

**ESTRANGEMENT AND ALIENATION OF CHARACTERS IN
JOHN BANVILLE'S KEPLER**

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SEPTEMBER 2023

DENİZLİ

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ACKNOWLEDGEMENTS

I would like to thank my supervisor, Assist. Prof. Dr. Reyhan OZER TANIYAN, for her advice, support, and useful recommendations. Her constructive feedback and encouragement throughout the research process enabled me to finish my thesis.

I would also want to thank Prof. Dr. Mehmet Ali ÇELİKEL, Prof. Dr. Şeyda SİVRİOĞLU, and Assoc. Prof. Dr. Cumhuriyet Yılmaz MADRAN for their support and I am grateful to my friend Pembegül ÖZYILMAZ and my family who supported me patiently.

ABSTRACT**ESTRANGEMENT AND ALIENATION OF THE CHARACTERS IN JOHN BANVILLE'S KEPLER**

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Master Thesis

English Language and Literature Department

English Language and Literature Programme

Advisor of Thesis: Assist. Prof. Dr. Reyhan ÖZER TANIYAN

September 2023, IV+97 pages

Modernism and Postmodernism are considered interrelated literary movements; they neither oppose nor follow each other. John Banville's work, *Kepler*, can be defined as an example of postmodernism with its Historiographic Metafictional style. Banville feels the urge to capture the sensation of alienation that a scientist in the Middle Ages might have had toward his time, his surroundings, even his own family, and himself. Although the life of a medieval scientist is described as the subject, it is one of the topics of our day that the person becomes distant from himself and his environment, being alone and becoming alienated as a result. The author sheds light on today's society through the characters he brings to life by blending a modern problem with the past.

By offering background information on Alienation, and estrangement Chapter One gives an insight into the concept of literature. The suffering of the characters under the roles assigned to them and the incompatibility in their relations with each other are mentioned in Chapter Two. The relationships between the characters, whether modern or not, have shaped human behavior, and with the effect of the conflicts in their inner world, the characters have become lonely, excluded, and lost their inner peace while searching for reality. This study aims to analyse Banville's *Kepler* to create a connection with the problem of alienation and estrangement of characters throughout the novel. Another issue that will be discussed in this thesis is whether the alienation felt by human beings in the society they live in, be it modern or not, exceeds the limits of time. This study puts forward that Banville's work reflects those individual thoughts that shape personality and alienation is a natural reaction to the environment and social conditions.

Key Words: John Banville, Alienation, Estrangement, Isolation, Kepler

ÖZET

JOHN BANVILLE'İN KEPLERİNDE KARAKTERLERİN YABANCILAŞMASI VE YABANCILAŞTIRILMASI

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Yüksek Lisans Tezi

İngiliz Dili ve Edebiyatı Bölümü

İngiliz Dili ve Edebiyatı Programı

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Eylül 2023, IV+97 sayfa

Modernizm ve Postmodernizm birbiriyle ilişkili edebi akımlar olarak kabul edilir; birbirlerine ne karşı çıkarlar ne de birbirlerini takip ederler. John Banville'in Kepler adlı eseri, Tarihsel Üstkurmaca tarzıyla postmodernizmin bir örneği olarak tanımlanabilir. Banville, Ortaçağ'da bir bilim insanının zamanına, çevresine, hatta ailesine ve kendisine karşı hissetmiş olabileceği yabancılaşma duygusunu yakalama dürtüsünü hisseder. Konu olarak bir ortaçağ bilim adamının yaşamı anlatılsa da kişinin kendinden ve çevresinden uzaklaşması, yalnızlaşması ve bunun sonucunda yabancılaşması günümüzün konularından biridir. Yazar, modern bir sorunu geçmişle harmanlayarak hayat verdiği karakterler aracılığıyla günümüz toplumuna ışık tutar.

Yabancılaşma ve yabancılaştırma üzerine arka plan bilgisi sunan birinci bölüm, edebiyat kavramına dair bir fikir verecektir. Karakterlerin kendilerine biçilen rollerin altında ezilmeleri ve birbirleriyle olan ilişkilerindeki uyumsuzluklara ikinci bölümde değinilecektir. Modern olsun ya da olmasın karakterler arasındaki ilişkiler insan davranışlarını şekillendirmiş, iç dünyalarındaki çatışmaların da etkisiyle karakterler yalnızlaşmış, dışlanmış ve gerçekliği ararken iç huzurlarını kaybetmişlerdir. Bu çalışma, Banville'in Kepler romanını analiz ederek, roman boyunca karakterlerin yabancılaşma ve uzaklaşma sorunuyla bağlantı kurmayı amaçlamaktadır. Bu tezde tartışılacak bir diğer konu ise, modern olsun ya da olmasın, insanın içinde yaşadığı toplumda hissettiği yabancılaşmanın zamanın sınırlarını aşıp aşmadığıdır. Bu çalışma, Banville'in eserinin kişiliği şekillendiren bireysel düşünceleri yansıttığını ve yabancılaşmanın çevreye ve toplumsal koşullara karşı doğal bir tepki olduğunu ortaya koymaktadır.

Anahtar Kelimeler: John Banville, Yabancılaşma, Uzaklaşma, İzolasyon, Kepler

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INTRODUCTION

The experiences that people have as a result of their interaction with their environment affect their lives. In addition to interaction with the environment, the social structure, norms and traditions of the family or society are the factors that shape people and their mood as well in accordance with the age they live in. The modern period, which started with the mechanization of industrialism, has been one of the factors affecting the inner world and mood of people. Increasing demand for labour in the industrialised cities and the bad conditions that people lived in small communities and villages have forced people to migrate to cities disconnecting them from their origins. The decrease in interaction with the environment and the weak ties among people have caused people to feel alienated. The disconnection of man from his environment has manifested itself as an effect of the mechanized world. This was conceptualized by Karl Marx as alienation and the term has been borrowed, developed, and widely used in social sciences. (Barry, 2002:156).

The term alienation has gained different meanings during modernization with the need of people to find a place for themselves in the developing society and to make sense of their environment. In this context, Rahel Jaeggi uses the term alienation in the subject-object relationship and talks about alienation that occurs when people's subjective needs are not met with the realities that exist in the objective world (2014:153). As a result of this lack of connection, self-estrangement occurs and the term alienation takes on new meanings used to express human existential pains by revealing its sub-terms. After the relationship between people and the objects they create evolves into another dimension, alienation causes existential crises by causing people to be unable to make sense of the world they are in. The difficulties experienced by the person in the search for meaning are turned into another discussion area of existential philosophy. Existential philosophy tries to explain human alienation through choices. In addition to these, this philosophy, which reveals that there is no way to give full and definite meaning to life, defends the inevitability of human alienation. As a way to deal with this situation, it also shows the inner impulse and creation of an authentic self.

The term alienation, which has gained a new meaning from an existential perspective, is used by psychological approaches that examine people's loneliness for various explanations (Fromm, 2001: xxii). Fromm's approach states that a person who is alienated, distanced, and disconnected from society and even himself can only adapt with self-awareness (Fromm, 2001: xxx). What brings the term alienation, which has new meanings psychologically, to a higher level is the examination of the infancy period, when consciousness begins to form. It is revealed that alienation is seen even in this period, the bond that cannot be established with the mother creates a feeling of emptiness and this triggers the separation from the environment and social life. For these reasons, in this thesis, mostly social and psychological analyses of the term alienation such as those of Jaeggi Fromm and Klein will be included.

In addition, five influential approaches to the idea of alienation will be elaborated: the Marxist view developed out of Karl Marx's writings, the humanistic view of Erich Fromm, the existentialist view of Jean-Paul Sartre, the critique of traditional theories offered by Rahel Jaeggi, and the psychoanalytic analysis of Karen Horney (Schacht, 1970: 65-192). This thesis aims to examine the themes of alienation, isolation, and the search for meaning in John Banville's work *Kepler*. Kepler, who tries to counteract the social and environmental factors he is exposed to with the works he produces, becomes the embodiment of alienation that modern man encounters in his search for meaning. To explain the roots of alienation, this thesis will be divided into two main parts: theoretical and analytical. The theoretical section of the thesis will give information about the emergence of alienation. The analytical section will include the representation of the characters' interactions, changes in perception, and alienation of the protagonist in search of harmony and meaning.

The theoretically relevant information will be covered in the first chapter of the thesis. To begin, ideas on alienation and its characteristics will be described briefly and quoted. The first chapter will continue with alienation and isolation and their changing meanings after identifying their origins starting from Marx. A basic overview of Postmodernism will be provided in order to comprehend the novel's continual confrontation and fragmentation of reality. These will be the key factors in the analysis of the text when alienation and *Kepler's* search for harmony are mentioned.

In the second Chapter, the analytical part of the thesis will focus on the alienation of Kepler and it will be discussed that the names are not randomly chosen by the author. After names and their relationships with the identity of the characters are mentioned, the focus will be on Kepler who is alienated, isolated, and oppressed which contributes to the protagonist's fragmented life. The second chapter will continue explaining the relationship of characters and how these relationships affect the protagonist's perception of life and how he is alienated from society. Every chapter in *Kepler* focuses upon Johannes Kepler and his struggle with his environment while he is in pursuit of the planet's harmony and scientific laws. Since he has unconventional ideas and different approaches, he has difficulty in finding intellectual peers for himself and he struggles: this situation creates intellectual and academic alienation. Then, in order to realise his theories and to continue, he needs financial support and his obedience to protect this support, his opposition to religion and other scientific authorities increases his already existing professional alienation and this time his alienation from the scientific world begins. While the situation already involves so much alienation, his relationship with his wife and children also brings personal emotional alienation. Considering the political and economic situation brought about by the century in which he is already in, his already difficult situation, that is, his loneliness, shows that this character does not fit into the cultural and historical perspective because he is pursuing studies beyond his age, which brings alienation. While all of them separately trigger and nourish the feeling of alienation, his own feelings, his inner world, and his obsession with the mysteries of the universe also cause psychological turmoil and alienation. With every chapter it is possible to see different trigger of alienation. Thus chapter names will follow the book's order and form will be examined through the use of excerpts from the book as well as literary critics.

Finally, in the conclusion, the observations from the theoretical and analytical parts of the thesis will be summarised. The first chapter's topics and their relationship to the analytical part will be presented, along with the analytical interpretation. The conclusion will continue with the analytical results from chapter two and provide answers to the problems posed in both chapters.

CHAPTER I

1. Roots Of Alienation

“... alienation is meant a mode of experience in which the person experiences himself as an alien [...] estranged from himself” (Fromm, 2001: 117)

Fundamentally, alienation can be broadly characterized as a feeling of being cut off from or apart from a particular aspect of reality. The state of estrangement from the outside world, oneself, or others has been referred to as alienation in the history of philosophy. The term "alienation" is frequently used in the social sciences to describe how people are cut off from the outcomes of their labour, from the social structure, or from themselves. Alienation is also regarded as a sign of unsettled psychological conflict or trauma in psychoanalytic literature. The idea of alienation, however, is not exclusive to these fields of study. It has been used to describe a variety of human experiences, including those connected to politics, culture, and spirituality. For instance, in his study, Melvin Seeman indicates that some theorists such as Erving Goffman, Adorno, and Fromm have contended that people's feelings of disempowerment and marginalization can result from their alienation from the social process (Seeman, 1959: 783-790).

Likewise, cultural critics have investigated how alienation can appear in popular media and entertainment, frequently causing audiences to feel detached or disillusioned. The social and economic changes caused by industrialization and modernization are at the core of the alienation idea. When capitalism started developing in the late eighteenth and early nineteenth centuries, traditional production processes gave rise to market-based ones. These systems frequently featured the detachment of workers from the means of production and the commodification of products and services. The development of contemporary institutions and the division of labour in the workplace further accelerated this process of alienation. Several of the theories of alienation that have been proposed in the modern age have their roots in these historical developments.

Despite its lengthy history, the idea of alienation is still a contentious issue in today's culture. Understanding the effects of emotions of alienation and detachment on our well-being and interpersonal connections is crucial as people negotiate the complexity

of modern life. People can comprehend the human experience and the difficulties they encounter in their search for meaning and connection by considering the philosophical and historical foundations of this idea.

Experiences are a phenomenon that shapes and changes people and sometimes pushes them beyond their limits. The first thing individuals will do from the moment they step into life is experience the things around them. The first experience of a baby who has just started life will take place with his mother, and a bond will be formed between them both through breastfeeding and care. It is the experience between mother and baby that creates this bond. The experiences a person has in adolescence and later in adulthood are at least as influential as those experienced in infancy. It is frequently observed by Karen Horney and Melanie Klein that individuals cannot adapt to life and society in adulthood as a result of having had a problematic childhood. In addition, the lack or abuse of ties that should be established in childhood paves the way for a person to be isolated in society. The estrangement of a person from society may actually be a reason for his alienation from himself, and on the contrary, his alienation from himself may cause him to be isolated in society. Thus, alienation, namely, estrangement has meaning related to experience (Schacht, 1970: xiii-lxi). People identify words through their experiences. Alienation can be defined as the state of being alienated, disconnected, or unable to define oneself as a result of these experiences. Alienation, which can be said to be the reflection of the experiences of the person in the individual sense as a break from life, has not always been used in this sense. In this term, the keyword is separation or fragmentation. It can be said that the separation attributed to the word itself in history is social and psychological today.

A condition of alienation or isolation occurs when the human perceives a distancing from the social group. It could precede a deeper sense of social alienation or be the result of social alienation. If the former, isolation could be a personally induced phenomenon in which the human is unable to equate the significance of the highly valued goals, beliefs, or rewards of society to the fulfilment of the personality aspect of the being through the social actions of the individual. If the latter, isolation could be a socially induced phenomenon in which the human is unable to equate the significance of the highly valued goals, beliefs, or rewards of society to the fulfilment of the personality aspect of the being through the social actions of the individual (Schmidt, 2012: 47).

