes the first rift between mother and child as a terrifying experience that structures the ego as a fragmented and always fragile self-identity. From this grasp of one's own primal Otherness, it can be understood why the trauma of recognition and misrecognition that underlies much of the mother-daughter knot debate should be declared unspeakable and left unspoken. To a certain extent, Julia Kristeva's concept of the "abject other" aligns with Emmanuel Levinas's notion of "ipseity." Levinas describes ipseity as the inherent presence of the other within oneself, embedded within the core of one's self-identification. Ipseity represents a self-encounter that is marked by internal conflicts as it seeks to return to itself (Levinas, 1981: 125; Nicolosi, 2014: 37). The connection between Kristeva's "abject other" and Levinas's "ipseity" lies in the recognition that the other is not external or separate from the self, but rather an integral part of one's identity. Both concepts highlight the complex relationship between self and other, suggesting that the presence of the other within oneself disrupts and challenges the self's established boundaries and sense of identity. The encounter with the abject other or the otherness within oneself provokes conflicts and tensions as the self grapples with the return to its own identity. The concepts of one's own primal Otherness with the Turner prima materia point to the similar things. This primitiveness, which reappears in each of the deviations in the life paths of individuals, has a vital role in the construction of subjectivity as well as having a serious relationship with structuring the subject. Liminal areas provide us with these experiences, we find the experience of otherness that came with the first separation, the fragility here, the primitiveness and primitiveness we lost at the threshold. In order to create a new self, we need to stay on that threshold long enough, perform the necessary rituals, and cross the threshold. These thresholds are great infinite spaces; It's like breathing in a song and breathing to continue. In order to continue, it is necessary to know where to stop, but in the myth of Antigone, Antigone is imprisoned in this threshold. The self that cannot be built in such a place becomes a dead self.

While Thomassen was talking about this separation, the necessity of separation, he gave a new form to Durkheim's expression: "the notion of infinity emerges at the threshold, saying infinity appears in the horizons of the liminal. Levinas, on the other hand, believes that the idea of infinity requires separation, and even needs atheism so deeply that the idea of infinity can be forgotten" (2015: 40). "The oblivion of

transcendence is not produced as an accident in a separated being this possibility of forgetting says that it is necessary for separation" (Levinas, 1991: 181). And separation brings liminality.

Levinas's understanding of subjectivity, as articulated by Lingis, revolves around the concepts of sensibility and expression. Sensibility and expression are not viewed as separate faculties or distinct levels of subjectivity but are instead understood as intertwined aspects. They are not categorized as receptive and active components of subjectivity (Levinas, 1991: xxiv). In the preface to Otherwise than Being or Beyond Essence (1991), Lingis highlights Levinas's concept of subjectivity as "because," wherein subjectivity is characterized as being-for-itself. It seeks an identity that goes beyond the level of identity constructed through acts of identification. Subjectivity not only defines entities for itself through its actions but is also influenced by and clings to its own identity. There is a sense of inevitability or fatality in one's identity (Levinas, 1991: xxx). Levinas suggests that there is a falling upon oneself or a thrust upon oneself, a repetition of oneself, which precedes and motivates acts of self-identification and efforts to escape from oneself (Levinas, 1991: xxx). This notion implies that subjectivity is shaped by a complex interplay between self-identification, the yearning for identity, and the struggle to confront or transcend one's own inherent limitations and constraints.

> The oneself is one and selfsame; one is singled out. This singularization is neither the being determined by a specific difference, nor the result of the invention of some overall characteristic or style. It is a passive effect, which "one" does not even properly speaking receive. This singularization is the work of the exterior, of alterity. It is in being addressed and contested, in being accused that one is first singled out.
> Singularization is not the result of a work of the subject itself. Every initiative of a subject already involves a taking of a distance from itself, a freeing itself of itself, a transcending of one's particularity. Levinas does not conceive singularization existentially as the process of imposing a particular line of coherence upon a disparate succession of roles and contingencies. For him singularization rather means being held to be oneself, being passive with regard to oneself (Levinas, 1991: xxx).

As we understand from here, there is both a separation and singularization situation where subjectivity takes place. The individual, who crosses the threshold and goes out of the normal area, is present there with his/her singularity, even though she/he is with the community during many ceremonies or rituals. In particular, the presence of relatives on the threshold in mourning rituals indicates this. Levinas suggests that in order to conceive something beyond the realm of being, we need to attempt to articulate the fragmented nature of a destiny that fundamentally underlies existence. Despite the diverse manifestations of this fragmented destiny, they are interconnected and bound by a

common order, unable to escape the overarching Order that governs them. Levinas metaphorically compares this interconnectedness to the bits of a thread that have been severed by the Parque (the Fates) but are subsequently knotted together once again, emphasizing the inextricable bond that exists despite the apparent fragmentation (Levinas, 2010: 8). Can we change this Order to Power? Or can we ask the question what this Order is?

Ortner presents her perspective on subjectivity, highlighting its role as the foundation of agency. She argues that subjectivity is essential for comprehending how individuals strive to exert their influence on the world, even as they themselves are subject to external forces and influences. Agency is not a result of a natural or innate will, but rather emerges through the formation of specific desires and intentions within the context of subjectivity. Subjectivity is conceived as a complex matrix encompassing culturally shaped emotions, thoughts, and meanings (Ortner, 2006: 41). In essence, Ortner's understanding of subjectivity emphasizes its crucial role in shaping individual agency. Subjectivity provides the framework through which individuals navigate their desires, intentions, and actions within the broader cultural and social context, allowing them to actively engage with and respond to the world around them. Ortner begins by providing a preliminary definition of subjectivity, stating that she understands it as a form of consciousness that is inherently shaped by cultural and historical factors. When she uses the term "consciousness," she clarifies that it does not exclude the presence of various unconscious dynamics, such as those described in Freudian psychoanalysis or Pierre Bourdieu's concept of habitus. Ortner recognizes that subjectivity encompasses both conscious and unconscious dimensions, acknowledging the significance of underlying psychological and sociocultural processes in shaping individual experiences and actions (Ortner, 2006: 41). Ortner clarifies that subjectivity extends beyond the realms of consciousness and unconscious dynamics, asserting that it encompasses additional dimensions. She states that subjectivity is more than just conscious and unconscious processes in two senses (Ortner, 2006: 41).

At the individual level, Ortner aligns with the views of sociologist Anthony Giddens, suggesting that actors or individuals possess a certain level of self-awareness and reflexivity. She argues that individuals are "knowing subjects" to some extent, meaning they possess a degree of self-reflectiveness and understanding regarding their own desires and motivations. Moreover, they possess a level of insight into how their circumstances and social contexts shape them. This implies that individuals have some

ability to critically evaluate and comprehend their own formation within specific cultural and social conditions (Ortner, 2006: 41). Then this culturally constructed phenomenon is a result of an Order or a Power. Liminal spaces are the flight lines because of that reason. In these places individuals try to reshape themselves but again according to their cultural norms. The biggest norm here is known as language; because it realises itself through language. However an escape is possible, Kristeva says it is a poetic revolution, as well as the possibility of a trap that Antigone caught or the cave where she is sentenced.

According to Guattari, who considers subjectivity as production, it is the product of individuals, groups and institutions. Thinking of subjectivity in terms of production is not a sign of any return to traditional binary systems of expectations, such as the material infrastructure and the ideological superstructure. The various semiotic registers that come together to form subjectivity do not maintain compelling hierarchical relations that always remain constant. In fact, for Guattari, subjectivity is, as Bakhtin puts it, plural and chophonic. It recognizes no dominant or decisive instance that guides other instances according to a univocal causality (Guattari, 2021: 71). In the mentioned work, Guattari references Daniel Stern's book titled "The Interpersonal World of the Infant" (1985), which presents a perspective that challenges Freudian notions of developmental stages. According to Guattari, Stern's research explores the pre-verbal subjective experiences of infants, which are not simply sequential stages as understood in Freudian theory. Instead, Stern identifies levels of subjectivation that persist and continue parallel to each other throughout an individual's life. These subjective formations in infancy are not strictly hierarchical stages but rather ongoing processes of subjectivity that endure across the lifespan (Guattari, 2021: 77). Stern's perspective diverges from Freudian theories that emphasize the strong psychogenesis of complexes and their role as universal structures of subjectivity. According to Stern, these Freudian constructs are overly exaggerated. Instead, Stern highlights the significance of early experiences in infancy, which have a trans-subjective nature. During this stage, the sense of self is inseparable from feelings and experiences related to others. As a result, the interplay between "shareable emotions" and "non-shareable emotions" becomes a foundational aspect of the emerging stages of subjectivity. Stern suggests that this dialectic between emotions that can be shared with others and those that cannot be shared structures the development of subjectivity. He argues that this dynamic is evident in various aspects of human experience, including dreams, delusions, creative fluctuations, and the experience of love. These experiences reflect a newborn subjectivity that continually manifests throughout life (Guattari, 2021:

78). Let's remember here Bremmer's work about soul, he says: it manifests itself only at the moment of swoons, dreams, and death: "(the experiences of the 'I' during the swoons or dreams ascribed to this soul)" (2002: 2). Are they similar, or even same with Guattari's?

Along with all this, there is another concept that supports and directly relates to Stern's work: *chora*. This name, which Plato used to describe the place where the universe was formed, later turns into a concept that many people understand in different ways. One of these people, Kristeva introduces the concept of "chora" to describe the pre-linguistic period of the infant's development when they are in close contact with the mother. She characterizes chora as a nonexpressive totality that encompasses the drives and their states in a dynamic yet regulated movement (Kristeva, 1984: 25). It is important to note that Kristeva's theoretical description of chora is part of the discourse of representation, presenting it as evidence through ruptures and articulations (rhythm). However, chora precedes notions of evidence, resemblance to reality, spatiality, and temporality. Kristeva suggests that while chora can be designated and regulated, it can never be definitively fixed or posited. It resists being reduced to a fixed and axiomatic form. One can situate chora and even assign it a topology, but it eludes complete and final conceptualization (Kristeva, 1984: 26). Although Plato and Kristeva's ways of interpreting chora are different, the common situation is that this area is assimilated to the mother and is far from the area of meaning. According to Kristeva, the chora does not function as a fixed position or a signifier that represents something for another position. It is not a standing position that carries a symbolic meaning. However, the chora is produced in order to attain a meaningful position. It exists prior to models or copies and does not serve as the foundation for figuration or specularization. Instead, it is characterized by vocal or kinetic rhythm and operates in a realm that precedes the formation of signs or symbolic representation (Kristeva, 1984: 26). Kristeva argues that to overcome the ontological understanding of motility as shapelessness, it is necessary to reinstate the gestural and vocal play inherent in this motility. She suggests that the theory of the subject proposed by the theory of the unconscious allows us to interpret the process of meaning-making within this rhythmic space that lacks fixed positions or theses. When Plato referred to this space as the receptacle or chora, emphasizing its nurturing and motherly qualities, it had not yet attained a unified and ordered state because it lacked the presence of God. Despite its lack of unity, identity, or divinity, the chora is still subject to an ordering process that differs from the symbolic law but still engenders temporary articulations and repeated

beginnings. Thus, the chora represents a mode of meaning in which linguistic signs are not yet expressed as the absence of an object and where the distinction between the real and the symbolic is not fully established (Kristeva, 1984: 26).