The isolation caused by the individual's incompatibility with social value judgments and the isolation caused by the individual's own social actions can be defined as two of the causes of the individual's alienation (Barakat, 1969: 1-9). Both reasons are

phenomena that prevent the individual from living in society and establishing a healthy relationship. Individuals who are constantly traveling in the complex social order formed as a result of globalization in the modern world and who have to fit themselves into ever-changing social value judgments often cannot find a social group for themselves. Individuals who have to change themselves to adapt to the society they are in feel obliged to apply the value judgments of the social communities or to accept their realities. People who find it difficult to adapt to this or a reconstructed reality are either excluded from society or isolate themselves. Whether social or personal, the reason why individuals become lonely in society is that they fail to act following the changing social reality. However, terms like *alienation* and *estrangement*, as a result of isolation and failed relationships in society, emerged through the contributions of many philosophers. Philosophers, social theorists, and psychoanalysts have been interested in the complicated and diverse idea of alienation for centuries. A sensation of estrangement, isolation, and detachment from oneself, others, and the larger social environment are characteristics of the experience of alienation. This section investigates five influential approaches to the idea of alienation: the Marxist view developed out of Karl Marx's writings, the humanistic view of Erich Fromm, the existentialist view of Jean-Paul Sartre, the critique of traditional theories offered by Rahel Jaeggi, and the psychoanalytic analysis of Karen Horney (Schacht, 1970: 65-192).

1.1. What Is Alienation?

The German philosopher Karl Marx is mainly acknowledged for coining the term *Alienation*. Marx developed the concept as a major element of his criticism of capitalism in the 19th century. When a person feels alienated from aspects of their own nature, the outcomes of their job, or the connections they have with others, that person is said to be alienated. Marx, who popularized the term alienation, often used it in terms of social and class meaning in his texts. The term he used to explain his social theory did not remain in that sense but changed over time; however, it would be useful to understand the term that Marx used as a tool to express his thoughts and what kind of meaning he attributed to it. Interpretations of Marx's writings on a socialist economy and lifestyle often focused on the lives of the working class, and his criticisms were usually related to economics, culture, and history. The terms he used while making these criticisms were also used by others, even long after his death, in different forms and meanings for broader criticisms. The term alienation is one of those terms. Thus, the term alienation has been assigned more than one meaning throughout history, and some of these meanings can be mentioned to show transition. However, the root of the terms should be mentioned before further discussion.

The capitalist mode of production, as described by Marx, served as the foundation for his concept of alienation. According to him, employees are separated from receiving the benefits of their efforts under a capitalist system, which breeds a sense of helplessness and alienation. Marx theorizes that this alienation is caused by the fact that employees are compelled to sell their labour power to capitalists in return for a salary, even though they do not own the equipment used for manufacturing. In turn, this means that neither the goods nor the working circumstances are under the authority of the employees.

The worker becomes poorer the more wealth he produces, the more his production increases in power and range. The worker becomes an ever cheaper commodity the more commodities he creates. With the increasing value of the world of things proceeds in direct proportion to the devaluation of the world of men. Labour produces not only commodities: it produces itself and the worker as a commodity and does so in the proportion in which it produces commodities generally. This fact expresses merely the object that labour produces labor's product-confronts it as something alien, as a power independent of the producer (Marx, 1988: 71).

Based on these considerations, the effort that a person puts into a product he has created and the fact that the resulting product exceeds his own purchasing power or emerges as

an independent object can be considered one of the foundations of alienation. According to Marx, just as a worker gives out of himself and produces a product, and then that product becomes independent of him and alienates him from his own work, so does society alienate him. Parallel to this situation, individuals make concessions to themselves to create society and then become alienated from the society they have created (Blunden, 2000: 29-32).

Marx implies that; “For on this premise it is clear that the more the worker spends himself, the more powerful the alien objective world becomes which he creates over-against himself, the poorer he himself his inner world-becomes, the less belongs to him as his own” (Marx, 1988: 71-72). Capitalism established circumstances in which employees were separated from the products of their labour, the tools of their trade, one another, and their own potential as individuals. It is believed that the trade and commodification processes in a market economy resulted in the objectification of labour, making employees feel like just pieces in a machine. Workers are compelled to sell their labour in order to receive money under capitalism. This indicates that the products they make, which are controlled by capitalists who benefit from them, are not under their control. Marx viewed this as a sort of exploitation in which the results of the workers' labour were taken from them. As he states; “The worker puts his life into the object; but now his life no longer belongs to him but to the object” (Marx, 1988: 72). Furthermore, workers were alienated from the means of production, which were owned by capitalists. This meant that workers would have no control over how work was organized or how products were produced. They were merely pieces in a machine, performing repetitive tasks without any sense of purpose or fulfilment. Through his ideas, it is also believed that workers were alienated from each other. Workers are forced to fight against each other under the capitalist system, producing a sense of isolation and distrust. Workers are forced to compete for jobs and wages, which creates a sense of division and hostility. "It replaces labour by machines-but some of the workers it throws back to a barbarous type of labour, and the other workers it turns into machines.” (Marx, 1988: 73). Finally, Marx argued that workers were alienated from themselves and that the capitalist system damaged creativity and individuality, reducing workers to mere machines. Workers are prevented from developing their full potential, which results in a sense of estrangement from their own humanity. However, the idea of alienation and estrangement have changed through time, and today they are used to explain how modern society causes alienation

and how people become self-alienated. When the term has become too interpersonal, it led to new interpretations (Ross, 2020: 521-548).

Following Marx, a variety of philosophers and academics in various fields have continued to investigate and expand the idea of alienation. Albert Camus and Jean-Paul Sartre, two existentialist thinkers, dealt with alienation from the perspective of personal experience.

The chaos, disorder, annihilation, fears, and frustration on the one hand and the crumbling traditional values and old world views including loss of faith and God and trust in man along with anguish and anxiety, estrangement, and loneliness rendered life absolutely absurd, meaningless, directionless and futile. It is what Albert Camus called as Sisyphian Act. Existentialism therefore rapidly flourished and entered the realm of literature also (Saleem, 2014: 68).

They emphasized the sense of estrangement and isolation people might have from themselves, others, and the outside world by focusing on the subjective experience of alienation. Existential psychology and existential philosophy arose from the idea of existential alienation, often known as existential estrangement or existential despair. It refers to a profound sensation of estrangement, loneliness, and existential desolation that people may go through in life. Focusing on the individual experience of life, existentialism emphasizes concepts like authenticity, freedom, and the search for purpose in a sometimes strange and chaotic reality. Existential alienation results from the conflict between people's fundamental yearning for connection, meaning, and purpose, as well as the inherent limitations and uncertainties of life.

Alienation has reached a new form; as stated previously, it has generally acquired a psychological and social meaning and has taken on the meaning of a state of mental disorder or separation from society that is loneliness. It can be said that modern thinkers such as Sartre, who inherited the word from Marx, continue to use alienation by giving it a social and psychological meaning. The emergence of these meanings and, of course, Marx's usage of these words in social and economic criticism in his works show that they occupy a wide place in the world of criticism. The term alienation is defined as a psychological term today as the separation of a person from himself, the objects he is associated with, or the social structure he is in. However, the separation between them is problematic. Yet, some existentialist thinkers like Sartre and Camus have claimed that society is mostly under the influence of objective alienation. The rejection of human nature and human characteristics that enable the development of social relations causes

objective alienation because the world can never be internalized and always remains alien. It is impossible to escape from this strangeness, but it can be taken care of. The individual's self-realization and his relationship with others are ways to cope with this situation¹.

The term alienation, which Marx used for his theories of social criticism and mostly used to describe the relationship between humans and matter, also found its place in the modernism movement and was used mostly by existential thinkers. The philosophy of existentialism, which has been closely associated with the modernist movement, has often found a place for itself in works and writers that are described as modern. The concept of alienation also applies to existentialism. A definition of existentialism is provided by Sartre as follows:

Each object has an essence and existence. Essence means the set of permanent qualifications whereas existence means being actively in the world. Many believe that the essence precedes existence. However, existentialism argues the opposite: Existence precedes essence. Because man creates his own essence after he exists (Sartre, 1992:8).

As is often mentioned, the depression and sense of meaninglessness brought about by the World Wars have been one of the main issues of the modernist movement. Therefore, existential currents of thought found a wide place in modernism and enabled the idea of alienation to be used in literature other than the meaning used by Marx. The term alienation has also been adopted by existentialist philosophers such as Sartre, Kierkegaard, and Heidegger and has formed the basis for criticism. It is believed that existential philosophy has been divided into two branches since the beginning of the 20th century; on the one hand, Kierkegaard, interpreted existence from a more religious perspective, and on the other hand, Nietzsche, interpreted it from a more secular perspective, came up with many ideas in this field. The famous names who defended many other existential philosophies, adopting the ideas of these two thinkers, have met themselves on opposite sides. Existential philosophy and many ideas that emerged from this philosophy, in the experimental world brought by the destructive effects of the Second World War and the modernism movement, deeply affected the world of literature.

The chaos, disorder, annihilation fears, and frustration on the one hand and the crumbling traditional values and old world views including loss of faith and God and trust in man along with anguish and anxiety, estrangement, and loneliness rendered life absolutely absurd, meaningless, directionless and futile. It is what Albert Camus called as Sisyphian Act. Existentialism therefore rapidly flourished and entered the realm of literature also.

¹ For further information, please check: <https://plato.stanford.edu/archives/win2022/entries/alienation>

The entire West echoed the reverberations of existential attitudes like guilt, nausea, restlessness, despair, lack of intimacy and estrangement, and overarching absurdity (Saleem and Bani-ata, 67-76 2014).

Existentialism focuses on ideas, attitudes, and interactions that shape a person's position in society. The freedoms and restrictions that people face are also important in terms of alienation. When a man comes across a lot of strain, he or she will have to use survival skills for protection from a hostile culture. Moreover, apart from these important points, this situation will result in the emergence of a new layer of the individual's identity. The emptiness that man feels can be existential in origin, and it must be addressed or resulted in bringing the person into existence and saving him from irreversible isolation. According to existentialists, the attempt to make sense of life is often futile because a person's understanding of life will rarely be clear. For this reason, alienation can occur when the mind and subconscious are trying to return to the natural one or trying to reach other living beings.

Explaining the relevance of existentialists to the term alienation in his article, "Theme of alienation in modern literature" Saleem (2014) considers the ideas of Paul Tillich and Sartre about alienation. According to him, Tillich used the word Estrangement for alienation, and with it, he tried to explain the conflicts and differences between human nature and the realities of human existence. This difference represents alienation. "Existence is estranged from essence Man's estrangement from his essential being is the universal character of existence" (qtd. Saleem, 2014: 72). Tillich indicates that being is abstracted from essence, and abstraction from one's own being is a universal feature of being. He argues that this situation is an enemy force that drives people away from goodness and order. Saleem also states in his article that Sartre's thoughts on alienation are different and opposite to Marx's. By stating "Sartre's approach is existentialistic alienation" (qtd. Saleem, 2014: 72), he points out that Sartre has broadened Marx's ideas which are primarily based on the labour class, and applied to all people in the general sense. The spirit of the current era has decreased, sinking with uncertainty, dissatisfaction, fragmentation, disappointment, emptiness, alienation, and displacement. Modern literature has addressed the subject of alienation in several different ways. A common theme in most European novels from the 20th century is the estranged protagonist. The majority of the works reflect alienation, the endless striving for an unattainable aim, and the unending disappointment of man's attempts to rebel against the

system (Saleem, 2014: 67-76). These characteristics lead them into an existential crisis in their life.

Sartre has revealed that the term alienation in existential philosophy has an echo in social life. According to him, a feature of alienation is ignorance and it is a product of interpersonal relations. According to him, seeing others as ignorant is one of the factors affecting freedom. He argues that freedom exists whether one is aware of it or not. Because no consciousness or knowledge is coming from the outside, a person can only reach the truth with an inner impulse.

When I am ignorant in solitude, either I'm unaware that I am ignorant or I know it, it must be mentioned that in the first case, to be unaware of my ignorance clearly is not equivalent to knowing what I am doing, but the double negative lifts from ignorance its limiting exteriority. My knowledge is limited by nothing since my unawareness of it is nothing. There is no outside to consciousness or knowledge. There is just an impulse toward the project, toward understanding, toward positive truth (Sartre, 1992: 294).

Jean-Paul Sartre discusses the topic of alienation further in his philosophical works. He handles alienation from a subjective and existential standpoint, highlighting the basic freedom and responsibility of people to construct their own existence.

Thus freedom... is not a property which belongs among others to the essence of the human being. We have already noticed furthermore that with man the relation of existence to essence is not comparable to what it is for the things of the world. Human freedom precedes the essence of man and makes it possible; the essence of the human being is suspended in his freedom. What we call freedom is impossible to distinguish from the being of human reality. Man doesn't exist first in order to be free subsequently; there is no difference between the being of man and his being free (qtd. Rajkhowa, 2018: 876).

One of his ideas that affects how alienation is developed is existential freedom as it is stated above. Being free means essence. Those who have the essence and authentic self are able to obtain freedom. Human freedom was underlined by Sartre as a distinguishing quality of existence. He contends that people have unrestricted freedom to make decisions on how to live their lives. This independence, though, may be both empowering and unsettling. A feeling of estrangement may result from the knowledge of endless alternatives and the weight of personal accountability for one's decisions. Humans are intrinsically free, according to Sartre, which means that neither external forces nor fixed essences can impose their will on us. This freedom, though, may be overpowering and unsettling. The pain results from the knowledge that we must establish our own ideals, make decisions, and accept responsibility for the results of those decisions. Being

alienated from our true selves might be caused by stress about making incorrect decisions or the pressure to fit in with societal norms.