According to Kristeva, along with the insights of psycholinguists and Stern, there are "concrete operations" that precede the acquisition of language and organize the preverbal semiotic field into logical categories. These operations demonstrate that they exist prior to or beyond language itself. There is a preverbal functional state that governs the connections between the body (in the process of establishing its coherence), objects, and the key figures within the family structure. The kinetic functional stage of semiotics precedes the construction of signs and is not yet cognitive in the sense of being assumed by an already constituted subject of knowledge. Through this prepersonal process, which is closely tied to the attachment to the mother's body, the mother's body becomes the mediator of the symbolic law that regulates social relations and acts as the organizing principle of the semiotic chorus that spans destruction, aggression, and death. Consequently, it can be posited that certain semiotic articulations are communicated through the biological code or physiological "memory," thereby forming the innate foundations of symbolic function (Kristeva, 1984: 27-28). The issue we want to underline here is that the relationship between Guattari, Stern and Kristeva is united in the concept of a void. The inclusiveness of the concept of liminality and this area, which is desired to be overcome with rituals, is fully identified with a principle like Kristeva's chora, and the meaning of Turner's prima materia. This place, which is the field where subjectivity is established, can only be established temporarily, as Kristeva mentioned. So, the liminality is the place where we return to prima materia as a temporary chora (in the Kristevanian sense), and we establish subjectivity in these areas by the presence of singularities.

Guattari proposes a provisional definition for subjectivity through an inquiry into subjective individuation. In this proposition, he says that individual and/or collective situations are the combination of conditions that make possible the emergence of self-referring existential territorialized, adjacent to otherness, which is also subjective, or within a limited relationship. Guattari argues that subjectivity can manifest in individualized forms through social and semiological connections. This means that individuals who take responsibility for their actions position themselves within relationships of alterity influenced by family customs, local traditions, and legal systems. However, subjectivity can also be collective in certain contexts. In this sense, "collective"

should be understood as a multiplicity that reveals itself as pre-individual, transcending the notion of the individual as it existed in ancient times (thus aligning with Antigone's perspective). This pre-individual aspect can be expressed through pre-verbal intensities such as celestial laws and myths. Additionally, subjectivity can manifest in a transpersonal manner through the socius, which signifies a logic of emotions rather than a logic of bounded sequences (Guattari, 2021: 81).

Guattari places great emphasis on the prepersonal part of subjectivity. He thinks that the heterogeneity of subjectivity can develop from here. Subjectivity is produced not only through the psychogenetic phases or the Unconscious mathems of psychoanalysis, but also by the large-scale social machines of mass communication and language that cannot be defined as humanly. According to Guattari, subjectivity is that each individual and social group carries its own modelling system; that is, it is a specific cartography - consisting of mythical, ritualistic and symptomatological references as well as cognitive references- in which it attempts to manage its inhibitions and impulses by positioning itself according to its feelings and concerns (2021: 83). As we can remember from the quotations from Levinas, the person on the threshold is in a singularization state. This singularity is also possible for Guattari in the field of subjectivation. When certain semiotic slices become autonomous and begin to work on their own account, they release new referential fields, and this is the crack that will enable the existential singularization associated with the derivation of new coefficients of freedom. As far as we understand, this crack is an area where the subject compiles the uniqueness. Then, Guattarri tries to explain this with Bakhtin's concept of enunciation and exemplifies it. Guattari emphasizes that in the realm of poetry, creative subjectivity engages with various elements in order to generate a rupture within itself, to attain autonomy, and to reach its climax. These elements include the vibration and musicality of words, their material significations with their nuanced variations, verbal connections, effects, intonation, and expressive aspects. Additionally, the feeling of verbal activity in the actual production of sound is considered, encompassing motor elements such as pronunciation, gesture, and facial expression. Furthermore, a sense of movement is present, where the activity and spirit of the word blend harmoniously with the entire organism. Guattari refers to these elements as "existential refrains" and phrasings that are detached from their original context (2021: 89). Subjectivities are collective as well as individual. And these subjectivities form existential territories. Guattari states that it is the rhythms with mythical referents, the songs, the masks, the imprints on the body, the earth, and the

totems that take place in ritual times – in archaic societies, especially in Greek Antiquity (2021: 90). For Guattari, the poetic function (like Kristeva's poetic revolution) is crucial. For him, the only acceptable end of human activity is the production of a self-enriching subjectivity based on the uninterrupted disguise of the world. The productive assemblies of subjectivity can exist at the level of megapoles as easily as they exist at the level of an individual's language games. In order to learn the inner mechanism of this production, it is necessary to look at the self-grounding cracks of meaning in existence—it is possible today that poetry teaches us more than economics, social sciences, and psychoanalysis combined (Guattari, 2021: 96).

Then how can poetry teach us? First, to learn this, the first thing to do is to get rid of our interpersonal and inter-communal experiences, as Kristeva says, to reach the generating of significance. Bedient (1990) asserts that, according to Kristeva's theory, poetry is fundamentally opposed to formality. It is so deeply contrary to aesthetic principles that conventional terms such as beauty, inspiration, form, instinctive rightness, inevitability, or delicacy fail to capture its essence. Instead, poetry evokes language associated with politics and warfare, employing terms like corruption, infiltration, disruption, shatterings, negation, supplantation, and murder. In this sense, poetry can be seen as the chora's rebellious warfare against culture (Bedient, 1990: 809).

CHAPTER 2

ANTIGONE IS A LIMINAL ABJECT IN GRIEF

> *"The imprint of an archaic moment, the threshold of space, the "chora" as primitive stability absorbing anaclitic facilitation, produces laughter"* (Kristeva, Desire in Language: 283).

> *"What does one find in Antigone?First of all, one finds Antigone"* (Lacan: 1997: 250).

Antigone, as a mythical woman who could extend from the fifth century to the end of the millennium, attracted the attention of many philosophers and theorists from Hegel to Zizek; She has become a symbol of feminist struggle. When dealing with Antigone, external relations such as the society she lives in, kinship relations, rebellion against authority are always taken into consideration and emphasised. Considering that the concepts of subject and individual emerged with the Enlightenment, it is necessary to look at Antigone's subjectivity and self in order to solve the positioning of this pre-individual, pre-subject entity within itself. Because Antigone, who has been wandering among us as a myth for hundreds of years, continues to inspire us with the self, self and subjectivity that she created in history; with the pens of writers such as Kamila Shamsie, it can be identified in other bodies in a similar way. It is a threshold where Antigone's subjectivity is established; at this threshold, which is the result of a ritual that was left unfinished because she could not complete the transition, Antigone becomes the Antigone as we know it, namely the rebel: in this case, she is no longer Antigone, the daughter of Oedipus and Jocasta. How?

2.1. The coherence of *chora* and *liminality* as a plane of creation

As we learned from Van Gennep's research, being able to successfully move from one stage to another in people's lives is an important condition in any society. That great void, which Turner called liminality, especially in moments of crisis such as birth and

death, requires creative innovation. We think that it is possible to reconcile the liminality that Turner developed based on Van Gennep with the chora that Kristeva borrowed from Plato and used. This coherence is the source of the creative power in the liminal area, which we think establishes Antigone's subjectivity.

After the death of their father Oedipus, Eteocles and Polyneices, who got into a fight for the throne, killed each other and the tragedy started with the two remaining sisters, Antigone and Ismene. The fact that one of the deceased brothers was buried in accordance with the customs and the other was left unburied by the king as a punishment moves Antigone into action:

> ANTIGONE:
> It has indeed. Creon will give the one
> of our two brothers honor in the tomb;
> the other none. Eteocles, with just observance treated,
> as law provides he has hidden under earth
> to have full honor with the dead below.
> But Polyneices' corpse who died in pain,
> they say he has proclaimed to the whole town
> that none may bury him and none bewail,
> but leave him, unwept, untombed, a rich sweet sight
> for the hungry birds' beholding and devouring.
> Such orders they say the worthy Creon gives
> to you and me—yes, yes, I say to me—
> and that he's coming to proclaim it clear
> to those who know it not.
> Further: he has the matter so at heart
> that anyone who dares attempt the act
> will die by public stoning in the town.
> So there you have it and you soon will show
> if you are noble, or worthless, despite your high birth (Sophocles, 2013: 223-224)

Antigone is already in the process of mourning as she speaks these words. As we saw earlier in ancient Greece, people had to be buried properly in order to pass on to life in the next world -afterlife, Hades- with dignity. Antigone states that below with these words: "Creon will give the one/ of our two brothers honor in the tomb;/ the other none. Eteocles, with just observance treated, / as law provides he has hidden under earth/ to have full honor with the dead below" (Sophocles, 2013: 223). After the death of siblings, the task of burying them and performing the necessary ceremony rests with the nearest relative. In accordance with North's account, in Ancient Greece, it was believed that a part of the human personality, referred to as the psyche or later as a daemon, continued to exist even after the physical body's death. Among the three aspects of the soul, namely thymos, noos, and psyche, only the psyche was believed to endure while the others ceased to exist along with the body. Additionally, it was considered necessary to conduct

funerals, regardless of their brevity or symbolic nature, as they played a crucial role in facilitating the journey of the deceased to the underworld. Failure to perform these funerary rites would not only anger the dead but even the gods themselves (Moreman, 2008: 19). Especially for those with noble families like Antigone, it's a much bigger issue of social status and honor. But Antigone and Ismene behave differently during this threshold period of their stay. While Ismene obeys the king's order, Antigone stands against the order, arguing that there is a greater law above the king's order. In fact, this opposition is an important process for the person himself/herself, as well as realising a law on behalf of the deceased. Because at the moment of death, three stages come into play, and this transition process of the survivor, that is, the person who will mourn, the person who will provide the rite of passage, and the deceased person are simultaneous. Garland (1988) outlines three stages in the process of dying and transitioning from one state to another: dying, being deceased but not yet buried, and being deceased and buried. These stages highlight the meticulous nature of death in ancient Greece, as survivors had to go through each stage successfully in order to complete the process (Garland, 1988: 13). Van Gennep proposes that the comprehensive structure of rites of passage encompasses the three distinct phases: preliminal rites of separation, liminal rites of transition, and postliminal rites of incorporation, as a theoretical framework (2022: 19). The first stage, the beginning of the grieving process, naturally occurs with death. But when the person dies, she/he is still in this world, and the person living in the universe has stepped on the threshold. With the death of Polinices, Antigone is on the verge of death; this stage, the dying, normally coincides with the first stage Van Gennep calls the preliminal stage. In order to successfully pass this stage, Antigone must fulfil the tasks in the second step, the liminal part. The second step contains this transition part as we mentioned before; in this stage both dead and the living relative are at the liminal zone.

In this liminal zone there should be a creative energy to be able to come back to life because it is just a temporary zone. Here the person who is in grief is supposed to fulfil some tasks to help the deceased and for herself/himself to create a new life understanding. This void, which we consider to be the symbolic place of rebirth, can also be associated with the mother's womb, or Kristeva's concept chora can help us understand the creative impulse here by associating the law with rituals.

The term chora was first used by Plato to mean the creative void, the first space in which all things occur. Although Plato could not be the only one to use the term, Kristeva later used this term in a slightly different way, expanding the meaning without

leaving the context. The concept of chora, which Kristeva defines as an inexpressive unity formed by impulses and their stances in a motility as well as "ordered, is itself a part of the discourse of representation that presents itself as evidence, as breaks and articulations (rhythm), and consists of evidence, resemblance to reality, spatiality" (1984: 182) and it is important that it comes before temporality. As we know, crisis rituals also have something to do with the beginning, the first. Turner related this to the fact that the person in the liminal state belongs nowhere and is stripped of its original form and reduced to a kind of prima materia. Ganteau and Onega, on the other hand, supported this by saying that when the individual is on the threshold, he is nothing, he is like a mud that needs to be rebuilt, and he is the other of the others. We find this state of nothingness in Antigone's words: "Take heart, you live. My life died long ago. And that has made me fit to help the dead" (Sophocles, 2013: 246). In these words, we see the speeches of a living body that is long dead, and that Antigone, who is stuck in purgatory, on the threshold, has already reached nothingness. And we will once again support these words with the words of Robert: "Living is living with. Living means living with others, and other others. Living means living with and through differences. These others include those no longer living. The living are more than the living. Living is living with the dead. The living includes the dead" (2015: 25). This threshold, this gap where Antigone stands, or as Kristeva puts it, became a temporary chora, a temporary chora that turned into a constructive space when the ritual was blocked and Polynices was left dead but uninterred. In other words, here, Antigone has become a dead body erased from reality, from the face of the earth, in order to make her own existence visible by operating the liminal space in which she is trapped, deprived of unity, identity and sanctity, like a chora where the symbolic law does not work. The symbolic law, as we learn from Lacan, is the law of the father. On the contrary, imagery is associated with the mother. Let's take a look at Kristeva's words:

> The mobile and heterogeneous but semiotizable chora is the place where the signifying process, rejecting stases, unfolds. In traveling the chora's lines of force, the process of the subject runs the risk of becoming the very mechanism of the chora's operation, its "mode" of repetition, with no signifying substance of its own, no interiority or exteriority—no subject or object, nothing but the movement of rejection. When the signifying process strives to correspond exactly to the logic of this mobile and heterogeneous chora, it ultimately forecloses the thetic. But in so doing, heterogeneity itself is lost; spread out in its place is the fantasy of identification with the female body (the mother's body), or even the mutism of the paralyzed schizophrenic (1984: 182).

As Kristeva travels along the lines of power of the chora, as we see in the excerpt, the subject's process risks becoming the exact mechanism of the chora's operation, its

"mode" of repetition; there is no meaningful substance, interiority or exteriority of its own—no subject or object, nothing more than an act of rejection, she says. The return to zero of the human being associated with the Turner prima materna we mentioned earlier allows Antigone to put everything in her focus aside and come to the act of denial. He does not accept Creon's law and even answers Creon's question "And still you dared to overstep these laws?" (Sophocles, 2013: 240):

> ANTIGONE
> For me it was not Zeus who made that order.
> Nor did that Justice who lives with the gods below
> mark out such laws to hold among mankind.
> Nor did I think your orders were so strong
> that you, a mortal man, could overrun
> the gods' unwritten and unfailing laws.
> Not now, nor yesterday's, they always
> Live, and no one knows their origin in time.
> So not through fear of any man's proud
> Spirit would I be likely to neglect these laws,
> and draw on myself the gods' sure punishment.
> I knew that I must die—how could I not? —
> even without your edict. If I die before my time, I say it is a gain.
> Who lives in sorrows many as are mine how shall he not be glad to gain his
> Death? And so, for me to meet this fate's no
> grief.
> But if I left that corpse, my mother's son,
> dead and unburied I'd have cause to grieve
> as now I grieve not. And if you think my acts are
> foolishness the foolishness may be in a fool's eye (Sophocles, 2013: 240-241).

She didn't think that his orders were strong enough to break the unwritten and infallible laws of the gods as a mortal man, when she said Antigone for certain meant a higher law, but it is also a thought-provoking detail that the one who gave the order was not Zeus or Justice; the most important thing here is that "no one knows their origin in time". There is something too important to come from either god or king: unwritten and unfailing laws. In the words of Antigone Kristeva, who tells it to be completed with a feeling and knows that she cannot escape from torment otherwise, in this liminal situation where interiority and exteriority, subject or object are absent, she only integrates with the act of denial. This is possible when Antigone considers herself completely dead and enters the chora; Such a situation does not apply to Ismene, who is expected to be one of the owners of the same pain, because she remains in order. The only real thing in chora is repurposing for the realization of creation. Because this is the only reality in the chora, and with a process of mourning and prevention of mourning, with prohibition, Antigone could not make a healthy transition here, but could complete her mourning with nothing.

The transition from nothingness to unity is the most important goal of transition rites, both individually and socially. Because here the person undergoes a change because she/he has left many stages behind and crossed many limits. In the case of death, it was an important belief in Ancient Greece that there was a dual transition and this task remained to the living. Therefore, as Thomassen states, being on the threshold is the experience of finding oneself at a boundary or in between, spatially or temporally (2015: 40). When it is associated with death or when we think that the threshold has been crossed for this reason. Van Gennep says that grief is nothing more than the sum of taboos and negative practices that generally point to exclusion from society. So, there is an out-of-state situation here. Being on the edge of everything, in the words of Ganteau and Onega, it is like a mud that needs to be rebuilt, and it is the other of the others. In this case, it is indeed an "it". The candidate on the threshold should be a tabula rasa, a blank slate in matters pertaining to the new status, says Turner (ibid: 105). Their predicates are inevitably ambiguous; in fact, Antigone has already involuntarily entered this state with her brother's death. A person on the threshold or, as Turner puts it, candidates at the threshold stage of rituals have a common characteristic in any society. These are the people or principles that (1) fall into the cracks of the social structure, (2) are at the margins, or (3) occupy the lowest legs (2021: 129). The states of threshold, marginality, and structural inferiority serve as conditions that often give rise to the creation of myths, symbols, rituals, philosophical systems, and works of art. These circumstances provide fertile ground for the emergence of these cultural expressions and creative endeavours. So, by reconciling these conditions with Antigone, we can talk about the possibilities of her mourning, her insistence on performing the ritual, the creative power in the threshold area, the chora. Undoubtedly, Antigone has transformed this threshold into a chora, even for those who will come thousands of years later, with her actions as a living being. Antigone, which infiltrated under the structure and destroyed the norm with the language of the norm, actually held up a mirror to the order of the law directed at it and showed it its own ugliness, rather than displaying an opposition. In return for all this, she was stuck in the cave, which is an important symbol. We see this language used by Antigone in Irigaray, which re-reads Plato's allegory of the cave.

Here it is possible to simply associate the cave symbol with the chora, which we take as the creative space, and the area of the threshold but assuredly we take Kristeva's chora not Plato's. Because that would be a contradiction. As for why the cave associated with the tomb is considered a threshold, rather than an end, the final point to be crossed

here, this is a completely untrue, misplaced encounter because Antigone was imprisoned here to die:

> CREON
> To take her where the foot of man comes not.
> There shall I hide her in a hollowed cave
> living, and leave her just so much to eat
> as clears the city from the guilt of death.
> There, if she prays to Death, the only god
> of her respect, she may manage not to die.
> Or she may learn at last, though much too late,
> how honoring the dead is wasted labor (Sophocles, 2013: 256).

Creon's closure of Antigone in the cave may definitely have different meanings, but we read it here as a space that hosts a cycle where the creative action begins and ends, in its simplest form. And we will evaluate this evaluation with Irigaray's re-reading of Plato's cave due to the emphasis on Antigone's being a woman; If the protagonist had been male, perhaps it would have been possible to advance this reading directly with Plato's ideas. But since masculine domination and feminine opposition are involved, it would be more correct to proceed with Antigone's method with a mirror gaze.

Irigaray, in the second part of Speculum titled "Plato's Hysteria," opens with a quote from Plato, specifically the myth of the cave, to serve as a starting point for her exploration. By emphasizing the creative potency of this allegorical space, she suggests that reading and analyzing the myth of the cave is essential to understanding various aspects of human experience. Irigaray further highlights the metaphorical nature of the inner space, drawing connections to concepts such as the den, womb, and even the earth, while acknowledging that the text itself renders the metaphor technically impossible (1985: 243). Krumnow argues that Irigaray, through a process of renaming the cave as "l'antre," "la matrice" (the matrix), "l'hystera" (the uterus), and "la terre" (the ground/earth), initiates a philosophical interpretation of Plato's cave that invites a specularization, akin to gynecological mirroring instruments. This approach allows Irigaray to reexamine the cave as a metaphorical womb, emphasizing its symbolic significance and exploring its implications from a feminine perspective (2009: 71). When considering the cave as a womb, Irigaray first mentions that Socrates said that men-hoi antropy (gender unspecified) lived underground, in a cave-shaped dwelling, and it can be read as ground, dwelling, cave, and even differently form. And all these terms can be read more or less as equivalents to hysteria, according to Irigaray. Similar connotations can actually be made for living in the same place, in the same habitat, for dwelling for a certain

period of time or even for the entire time. According to the story, men live in one, same place – regardless of gender. A cave or womb-shaped place (Irigaray, 1985: 243).

> The cave is the representation of something always already there, of the original matrix/womb which these men cannot represent since they are held down by chains that prevent them from turning their heads or their genitals toward the daylight. They cannot turn toward what is more primary, toward the proteron which is in fact the hystera. Chains restrain them from turning toward the origin but/ and they are prisoners in the space-time of the project of its representation. Head and genitals are kept turned to the front of the representational project and process of the hystera. To the hystera protera that is apparently resorbed, blended into the movement of hysteron proteron. For hysteron, defined as what is behind, is also the last, the hereafter, the ultimate. Proteron, defined as what is in front, is also the earlier, the previous. There is a fault in the hysterein which is maintained by the proterein, or more exactly here by the proso, the "forward, the prosopon, the opposite, the face, the visage, the physiognomy, the blepein eis prosopon, or even the protasis-maintained by links, by chains that are, as it were, invisible (Irigaray, 1985: 244).

At this point, when we think about why Creon wanted to close Antigone in a cave, we come across metaphorically the meanings in Irigaray's evaluations. The cave is more than simply a tomb here: Let's underline Creon's words: "Then go down there, if you must love, and love the dead. No woman rules me while I live" (Sophocles, 2013: 244). It should be noted here that we associate the threshold point with the creative chora. Krumnow's analysis reveals that while Plato expels poets and poetry from his ideal city in the 10th book of the Republic, he also associates both poetry and mimesis with femininity within the metaphor of the cave. Additionally, Plato employs the metaphorical womb as a backdrop to philosophically exclude the feminine. This suggests that Plato intertwines his philosophical discourse with the marginalization and devaluation of the feminine through the symbolism and exclusionary dynamics present in the metaphor of the cave (2009: 77). It would be meaningful to reconcile Plato's prohibition with Antigone's metaphorical return to the womb, the cave. Again, quoting Krumnow, it is possible to see that the womb or cave is the place that we associate with Kristeva's chora and threshold and which is the bed of poetic revolution:

> [T]he game of shadows is the philosophical game of "je." "Je" therefore is merely a game whereby subjectivity depends on these very philosophical and ontological games. The prescription that exists for representation and subjectivity, that of the "je," is bound and confined to the appropriation of woman and the feminine. Notions of game and "jeu" continue throughout Irigaray's work to show that those who enjoy the amusement of "jeu"/"je" subscribe to platonic Western prescription. Certainly what is excluded from subjectivity and from the "je" is based on this game about the intentional exclusion of the feminine (2009: 77).

Thus, we see in Creon's action the clear representation of this deliberate state of abstraction, exclusion, and silencing. Being imprisoned in that much feared place, the realm of silence, is the best punishment for Creon, because that's the only way he can

silence Antigone's rising voice. At this point, another noteworthy intent of Creon in this action is understood from the words "and leave her just so much to eat/ as clears the city from the guilt of death". The polluting presence of death. And it is very related to Antigone's act.

2.2. Dead's *miasma*tic effect and *abject*ion of Antigone

Birds eating the corpse of Polynices started to pollute the whole city. This pollution covers all the altars of the city. The prophet Teiresias appears before Creon and gives the news:

> TEIRESIAS
> You'll know, when you hear the signs that I have marked.
> I sat where every bird of heaven comes
> in my old place of augury, and heard
> bird cries I'd never known. They screeched about
> goaded by madness, inarticulate.
> I marked that they were tearing one another
> with claws of murder. I could hear the wing-beats.
> I was afraid, so straightaway I tried
> burnt sacrifice upon the flaming altar.
> No fire caught my offerings. Slimy ooze
> dripped on the ashes, smoked and sputtered there.
> Gall burst its bladder, vanished into vapor;
> the fat dripped from the bones and would not burn.
> These are the omens of the rites that failed,
> as this boy here has told me. He's my guide
> as I am guide to others.
> Why has this sickness struck against the state?
> Through your decision.
> All of the altars of the town are choked
> with leavings of the dogs and birds; their feast
> was on that fated, fallen son of Oedipus.
> So the gods accept no offering from us,
> not prayer, nor flame of sacrifice. The birds
> cry out a sound that I cannot distinguish,
> gorged with the greasy blood of that dead man.
> Think of these things, my son. All men may err,
> but error once committed, he's no fool
> nor unsuccessful, who can change his mind
> and cure the trouble he has fallen in.
> Stubbornness and stupidity are twins.
> Yield to the dead. Why goad him where he lies?
> What use to kill the dead a second time?
> I speak for your own good. And I am right.
> Learning from a wise counselor is not pain
> if what he speaks are profitable words (Sophocles, 2013: 264-265).