Moving from this point, Sartre discusses the phenomena of Bad Faith and Self-Deception; “Every choice, as we shall see, supposes elimination and selection; every choice is a choice of finitude” (Sartre, 1966: 495). According to Sartre, people might act in "bad faith" to avoid their freedom and responsibilities. Bad faith is the rejection of one's freedom and the options one has in life, which includes self-deception. Individuals might detach themselves from their real selves and sustain a feeling of inauthenticity and alienation by taking on societal roles, adhering to expectations, or limiting their independence. According to Sartre, people frequently lapse into a state of self-deception and insincerity known as bad faith. When individuals embrace societally imposed roles and identities, they are acting in bad faith simply because they are denying or avoiding their freedom and responsibility. People could wear social masks, agree to established norms, or hide their real motivations and principles. By doing this, people alienate themselves from their internal desires and potential and lose touch with who they really are.

The other transforms me into an object and denies me, I transform him into an object and deny him, it is asserted. In fact, the other's gaze transforms me into an object, and mine him, only if both of us withdraw into the core of our thinking nature, if we both make ourselves into an inhuman gaze if each of us feels his actions to be not taken up and understood, but observed as if they were an insect's (Dolezal, 2012: 23).

In his book Being and Nothingness (1966), Sartre explains another phenomenon that is closely related to alienation in an existential sense. The "objectification" phenomenon is another factor that creates alienation in Sartre's thoughts. Sartre discussed the notion of being for others, which highlights how individuals can objectify themselves and become alienated through the gaze and judgments of others. “I really am this object that is looked at and judged by the Other. I can be ashamed of my freedom only insofar as it escapes me to become a given object” (Sartre, 2018: 409). When individuals define themselves solely through the perceptions and expectations of others, they can lose touch with their authentic desires, values, and goals, leading to a sense of alienation from their true selves.

I have just made an awkward or vulgar gesture. This gesture clings to me; I neither judge it nor blame it. I simply live it . . . But now suddenly I raise my head. Somebody was there and had seen me. Suddenly I realize the vulgarity of the gesture and I am ashamed (qtd. Dolezal, 2012: 17).

Sartre introduces the concept of the 'Look or the Gaze', which refers to the experience of being seen and judged by others. Sartre states; "Other; if the other is, as a matter of principle, the one who looks at me, we ought to be able to explicate the meaning of the Other's look." (Sartre, 2018: 404). When someone looks at us, it objectifies us, reducing us to an object of their observation. This objectification can make us feel self-conscious and scrutinized as if our entire being is reduced to mere appearance. The Look can be oppressive, leading to a loss of subjectivity and a sense of being alienated from our true selves.

Authenticity is the key to objectification and self-deception asserts Sartre by stating; "Authenticity, it is almost needless to say, consists in having a true and lucid consciousness of the situation, in assuming the responsibilities and risks it involves, and in accepting it,... sometimes in horror and hate" (qtd. Heter, 2006: 27). Sartre argues that embracing authenticity is the solution to overcoming alienation. Being authentic means deliberately creating meaning and purpose in one's life, engaging deeply with one's own freedom, and accepting responsibility for one's decisions. Individuals may overcome alienation and maintain a relationship with their true selves by recognizing their freedom fully and participating in genuine self-expression and consciousness. According to Sartre, leading significant pursuits and active participation in the world are necessary for a real existence. Individuals overcome their sense of isolation from people and the outside world by carrying out tasks that have a purpose. This participation gives their lives meaning and purpose and helps them overcome the feeling of alienation.

Alienation requires individuals to confront their freedom to overcome, take responsibility for their choices, and actively shape their lives according to their values and aspirations. Through existential engagement and authenticity, individuals can strive to create a sense of genuine connection, purpose, and fulfilment. In Sartre's opinion, alienation results from a failure to properly appreciate and employ one's freedom, which causes flaws, self-deception, and separation from one's actual self and others. One must actively build one's life following one's own ideals and objectives to overcome alienation. This requires facing one's freedom, taking responsibility for one's decisions, and confronting one's independence. People may work to develop a true feeling of connection, purpose, and fulfilment in their existence by engaging in existential exploration and being realistic in their existence.

An important addition to the understanding of alienation has been made by the current philosopher Rahel Jaeggi. Her work integrates modern ideas while also building on the theoretical groundwork established by Marx and other thinkers. With a focus on the interaction between personal experiences and larger societal systems, Jaeggi's theories focus on the idea of "subjective-objective" alienation. A mismatch or gap between a person's subjectivity—their needs, wants, and values—and the impersonal realities of society, in Jaeggi's view, is what constitutes alienation. According to her, alienation is a complex phenomenon that includes both personal feelings and impersonal societal institutions (Jaeggi, 2014: 3-67).

Self-estrangement is her key term related to alienation. She uses self-estrangement to identify other related terms such as social estrangement and world estrangement. This dimension is the sense of alienation from oneself that people have. It includes feeling cut off from one's true desires, principles, and self. Self-estrangement can develop when cultural standards and expectations limit or hinder one's capacity for self-expression and autonomy. People could experience pressure to live up to external expectations, losing touch with who they are in the process. When people are socially estranged, they are cut off from institutions and social networks. It involves a feeling of being cut off from other people, which causes feelings of loneliness and detachment. A variety of symptoms of social alienation include the dissolution of important connections, a loss of trust, and the sensation of being cut off from larger social institutions. This aspect of alienation emphasizes how societal institutions and power relationships affect people's feelings of connection and belonging (Jaeggi, 2014: 68–98). In addition to self-estrangement those who feel estranged from the world they live in are said to be world-estranged. There is an awareness of being cut off from the greater socio-political and cultural environment. Those who believe that the world is meaningless, chaotic, or lacking in purpose may experience world estrangement. The feeling of being cut off from the larger social, economic, and cultural systems that influence people's lives is included in this experience (Jaeggi, 2014: 151–54).

The theory of alienation conceives of relations to self and world as equally primordial. Therefore an impairment of the relation to self, not having oneself at one's command, must also always be understood as an impairment of one's relation to the world. Whether what is at issue is appropriating one's own personal history (Jaeggi, 2014: 37)

Jaeggi adds that alienation is a complex issue with societal and institutional roots as well as personal ones. She contends that repressive systems like capitalism may make people feel more alienated by preventing them from reaching their full potential and engaging in genuine forms of self-expression and social connection. Jaeggi also examines ways to deal with alienation in her work. She promotes the growth of critical consciousness and cooperation to confront and change unequal social institutions. To create a society where people may live more satisfying lives by their own aspirations and values, Jaeggi highlights the need for understanding and resolving the subjective-objective dynamics of alienation. Ultimately, Rahel Jaeggi's theories on alienation offer a modern framework for comprehending the intricate link between people, society, and the sensation of estrangement and isolation. Her work offers new perspectives on the possibility of overcoming alienation via increased human activity and self-realization, as well as revolutionary social reform.

The idea of alienation has been studied and developed within the discipline of psychology too, particularly concerning people's subjective experiences, emotional health, and social relationships. Psychologists have used and developed the idea in many different ways, even though it has its roots in Marx's analysis. They have applied the term to social life and draw a parallel with Marx. It can be asserted that some significant advancements in psychology occurred around the ideas of Erich Fromm. It has been argued that Marx's theory of alienation served as the foundation for Fromm's psychoanalytic approach, (Seeman, 1959: 790) which is based on humanism. Fromm emphasizes the influence of societal structures on people's well-being while concentrating on the psychological effects of social alienation. He argues that people's inability to express their true selves and make meaningful connections in society could lead to alienation. and that alienation results from a conflict between human nature and societal systems, resulting in a sense of detachment and estrangement.

Alienation is meant as a mode of experience in which the person experiences himself as an alien. He has become, one might say, estranged from himself. He does not experience himself as the center of his world, as the creator of his own acts – but his acts and their consequences have become his masters, whom he obeys, or whom he may even worship. The alienated person is out of touch with himself as he is out of touch with any other person. He, like the others, is experienced as things are experienced; with the senses and with common sense, but at the same time without being related to oneself and the world outside productively (Fromm, 2002: 120).

According to Fromm, the need to discover and express one's true self is intrinsic in all people. An individual's real essence, including their capabilities, goals, and values, is represented by their authentic, namely, real self. Yet, social frameworks like economic models and cultural standards might make it difficult to realize one's true self, which can result in self-estrangement. According to him, people feel intense alienation when they are unable to express who they truly are. He asserts that in modern industrial society, individuals feel alienated from their inner selves since culture imposes a lot of things on people. People experience this when they are separated from their deepest aspirations, principles, and capabilities. Many people adopt roles and identities from outside of themselves to fit in with society, which causes them to lose their authenticity and feel alienated from their true selves. According to Fromm, overcoming this type of alienation requires sincere self-awareness, self-acceptance, and self-expression (Fromm, 2002: 263-292).

Fromm emphasizes how societal systems contribute to estrangement. "...man has lost his central place, that he has been made an instrument for economic aims, that he has been estranged from, and has lost the concrete relatedness to, his fellow men and to nature, that he has ceased to have a meaningful life" (Fromm, 2002: 263). He believes that social standards, conformity, and the urge to fit in can prevent people from forming meaningful connections with others and having satisfying relationships. A sense of isolation and separation from others can result from placing too much value on outward appearances, monetary achievement, and the need for approval from others. Similarly, these ideas are very similar to those of Sartre. Humans are social animals, and having healthy interactions with other people is crucial for our well-being, according to Fromm. Yet, social alienation is a common occurrence in contemporary culture. This feeling of alienation and estrangement is influenced by competitive social systems, fragile connections, and a lack of actual connection. Overcoming this sort of alienation and developing meaningful interactions depends on creating real human connections, empathy, and mutual understanding. (Fromm, 2002: 185-201).

"The individual is made to feel powerless and insignificant, but taught to project all his human powers into the figure of the leader, the state, the "fatherland," to whom he has to submit and whom he has to worship. He escapes from freedom into a new idolatry." (Fromm, 2002: 230). Fromm studied the effects of estrangement on the psyche, especially about freedom and responsibility. Escaping idolatry means that some people could turn

to obedience, authoritarian ideologies, or giving up personal autonomy in an effort to escape the stress and weight of freedom. These efforts to flee freedom have the potential to deepen estrangement and hinder the growth of the true self. Fromm's theory of alienation goes beyond simply economic factors, stressing the psychological and existential aspects of the idea. To overcome alienation, he emphasizes the development of critical thinking skills, self-awareness, and sincere human relationships. By embracing our intrinsic ability for love, creativity, and compassion, people may overcome their sense of alienation and find fulfilment, belonging, and meaningful involvement with the outside world (Fromm, 2002: 185-201).

Another element that Fromm mentions is alienation from nature. Fromm emphasizes alienation's natural aspect. He argues that humans have lost touch with nature as a result of living in contemporary industrial civilizations and exposed a lot to fabricated culture. A detachment from nature results from the exploitation and devastation of the ecosystem, which are motivated by the need for money and material goods. In order to overcome this sort of alienation and ensure the survival and well-being of both people and the earth, Fromm maintains that it is necessary to rebuild a healthy relationship with nature. However, Fromm is not the only one that handles alienation in the field of psychology.

Another psychoanalyst, Melanie Klein, investigates alienation in connection to object relations theory and handles this term by focusing on infant psychology. She looks at how early events, particularly those involving relationships, could cause feelings of alienation. According to Klein, a sensation of inner emptiness, alienation, and fragmentation can be caused by unresolved conflicts and interruptions in early relationships. She focuses on early childhood development when she examines the idea of alienation. Her theories on alienation focus on the dynamics of the inner world, especially the connections between the infant's ego, object interactions, and the ultimate sense of estrangement. The infant's early experiences with primary caregivers shape their internal world and influence their sense of self and relationships. The quality of these early object relations, particularly with the mother, plays a crucial role in the development of the infant's psychological well-being. Positive, nurturing experiences promote a sense of security and connectedness, while negative experiences can lead to a sense of alienation and insecurity (Klein, 1959: 291–303).

Klein outlines two developmental viewpoints that affect how estrangement is experienced by the newborn. "The paranoid position is the stage when destructive impulses and persecutory anxieties predominate and extends from birth until about three, four, or even five months of life" (Klein, 1959: 11). The new-born in the paranoid-schizoid stance has a fractured and polarized view of the world, which is marked by emotions of opposition, hostility, and division. This situation worsens feelings of estrangement and the worry of falling into negative tendencies. In the depressed stance, the newborns start to synthesize their experiences and understand how both good and terrible things are related, which results in feelings of guilt, retribution, and empathy. Klein also emphasizes the importance of internal objects, which are the baby's cognitions of significant adults in the baby's environment, primarily the mother. The newborn internalizes these items' good and bad qualities through the act of introjection. When bad experiences dominate, however, internal objects can become a source of internal conflict and alienation, making it harder to build trustworthy connections.

Klein underlines the role of splitting and projective identification as stress management in the alienation process. "This latter effect is partly due to the fact that the boy's lessened fear of his 'bad' super-ego and the 'bad' contents of his body enables him to identify himself better with his 'good' introjected objects, and thus allows of a further enrichment of his ego" (Klein, 1959: 341–342). Splitting results in a divided and disjointed perception of oneself and others by categorizing events and objects as either exclusively positive or exclusively bad. By projecting undesirable characteristics of themselves onto others and then perceiving those undesired aspects as foreign, a newborn engages in projective identification. This keeps them feeling distinct and alienated (Segal, 2018: 3-23). Melanie Klein's theories on alienation focus on internal objects, projective identification, splitting dynamics, and early object connections. Her method emphasizes the importance of early experiences and their influence on the formation of the self and relationships. Individuals can attempt to overcome feelings of alienation and develop a more cohesive and linked sense of self by addressing and integrating split-off components of the self and encouraging reparative experiences.

Other than Klein and Fromm, various researchers and theorists have handled the term from different aspects. The idea of alienation and its effects on psychological health were also investigated by Neo-Freudian psychoanalyst Karen Horney. Horney placed a

strong emphasis on the significance of social context, interpersonal connections, and the feeling of alienation.

At the core of this alienation from the actual self is a phenomenon that is less tangible although more crucial. It is the remoteness of the neurotic from his own feelings, wishes, beliefs, and energies. It is the loss of the feeling of being an active determining force in his own life. It is the loss of feeling himself as an organic whole. These in turn indicate an alienation from that most alive center of ourselves, which I have suggested calling the real self (Horney, 1950: 157).

Horney claims that as a result of their interactions with the environment, people experience a basic sensation of anxiety. This anxiety stems from feelings of powerlessness and vulnerability and is aggravated by rejection, neglect, or anger. She argues that fundamental anxiety might lead to feelings of alienation because people may struggle to establish a sense of belonging and security in their interpersonal interactions (Horney, 1950: 21). Moreover, Horney proposed that people may acquire an idealized self-image, which is an idealized representation of themselves based on the expectations and standards of society. Although people may find it difficult to meet their own internalized ideals or feel cut off from their true selves, this idealized self can cause feelings of alienation. Horney also highlighted the significance of self-realization, which entails discovering one's own self and having the capacity to communicate it to others.

People who feel alienated may find it difficult to connect with their own feelings, desires, and values. They may also struggle to find a sense of meaning and purpose in their lives. Horney highlights many neurotic desires that might lead to estrangement, including the need for love and praise, the need for power and control, and the need for perfection. These desires might encourage people to pursue relationships or ambitions that are not in line with their real selves, producing a sense of alienation and isolation. Horney's approach to alienation focuses on the interpersonal and intrapsychic elements that lead to feelings of estrangement and isolation. She highlights the need for self-awareness, self-acceptance, and the creation of true connections as means to overcome alienation and attain a feeling of authenticity and fulfilment (Horney, 1950: 21).

Horney claims that an individual's internal psychological conflicts and neuroses which are brought on by early childhood experiences are the primary cause of alienation. In her book Our Inner Conflicts, (1946), Horney highlighted three fundamental neurotic tendencies that might cause estrangement.

What is crucial is their inner need to put emotional distance between themselves and others. More accurately, it is their conscious and unconscious determination not to get emotionally involved with others in any way, whether in love, fight, cooperation, or competition (Horney, 1950: 75).

Among these neurotic tendencies, three terms can be considered related to alienation. People with a "moving toward people" neurotic inclination frequently sacrifice their own wants and ambitions to win the affection and acceptance of others. To preserve connections and prevent conflict, they could sacrifice their own objectives and convictions, which might make them feel cut off from their true selves. Another term that includes alienation occurs when those with a "moving against people" neurotic attitude attempt to assert themselves and control others to get rid of their insecurities and feelings of helplessness. They could start acting aggressively, deceitfully, or in a domineering manner, which can cause conflict and alienate other people. Lastly, those with a neurotic inclination toward "moving away from others" attempt to isolate themselves from others and steer clear of closeness and emotional ties. They can become cut off from others and isolated, which would make them feel lonely and alienated (Horney, 2001: 37-71)

1.2. Alienation in Modern Times

Humanity in the 20th century often felt bewildered and alienated as it tried to find its place in this new world. With all these changes came a recurrent occurrence: a feeling of isolation. However, as literary works from that time period demonstrate, the human search for identity was not always successful. Alienation is a topic that has a lot in common with identity theory. Despite the fact that ‘alienation’ is a common topic in literature as a whole, the literature of the 20th century brought the concept to public attention due to the rapid changes that were taking place at the time. Due to this, the word is thus defined in terms of the traits of an age that is the subject of a detailed investigation. Tamara Marček quotes George Simmel and asserts that he had a significant impact on how people now interpret alienation, particularly in the domains of philosophy and sociology. His observations show a persistent conflict in modern society between life and "improved" form. She believes that according to Simmel, "life is no longer in revolt against specific forms which it finds alien and imposed, but against forms as such." Modernism promoted rejecting all external rules that did not apply to the individual (qtd. Marček, 2016: 8).

The world of literature has changed since the rise of the modernists in the 20th century. Modernism introduced new ideas and concepts to the world, and it affected many fields from philosophy to science to technology to literature. Marček states that; “Modernism was specifically pointed against the old conventional moral values, which limited the scope of free human development” (Marček, 2016: 3). It is a movement that rejects the proportions of the past and embraces the new, and it stimulates changes in different fields at the same time. Everything that is considered old, is reinterpreted, and it symbolizes a break from the past. Modernism has either challenged or rejected the foundations of everything. Perspective and direct representations were abandoned for the sake of achieving abstraction in different degrees. However, in literature, realism and its units such as close endings, chronological plots, omniscient point of view, and linear narration were challenged. “modernist novel found a new stylistic repertory for making the reader not only see but also experience a character’s most intense and private reality while differentiating that vivid stream of experience from larger, more powerful social, historical and literary counter currents” (Rabate, 2007: 36). It uses a variety of literary techniques, including a stream of consciousness and an internal monologue, and its overall purpose is to challenge all accepted aesthetic norms, morals, and traditions from

earlier times. It was a response to the destruction caused by World War I. “The First World War was another significant event that altered the way people started to view the world and their own position in it” (Marček, 2016: 4). With so much industrialization and change after the war, artists had to push themselves to their limits to try and make sense of this new world, and most of their work became too experimental. Different writers from different backgrounds tried to incorporate the modernist style into their work, and some of the most notable of these are Virginia Woolf and James Joyce, as well as T. S. Eliot, who had a huge impact on literature. Among the many changes that modernism brought to literature, there are a few changes that have been seen a lot. First, there is the emphasis on perception and the idea of subjectivity. Modernist writers were more interested in how we see things than what we actually see. Their main goal was to get inside the human mind and think about what is hidden. With the rapid changes in the world, the modernist movement is surpassed by postmodernism. Between modernism and postmodernism, which became the next dominant movement in the literary world, the line among genres was intentionally blurred by authors to create more sophisticated works of art like the human mind and thoughts. In addition, new and fragmented forms and unrelated, random collages were used intentionally.

With this movement, a break from the moral and cultural values that are thought to limit people has been achieved. Thus, the place of man in the world was questioned and tried to be re-interpreted.

At the beginning of the twentieth century changes in psychology, sociology, physics, and technology took place. As a consequence, defining human position in the world also changed. In the field of biology, Darwin's theory of evolution was one of the first disruptive ideas of human evolution. Developing a theory of evolution by natural selection he brought to question previously established religious dogma (Marček, 2016: 3).

Research in the field of biology has enabled people to spread Darwin's evolution theory and as a result, the influence of religion has weakened, and religious restrictions and rules have begun to be ignored. Moreover, with research in the field of psychology, these theories aforementioned about consciousness that people did not know before have emerged. In light of the new information that has emerged, it has been revealed that the subconscious mind affects human behavior and decision-making mechanisms and choices. However, it has been revealed that even time is not a fixed concept in the whole universe, and it has been claimed that people's perception actually depends on variables.

In addition to these developments, the philosophy of existentialism is a movement that deeply affects society and provides a reinterpretation of the variable ideas that emerged with modernism. With this movement, people separated from religious and cultural foundations changed their focus while trying to make sense of life.

The change that started with Modernism in the literary world continued with postmodernism which neither supported nor opposed modernism. Although postmodernism has some features of the movement that came before it, it is a movement with its own characteristics. It has found its place in many branches of art, literature, and architecture and has been used in many different fields. Like the modernism movement that rose with the First World War, postmodernism emerged after the Second World War, and capitalism and dehumanization rose. This movement often expresses a mixture of high and low art, old and new, and different branches. The use of Parody and Pastiche methods that emerged with modernism resulted in the works produced being self-reflexive. Moreover, there is fragmentation as the methods used in the works create uncertainty and a clear meaning is never given. The meaning left intentionally ambiguous can be interpreted without limits. In all these uncertainties, the subject or character is generally decentered and loses characteristics, which in this case dehumanizes it and drags it to a life that it cannot make sense of (Barry, 2002: 81-91).

The destruction of major narratives and reliable identities in modern society, which creates a sense of disintegration and meaninglessness, is challenged by postmodernism. People may find it difficult to form a consistent sense of who they are and how the world works in a society marked by variety and diversity. When people negotiate a confusing web of opposing narratives, the fragmentation of identities and the diversity of discourses can produce a profound sense of detachment and confusion. From this confusion appears an idea that is closely related to the idea of alienation. The idea of hyperreality—where reality is manipulated and simulated—is explored by postmodern theorists, most notably Jean Baudrillard. (Barry, 2002: 81-91).

The real is produced from miniaturized cells, matrices, and memory banks, models of control - and it can be reproduced an indefinite number of times from these. It no longer needs to be rational, because it no longer measures itself against either an ideal or negative instance. It is no longer anything but operational. In fact, it is no longer really the real, because no imagination envelops it anymore. It is a hyperreal, produced from a radiating synthesis of combinatory models in a hyperspace without atmosphere (Baudrillard, 1994:2).

According to Baudrillard, a hyperreal situation in which people are completely involved in a world of simulations and appearances results from the media's control and the rapid spread of consumer culture. Due to people's disconnection from true experiences and their inability to discriminate between the real and the simulated, this hyperreality causes feelings of alienation. It becomes harder to distinguish between self and the outside world as a result of the abundance of pictures, representations, and virtual worlds, which also weakens one's existential foundation. For this reason, the fragmentation brought about by postmodernism is parallel to the current meaning of the term alienation. The fragmentation and absence of a common purpose in modern society are highlighted by postmodernism. It is possible to feel disconnected and lost when old institutions and ideals are destroyed. People may experience a sense of alienation from solid identities, social norms, and collective narratives, which can lead to a fragmented self-perception and a search for meaning in a world that is diverse and plural.

The term "fragmentation" describes the condition of being split or fragmented into several disconnected pieces or features. It includes a sensation of breakdown, conflict, or confusion. In contrast, alienation is the sensation of being cut off from oneself, other people, or the outside world. It involves a feeling of not fitting in or of not feeling adopted into one's surroundings. It creates an interrelated relationship between fragmentation and alienation. People may feel alienated when their lives are fragmented, which can be a problem. There are additional layers to this fragmentation, including cultural, societal, and personal. For instance, people may have a fragmented sense of self and become alienated from their own selves if they feel split from their own interests, values, and ambitions on a personal level. At the social and cultural levels, it can also lead to a feeling of alienation from others and a loss of social unity when societies or communities are divided, with disputes and confrontations between distinct groups or people.

Fragmentation can also be adversely affected by alienation. Those who feel cut off from themselves, others, or the outside world may withdraw or detach, which separates their experiences and connections. This disengagement may emerge as emotional distance, social exclusion, or a lack of deep relationships. As a result, people could have a sense of alienation that is worsened by feeling fragmented and cut off from the greater social fabric. Social structures may also be a factor in alienation and fragmentation. Complex social structures and organizations in contemporary cultures can serve to foster the fragmentation of roles, identities, and values. These institutions may

place a high value on individualism, rivalry, and consumerism, which can cause people to feel that their lives are being torn apart. In addition, people may feel cut off from their real identities and goals when forced to fulfill strict roles or follow social rules that do not reflect who they truly are.

Individuals can work toward a more harmonious and true sense of self by acknowledging and addressing the fragmented parts of their lives. The societal level may lessen fragmentation and alienation by developing inclusive communities, encouraging social unity, and solving a system that enables personal happiness. So, it is possible to claim that fragmentation and alienation are ideas with a lot in common. Those who are fragmented may feel more alienated because they feel disconnected from and disintegrated from their surroundings and themselves. Separation and detachment can increase as a result of fragmentation, which can happen simultaneously. In order to deal with the fundamental causes of alienation and move towards a more connected, integrated, and meaningful life, it is crucial to comprehend the link between these two notions.

Despite various significant distinctions in their viewpoints, Sartre, Jaeggi, and Fromm's theories can all be connected to the idea of postmodern alienation. Guided by poststructuralist and postmodernist theories, postmodern alienation explores the fragmentation and separation felt in a world that is always changing, pluralistic, and hyperreal. There are areas of agreement and overlap with the theories of Sartre, Jaeggi, and Fromm despite the fact that postmodern alienation has its own unique characteristics.

The analysis of people's disconnections from their true selves provides one point of connection. Sartre, Jaeggi, and Fromm all focus on how oppressive systems, social norms, and cultural expectations affect people's capacity to communicate and live out their inner desires, beliefs, and identities. The disintegration of big narratives, the fragmentation of stable meanings, and the diversity of competing discourses all contribute to postmodern alienation's further expansion. People may find it difficult to develop a strong sense of identity, which can cause them to feel extremely lost and alienated. Moreover, postmodern alienation is related to the critique of social institutions and power relationships. The social aspects of postmodern alienation can be better understood by examining Fromm's critique of capitalism as a cause of alienation and Jaeggi's investigation of subjective-objective alienation within social institutions. According to

postmodern theorists, power structures and hierarchies reinforce social exclusion, marginalization, and disconnectivity, adding to a feeling of alienation from the majority of society and its dominant discourses.

Moreover, the emphasis on truthfulness, self-expression, and the pursuit of personal fulfilment is connected with postmodern critiques of hyperrealism and the exploitation of culture. Jaeggi's investigation of self-estrangement, Fromm's demand for self-awareness and authentic self-expression, and Sartre's emphasis on individual freedom and authenticity, all make sense with the postmodern concern for fighting the meaninglessness and superficiality of consumer society. According to postmodern thinkers, a person's alienation from real life is increased by their obsession with appearance, consumerism, and the development of simulations and appearances.