But Creon responds with anger to the oracle. According to him, no mortal can defile the gods: "I wouldn't give him up for burial/ in fear of that pollution. For I know/

no mortal being can pollute the gods" (2013: 266). But as Parker puts it, an unburied corpse was a disgrace, and one of the possible consequences is pollution; the remains of the corpses thrown on the altars by the birds of prey extinguished the sacrificial fires and condemned the city to godlessness. And in fact, it is clear that this is "a cosmic sanction operating against the violation of a fundamental social principle, namely the individual's right to funeral, rather than "natural pollution" (Parker, 1996: 44). Because "[t]he individual's right to receive burial was, of course, supported by powerful social and supernatural sanctions" (Parker, 1996: 43). And we should state here Polynices had the receive burial right and Antigone as a sister had the right to complete the funeral right.

In ancient Greece, the dead are always considered unclean, those who come in contact with them also become unclean Parker asserts that even a person who has experienced birth or death is temporarily prohibited from participating in the worship of gods (1996: 33-34). This exclusion is based on the belief that contact with such significant life events renders an individual impure or polluted in the eyes of the gods. Furthermore, Parker highlights that while mortals are considered impure for being involved in bloodshed or coming into contact with a new mother or a corpse, the gods themselves find pleasure in the act of human sacrifice (1996: 34). But women have a natural connection with birth and dead that's why as Van Gennep puts it in his work, "every woman is unclean from birth" (2022: 21); this general understanding, which was also adopted in ancient Greece, leads to the establishment of a direct and natural relationship between the dead and women and to the social responsibility of women in this regard. Stears highlights that the concept of ritual pollution, known as miasma, has been attributed to explaining the significant involvement of women in death rituals (Havelock 1982; Shapiro 1991). Birth, similar to death, was perceived as a source of miasma, leading to the belief that women, due to their ability to bear children, were inherently associated with both pollution and the potential to cause pollution. Consequently, it is argued that women were assigned the responsibility of managing the ritual pollution associated with death (1998: 92). This connection between women, birth, death, and their roles in handling ritual pollution sheds light on the cultural perceptions and practices surrounding gender and religious rituals.

Because of their childbearing capacity, women's direct association with miasma is considered natural for situations that require direct contact with the deceased, such as washing the dead or putting money in their eyes. Antigone's attempt to bury her brother without any hesitation is perhaps a natural outcome of this presupposition. Carson

mentions that the Ancient Greeks were sensitive to the vital importance of boundaries, both personal and impersonal. Carson highlights the issue of contamination and cites Hesiod's words, which advise against a man using water that a woman has washed in due to the belief that it carries a severe and long-lasting penalty (Op. 753-55; Carson, 1990: 135). Carson argues that in the ancient world, a prevalent strategy was to isolate and separate female eros from society and even from women themselves. This strategy manifested in various notions, conventions, and rituals that aimed to control and regulate female life, creating boundaries and restrictions around female sexuality (1990: 136). Carson explores the question of why women are deemed "dirty" by first providing a definition of dirt and states that dirt is matter that has crossed a boundary it should not have crossed. In ancient Greek culture, and in many other cultures with complex systems of pollution beliefs, impurity is seen as a mixture. Anything that confuses or transgresses established categories and boundaries is considered polluting, and anything that comes into contact with this pollution is likewise polluted and has the potential to pollute others (1990: 158). Carson then argues that women are considered polluted due to their perceived inclination to go beyond established boundaries, to lose their own boundaries, and to align themselves with the unbounded. This propensity is seen as a source of pollution and reinforces the view that women are inherently impure (1990: 159).

Examining the connection between miasma and liminality, it is revealed that crossing or traversing socially defined categories leads to a state of pollution. This pollution serves as a means of disciplining individuals, identifying them, and ultimately neutralizing any potential threat they may pose to the societal order (McPhee, 2018: 101). The act of traversing boundaries and entering a liminal state is seen as disruptive and requires measures to contain and control the perceived danger it presents to the established social structure. In other words, even Antigone's opposition, her desire to cross the forbidden threshold, is impure. According to McPhee's article, the concepts of miasma and pollution became integrated into the symbolism and communication systems of Greek politics and religion around the seventh century BC. This period was characterized by an underdeveloped legal system (2018: 101). Additionally, McPhee quotes Meinel, who suggests that our understanding of pollution, aside from what can be gleaned from tragedies, largely stems from the enactment of "sacred laws" by certain civil authorities (2018: 101). These sacred laws played a significant role in shaping and defining the understanding and treatment of pollution within Greek society. And he states that constancy is very important for them, and thus "in archaic Greece, miasma and legal

process developed and co-substantiated each other"; "Sophocles' *Antigone* articulates a troubled vector of pollution, law, and civic space" (McPhee, 2018 :101). As can be seen, in Ancient Greece, pollution has a direct relationship with the woman's desire to cross borders, and this is clearly seen in Antigone. In fact, the validity of a moral law is underlined by Antigone's reversing the discourse by obeying divine laws. Parker puts it this way:

> In the Antigone, too, the pollution of death is dramatically used. The dispute about Polyneices' burial has been conducted in terms of rights, deserts, and duties. With the entry of Teiresias and his report we receive decisive proof that Antigone is in the right. Birds of prey have carried scraps of the unburied corpse to the very altars, and all commerce between man and god is impossible. When an unrepentant Creon insists that mortals by their acts cannot pollute the gods, we can only understand this rejection of plain fact as lunatic defiance. Through pollution, the universe has given an unambiguous verdict on the moral question (1996: 33).

McPhee asserts that in Antigone, the symbolic and thematic presence of miasma operates within the realm of tragedy as a form of punishment for both arrogant obedience and disobedience towards sacred kinship laws and civil laws. This characterization can be seen as a powerful depiction of interlegality, where Antigone embodies a state of existence that exists between different realms (Gould, 1995: 36; McPhee, 2018: 101). The concept of miasma, in this context, functions as a policing contagion and a diagnostic framework that infects civic law, while simultaneously identifying those who are considered outsiders or transgressors (McPhee, 2018: 101). It suggests that miasma operates as a form of social control and a means of delineating boundaries within society.

For all these reasons, Antigone's end comes back to the womb into which she was thrown, imprisoned: for this is, for all reason, a representative Hades, far from daylight. She is now the object of the criminal and the subject of the death. "Fresh-made prison tomb. Alive to the place of corpses an alien still never at home with the living nor with the dead" (2013: 259) This is how Antigone expresses the pain of being found in corpses without a body. This liminal situation will encourage him to kill himself. The description of the place in Antigone where she exists in a state between living and dying brings to mind the ideas expressed by Kristeva. According to Kristeva, the corpse, derived from the Latin word "cadavre" meaning "to fall," represents something that has irreversibly fallen, associated with decay and death. Confronting a corpse disrupts the identity of the person facing it, causing further turmoil and a sense of fragility and uncertainty (1982: 127). This quotation emphasizes the destabilizing nature of encountering death and its impact on the individual's sense of self and perception of reality. Antigone, who had

already mourned her death by worrying about burying her brother, has now fallen into this turmoil. It is obvious that the state of liminality grows exponentially here and takes on new forms like interlocking circles. The pollution brought by death takes a completely different turn here. The corpse of Polynices not only brings a curse on the city, but also shows the horror of physical abomination and decay:

> GUARD
> It was like this: when we got back again
> struck with those dreadful threatenings of yours,
> we swept away the dust that hid the corpse.
> We stripped it back to slimy nakedness.
> And then we sat to windward on the hill
> so as to dodge the smell (Sophocles, 2013: 239).

In the context of the situation described in Antigone, we can interpret it through the lens of Kristeva's concept of abjection. Kristeva defines the corpse as the epitome of abjection, representing a state where it is perceived without the presence of God or within the confines of scientific understanding. The corpse, in this sense, symbolizes death infiltrating and contaminating life, becoming something that is both rejected and inseparable, lacking the boundaries and protection associated with an object. It possesses an eerie strangeness and a real threat, exerting a call that ultimately consumes and devours us (1982: 127). By applying these concepts to the Antigone scenario, we can understand the profound impact of encountering death and the complex emotions and psychological turmoil it engenders. While this extreme effect of a natural phenomenon such as death on human beings is clearly shown in the myth of Antigone, the pollution arising from the contact of the undead with the dead, organizes other meanings when it comes together with the violation of a law. According to Kristeva, the misery or abjection associated with something does not solely stem from its lack of health or cleanliness. Instead, it arises from its ability to disrupt established identities, systems, and orders. What makes something abject is its failure to conform to the boundaries, places, and rules that define and maintain a sense of order and coherence (1982: 127). This perspective highlights the psychological and symbolic significance of boundaries and order in human experience. In the context of the previous discussion, encountering death or the state of liminality in Antigone disrupts the established social, cultural, and legal frameworks, leading to a sense of abjection and upheaval in the characters involved. Just as in Antigone's case, the effort to cross borders disrupts the order, but Antigone is not the only person who violates the law that disrupts the order; Creon violates the unwritten laws of the gods, taking away

the right of burial from a dead person. Here "It is the in-between, the ambiguous, the mixed" (Kristeva: 1982: 127). Kristeva distinguishes between the refusal of morality and abjection. She suggests that someone who rejects or refuses to adhere to moral codes and values is not necessarily abject. In fact, there can be a certain grandeur or elevated quality in amorality or even in a crime that openly defies the law. Such acts may be seen as rebellious, liberating, and even self-destructive. However, abjection, in contrast, is characterized by immorality, obscurity, deceit, and suspicion. It embodies a concealed terror, a smiling expression of hatred, a passion that abandons the body instead of inflaming it. It can manifest in situations like a person in debt who betrays you, or a friend who deceives you behind your back (Kristeva, 1982: 128). This description highlights the darker, more insidious aspects of abjection, emphasizing its treacherous and morally ambiguous nature.

There can be splendor in a crime that proclaims a violation of the law, yes, that's where Antigone's splendor comes from, but that crime is a rebellious, liberating, and suicidal crime. He freed Antigone from the law, but eventually offered him suicide. The reason that disgusts her in Creon's eyes and pushes her to be locked in a cave and left to die is entirely due to Antigone's rebellion as a woman.