Alienation which started with Marx and his ideology on labour and workforce have been reflected through the fictional Kepler's works and his relationship with his colleagues. Therefore, the process of alienation shows itself in the novel through which Banville distorts the real image of the Kepler in the minds of the reader. As aforementioned in the chapter, in a world marked by diversity and multiplicity, postmodern theories frequently emphasize the displacement of identities, the destruction of reliable meanings, and the loss of unchanging structures as in the example of the trilogy of Banville. This aspect of postmodernised re-interpretation of alienation draws attention to the difficulties people have navigating a complex web of contradicting stories and unstable meanings, which results in a deep sense of detachment and disorientation. Points of parallelism with postmodern alienation issues can be found in the investigation of the separation between people and their true selves, the critique of societal institutions and power relations, and the emphasis on authenticity and self-expression. People can obtain a more detailed picture of the complex nature of alienation in a postmodern setting by blending different viewpoints. Thus, in the following chapter, Banville's revisitation of real Kepler in the frame of postmodernism will be discussed to analyse the postmodern alienation and the estrangement of both reader and characters.

Chapter II

Irish author John Banville is well known for his literary works, and he has been praised for his graceful writing, insightful stories, and examination of topics like identity, memory, and grief in his career. Banville has penned novels, short tales, plays, and nonfiction books. Among his works, there are awarded or listed ones like The Book of Evidence, which was nominated for the Man Booker Prize in 1989; and The Sea, which won the award in 2005. Using the pen name Benjamin Black, he has also published crime fiction, notably the well-known Quirke series with a pathologist from Ireland (Turner, 2012).²

The work of Banville frequently has a great eye for detail, vivid descriptions, and complicated people battling the complexities and paradoxes of reality. For poetic language and deep studies of human nature, his writings are widely respected. Thus, as one of Ireland's top current writers, Banville has received several honorable literary awards during his career: 'Banville has created a world, or rather worlds, of fiction without parallel in Irish writing. While the ostensible focus has changed from science to pictorial art, to acting and spying, there has been a solid, enduring, center around which his work turns (Hand, 2006: viii-xii)

Derek Hand claims that in the writings of Banville, there are common themes, narrative strategies, and engagement with historical representation. In his books, Banville frequently questions the idea of a single, objective historical fact. He presents several viewpoints and versions of the same events as he investigates the subjectivity of memory, perception, and interpretation. He challenges the veracity and authenticity of historical tales in books like The Book of Evidence and The Sea, encouraging readers to consider how the past is created.

Banville has been retelling variations of the same basic story from the very beginning of his writing career. The story he communicates is one in which his protagonists come to understand the limitations of the imagination's engagement with reality. Banville's fictional space is full of things: objects, bric-a-brac, stuff; but it is always viewed in relation to human perception. It is a world indifferent to the human conception of it, and yet it is continually invested with man-made significance (Hand, 2006: viii).

Banville uses metafictional techniques to highlight the narrative construction of his works. His characters frequently discuss narrative, memory lapses, and the constraints of

² literature.britishcouncil.org/writer/john-banville.

language. Banville encourages readers to doubt the reliability of historical representation by highlighting the artificiality of his narrative creations and, as a result, urges them to have a more self-aware and reflective reading experience. He explores how power relationships affect historical narratives. He raises concerns about how social and political forces shape how history is made and points out how historical narratives always have biases. Banville emphasizes the necessity for a critical analysis of the dominant narratives that define our view of the past by challenging the power systems that regulate historical representation.

Based on this and other widely discussed studies (Izarra, 2006: 182-197), it can be inferred that he has a keen eye on historical events and facts and has a sharp pen to fabricate these materials. Thus, metafictional narration and historiographic representation are the most featured topics handled. However, the main aim of this thesis is not to depict these tendencies but to explore Banville's work Kepler of the 'Revolutions Trilogy' from the perspective of alienation, but since the protagonist of the work and the events which took place in the story are the replicas of the real, it is highly necessary to give a very brief explanation on these. To better understand the circumstances and conditions of fictional Kepler, it would be useful to provide some historical knowledge about historical Kepler.

Johannes Kepler was a distinguished astronomer and mathematician who made significant contributions to the scientific revolution of the 17th century, together with Copernicus and Galileo, laying the groundwork for significant physical principles established in subsequent times. Kepler was born at a period when individuals in southern Germany were longing for freedom of thought. Apart from his astronomy and mathematical studies, he also interested in optics. 'This certainly touched upon the former but still, for the most part, had its own form and meaning, namely the subject of optics' (Caspar, 1993: 122). He began working on the optics owing to visual limitations he encountered and for the purpose of observing stars better, therefore he took the first step in optical work. He was able to apply his mathematical passion and talent to astronomy. Following the closing of the school where he taught, he was offered an assistantship by Tycho Brahe, renowned astronomer and nobleman of the day (Caspar, 1993: 61-62). Over the two months when he stayed as a guest, analyzing some of Tycho's observations of Mars; Tycho guarded his data closely but was impressed by Kepler's theoretical ideas and soon allowed him more access. He could not get along with Tycho, who led a more

colourful life than he did and was uncooperative with his job (Caspar, 1993: 61). Tycho, who was regarded as the Royal Mathematician, required Kepler and did not desire him as an opponent. Kepler intended to utilize the data from Mars to test his theory from *Mysterium Cosmographicum*, but he predicted that the task may take up to two years since he was not allowed to simply copy the data for his own use. Kepler sought to negotiate a more formal work agreement with Tycho with the aid of Johannes Jessenius, but discussions failed due to an intense fight, and Kepler left for Prague on April 6. Soon after their reconciliation, Kepler and Tycho settled their differences over compensation and living circumstances, and in June, Kepler returned home to Graz to collect his family. (Caspar, 1993: 202–204)

In order to continue his astronomical studies, Kepler sought an appointment as a mathematician to Archduke Ferdinand (Caspar, 1993: 107). Unfortunately, political and religious issues in Graz dashed his hopes of returning right away to Brahe. He moved out of the city where he had been living with his wife and child. Then he was assigned to research Mars by Brahe (Caspar, 1993: 108). Tycho and Kepler's collaboration allowed them to establish Mars' orbit. Thus, the pair continued to collaborate; nevertheless, upon Tycho's passing, all of his work and his prestigious title were given to Kepler. Kepler was the reigning mathematician. Later on, he would create the planetary motion rules that would ultimately serve as the foundation for Newton's theory of gravitational force. After a while, the church was disturbed by his efforts. As a result of his trial, the Lutheran church excommunicated Kepler. His position as a Royal Mathematician and his home city had been taken as a result.

The escalating political and religious tension in Prague peaked in 1611. As King of Bohemia, Emperor Rudolf was forced to resign by his brother Matthias due to his deteriorating power (Caspar, 1993: 158). Yet, both parties consulted Kepler for astrological guidance, which gave him the chance to offer amicable political counsel. Because of the health problems and his family and the unfortunate deaths of his children, Kepler wrote letters to funders in Württemberg and Padua to have better conditions. On the advice of the departing Galileo, the University of Padua requested Kepler to take over the role of mathematics professor (Caspar, 1993: 174). However, Kepler chose to travel to Austria to secure a position as a teacher and district mathematician in Linz because he preferred to keep his family in German territory. However, shortly after Kepler's arrival, Barbara, his wife, fell ill again and passed away. Kepler put off the move to Linz and

stayed in Prague until Rudolf's death in early 1612, but he was unable to conduct any research because of political unrest, religious strife, and personal tragedy including the legal battle over his wife's estate. On November 15, 1630, Johannes Kepler, a German mathematician and astronomer, passed away following his scientific revolution (Caspar, 1993: 208–211; Connor, 2004: 222–226).

Kepler lived during a period when there was no obvious difference between astronomy and astrology, but there was a clear difference between astronomy as a part of mathematics within the liberal arts and physics as a branch of natural philosophy. Kepler also used theological reasons and reasoning in his work, which was inspired by his religious conviction and belief that God created the universe according to an understandable pattern that is accessible via the natural light of reason. Kepler sought to identify and understand the laws governing the natural world, most profoundly in astronomy, because he thought that God had ordered the cosmos when he created it. Kepler advocated for religious harmony, arguing that Catholics and Lutherans should be able to share in communion together (Barker and Goldstein, 2001: 112–113).

As he explores Kepler's intellectual and emotional journey in this book, Banville uses his distinctive language style and storytelling approaches, giving the scientist a highly nuanced and introspective portrait. The tale is set against the turbulent historical background of Kepler's lifetime, which was characterized by racial strife, political upheavals, and the transition from a geocentric (a view which locates earth in the centre of planets) to a heliocentric (a view which considers sun as the centre of planets) worldview. In order to capture Kepler's struggles, ambitions, and internal conflicts as he pursues his scientific questions while managing the difficulties and constraints of his period, Banville digs into Kepler's complicated inner life. Kepler is portrayed by Banville in a complex and nuanced way, showing the scientist to be a very flawed human being.

Words and stories persistently strive to bridge the gap between the inner personal realm of Banville's narrators and outer reality. All of his writing, then, is an attempt to depict the tension at the heart of the modern condition, tracing the ambitions and the paralyzing limits of the human imagination (Hand, 2006: viii-xii).

As stated by Derek Hand, *Kepler* highlights the tension in interpersonal contacts, including tumultuous marriage, contentious relationships with his colleagues, and interactions with historical personalities like Tycho Brahe and Galileo Galilei which implies the gap between the inner realm and outer reality. Imaginative reconstructions

and historical details are expertly woven together by Banville, blurring the line between truth and imagination. The book Kepler goes into Kepler's search for scientific truth and his effort to solve the universe's puzzles. In order to create a clear portrait of the intellectual rigor and passion that motivated the astronomer, Banville examines Kepler's scientific ideas, his precise observations, and his revolutionary findings. The conflict between reason and religion is one of the novel's major themes, as Kepler struggles between his scientific endeavors and his religious convictions. Kepler's devotion to empirical observation and his religious views clash, and Banville examines this conflict to shed light on the challenges of balancing scientific investigation with firmly held beliefs.

With his precise attention to historical fact, lyrical style, and psychological depth, Banville's Kepler delivers a complex and thought-provoking investigation of the life and mind of one of history's greatest scientific geniuses. 'The protagonists gradually abandon their highly romantic quest for supreme beauty and true knowledge and lose faith in the power of language to render this beauty and knowledge. The development, in short, is taken to go from romantic idealism to skeptical despair' (D'Hoker, 2004: 50). The book urges people to explore the complexity of both the scientific and personal aspects of Kepler's life by capturing the spirit of his challenges, accomplishments, and the complexities of the time in which he lived.

The novel, as an example of postmodern historiographic metafiction, is based on the life of a real person. It can be claimed that Banville establishes a link between the present and the past in this novel and that he builds the postmodern world on top of a world in the Age of Enlightenment. For this reason, the thoughts and actions of the main character can show parallelism with the actions and thoughts of contemporary people. Although the novel depicts the Age of Enlightenment, the inner world and development of the character give a postmodern meaning and feeling. Just as a person has stages of development, the chapters written in the novel can be helpful in explaining the developmental stages of the character. Therefore, it is not a coincidence that the main character is connected with the person who lived in the real world and references are made to his written works. It may be correct to consider the chapters in the book as the chapters in which the Kepler character forms his own identity and completes his development.

Banville divides the novel into five chapters, and each chapter is described under the title of works that try to explain the universe. The section names are crucial in examining the work of the character while trying to understand the universe and himself, even to describe the ideas he produces and the stages the character goes through, as well as to understand the parallel worlds drawn by Banville. Banville uses the names of non-fictional Kepler's works on astronomy as chapter names in his book. Therefore, by following the order in the book, the gradual development of the character and the process of isolation will be analysed.

2.1. *Mysterium Cosmographicum*

It is not possible to judge a person without understanding the environment he grew up in, the conditions he is in, and his good or bad experiences. While shaping himself and building his character, he creates an essence for himself by passing through various factors as if passing through a filter. At a crossroads in every experience, humankind unconsciously shapes many of the decisions he will make in the future and the relationships he will establish. Choices made or not made, desires satisfied or unfulfilled, simple needs such as accommodation, nutrition, or love, or external factors such as family and friends are the phenomena that change the long way that human beings walk while building their character. As a result of these phenomena, human beings may feel alienated from themselves, the society they live in, and even their own works. It can be mentioned that it may be difficult for people who cannot meet their basic needs to form healthy relationships. In fact, the events experienced by the character can be used to explain this. While Kepler's thoughts beyond his time caused him to be exiled, excommunicated, and suffer various troubles, the fact that he was not understood or judged in his relations with his environment forced Kepler to isolate himself and search for meaning. As an expression of this search for meaning, Kepler, who is constantly on the move, begins by traveling in a carriage. Science is the phenomenon that Kepler takes as a basis for this quest to reach its conclusion. The scientific journey of Kepler starts in a carriage with his wife and daughter. Together with his family, he is on the way to Benatek where he will meet a colleague called Tycho Brahe. The novel opens with a description of Kepler's dream about solving cosmic mystery. Kepler, holding the secrets of the universe in his dream, imagines himself as a celestial being that will be considered unearthly. The word 'unearthly' may signify that he has no connection to the real world or earthly things such as goods or wealth. Although he does not want to wake up, he wakes up and Banville describes his awakening with broken shells. His awakening is like the shattering of an egg. The broken shells represent the wall between the realm of fantasy and reality, which protects Kepler from the outside world to which he is unfamiliar.

Kepler, as an astronomer, is a scientist who investigates the harmony and order between the worlds. He is a character who aims to make sense of the secrets in the universe with mathematics and science. He searches for order and harmony between the planets, but this research is an effort to understand and explain his inner world as an

allegory. As he works to establish a link between his spiritual and material worlds, he runs into many challenges. Because the physical world and the spiritual world, which make up his inner and outer identities, are irreconcilable, contradictory, and at odds with one another, he is forced to withdraw into his inner world and is excluded from society. He starts on a scientific and spiritual adventure to uncover the link between the two worlds, or more accurately, the harmony between the planets, which leads him to his true nature. Kepler loses the road and his thoughts shift from time to time on this road. Sometimes religion-related, sometimes physical conditions or facts that are thought to direct the human spirit make his soul sick. The character's internal strife and the contradictions and difficulties directed at him from the outside put him in a difficult position in his search for harmony. He thinks that the universe he lives in cannot be explained in simple and magical ways, and he constantly questions reality. 'The reader is put in mind of poor Kepler, questioning his theories, asking constantly if they are true' (Nolan, 2010:43). In his search for truth, goodness, and harmony, he has constantly encountered illusions. The search for truth and harmony takes him on a journey in his inner world, and from time to time he gets lost in the labyrinths at the very deep points of his subconscious.

Johannes Kepler, asleep in his ruff, has dreamed of the solution to the cosmic mystery. He holds it cupped in his mind as in his hands he would a precious something of unearthly frailty and splendour. Do not wake! But he will. Mistress Barbara, with a grain of grim satisfaction, shook him by his ill-shod foot, and at once the fabulous egg burst, leaving only a bit of glair and a few coordinates of a broken shell (Banville, 2011:8).

He has a different world within himself in the realm of dreams where he can be gracious by getting what he always desires. He has a pursuit and this is the main reason why he starts his journey as an astronomer. Away from his social responsibilities and all the other people, he is happy to be there in the realm of dreams. He is pursuing a divine substance, which is revealed in the book's finale. Kepler's identity, as well as his conditions and ideas, are influenced and shaped by the relationships between the characters. However, the political and religious disagreements among people of that time swung him from place to place. While following the order that he desires and hopes, all he finds is disorder or chaos. His relationships with others and his turmoil are closely related to his loneliness, isolation, and alienation from the world and others.

Cosmic mystery stated at the beginning of the first chapter appears here as a word with more than one meaning. It can be used in different meanings by being associated with the

dream, but when it is used concerning the term alienation, it gains a different dimension. As it is known, dreams appear as the products of people's subconscious fears and desires. The dream metaphor, on the other hand, reflects Kepler's deepest desire in the depths of his soul. His desire to refute the theories put forward about the functioning of the universe before him and to be a pioneer in his field with new work is the only impulse that takes him on journeys. The dream metaphor also describes Kepler's loneliness in outer reality and his inability to connect, as his being prodded by his wife and his dissatisfaction with this situation reveal this missing bond. While dreaming of what he aimed for in the realm of dreams gives him pleasure, the coldness he feels when he returns to the world of reality shows his social alienation.

He does not intend to wake up when he is dreaming since he feels as if his aims have already been accomplished. Kepler's existence in the world is not by his choice, and he is perplexed by it, which is also nicely illustrated by the dream metaphor since he does not want to wake up. Also, he has not sought to exist in this world because when he is in the dream, he is happy. His presence in the world is entirely accidental. As a result, he seeks pleasure and peace in his dreams. There, he is free to embody the person he imagines himself to be. He is incapable of imagining himself in actuality. As a scientist, he is a man of certainty and he has strict opinions about how life should be however, he is not prepared to accept accountability. After waking up from the dream he senses the emptiness within himself because he is an alien in society. He has a lot of responsibilities but nothing within of him compels him to take action. He thus experiences a sense of drowning when he is around other people who do not understand him. All his passive-aggressive emotions lead him to alienation. Via creating a work that explains the mystery of the universe and planets he wants to leave his mark on the world. Yet he is in more disguise since he is at the beginning of his journey both physically and spiritually.

Kepler is looking for a purpose and his inner self. He sees no purpose in his own existence until he realizes that all he tries to achieve has always been there for him, as it will have occurred to him later. Kepler is a free individual who must choose the purpose of his existence in his time when all other people were chained by religious dogmas, illnesses, or war. Kepler needs to describe what makes him who he is. He must be a part of everything such as family, science, and religion. He also starts to realize his independence and emptiness. Kepler is a real person. He is there, but he is doing nothing.

Man must take action since his deeds are what characterize him. With his existence devoid of any identity, he represents the contemporary man. He lives in isolation, is unconnected to anyone, and complies with societal oppression's laws. 'Man is nothing other than his Project. He exists only to the extent that he realizes himself, therefore he is nothing more than the sum of his actions, nothing more than his life' (Sartre, 1947: 37). Kepler needs to act and actualize himself, as is clear from this remark. Kepler is a daydreamer with one aim in his brain, but since he is afraid of taking action by accepting the roles he is assigned, he will not be viewed as a complete man, thus his deeds will stay in his head. However, the dream metaphor will show itself again at the end of the novel with the last words of Kepler. His project is to achieve what he desires but social conditions hamper his efforts since he needs a benefactor to continue his studies with Tycho.

Kepler, instead of lifting his spirit sufficiently up to meet this eminence, launched into an account of his troubles. The whining note even he could hear in his voice annoyed him, but he could not suppress it. There was cause for whining, after all. The Dane of course, Kepler gloomily supposed, knew nothing of money worries and all that, these squalid matters. His vast assurance was informed by centuries of patrician breeding. Even this room, high and light with a fine old ceiling, bespoke a stolid grandeur. Surely here disorder would not dare show its leering face. Tycho, with his silence and his stare, his gleaming dome of skull and metal nose, seemed more than human, seemed a great weighty engine whose imperceptible workings were holding firmly in their courses all the disparate doings of the castle and its myriad lives (Banville, 2011:11).

Kepler's meeting with Tycho is significant in terms of describing his spiritual and mental state. When he is introduced to Tycho who ranked above Kepler at the beginning, the relationship between the two scientists is sincere or warm. When Kepler comes to Benatek to a benefactor Tycho Brahe who is the imperial mathematician like he will be later on, he is not welcomed as he pleased and his expectations shatter from the very beginning of the novel. While he expects richness and comfort, all he finds is chaos or deformities which he thinks a familiar disorders. He tries to make order out of disorder with his science and thinks that a colleague can provide what he needs. However, there is a certain distinction between him and Brahe. When they first meet, Kepler is ashamed of his clothes and wishes that he had dressed differently. 'Kepler sighed. He was, he realized, hopelessly of that class which notices the state of servant's feet' (Banville, 2011:5). He gives importance to impressions that may indicate that he lives in the physical world and he is not aware of the spiritual world. Physical and material things blur his mind and imply that the world of appeared things is important to him. Since he feels that there are class, cultural, and attitude differences between him and others, he feels inferior. From

his own thoughts, Kepler despises himself when he is with someone who does the same job as him, but who has financial opportunities that he does not have. This emotional and economic pressure arouses negative feelings in him, but the fact that he has to put up with people he does not like throws him into greater loneliness. As Karen Horney mentions, people experience a kind of anxiety in their interactions with their environment (1991:166-168). It is argued that this anxiety arises from the feeling of powerlessness, and in sufficient sense of direction in life, and it is seen that this situation increases even more in the case of exclusion. A person who cannot develop a sense of belonging where he is excluded or ignored leads to alienation because of an insufficient sense of direction. This state of alienation triggers the already existing chaos in Kepler's inner world.

I hold the world to be a manifestation of the possibility of order,' he said. Was this another fragment out of that morning's dream? Tycho Brahe was looking at him again, stonily. 'That is,' Kepler hastened, 'I espouse the natural philosophy.' He wished he had dressed differently. The ruff especially he regretted. He had intended it to make an impression, but it was too tight. His borrowed hat languished on the floor at his feet, another brave but ill-judged flourish, with a dent in the crown where he had inadvertently stepped on it (Banville, 2011:11).

Kepler here is questioned by a peer scientist. Tycho appreciates what Kepler tries to do with his work and his philosophy, however, there is also a criticism. '*The flaw, I would suggest, is that you have based your theories upon the Copernican system*' (2011: 11). (Latin in original). For Tycho, Kepler's manifestations are based on Copernicus' system and philosophy. So he is not original in essence. One of the reasons for the tension between Tycho and Kepler is that they both have opposite ideas while working in the same field. While Kepler argues that the known planets revolve around the sun, he claims that many men and churches of the Tycho era revolve around the Earth. Thus, there are possible orders within the fields that he works. When Kepler tries to express himself through his work, it is not appreciated by fellow scientists which leads him to alienation. Moreover, when Kepler talks about the possibility of order, it can be understood that he will try to create an order from the disorder surrounding him. It will manifest itself via his works, his relationships, and travels in search of harmony of the universe. Yet, he is dealing with the apparent world and physical things at first. His dress and borrowed hat give him a sense of false identity. He is not reflecting what he is actually, clothes are giving him a fake appearance. His clothes are tight since he does not fit into them because his real self is something else. In a way, what is tried to be explained here is his chaotic

state of mind does not rest his soul because he is adopting himself according to the norms of society which he will later understand.

Despite misgivings he had in his heart expected something large and lavish of Benatek, gold rooms, spontaneous applause, the attention of magnificent serious people, light and space and ease: not this grey, these deformities, the clamour and confusion of other lives, this familiar-familiar!-disorder (Banville, 2011: 10).

Unable to find what he has been looking for in the environment he comes from, Kepler dreams of a grandiose dream while imagining the place he will live in. In reality, he encounters a situation that does not even exceed his expectations. Neither his meeting with Tycho nor his hopes for a place to stay meet his expectations. This is why the environment he is in is familiar to him. The character, who is constantly in chaos and disorder, lacks a sense of belonging. This phenomenon, which appears as displacement, is one of the biggest factors in Kepler's alienation.

Familiar indeed: disorder had been the condition of his life from the beginning. If he managed, briefly, a little inward calm, then the world without was sure to turn on him. That was how it had been in Graz, at the end. And yet that final year, before he was forced to flee to Tycho Brahe in Bohemia, had begun so well (Banville, 2011: 15).

Despite Kepler's arrival in Benatek, the fact that he could not meet his expectations further increases the feeling of homelessness. He is haunted by the disorder he has always called familiar since the beginning of his life. Amidst the disorder, swaying like a ship on a stormy sea, Kepler lives in the hope of reaching the harbour he seeks. Although the thought of controlling his emotions will lead him to this solution, it is actually a situation that will take many years to achieve. Unless Kepler looks within himself and realizes the essence of himself, he will experience this situation wherever he goes. His rise in duty or visiting other cities after Benatek is indicative of his seeking. This quest will eventually force him to look inside himself because wherever he goes he will experience alienation under the new roles imposed on him.

In Hungary, it was said, bloody stains were everywhere appearing on doors and walls and even in the fields. Here in Graz, an old woman, discovered one morning pissing behind the Jesuit church not far from the Stempfergasse, was stoned for a witch. Barbara, who was seven months gone, grew fretful. The time was ripe for an outbreak of plague (Banville, 2011: 16).

Knowing that he cannot change the conditions and mentality he is in, Kepler feels pain from living in these conditions. Disorder and chaos reign not only in his own soul but also in the whole country. Kepler, who lives under constant pressure due to both

religious and political pressures and wars, has nothing but the books he wrote as a way of self-expression and a means of escape. The criticism and rejection of these books by other astronomers doing the same work increased the pressure on Kepler. Unable to satisfy the desire to be understood, the caps turned into themselves and broke off from interaction with their environment under the pressure of social conditions. Moreover, not only place but also people create a sense of displacement in Kepler which plays a role in his alienation. In Benatek a hint is given by the author about the relationship between Kepler and Barbara as a wife and husband. The relationship between them is quite problematic. Although she is Kepler's wife, Barbara lives up to her name, she is someone who is seen by Kepler only as a means of reproduction, or someone who earns him money but is not worth the money she makes. The relationship between them does not give the image of companionship or life partner, on the contrary, it gives the image of a couple who are together only for needs. Both characters have been imprisoned in their inner world and are together only to complete the social roles assigned to them. It can be said that alienation is a process. One of the various factors that initiate this process is the social structure. In the social structure, people try to exist in society and stay at the common point. The exclusion or ignoring of people who go beyond this common point for any reason or move away from that point damages belonging and relationships. As a result of such a situation, excessive control occurs and people are excluded by society. This situation creates powerlessness and depersonalization in the person. Kepler's relationship with his wife is one of the biggest factors in his alienation.

Barbara Müller is a character that can be shown as a reflection of society and she represents the over-control mechanism of society due to the roles she assigns to Kepler. There is a depersonalized relationship between them. The relationship between them is not a love relationship but a kind of trade agreement. It is a mechanical relationship that gives the feeling that it is completely based on the fulfilment of needs and has been described in this direction. In a depersonalized relationship, individuals are reduced to just one role or something. 'Thus, individuals are means; their products, rather than they as persons, are the goals. Such a condition of the social structure is a potential source of feelings of alienation' (Barakat, 1969: 4). They are unaware of each other's suffering. Barbara accused Kepler of being indifferent and constantly despised him. Kepler gives the image of having given up hope on his marriage and carrying Barbara on his back as a burden. Barbara, on the other hand, is left to her own world and is nothing but an image

of an animal giving birth in Kepler's eyes. Moreover, he thinks that Barbara and her father are people who care about physical wealth, like people of their age. When Barbara's father visits her, the situation of Barbara, who finds the strength to express herself, is pathetic. 'That was the wrong thing to say. How could he be busy, with the school shutdown? His astronomy was, to them, mere play, a mark of his base irresponsibility' (Banville, 2011: 10). Barbara, who only hints at her husband and is unaware of his job or motives, suddenly finds grounds to blame him. Kepler is always blamed for being irresponsible by his colleagues, his wife, and others. When his father-in-law Jobst Müller wants to speak with him about the future of his job and marriage, he has an air of mockery and does not respect Kepler's opinions. As a man who is interested only in the material world and finds happiness with physical richness like his daughter, Müller's attitude towards Kepler is disapproving and disappointing. Kepler is seen as eligible and the relationship he has with his family can be one of the factors that prevent him from reaching inner peace and harmony. The conversation among them depicts the ill nature of their marriage;

'What sickness is it that you think has afflicted you?' 'Johannes growled something under his breath.' 'Forgive me, I did not hear...?'