2.3. Standing on liminal as One, Other and Realising Subjectivity

In any crisis situation or in a situation that requires a transition, from the moment one steps on the threshold, she/he is alone, one. Although this seems to require coexistence as a social obligation or a necessity of ritual, the person stays with herself/himself only at threshold moments. That's why the person who stands in the liminal zone has to realise subjectivity. It's subjectivity, not subject because the person erases the subject here. In the previous discussion, we referred to Levinas and his concept of singularization. According to Levinas, the self is a unique and singular entity, not determined by specific differences or general characteristics. Singularization occurs through an external process, driven by the presence of others. It is when someone is chosen, addressed, challenged, and accused by the other. Singularization is not a result of self-study; it involves distancing oneself from one's own subjectivity, freeing oneself, and transcending personal particularities. The process of singularization is not about imposing coherence onto various roles and contingencies but rather about being kept as oneself and being receptive and passive towards oneself (Levinas, 1991: xxx). This

understanding highlights the importance of the encounter with others in shaping and defining one's sense of self and subjectivity. This is exactly the case of persons in transitional rites; Being passive towards oneself, being erased both leads to oneness and requires erasing even that one. Based on Ortner's explanations, we conclude that what is meant by "subjectivity is always a specific cultural and historical consciousness" (2006: 41). Subjectivity does not exclude various unconscious dynamics seen in the Bourdiecu habitus from the Freudian unconscious. But subjectivity is always more than these in two senses. Actors are subjects who at least partially know at the individual level and have "a degree of reflexivity about themselves and their desires; and this shows that they have some "penetration" on the paths they are shaped by the conditions they are in" (Ortner, 2006: 41). The power to penetrate these paths is closely related to the lines of flight. That is, when we step out of the line of subjectivity, when we step on the threshold, it shows itself in a much more liberating area, much different from the subject identity created by the society. It is a situation that she/he can encounter primarily at meeting moments. As Mansfield states:

> 'Subjectivity' refers, therefore, to an abstract or general principle that defies our separation into distinct selves and that encourages us to imagine that, or simply helps us to understand why, our interior lives inevitably seem to involve other people, either as objects of need, desire and interest or as necessary sharers of common experience. In this way, the subject is always linked to something outside of it—an idea or principle or the society of other subjects. It is this linkage that the word 'subject' insists upon. Etymologically, to be subject means to be 'placed (or even thrown) under'. One is always subject to or of something. The word subject, therefore, proposes that the self is not a separate and isolated entity, but one that operates at the intersection of general truths and shared principles. It is the nature of these truths and principles, whether they determine or are determined by us as individuals—in short, the range of their power—that has dominated theory and debate (2000: 3).

Under the previous title, we have included Kristeva's statements about the corpse's abjection. Here we will focus on this subject again with Mansfield's comments, because it is necessary to mention the connection of the corpse with subjectivity. Mansfield talks about this in his study:

> Kristeva calls the unique and separate body 'le corps propre'. In French, the adjective 'propre' has two meanings, depending on where it is positioned: firstly, it is translated as the English word 'clean' and, secondly, it denotes ownership (linked to the English word property). The phrase 'le corps propre', then, defines the body as something that the subject owns and maintains in hygienic order. This 'clean and proper' self-controlled body is the one we imagine we are referring to when we use the word 'I' (2000: 82).

In addition to evaluating the word propre, starting from the corps here will help us clear things up a bit. One of the English equivalents of the French word corps is corpse, which means corpse. When the integrity and cleanliness of the body and the integrity and cleanliness of the corpse come together, it opens a door of meaning for us. There is a paradox that should have been reversed, because in ancient Greece the relationship of the corpse with pollution-miasma is known. So, corps is now a replacement for 'clean and proper' self-controlled body is the one we imagine we are referring to when we use the word 'I' in the death state. Having ceased to be self-controlled, the body has become dependent on the existence of another I or Other. The relative who took on this task, on the other hand, deleted I in the threshold area where he was, and moved to an area simultaneous with the dead. Death has become a reality that brings the Selves between these two bodies closer together and equalises their status on the same threshold: "Alive to the place of corpses, an alien still, / never at home with the living nor with the dead" (2013: 259). So, who exactly is this alien who takes the place of the subject in this blurry and foggy space? And what defiles the body of the dead? In Mansfield's analysis, he quotes and refers to Kristeva's perspective on the self. According to Kristeva, the self strives to establish its identity through a process of alienation. This alienation refers to the self's separation from external influences and the formation of a closed, limited, and thresholded sense of self. However, both the establishment of the self and its alienation are never fully complete. The subject remains in a continuous process of self-definition, constantly pushing against the things that challenge its boundaries. Mansfield describes this ongoing struggle as a relentless cycle of summons and repulsion, wherein the individual is figuratively placed beside themselves, constantly haunted by the forces that shape their identity (Kristeva, 1982:1; Mansfield, 2000: 83). This perspective underscores the dynamic and evolving nature of the self and its perpetual quest for identity and self-definition.

The person who deals with the disgusting is almost in exile and therefore questions where he is rather than who he is, just like Antigone. Because the space that occupies the minds of the expelled and excluded is never unique, nor homogeneous and integratable. This space is primarily a divisible, collapsible and disastrous space. It is obviously both the tomb and the bridal chamber, like the cave in which Antigone was stuffed: "O tomb, O marriage chamber, hollowed-out/ house that will watch forever, where I go—/ to my own people, most of whom are there; /Persephone has taken them to her" (2013: 260).

The excluded person, who is the constructor of fields, languages, works, constantly limits her/his own universe, and the fluid boundaries of this universe (because these boundaries are formed by non-object, disgusting) constantly debate its solidity and push it to start over and over again. She/He is an outcast who is a tireless builder, indeed a lost person. She/He is the traveller of an endless night. She/He has experienced the sense of danger and loss that the tempting false object represents, yet she/he cannot help taking risks with it even as he moves away from it. The more she/he loses her/his way, the more she/he is saved (Kristeva, 1980: 20-21). The motivation for Antigone's threshold journey stems from what is lost in her. The corpse of his brother, who was left unburied, corresponds to the body of a living being whose life was taken away. This situation in the body (dead or alive) will erase the subject in every sense and leave its place empty; such that Antigone acts as a mirror in front of Creon. This erasure of the body creates a rift for subjectivity:

> The corpse is perhaps the strongest manifestation of the problem of abjection, the 'utmost of abjection', as Kristeva calls it (1982, p.4). The corpse is something that was living but now is dead. It is the very presentation of death, but what it presents is in fact something that we are familiar with as living. Our dead relative appears in the corpse, both as the living person we remember and can still identify with, and the death we cannot adequately signify. The physical reality of the corpse brings together life and death, presence and absence, love and repulsion, happiness and dismay in an endless, chaotic alternation and confusion. The dividing line between our own life and its extinction is reasserted amidst our comfortable and conventional daily preoccupations. The fear of the dissolution of our subjectivity, its very ambiguity, can only be withstood by a religious rhetoric of transsubstantiation that offers to preserve us forever, or by a science that smothers our loss in an impersonal logic that subordinates us to a higher evolutionary destiny. The corpse defies both these systems. It is the uncertainty of the life/death dividing line, literally in our faces (Mansfield, 2000: 84)

Here, it is necessary to draw attention to the fact that situations such as the unknown, the lost road, the ambiguity of the fields of creation can occur in many times of crisis. While these crises drag people to the thresholds, impersonality awaits them, which can only be possible with an erasure, getting rid of the subject. As Kristeva emphasizes and Antigone experiences, "When I am faced with death, I am at the limits of my being alive. My body takes its vitality from these limits" (1980: 16). The relation of Antigone's border with Kristeva's abject concept stems from both her miasmatic situation (physical or spiritual) that occurs with her contact with Polynices, and a state of disgust and marginalization originating from the superego. There is a simultaneous miasmatic situation here. There is a process of subjectivity that can be explained by Kristeva's concept of abject in the fact that two people on the threshold, one dead and the other alive, are simultaneously dealing with pollution.

When disgust clings to me, says Kristeva, this tangle of emotions and thoughts, which I call so, cannot, to tell the truth, have an identifiable object. The abject is not an object [ob-jet] before me that I name or imagine. Nor is it a game object [ob-jeu] ** that stands before me, as the "object petit a" is never caught in the systematic search for desire. Disgusting is also not the connection that will allow me to be partially independent and autonomous by gaining the support of someone or something. Of the qualities of the object, the abject has only that of the subject-I as the opposite of moi. The object, in opposition to the subject-self, stabilizes me in the fragile structure of a desire for meaning; this desire for meaning is a desire for meaning that makes me vaguely and infinitely homogeneous with the object. On the contrary, the abject, fallen object is radically excluded, leading me to the place where meaning collapses. An 'I' [moi], that is, a superego identified with his master, has clearly driven him out: let us recall that Antigone's exclusion stems from her opposition to Creon. The abhorrent continues to challenge his master from his exile: Antigone never backs down, does not refuse, and tries to make her voice heard with her laments. In other words, in Kristeva's words (His Master), it provokes an ejaculation, a flutter, a scream. Every ego has its object, and every superego has its own abject. When we associate the superego with the social in the myth of Antigone, this disgusting corresponds to death and the dead. It is a hideous, brutal pain, a pain that an exalted and devastated "subject-I" has to accept; because "he" pays this pain on behalf of the father (Is paying the father a paternal heresy, a paternal interpretation?.):*** Antigone pays this suffering on account of Oedipus: the curse. I endure this pain because I imagine that the Other wishes me to suffer it (see Kristeva, 1980: 14):

ANTIGONE
I've come as a dear friend to my dear father,
to you, my mother, and my brother too.
All three of you have known my hand in death.
I washed your bodies, dressed them for the grave,
poured out the last libation at the tomb.
And now, Polyneices, you know the price I pay
for doing final service to your corpse. And yet
the wise will know my choice was right (Sophocles, 2013: 260).

To state once again; so, what makes it disgusting "is not pollution or disease, but what disturbs an identity, a system, an order; disgusting is something that does not respect borders, positions and rules. In between, it is ambiguous and confused" (Kristeva,

1980:16): that is, it is Antigone. That's why Antigone was thrown out of bounds into a cavern, into the cradle of death:

> ANTIGONE
> O tomb, O marriage chamber, hollowed-out
> house that will watch forever, where I go—
> to my own people, most of whom are there;
> Persephone has taken them to her.
> Last of them all, beyond the rest ill-fated,
> I shall descend, before my course is run.
> Still when I get there I may hope to find
> I've come as a dear friend to my dear father,
> to you, my mother, and my brother too.
> All three of you have known my hand in death.
> I washed your bodies, dressed them for the grave,
> poured out the last libation at the tomb.
> And now, Polyneices, you know the price I pay
> for doing final service to your corpse.
> And yet the wise will know my choice was right. (Sophocles, 2013: 260)

This is where the importance of the concept of abject comes from. As Mansfield points out, "Kristeva shows how the concept of abject can be used to reveal the intricate intertwining of a subjectivity in process and a fragile socio-symbolic order" (2000: 85). If someone stay out of this symbolic order then how is it possible to produce one's own self? Here we can remember Kristeva's other concept, the chora. Chora can be used as a creative place for a temporary moment. In Antigone myth it is possible with cave allegory. Before she was sent here Antigone was all alone, and she was mourning, she was signing dirge for herself:

> ANTIGONE
> EPODE
> Unwept, no wedding-song, unfriended, now I go
> down the road made ready for me.
> 880 No longer am I allowed to see this holy light of the sun.
> No friend bewails my fate (Sophocles, 2013: 260).

Standing against the law, Antigone experiences the abject experience with great loneliness. But it should be remembered here that Antigone is in the threshold state and this state can only be experienced in the self and in solitude. The law, which closes this threshold to a cave and leaves her to an endless threshold, causes the situation of subjectivizing Antigone's experience to be carried to the universal dimension. So much so that Antigone, who disappeared in a myth-creating area, in a cave, was actually in the chora, and by staying on the infinity of a great threshold for humanity, committing suicide there, it was the source of a myth that has never been forgotten and has been going on for

centuries. This reality, created by Antigone's opposition, shows the possibility of erasing the subject and moving on to subjectivity, of getting rid of the society, the law and the norm, albeit impermanently, to a new area of escape. In the proposition we have included before, Guattari said that individual and/or collective situations are the combination of conditions that are also in a subjective or limited relationship, adjacent to otherness, self-referential, regionalized existentialism. According to him, subjectivity could be individualized according to certain social and semiological ties, that is, those responsible for their actions could position themselves in relations of otherness governed by family habits, local customs and judicial laws (2021: 81). By emphasizing that the heterogeneity of subjectivity can develop from the prepersonal, Guattari argued that it is produced not only by psychogenetic stages or the Unconscious mathematics of psychoanalysis, but also by large-scale social machines of mass communication and language that cannot be defined as human. According to him, subjectivity is that each individual and social group carries its own modeling system; that is, it is a specific cartography (consisting of mythical, ritualistic and symptomatological references as well as cognitive references) in which it tries to manage its inhibitions and impulses by positioning itself according to their feelings and concerns (Guattari, 2021: 83). And while Antigone draws this map, in which she includes herself, she develops her discourse with something she took from her own society: dirge. At this point, the poetic revolution begins.

2.4. Another name for laments: *poetic revolution*

To think is not to get out of the cave; it is not to replace the uncertainty of shadows by the clear-cut outlines of things themselves, the flame's flickering glow by the light of the true sun. To think is to enter the Labyrinth; more exactly, it is to create an appearance and a being of a Labyrinth when we might have stayed "lying among the flowers, facing the sky." It is to lose oneself amidst galleries which exist only because we never tire of digging them; to turn round and round at the end of a cul-de-sac whose entrance has been shut off behind us— until, inexplicably, this spinning round opens up in the surrounding walls cracks which offer passage. Cornelius Castoriadis, Crossroads in the Labyrinth (1978).

Gourgouris uses the above quote in the introduction to the On-self Alteration section of *The Perils of the One* (see Gourgouris, 2019: 59). When we evaluate the cave and labyrinth metaphors used by Castoriadis to shape the meaning through this thesis, we can say that Antigone was not actually closed on the contrary, she entered the house of thought. The cave is not just a place of shadows; It is the beginning metaphor of creation: it is the womb, it is the chora. For this reason, as Castoriadis said, just because we do not

get tired of digging, getting lost among the existing galleries; turning around at the end of a cul-de-sac whose entrance is blocked behind us - until this swirling circle, inexplicably, opens through cracks in the surrounding walls. Because the revolution grows out of these cracks. These cracks, which can open in a liminal area like a cave, can become mythical and reach centuries beyond, just like in Antigone. Gourgouris offers a comment on Castoriadis's approach, noting his departure from Rilke's elegiac style to embrace the enigma-provoking writings of Kafka. Castoriadis recognizes that the labyrinthine passages of one's inner world, analogous to a burrow, are the thoughts in the process of formation. However, there is an important distinction: these thoughts are not idealized projections of self-creation, as in Kafka's paranoid architectural creature, but rather they represent fascinating opportunities for self-othering. In this sense, thought becomes inherently poietic, embodying both creative and destructive qualities. It acts as a force of (self-)transformation that can lead to dead ends or open windows into chaos (Gourgouris, 2019: 60). This viewpoint highlights the dynamic and transformative nature of thought, emphasizing its potential to shape and reshape one's sense of self and engagement with the world. In the essence of the alienated, a poetic revolution takes place. Again, as Gourgourius puts it, self-change refers to a process in which otherness is produced internally, which dissolves the very thing that makes it possible, what gains meaning from changing existence and othering itself (2019: 61). The most extreme and certainly the most effective examples of such processes are the liminal processes that come with rites of passage. Therefore, being in the liminal area is closely related to both the collective and the individual. Contrasting and altering is possible only by getting rid of the whole and seeing the opposite. Humans can be trapped in a cave like Antigone during this transformation, self-construction processes. The suspended self, which is tossed in the impermanence and discontinuity of the threshold, descends to its essence and begins to disintegrate this space. The most effective expression of this is possible with a language that is separated from the norm, that is, with poetry and poetry. Here, what is meant by poetry is an expression, a form of utterance that comes before the individual rather than rhyming quatrains and is related to the principle of man. Dirge is one of them.

Antigone is a woman mourning her own death; because there is no one left to mourn behind. As she is taken to the cave outside the city, she laments both herself and her losses. But before her lamentation we should remember the function of lamentation and dirge at that time in Greece. We learn from Honig's work that "in the 6th century BC,

a law was passed by Solon, first in Athens, and then in all of Greece, restricting mourning and burial ceremonies; more than 150 years before Sophocles wrote Antigone, one of Solon's police-forming laws included what Plutarch called the "wild and disorderly behavior" of women in grief" (1960: 215), as well as "chest beating and lamentation at burials". calls for the restriction of "burning". It is said that "women's" grieving - loud, sharp - is interpreted as "extreme". Despite Solon's possible efforts to eradicate prepared laments by prohibiting them from being sung, they probably existed throughout antiquity (see Honig, 2013: 100).

When we quoted Cyrstal earlier, we mentioned that Solon actually denied one of several ways for women to express themselves, take control, and take responsibility in a good and honorable ritual. Lamentation and similar things were seen as destructive, provocative and siren-like by the state; had to stop. Solon rewrites women's history and sought to erase from the law the venerable aspects of the Greek past that had a profound impact on women's freedom and expression. Based on this expression and action, it can be said that the way women express their freedom areas with mournings and laments and certain rituals in threshold areas such as funerals is closely related to Kristeva's concepts. We have covered the functions of chora and abject in the previous chapters; here, we reach an example of the direct relationship of mourning with the poetic revolution, which was revealed with this restriction experienced in Ancient Greece. This situation inhibited the "dialectic between "shareable emotions" and "non-shareable emotions", as Guattari puts it. Guattari said that this situation structures the emerging stages of subjectivity (2021: 77-78). Therefore, with this broken dialectic, the structuring of subjectivity was also dealt a blow. But again, it is a rebellion for women to continue their laments; It is a revolution created by the poetry of language. According to Bedient's analysis, Kristeva views the act of writing poetry as a form of trial or examination. The poet, in Kristeva's perspective, is not simply a subject but rather a collection of nerve impulses that are resistant to established frameworks of identity and cultural norms. This viewpoint challenges the notion of a fixed and stable self. It represents a revolutionary approach to poetic language, as it disrupts conventional modes of expression and embraces a more fluid and subversive form of communication (Bedient, 1990: 808). By emphasizing the destabilizing nature of poetic language, Kristeva encourages a reevaluation of established structures and opens up possibilities for alternative modes of self-expression and cultural critique. So, Antigone is on trial against Creon and she signs her own dirge, her own poem for herself and the chorus accompanies her.

ANTIGONE [singing]
ANTISTROPHE A

Pitiful was the death that Phrygian stranger died,
our queen once, Tantalus' daughter. The rock by Sipylus
covered her over, like stubborn ivy it grew.
Still, as she wastes, the rain
and snow companion her, so men say.
Pouring down from her mourning eyes comes the water that
soaks the stone.
My own putting to sleep a god has arranged like hers. (Sophocles, 2013: 258).

She reminds the old stories and finds similar situations with hers. Bedient puts "[a]ccording to Kristeva, poetry reverses the ritualistic theological sacrifice of the soma, a sacrifice subsequently exacted, like a sales tax, through the "thetic" element of discourse, its determinate articulations" (1990: 809). It is like Antigone's symbolic burial of the soma that cannot be buried, that cannot be placed in the tomb: the law is reversed. Based on Bedient's interpretation of Kristeva's theory, poetry is fundamentally characterized as anti-formal and deeply anti-aesthetic. Traditional notions associated with beauty, inspiration, form, instinctive rightness, inevitability, and delicacy are considered inadequate for describing poetry within Kristeva's framework. Instead, the language used to capture its essence revolves around political and war-related terms: corruption, infiltration, disruption, shatterings, negation, supplantation, and murder. Poetry is seen as the chora's guerrilla warfare against culture, representing a subversive and disruptive force that challenges established norms and conventions (Bedient, 1990: 809). By employing these terms, Kristeva emphasizes the radical nature of poetry and its potential to engage in a transformative struggle against cultural constraints. There is no place for such kinds of things -beauty, inspiration, form, instinctive rightness, inevitability, or delicacy- in dirges of Antigone and it could be seen in Antigone's dirge clearly:

ANTIGONE [singing]
STROPHE B
Laughter against me now. In the name of our fathers' gods,
could you not wait till I went? Must affront be thrown in my face?
O city of wealthy men.
I call upon Dirce's spring,
I call upon Thebe's grove in the armored plain,
to be my witnesses, how with no friend's mourning,
by what decree I go to the fresh-made prison tomb.
Alive to the place of corpses, an alien still,
never at home with the living nor with the dead (Sophocles, 2013: 258-259).

Where did the impulse that drove Antigone to death come from? In Cho's article "Lacan, Marcuse, and the Death Drive," he examines Lacan's interpretation of Marquis de Sade's work to discuss the concept of death in two forms: real bodily death and symbolic death. The ethical act of Antigone, according to Lacan, lies in her acceptance of the symbolic death or becoming symbolically dead, such as through burial, which makes her unrecognizable to her community. Antigone's second death signifies her relationship to the community as an included exclusion. By defying Creon's edict and burying her brother's body, Antigone not only rejects the law but also challenges the very foundations that hold the community together. Creon's edict, while overtly prohibiting the burial of Polynices, carries an unconscious demand for the citizens of Thebes to find enjoyment within the community itself, thereby binding it together through libidinal energy. Antigone's refusal to undergo the second death not only rejects the law but also rejects the terms that sustain the community and its paradoxical position within it. Cho suggests that Creon's edict can be understood as a manifestation of the superego, as it serves to bind Thebes together through libidinal investment. Antigone's ethical act, on the other hand, lies in her appearance as dead to this superego edict, challenging its authority and its role in sustaining the community (Cho, 2006: 27). As Cho points out, what actually drives Antigone to death is a refusal. In fact, Antigone refuses to be kept under Creon's law, that is, to suffer a second death, thus "Antigone's ethical Act is precisely her appearing as dead to this superego edict" (2006: 27). Whether it is a symbolic or physical death, death brings mourning. There is no lament without death. Lament is a poetic language that reveals the connection with the soul. For this reason, it somehow emerges from the slits opened in every person's soul and pierces the language, which is the norm. For this reason, we can state that Antigone's death wish is "the death drive's "will to destruction" may be synonymous with the "will to make a fresh start," the "will to begin again" as Honig states with reference to Lacan. (Lacan, 1992: 212; Honig, 2013: 221). And Antigone offers everyone this by her rejection of law and her poetic language. And we should remember one more time Bedient's words: "Poetry is the chora's guerrilla war against culture" (1990: 809).

CHAPTER 3
THE POST-ANTIGONE

Although more than two thousand years have passed since Antigone was written, it is possible to find her even in the most recent works. Antigone has become a myth and especially a symbol of feminist stance with her dead soul and her stance against her. It is one of the works that can be traced in 2017's *Home Fire*. Written by Pakistani-British author Kamila Shamsie, this work was deemed worthy of awards such as The Booker Prizes, Costa Book Awards, and Women's Prize for Fiction. The work, which has entered the literature as an example of postcolonial writing, begins with a reference to Antigone: *The ones we love . . . are enemies of the state*.