'*Plague*, I said.'

'The old man started.' 'Plague? Is there plague in the city? Barbara?'

'Of course there is not, papa. He imagines it.'

'But...'

'Johannes looked up with a ghastly grin.' 'It must start with someone, must it not?'

(Banville, 2011:21).

The relationship between Kepler and Barbara is so toxic that he has an illusion of plague. Kepler is sick of the oppression and disharmony in his inner and outer world. The conditions cover his senses and mind like a plague and it is an important metaphor since plagues force people to isolate themselves and wait for death without any help. They had a different world as stated in the novel;

And so, two intimate strangers lashed together by bonds, not of their making, they began to hate each other, as if it were the most natural thing in the world. Kepler turned, hesitantly, shyly, to Regina, offering her all the surplus left over from his marriage, for she represented, frozen in prototype, every stage of knowing and regard that he had managed to miss in her mother. And Barbara, seeing everything and understanding nothing, grew fitful and began to complain, and sometimes beat the child (Banville, 2011:43).

Banville deliberately chooses names that reflect the characters themselves. Joseph McMinn states that the names of Banville's characters are not random in his article

(Naming the World: Language and Experience in John Banville's Fiction) (1993). The article starts by stating that Banville's characters are named adventurous, playful, and poetic. In his works characters are represented by their names, therefore the names are also identity tags. This style makes names arbitrary in a magical way, although he also uses the naming mechanic in a more direct symbolic way. This distinction between names and people creates powerful metaphors of disunity.

The naming of characters is one of Banville's favourite stylistic games, a kind of shorthand or poetic code, by means of which he can manipulate and orchestrate the characters' frank sense of unreality and their corresponding sense of detachment when reinventing themselves in their own fiction (McMinn, 1993:183).

Banville prefers Nature to Reason because language itself is arbitrary by nature and this makes Reason possibly fiction while Nature itself is untouched and protected by the very same arbitrariness of the language, thus protecting it from the Reasonable Nature that is distorted. Banville's way of writing also differs from the usual symbolism that we expect to see in other writings.

Banville's work shows readers what is lost while doing so. As he is making use of intertextuality, and his style, he works in a way that is not realistic, protecting his fiction, 'To preserve this faith in the autonomous reality of fiction, while conveying a tragic sense of its human necessity, has been the artistic distinction of his best work' (McMinn, 1993:184). Due to its limits, language is incapable of representing what people see around them. Ultimately, the article claims, while it torments the ambitions of intellect, it is the centre of Banville's writings showing the reader the elation and the despair in his tetralogy. The understanding of disunity in his writings comes from humanity's understanding of signs.

Moving from McMinn's ideas, it can be argued that there is a connection between the character names in Banville's novel and the personalities of the characters, whether chosen by chance or on purpose. '*Johannes*' the first name of Kepler means 'from Medieval Latin *Johannes*, an alteration of Late Latin *Joannes*, from Greek *Ioannes*, from Hebrew *Yohanan* (longer form *y'hohanan*), said to mean literally '*Jehovah has favored*' or 'Jah is gracious,' from *hanan* 'he was gracious.'" (Harper, 2022)³ Etymologically, it can be said that this name summarizes the character. In the book, Kepler faces many

³ <https://www.etymonline.com/word/alienation>. Accessed 2 February, 2023.

difficulties and despite all political, social, economic, and religious pressures, he publishes his books as a scientist and fights both ignorance and his inner self. In the end, Kepler, who successfully overcomes all these difficulties, can be considered gracious indeed. While these can be said briefly concerning the etymology dictionary for Kepler, it can be said that the name used for his wife '*Barbara*' which according to the dictionary means 'fem. proper name, from Latin, fem. of barbarous '*strange, foreign, barbarous,*' from Greek *barbaros* (see barbarian (n.))' (Harper, 2022) coincides with her character in the eyes of Kepler. In the parallel world that he creates, Banville tries to draw some dots for the reader to connect and see a picture. Johannes Kepler and Frau Barbara Müller are married unhappily. The author avoids applying surname of the Johannes to Barbara to depict that they are separate all the time, individually and spiritually, although they are married.

The only connection between them is their daughter *Regina* which means 'fem. proper name, from Latin, literally '*queen;*' related to rex (genitive regis) '*king*' (from PIE root *reg- '*move in a straight line,*' with derivatives meaning '*to direct in a straight line,*' thus '*to lead, rule*') (Harper, 2022). Regina symbolizes the queen of Kepler's heart because she is the only one who cares for him and the only woman with whom he has sympathy. In his eyes, she symbolizes innocence that he cannot find anywhere and no one. 'She was not pretty, she was too pinched and pale, but she had character. There was in her an air of completeness, of being, for herself, a precise sufficiency...' (Banville, 2011:17). She symbolizes the thing he pursues through his science. Her completeness creates harmony and a bridge between Kepler and Barbara. So it can be said that in a way Banville supports his reality via names in this book. The names of the characters create a foreshadowing of their fates. While Kepler becomes a glorious man, Barbara dies in agony and is considered toxic and animalistic by Kepler.

It can be argued that Kepler's alienation is due to more than one cause. For Kepler, alienation has different consequences. In this part of the book, the character's relations and isolation in the environment lead to his being withdrawn into himself. This state of withdrawal is not as negative as it seems. It actually provides an opportunity for him to take a look at his inner world. The author's use of the continuous stream-of-consciousness technique in his book and the character's recollection of his memories show the underlying causes of his alienation. Kepler, who sees the analyses in his inner world in

his dream world, in his own optimal world, of course, encounters things that he does not like in the real world. It is not abnormal for Kepler, who is trying to struggle against this situation, to constantly seek escape and to hold the environment and people responsible in his current situation. Kepler could not establish a bond with himself in the environment he lived in, and could not get his work to be approved by his environment, which are reflections of his inner world and sole purpose. Thus, he constantly oscillates between the real world and the imaginary world, trying to give meaning to the life he lives in.

He was after the eternal laws that govern the harmony of the world. Through awful thickets, in the darkest night, he stalked his fabulous prey. Only the stealthiest of hunters had been vouchsafed a shot at it, and he, grossly armed with the blunderbuss of his defective mathematics, what chance had he? Crowded round by capering clowns hallooing and howling and banging their bells whose names were Paternity, Responsibility, and Domestgoddamnedicity. Yet O, he had seen it once, briefly, that mythic bird, a speck, no more than a speck, soaring at an immense height. It was not to be forgotten, that glimpse (Banville, 2011: 22).

As he pursues his dreams of world harmony, he is captivated by the responsibilities and social roles that are assigned to him by society. However, the hunter image has a metaphoric meaning. The metaphor of the hunter is significant in many aspects of existence, conveying ideas like perseverance, focus, willingness, mindful decision-making, and self-reliance. The importance of setting specific goals and acting deliberately in order to succeed is emphasized by adopting a hunter mindset but since he is surrounded by the things he hates, he is unable to act although he has a specific goal. Normally, it inspires people to maintain their resolve, resiliency, and adaptability in the face of difficulties. Yet, Kepler is powerless and cannot adapt to reality which leads him to escape into the dream world.

The concentration and focus of hunters on their prey emphasize how crucial it is to stay on task while avoiding distractions. The metaphor encourages people to plan ahead, foresee obstacles, and come up with smart strategies. Kepler, in contrast, has not a specific plan or cannot foresee obstacles which leads him to travel around different cities throughout the novel. The importance of decision-making is highlighted, encouraging people to be thoughtful, logical, and intuitive while making decisions. The metaphor of the hunter encourages decision-making that is well-informed and involves weighing all of the available possibilities. Kepler does his best to gather his family around and find a patronage to continue his studies on Mars and other celestial things but as a scientist who

should solely deal with scientific methods, he uses astrology and horoscopes to make a living. This situation creates a contradiction and is not approved by his colleagues.

The metaphor also promotes responsibility, independence, and self-reliance. Because hunters rely on their own abilities, know-how, and instincts, they inspire people to grow in their skills, be self-driven, and exercise initiative. People find inspiration and drive to overcome obstacles, accomplish goals, and succeed by adopting the traits implied by the hunter metaphor. It serves as a prompt for them to press on, maintain their concentration, and make adjustments as necessary. The way he thinks of himself as a hunter and uses science as a weapon emphasizes his scientific side to reach his goals. Moreover, he is in pursuit of orbits and planets outside the physical world, he also tries to reach harmony and inner peace or a sense of life at the same time. He wants to take a breath away from responsibilities that hinder his efforts. He is surrounded by responsibilities such as paternity, science, and religion. These prevent him from reaching his aim and, whether it is a modern age or not, one is always surrounded by images, obstacles, and illusions. The distinction between the material world and the spiritual world is muddled by these conditions. Kepler discovers, inside his dreams and sometimes while thinking, that he belongs to another dimension and realm. While he is after eternal laws of harmony he feels like a hunter who hunts in the darkest woods at night. He tries to reach harmony with the world and himself but at Benatek in Graz city and all the other cities he feels imprisoned.

Imprisonment is a repetitive situation for him since he is imprisoned in his marriage and imprisoned in paternity and artificial cities which he always despises and describes as crippled, stinky, muddy, and cold. In the first Chapter of the '*Mysterium Cosmographicum*', he mentions his duties and there is a flashback to his years in Tübingen city. During this flashback, he travels to memories and his first attempts to write his *Mysterium Cosmographicum*. While the storyline changes it is possible to see why he marries Barbara Muller. He attempts to make a living by drawing horoscopes and making calendars while trying to keep his duty as a teacher with his mentor Mästlin. After a couple of futile attempts to gain resources, such as making clever toys for the royals in the city in which he is also humiliated, with the offer of his friend, he marries her. He mentions that when he left that city he was only twenty-two years old and, as can be understood from the title of the chapter, he knows neither the physical nor spiritual world.

Everything was a mystery for him but he later tries to explore both worlds via mathematics and astronomy together. As a man of science, he makes this exploration with nature in his mind since cities only give him a sense of disgust and illusions;

As time went on, and his hopes for his new life in Graz turned sour, this exalted playing more and more obsessed with him. It was a thing apart, a realm of order to set against the ramshackle real world in which he was imprisoned. For Graz was a kind of prison. Here in this town, which they were pleased to call a city, the Styrian capital, ruled over by narrow-minded merchants and a papist prince, Johannes Kepler's spirit was in chains, his talents manacled, his great speculative gift strapped upon the rack of schoolmastering-right! Yes! Laughing and snarling, mocking himself-endungeoned, by God! He was twenty-three (Banville, 2011:23).

When he first comes to the city his description is full of positive adjectives and he mentions size, generosity, and balance of the city, however, when he examines it closely he realizes that it is just an illusion because he mentions that; 'when he had examined more closely the teeming streets, he realized that the filth and the stench, the cripples and beggars and berserks, were the same here as anywhere else' (Banville, 2011:23). He is the one who searches for the truth, even though all his friends, family and colleagues are representing the people who live in the cave and go on with their lives without a single courageous act or attempt to discover the truth and he defines them as narrow-minded. Kepler is fed up with this world in which he cannot feel himself as a part of it. He suffers from a dilemma in his character. He is a mature and educated man, and while he thinks ahead of his time all the people around him consider his efforts futile. Moreover, the education he receives is a burden to his imagination since it forces him to be a rational man. He cannot make a distinction between the roles assigned to him by his wife, his benefactors, and himself. He is separated between the past and the present and behaves like a spirit floating in time. Science gives him control over chaos and allows him to face the worst of the world. So, he breaks down all of the roles assigned to him and rebuilds himself in accordance with the universe theory. In this quote, it can be seen that the protagonist is growing more and more obsessed with the idea of performing harmony. He uses this idea as a way to escape the blurred reality of his life in Graz. The mention of Graz as a 'prison' and Kepler's feeling of being trapped in a prison are two examples of how he perceives his imprisonment and isolation.

It is possible to draw connections between the protagonist's experience of being imprisoned in an oppressive atmosphere that restricts his freedom and genuine self-

expression when analysing this quotation in reference to Sartre's theories of alienation. 'I cannot set my own freedom as a goal without also setting the freedom of others as a goal' (Sartre, 1947: 49). According to Sartre, people can feel alienated from their own inner desires as well as from the outside world, which limits their freedom and forces them to conform to social conventions. In contrast to the 'ramshackle actual world,' which falls short of the protagonist's expectations, his idealized search for cosmic harmony reflects a domain of order and personal fulfilment. This contrast emphasizes how the protagonist's true nature is at odds with the expectations and limitations placed on him by society in Graz. He finds comfort and a sense of release in his love of science since it gives him the chance to briefly escape the restrictions and repressive atmosphere he encounters in Graz.

According to Sartre's theory, the main character's obsession with his studies might be viewed as an expression of existential revolt against the repressive forces that keep him in his place. In a world that does not satisfy him, it gives him a way to express his uniqueness and find purpose. The chains that bound Kepler's spirit stand in for the constraints and limitations that society places on him, impeding his self-realization and genuine existence. The protagonist uses his studies as a way to escape a constraining environment and assert his individuality in the face of restrictive social conventions, which serves as an overall illustration of the concept of alienation. It echoes Sartre's theories on alienation, according to which people might feel confined and estranged when their true selves conflict with socially constraining systems.

In the novel, the protagonist loses his mind from time to time and he sometimes feels as if he is in a dream and the line between reality and dream, fact and fiction, knowledge and ignorance is blurred. In the novel, Kepler also tries to remove the curtain between illusions and reality;

Then had Copernicus believed that his system was a picture of reality, or had he been satisfied that it agreed, more or less, with appearances? Or did the question arise? There was no sustained music in that old man's world, only chance airs, and fragments, broken harmonies, scribbled cadences. It would be Kepler's task to draw it together, to make it sing. For the truth was the missing music (Banville, 2011:27).