3.1. Collective Consciousness in the Memory of the Author and Intertextuality

When it comes to consciousness, an individual perception occurs first, and it can be said that this is a research field of psychology as well as a presupposition. But the question of consciousness has always been the result of great interaction. Sociologist Durkheim says on this subject that when we start life, we find an established order consisting of behaviours, beliefs, thoughts and habits that others [here before us] accepted and put into practice. These [are] the legacy of our ancestors and will not change much during our lifetime. In this regard, we are bound (or restricted) not only to our contemporaries but also to our predecessors; and we have the sense that there is an impersonal force that precedes us and will exist after us, that dominates us, [that is] society (2012: 246). Therefore, individually, each of us has consciousnesses that form and form a social network. In Durkheim's view, the collective or common consciousness refers to the entirety of beliefs and sentiments that are shared by the average members of a society. It is a cohesive system that exists independently and has a life of its own. Although it is diffused throughout society, it possesses specific characteristics that distinguish it as a distinct entity. Durkheim emphasizes that the collective consciousness

is not dependent on the individual conditions or experiences of its members. While individuals may come and go, the collective consciousness persists. It represents a collective reality that transcends the existence of any individual within society (Durkheim, 2013: 63). Today, this consciousness does not remain within closed borders, but also creates a larger and more complex consciousness that can come together with the power of literature. This common consciousness is the reason for the common elements in the whole of literature, which Kristeva defines as a mosaic of texts. In Bakhtin's perspective, Kristeva employs the notion of intertextuality to construct her understanding of texts. According to Bakhtin, intertextuality refers to the idea that every text is composed of and influenced by other texts. Kristeva takes this concept and applies it to her own analysis, suggesting that texts are essentially mosaics of quotations where the assimilation and transformation of previous texts take place. In this view, a text is not an isolated entity but is intricately connected to and shaped by other texts. Kristeva's emphasis on intertextuality signifies a shift from the traditional notion of intersubjectivity, which focuses on the interaction between individuals, to a recognition of the multiplicity of voices and influences within a text. She argues that poetic language, in particular, is rich in intertextual references and requires multiple readings to fully grasp its layers of meaning (Kristeva, 1980: 66). By foregrounding intertextuality, Kristeva highlights the dialogic nature of texts and the ongoing dialogue they engage in with other texts and cultural contexts. In fact, this situation is not an author's quoting from another's text, but rather an author's own mosaic by choosing phrases from the whole in the common consciousness and language at a vertical level. But again, this situation cannot be separated from the collective consciousness. It is possible to see this especially in the fact that myths such as Antigone take place in consciousness by showing inter-communal functions. Again, as Kristeva puts it, Bakhtinian dialogism defines writing as both subjectivity and communication, or better still, as intertextuality. When faced with this dialogism, the concept of "person-subject of writing" becomes blurred and gives way to the concept of "ambiguity of writing" (1980: 68). For this reason, it exists as a reality that becomes subjective on its own by deleting its author. The subjectivity that Antigone created in the liminal space now appears before us as such works. Shamsie's *Home Fire* is one such subjectivity. The practice of writing becomes the edge separating and uniting the subjectivity to which style attests- "starting from a sublanguage elaborated where flesh and external reality come together"- "with the objectivity represented by social history; writing, then, is considered as a kind of totality "in itself' and "for itself.""

(Kristeva, 1980: 203). In particular, the texts that want to express a postcolonial situation such as *Home Fire*, otherness, and the reality that standing against prohibitions has stretched for thousands of years "Class conflicts, the shift of the historical axis, China's entry into world history and the gradual ideological struggle, here and now: This is how the historical space in which the subject puts himself to reshape time - the time of subjectivity and through it a new historical time - is worked out" Because "Without this space there can be no polyphonic speech: neither rhythm, nor multiplied meaning, nor integrated, stratified, infinitive time" (Kristeva, 1980: 203).

The reason why we constantly emphasise the subjectivity of the character, both in the text and the author, stems from the uniqueness of the expression/enunciation. The reason why a deeply rooted and repeatedly expressed myth like Antigone is still up-to-date and persists is its subjectivity. As it will be remembered from the previous chapters, subjectivity finds its expression in creative areas such as chora, which retain their ability to be built temporarily. We know that these creative areas emerge mostly in crisis situations and embrace attempts to break out, to open cracks in the walls of the cave.

3.2. Antigone in *Home Fire*: Aneeka the Post-Antigone

Home Fire is the novel of an age where borders are invisible. Shamsie is about the family of a jihadist named Adil Pasha in this novel. Zainab and Adil have three children: elder daughters Isma and twins Parvaiz and Aneeka. The children of a Pakistani-British family, Isma, Parvaiz and Aneeka Isma, were orphaned after they graduated from university and the twins were twelve years old. Isma, who immediately found a job to look after her siblings and started working, sets out to go to America to return to her academic life after her siblings grow up. At this point the narrative begins with the questioning Isma had to give to the airport staff to prove she was British. Because there is no trust left in anyone who has a connection with the Middle East. Moreover, Isma's father is a jihadist. She realizes that although she was born and raised in England, she was never seen as real English. Isma's path will cross in America with Eamonn Lone, the son of Karamat Lone, the British home secretary, who is also of Pakistani descent. As a result of this intersection, Isma's sister Aneeka and Eamonn will also meet. That is, Antigone and Haemon will meet symbolically. But first of all Isma tells Eamonn about her father: "Tell me about your father," he said. "I don't really know what to tell you about him, is the thing. I didn't know him. He tried his hand at many things in his life—guitarist,

salesman, gambler, con man, jihadi, but he was most consistent in the role of absentee father." (Shamsie, 2017: 43). The symbolic law becomes incomprehensible for children growing up in the void of their father's absence. All they know is that their father must remain a secret. Her father abandoned them when Isma was very young, and when she came back when she was eight, her mother became pregnant with twins. After a short time, Adil Pasha leaves the house again with a aid convoy to Bosnia, but does not return. All Isma remembers is that a bearded man appears at their door from time to time with some money in his hand and a card with the name of the place where their father fought. Afterwards, special operations officers come and ask questions about his father and they do not tell them why. Two years later, the family accidentally learns that Adil Pasha has died:

> "No one told you he was dead for two years?"
> "Who was going to tell us? The Americans? British intelligence? We weren't told anything. We still haven't been told anything. They haven't released records of Bagram from that time period. We don't even know if anyone bothered to dig a grave."
> "I'm sure they dug a grave," he said.
> "Why? Because they're so civilized?" She had promised herself she wouldn't lie to him, and that included not curtailing her rage.
> "I'm sorry. I was trying to . . . I'm sorry. I can't imagine what that must have been like for you, for your whole family." (Shamsie, 2017: 45).

They "don't even know if anyone bothered to dig a grave." (Shamsie, 2017: 45). The question posed in a novel written in the twenty-first century again emphasises Antigone's justified rebellion in her concern to bury her brother. The universal values of humanity apply everywhere: provided there are exceptions. Adil Pasha is a jihadist and terrorist with British citizenship. Especially after the September 11 attacks, immigrants and Muslim immigrants in the West began to be viewed as potential terrorists. Shamsie criticises this issue in his work. Despite having citizenship, Adil Pasha's body is not buried in England; Even his family is not told that he is dead. From Isma's words we learn that they didn't even know if her father had a tomb. The right to mourn was taken from one family, as in Antigone. They were denied the right to bury their father with the necessary ceremonies. This is leaving a family entirely in the liminal area. This process of mourning, which can never be completed, has left the family at a threshold that they will never be able to cross. But what should normally happen is that there should always be an entry and exit path at the threshold, as Thomassen states (2015: 52). This is how the term is in anthropological usage. But in cases like the myth of Antigone, we find this

road blocked by law. The same is true for *Home Fire*. This time, the passage through the threshold was closed to a family by law.

In the myth of Antigone, the subject of the curse from the father continues; It is possible to observe the same situation in the expressions of Isma as his father's son. Oedipus' generation perished, Adil Pasha's too. Gourgouris, as cited by Butler, makes an intriguing observation regarding the name of Antigone. By analyzing the etymology of her name, Gourgouris highlights the dual meanings of the preposition "anti" as both "in opposition to" and "in compensation for." Additionally, the term "gone," derived from "genos," encompasses various connotations such as offspring, generation, womb, seed, and birth. Based on this rich linguistic interplay within her name, it can be argued that Antigone embodies a dual opposition. On one hand, she opposes kinship in relation to the polis, compensating for its defeat by the demos reforms. On the other hand, she also opposes kinship itself by forming a disruptive attachment to her sibling through a desire that surpasses traditional kinship boundaries (2000: 88) This destructive devotion to his brother works through Shamsie Parvaiz and Aneeka. This polysemy in Antigone's name and the meanings of opposing, resisting are in opposition to Aneeka. The Urdu name Aneeka means both beautiful and intelligent. Polyneices meaning manifold strife contrasts with Parvaiz's name meaning breeze, victorious, fortunate, happy. Although Shamsie has chosen the names to evoke the origin of the Antigone myth, she also shows the reader that this may not change anything when her experiences are far beyond the names by creating a meaningful contrast. And attitudes of the characters are similar in many ways:

> There was an instant appeal in her contradictory characteristics: sharp-tongued and considerate, serious-minded and capable of unbridled goofiness, as open to absorbing other people's pain as she was incapable of acknowledging the damage of having been abandoned and orphaned ("I have you and P. That's enough"). Whereas Parvaiz and Isma stayed at the margins of all groups so that no one would start to ask questions about their lives ("Where is your father? Are the rumors about him true?"), Aneeka simply knew how to place herself in the middle of a gathering, delineate her boundaries, and fashion intimacies around the no-go areas. Even as a young girl she'd known how to do this: someone would approach the subject of their father, and Aneeka would turn cold—an experience so disconcerting to those accustomed to her warmth that they'd quickly back away and be rewarded with the return of the Aneeka they knew. But now Parvaiz was a no-go area too, and not one that Aneeka could confine to a little corner of her life (Shamsie, 2017: 25).

Her twin, Parvaiz, is the other reality that Aneeka can never give up. The consequences of being a no-entry zone will be devastating for Aneeka but will not be able to stop her. Because, in Parvaiz Isma's words, it is "his father's son; a fecklessness in the gene pool" (2017: 27).

With Isma's US visa coming out, it's time for the three siblings to part ways. Aneeka is already studying law at university and seems determined to go her own way after finishing school. While the two sisters have career goals, Parvaiz's lack of a proper job will lead him to a different path. A man comes before Parvaiz who tells him he knows Abu Parvaiz. Parvaiz tells him that he does not know anyone named Abu Parvaiz. Abu means father in Arabic.

> "That wasn't my father's name. It was Adil Pasha."
> "It was his—" the man said something that sounded like numb digger. "That's French for 'jihadi name.' Superhero name is how I think of it, though some of the brothers don't like that. But, yeah. Your dad. When he entered the fight for justice he called himself Father of Parvaiz. That was his way of keeping you close. So anytime someone said his name—his enemies, with fear; his brothers, with love; his comrades, with honor—they were saying your name too" (Shamsie, 2017: 98).

For Parvaiz, who never knew his father, this is a story he cannot turn away from. From here on, Parvaiz will start walking in his father's way. He joins the jihadists. But it will be a great regret for him. He makes plans to escape to return to his country, and the following event occurs in Istanbul:

> The Turkish government confirmed this morning that the man killed in a drive-by shooting outside the British consulate in Istanbul yesterday was Wembley-born Pervys Pasha, the latest name in the string of Muslims from Britain who have joined ISIS. Intelligence officials were aware that Pasha crossed into Syria last December, but as yet have no information about why he was approaching the British consulate. A terror attack has not been ruled out. The man in the white SUV who shot Pasha has not been identified, but security analysts suggest he could have belonged to a rival jihadi group.
> The home secretary spoke just minutes ago to our political correspondent, Nick Rippons, about Pervys Pasha:
> –So we have yet another case of a British citizen who
> –I'm going to cut you off there, Nick. As you know, the day I assumed office I revoked the citizenship of all dual nationals who have left Britain to join our enemies. My predecessor only used these powers selectively, which, as I have said repeatedly, was a mistake.
> –And Pervys Pasha was a dual national?
> –That's correct. Of Britain and Pakistan.
> –Practically speaking, does this have any consequences now that he's dead?
> –His body will be repatriated to his home nation, Pakistan.
> –He won't be buried here?
> –No. We will not let those who turn against the soil of Britain in their lifetime sully that very soil in death.
> – Has his family in London been informed?
> – That's a matter for the Pakistan High Commission. Excuse me, Nick, that's all I have time for. (Shamsie, 2017: 143-144).

Aneeka has done everything in her power to bring Parvaiz into the country until now. She had a love affair with the home secretary's son, tried to save her twin with this connection, but failed when it came to the end. Isma and Aneeka's relationship ended when Aneeka

accidentally found out that Isma had informed government officials that Parvaiz had joined the jihadists. Just like Ismene's betrayal of Antigone, Isma has let Aneeka down. "Parvaiz is not our father. He's my twin. He's me. But you, you're not our sister anymore." "Aneeka. "I mean it. You betrayed us, both of us. And then you tried to hide it from me. Don't call, don't text, don't send me pictures, don't fly across the ocean and expect me to ever agree to see your face again. We have no sisters." (Shamsie, 2017: 40). Now Aneeka is forlorn just like Antigone. She remains in deep pain with the death of her twin because ""always" stretched both forward and back, womb to tomb, "always" was only Parvaiz" (Shamsie, 2017: 141). And even worse, her boyfriend's father, Karamat Lone, home secretary, won't let Parvaiz's body enter the country, England: "We will not let those who turn against the soil of Britain in their lifetime sully that very soil in death" (Shamsie, 2017: 144). At this point, a modern war of Antigone Creon begins. The first signal:

> The kitchen filled with food for mourners who didn't come.
> Only Gladys phoned. Her daughter had arrived in the afternoon to bundle her in the car and take her to Hastings, where she wasn't supposed to leave the house until the news cycle stopped replaying the woman with mascarastained cheeks telling news cameras: "He was a beautiful, gentle boy. Don't you try to tell me who he was. I knew him from the day he was born. Shame on you, Mr. Home Secretary. Shame on you! Give us our boy to bury, give his mother the company of her son in the grave." (Shamsie, 2017: 146).

There is no mourner for them, no grief for Aneeka because "It was rage. It was his rage, the boy who allowed himself every emotion but rage, so it was the unfamiliar part of him, that was all he was allowing her now, it was all she had left of him" (Shamsie, 2017: 148). It is time to get his body back home, and one more time Aneeka asks Isma for help. But the dialog between the two sisters is similar to Antigone and Ismene's dialog.

> "So what happens after death?"
> "I don't know. Something. Our dead watch over us, I know that. They're trying to speak to me today, to tell me what I can do for you."
> "Nothing. There is nothing to do for me. What are you willing to do for him?"
> "I pray for him, for his soul."
> "What about his body?"
> "That's just a shell."
> "Hold a shell up to your ear and you can still hear the ocean it came from."
> "Hmm. So, what do you believe happens after death?"
> "I don't know the things you know. Life, death, heaven, hell, god, soul. I only know Parvaiz."
> "What does he want?"
> "He wants to come home. He wants me to bring him home, even in the form of a shell."
> "You can't."
> "That isn't reason not to try."
> "How?"

> "Will you help me?"
> "Why can you never understand the position we're in? We can't even say the kinds of things Gladys said, we don't have that liberty. Remember him in your heart and your prayers, as our grandmother remembered her only son. Go back to uni, study the law. Accept the law, even when it's unjust."
> "You don't love either justice or our brother if you can say that."
> "Well, I love you too much to see anything else right now."
> "Your love is useless to me if you won't help."
> "Your love is useless to him now he's dead."
> "Get off his shed. Your voice doesn't belong here."
> "Aneeka. I need my sister—how can either of us bear this alone?"
> Isma's hand stroking her hair, trying to take her away from Parvaiz.
> "Go." (Shamsie, 2017: 151).

Accept the law and go back to college to study law. These words, which drive into a tremendous paradox, are not acceptable to Aneeka as can be seen; just as it is not for Antigone. Media reports say that the home secretary seduced his son. Miasma transmitted to Antigone with the corpse infects Aneeka with allegations of sexual abuse of her body. In both cases, the woman's pollution is claimed. Accepting the law, continuing as if nothing had happened, will give them the right to live without being deprived of their right to citizenship. Neither Antigone nor Aneeka will accept this. Knowing that she has dual citizenship, Aneeka applies for a Pakistani passport and sets off to Pakistan where her twin's body will be sent. However, the dialogue between Aneeka and the officer during the passport process reminds us of a fact that has not changed for centuries: the place of women in funeral ceremonies. The attendant says: "Ladies don't go for the burial anyway, so you would only be praying at home, which you can do just as well in London as in Karachi—Allah would hear even a prayer whispered by a mute from the bottom of the world's deepest ocean." (Shamsie, 2017: 158). It's not her job to bury her brother, her place is at home. Aneeka doesn't even respond to that. Aneeka will go for justice.

When she arrives in Pakistan, her cousin greets her and secretly takes her to a hotel so that no one will get any footage from the press. He tells her that they are holding a funeral for her brother, whom she told on the way, and that Aneeka should pray and go the next day. But Aneeka says she will not allow Parvaiz to be buried, she has come to take him home.

> The British Deputy High Commission compound was surrounded by barbed wire, vans bristling with guns, and roadblocks to prevent any stranger's approach. But just a few minutes' walk away there was a park lined with banyan trees, their ancient overground roots more enduring than wire rusting in the sea air or guns that jammed with dust or the calculations made today by politicians looking to the next elections.
> Here she would sit with her brother until the world changed or both of them crumbled into the soil around them (Shamsie, 2017: 165).

The banyan tree is known to represent immortality, endurance and eternity. Waiting in a park where this tree is located is a symbol that the justice that Antigone expected thousands of years ago has still not been done, but that the divine law, the tree of life still lives there. Despite all her efforts, the end that awaits Aneeka will be the same as Antigone's. While on watch over her brother's decomposing corpse in this park, Eamonn opposes his father Karamat Lone, that is, Creon, who represents this deadly representation, and comes to his beloved.

> Every television channel replayed it endlessly:
> A man in a navy blue shirt walks into the park. He is recognized, the journalists race forward, he holds up his hand to them, calls out the name of the woman he's come for. The cameras turn to her. She is the only person unaware, her cheek resting on the lid of ice that has melted to near-transparency. The journalists move back, allow a path from him to her. Into this path step two men in beige shalwar kameezes. "At last you're here," says one, and opens his arms wide. The man in the navy blue shirt looks over to the woman, but he's in a new place, he doesn't want to offend, he allows himself to be embraced. While one man pulls him against his chest, pinning his arms in place, the other encircles his waist. The two men step away, turn, run. They are climbing the railings out of the park before the man in the navy blue shirt understands the belt they've locked around him.
> He tugs at it, he yells for a knife, something, anything to cut it off. But everyone is running, toward this exit or that, screams and voices raised to God, who else can save them now? One cameraman, a veteran of carnage, stops at the edge of the park, beyond the blast radius as well as he can judge, turns his lens onto the new emptiness of the field. The woman has stood up now. The man with the explosives around his waist holds up both his hands to stop her from coming to him. "Run!" he shouts. "Get away
> from me, run!" And run she does, crashing right into him, a judder of the camera as the man holding it on his shoulder flinches in expectation of a blast. At first the man in the navy shirt struggles, but her arms are around him, she whispers something, and he stops. She rests her cheek against his, he drops his head to kiss her shoulder. For a moment they are two lovers in a park, under an ancient tree, sun-dappled, beautiful, and at peace (Shamsie, 2017: 201-202).

The same end.

CONCLUSION

It is a fact that the myth of Antigone, where the functionality of myths embodied with rituals and formed the unchanging realities of humanity, comes from centuries ago and still finds meaning. We see in the persistent resistance of Antigone and Aneeka that there is a law above the law. Antigone, who shows us that there can always be lines of escape in the world order that progresses with human logic, and Aneeka, who inherited her resistance, tell how creative fields can turn from the womb to the grave. The cave where Antigone is locked turns into the banyan tree park where Aneeka awaits. The banyan tree, which is a symbol of rooting in life and immortality, symbolically transforms Antigone's cave, the chora, into a demarcated creative space. While these two threshold characters show the binding power of rituals, mourning, having a tomb with the living, and that human dignity is above everything else, they also symbolize the bond of women with death and creation. Threshold situations, as we learned from Van Gennep and Turner, are areas that exist to be bypassed. The traumatic power of threshold situations, especially in moments of crisis such as death, necessitates that they must be crossed in order to be able to start again. From these threshold periods, the person is in a pre-individual state and is in the zero field. That this is so indicates that threshold states also form areas similar and close to the creative chora as Kristeva considers. So much so that the being that reaches zero pre-individual by getting rid of the social is no longer a subject, it is only with the discontinuity of subjectivity that shows itself and loses. This gives the person a space to escape from everything to create a new life. But being stuck in these areas like Antigone and Aneeka means getting lost in an endless threshold.

Antigone and Aneeka validate this assessment of Guattari, who are clear examples that the phenomenon of subjectivity can be individualized according to certain social and semiological ties, and that those responsible for their actions can position themselves in relations of otherness governed by family habits, local customs and judicial laws. Again, for Guattari, subjectivity is that each individual and social group carries its own modeling system; that is, the claim that there is a certain cartography (consisting of mythical, ritualistic and symptomatological references as well as cognitive references) that tries to manage their inhibitions and impulses by positioning itself according to their feelings and interests is substantiated through these examples. Kristeva's concept of abject, on the

other hand, illustrates how the concept of disgust can be used to reveal the complex intertwining of a subjectivity in the process and a fragile socio-symbolic order, through this myth. The miasmatic reality of femininity embraces both Antigone and Aneeka through a stance against death and the law. In fact, it is seen that what is miasmatic is not the woman's presence, but an ugliness and impurity in the society's view of the law on her. The way to get rid of this is possible by returning to the womb symbolically and closing into a creative temporary chora, as both Antigone and Aneeka do. There is actually a creative cycle in the overlapping acceptance of the womb and the grave. The creativity of the cycle that continues from death to birth, from birth to death is possible with the insistence of leaving the symbolic space from the norm and staying here.

To show that subjectivity, ritual and myth are very closely related to each other can only be achieved by preserving the existence of a continuity, a cycle like the immortality of a snake like the ouroboros that constantly eats its tail, and self-perpetuating myths that perpetuate their existence. Myths are narratives that contain realities that are often seen as fabrications and whose meanings can only be approached with an internal concept. These narratives are not narratives that speak to the norm, the denotative part of language. They are narratives that can only be understood through intuition and inner understanding, hiding their messages and truths in symbols. This is the secret of their ability to preserve their existence for thousands of years. Regardless of which society they originated in, they settle in the collective memories of humanity. Kamila Shamsie's rewriting and editing of the myth of Antigone is the product of such a collective memory. Antigone's undying power of resistance and her "anti-being" is resurrected through Aneeka, a Muslim Urdu-British woman.

The relationship between reality and perception gives people the power to create in this world, and one's perception is unique and special. While this can cause a discontinuity to form in the universe of multiplicities, it is necessary to look beyond the visible, as Antigone and Aneeka did, in order to see beyond the normative realities through which our perception is filtered. Justice has never been presented to man on silver platters. In order to receive it, as in this myth, it is necessary to enter the grave, to die while living. A concrete example of this is the burial rites in Ancient Greece, albeit symbolic. There are three stages of death: "dying, being dead but uninterred, being dead and interred". The relatives of the deceased are also with him at these stages. It is preliminal in the death stage, liminal in the being dead but uninterred stage, and postliminal in the being dead and interred stage. Both Antigone and Aneeka are stuck in

the liminal area with their brothers in the stage of being dead but uninterred. When they cannot jump to the post liminal area, they return to the beginning, that is, to the being dead part.

That is why mourning songs sung in rituals are important. Those who are on the threshold must be able to bid farewell to those who are dead and, on the threshold, so that he himself can jump from that threshold. As Aneeka said:

> Grief was the deal God struck with the angel of death, who wanted an unpassable river to separate the living from the dead; grief the bridge that would allow the dead to flit among the living, their footsteps overhead, their laughter around the corner, their posture recognizable in the bodies of strangers you would follow down the street, willing them never to turn around. Grief was what you owed the dead for the necessary crime of living on without them (Shamsie, 2017: 148).

Laments are farewell songs, so they accompany rites. The poetic power of laments makes them revolutionary. It is because of this attack on the norm that Solon forbids laments that women sing at funerals; for there is something in the lament or the poetic that disturbs the power. Perhaps this thing is the free spirit that manifests itself only in the moment of swoons, dreaming, and death.

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