Banville states the same subject over and over again according to Derek Hand (2006: viii). He states that Banville tells different variations of the same story with many different aspects. In the story he tells, the protagonists begin to understand the limits of the

relationship between imagination and reality. In this field, which is full of fictional things, it is seen that objects and other things are always related to human thought. Even though this event is against the human nature of understanding, it is always endowed with human meaning. Banville's stories and words persistently tried to bridge the gap between people's inner and outer worlds. This writing style is self-conscious and a self-reflexive art. The novel shows his obsession with language and always gives the message of connecting with the real world.

But the world had not been created in order that it should sing. God was not frivolous. From the start he held to this, that the song was incidental, arising naturally from the harmonious relation of things. Truth itself was, in a way, incidental. Harmony was all. (Something wrong, something wrong! but he ignored it.) And harmony, as Pythagoras had shown, was the product of mathematics. Therefore the harmony of the spheres must conform to a mathematical pattern. That such a pattern existed Johannes had no doubt. It was his principal axiom that nothing in the world was created by God without a plan the basis of which is to be found in geometrical quantities. Man is godlike precisely, and only because he can think in terms that mirror the divine pattern (Banville, 2011:27-28).

According to Kepler, the universe is the result of a divine plan in which everything has a function and follows a mathematical pattern. This idea provides him with a sense of purpose and a link to the divine. The line 'Something wrong, something wrong!' nevertheless suggests a hidden tension that the protagonist chooses to avoid. An interpretation of this tension as an expression of existential alienation is possible. There is an underlying sense of worry or dissatisfaction that he suppresses, despite his confidence in a harmonious universe. This implies a gap between his idealized perception of reality and what he actually encounters. The search for meaning and authenticity in a harsh and chaotic world is emphasized by existentialism. This suggests that Kepler's obsession with the divine design and the mathematical patterns of the universe is an attempt to avoid or reject the existential crisis that challenges all living things.

It is possible to interpret Kepler's faith in a predestined, harmonious cosmos as a type of self-alienation. The main character distances himself from the existential facts of the human condition by sticking to the notion of a divine design and mathematical patterns. He looks for refuge in an idealized worldview that offers a feeling of purpose and order rather than facing the difficulties and uncertainties of reality. The rejection of the underlying tension and the blurry sense that something is wrong emphasize the notion of alienation even further. In order to distance himself from the genuine experiences of doubt, questioning, and uncertainty, Kepler decides to ignore or suppress these

uncomfortable emotions. He does this by isolating himself from the very things in life that could promote personal development and self-discovery.

A sense of separation from one's own humanity is also highlighted by the idea that man is godlike because he has the ability to think in ways that resemble divine design. The protagonist establishes a barrier between the world of humanity and the world of divinity by enhancing the capacity for abstract thought and adherence to established patterns. The exploration of personal freedom and action is restricted by this separation, which can lead to a feeling of estrangement from one's own fundamental humanity. In the end, it is possible to see the protagonist as alienated because of his obsession with planned order and denial of existential questions. He avoids the complexity, ambiguities, and potential existential issues that come with accepting individual responsibility and serious interaction with the outside world by withdrawing into a dogmatic belief system. The theme of alienation highlights the character's disconnection from the true depth of human experience, which prevents one from discovering one's actual self and the opportunities for personal development and fulfilment.

'He drew up a horoscope. It promised all possible good, after a few adjustments. The child would be nimble and bright, apt in mathematical and mechanical skills, imaginative, diligent, charming, O, charming! For sixty days Kepler's happiness endured' (Banville, 2011: 44). The ongoing flashback tells that Kepler published his first book, interpreting the Copernican system from a different perspective and hoping to do better than it, albeit with various difficulties, and that his happiness was short-lived when his son, born as a result of his rapprochement with his wife, died immediately. When his son, whom he named after his brother and whom he thought would be a better person, dies, the first thing that comes to mind is the beatings he received when he was little. With the first beating, the bitter truths that hit his face, and the order of the world continuing to play tricks on him, life takes back what it gave him. In the face of this situation, Kepler, who thinks that the world has become a new reality, realizes that his life will become more difficult. The character, who is alienated from society and the people around him due to the problems he is currently experiencing, experiences the reality of death very closely, causing a new kind of alienation and isolation.

He remembered the first real beating he had got as a child, his mother a gigantic stranger red with rage, her fists, the startling vividness of pain, the world abruptly shifting into a

new version of reality. Yes, and this was worse, he was an adult now, and the game was up.

The year turned, and winter ended. Spring would not this year fool him with false hopes. Something was being surreptitiously arranged, he could sense it, the storm assembling its ingredients from breezes and little clouds and the thrush's song (Banville, 2011:44).

In addition to these developments, life itself is getting more and more difficult, and political and religious developments give results that will create more chaos. Talking about an approaching storm as spring has just arrived, Kepler is sure that the days to come will be worse. Kepler, who wants to start new studies, finds salvation from the bad environment he lives in by looking at the sky. Religiously, the war between Catholics and Protestants escalates, and Kepler defends his faith while his father-in-law forces him to side with the winner. Fearing the impending turmoil, Kepler is considering where to be exiled, and he is undecided between returning to his family home or returning to his old school, but his wife wants to stay in the city of Graz in order not to lose her daughter Regina. On the other hand, on the way to the city of Linz to get away from the approaching danger, while travelling to another city and also searching for reality without realizing it, Kepler comes across a lens-maker Jew whose name is Winckelmann and stays in his house for a couple of days. Between these two, a dialogue passes and after this conversation, Kepler clearly feels the tunes of harmony. Kepler, who is a guest in the house of a Jewish lens master named Winckelmann, starts a deep conversation about the essence of truth and his scientific studies. The conversation between them determines what Kepler would or would not do for the rest of his life, determines the direction of his work, and acts as a light on his inner journey.

Winckelmann shrugged. 'True? This is a word I have trouble with.' He never looked so much the Jew as when he smiled. 'Maybe yes, the sun is the centre, the visible god, as Trismegistus says; but when Dr. Copernic shows it so in his famous system, what I ask you do we know that is more wonderful than what we knew before?'

Kepler did not understand. 'But science,' he said, frowning, 'science is a method of knowing.'

'Of knowing, yes: but of understanding? I tell you now the difference between the Christian and the Jew, listen. You think nothing is real until it has been spoken. Everything is words with you. Your Jesus Christ is the word made flesh!'

Kepler smiled. Was he being mocked? 'And the Jew?' he said.

'An old joke there is, that at the beginning God told his chosen people everything, everything, so now we know it all and understand nothing. Only I think it is not such a joke. There are things in our religion that may not be spoken because to speak such ultimate things is to... to damage them.

Perhaps it is the same with your science?'

'But... damage?'

'I do not know.' He shrugged. 'I am only a maker of lenses, I do not understand these theories, these systems, and I am too old to study them. But you, my friend, ' and smiled again, and Kepler knew that he was being laughed at, 'you will do great things, that's plain (Banville, 2011: 47).

The ideas of knowing and understanding are the main topics of conversation between Kepler and Wincklemann. Wincklemann expresses doubt about the value of knowing or possessing knowledge. By posing the question of what is more wonderful than what is already known, he casts doubt on the significance of scientific advancement. His assertion suggests that merely acquiring knowledge does not always result in a deeper understanding of the universe or the nature of humanity. In contrast, Kepler emphasizes that science is a means of knowing. He thinks that by conducting scientific research, one can learn about and gain an understanding of how the universe functions. He views science as a tool for comprehending the laws that underlie the universe.

Kepler and Wincklemann's opposing points of view might be understood as reflecting various opinions on the connection between knowledge and comprehension. The assumption that knowledge and comprehension are related is in line with Kepler's position. He thinks that a deeper comprehension of the world can be attained through the acquisition of scientific knowledge. Kepler asserts that information gained through science enables a more thorough understanding of reality. Wincklemann, on the other hand, contests the notion that comprehension follows knowledge ineluctably. He doubts whether advances in science actually result in a comprehensive comprehension of reality. His skepticism raises the possibility that knowledge may not be enough to fully comprehend either the human situation or the mysteries of life.

The foundation of knowledge and understanding is a philosophical point that is raised in this conversation. Understanding goes beyond the simple acquisition of knowledge, whereas knowledge refers to information or facts learned via observation and study. It requires a deeper understanding of the guiding ideas, connections, and significance of the information. Understanding may be viewed as a more in-depth and individual experience from an existential standpoint. It might include an in-depth examination of the existential implications of the topic, a personal involvement with it, and a stronger feeling of one's place in the universe. This dialogue explores the interaction between knowledge and comprehension. Kepler is a representative of the viewpoint that knowledge leads to comprehension, particularly when it comes to scientific study. Yet

Wincklemann doubts the extent to which knowledge alone can provide a true comprehension of existence. Thinking about the nature of knowledge and understanding in the context of this debate highlights the complexity and subtleties required in understanding the universe and the human condition.

The innate connection and isolation that people may perceive in their existence are related to existential alienation, as discussed by existential thinkers like Jean-Paul Sartre and Albert Camus. We can find parts of the conversation between Kepler and Wincklemann that are consistent with this idea. Wincklemann experiences an existential estrangement from absolute or objective facts when he discusses his difficulties with the concepts of truth and comprehension. A lack of understanding of these ideas might cause one to feel cut off from or estranged from greater existential significance. The contrast between knowing and understanding also draws attention to a possible manifestation of existential estrangement. It calls into question whether mere knowledge can actually result in a thorough comprehension of both the human condition and the mysteries of life. As people struggle with life's complexities and uncertainties, they may experience a sense of existential alienation that is worsened by this sense of detachment or understanding restriction. The debate over the differences between Jewish and Christian viewpoints adds yet another level to the existential interpretation. The reference between the spoken word and the indescribable by Wincklemann speaks to existential topics concerning the limitations of language and the difficulty in expressing the essence of the human experience. As a result, one may feel cut off from the depths of subjective experience and the subjective elements of being.

Also, the dread of speaking about ultimate things in a way that can damage them suggests a reluctance to face or completely confront existential facts. This apprehension may result from feeling cut off from the existential truths that lay under the surface of life and from a reluctance to confront the naked, occasionally unpleasant facts of human existence. In conclusion, when viewed from the perspective of existential alienation, this quotation exposes aspects of estrangement, separation, and cognitive limitations. A feeling of existential alienation, in which people may feel detached or isolated from deeper existential meaning and the significant aspects of human existence, is brought on by the difficulty in grasping truth, the difference between knowing and understanding, the reference to the unspeakable, and the fear of damaging existential realities. Wincklemann

claims that God teaches everything to human beings and that this knowledge exists within us, implying that he actually accepts life as it is and is satisfied with this situation. On the other hand, he foreshadows Kepler by saying that he will do great things in the future. What is meant here is not to rise in fame, money, or profession, on the contrary, it means that Kepler will discover the harmony of the world.

In his article 'Science, Art, and the Shipwreck of Knowledge,' Tony E. Jackson (1997) states that John Banville creates a rich reading for his readers with his use of fine texture, poetic and different poetic styles, and different genres in his writings. The reader can enjoy his works because it is real and surreal at the same time and is masterfully crafted, repeated exactly when needed, and therefore made part of the story in a very good way. Stating these, the article claims to focus on the main subject of his books: living an everyday life where the context of truth and knowledge is contextualized in a postmodern understanding. The article specifically focuses on the desire, the idea of knowledge and truth in the last decades when it's talking about postmodernism. Therefore it focuses on Friedrich Nietzsche's mostly agreed acknowledgment of the truth which is: 'No matter how absolute a truth appears to be, no matter how exactly words appear to be equivalent to the things to which they refer, the truth is always, ultimately, a set of 'arbitrary metaphors' that are subject to 'the legislature of language' and not to the thing in itself' (Jackson, 1997: 510). This idea creates nihilism where we are associated with naturalism and modernism in response, and in a way gives birth to Postmodernism which is another response to Nietzsche's ideas. Postmodernism tries to fix what nihilism missed. Nietzsche's ideas are against certain kinds of truths that are fixed and changeless and consider themselves self-proven. Postmodernism on the other hand considers truth as neither simply false nor world meaningless. It continues with examples from Banville's work starting with Copernicus, as in he has a near-religious belief that mathematics and geometry are in the centre of the world and that the whole world can be understood via making use of mathematics and geometry, which proves to be wrong at the end since it is considered to be a self-evident and unchangeable way of learning the truth of gaining knowledge. The article continues with his other works and in the end tells us what Banville is trying to show 'what it can be like to live life in the turbulent historical wake of the Nietzschean understanding of knowledge and desire' (Jackson, 1997: 532). Banville's works suggest that reason is not enough by itself to understand the universe around us, to learn the true knowledge, and to get to the truth. So, the idea of what is

necessary to understand the world around us kindly suggests that Kepler and other works have a subtle suggestion that love, acceptance, and appreciation are hinted at by Banville in his books as the answer to this question accompanying the reason, therefore, balancing it so the reason does not circle in itself to end up unreasonable.

2.2. ASTRONOMIA NOVA

This episode begins with the dialogue between Kepler and Baron Hoffmann. It is clear from these dialogues that Kepler had a conflict with Tycho, who provided him with accommodation and patronage. In the Baron's conversations with Kepler, it is understood that Tycho expects an apology and requests it in writing, otherwise, he will withdraw the opportunities he provides. Being under social pressure, Kepler reluctantly apologizes verbally, but when he hears that written permission is requested, he feels humiliated and decides to set out with the baron.

"Kepler sighed. His world was patched together from the wreckage of an infinitely finer, immemorial dwelling place; the pieces were precious and lovely, enough to break his heart, but they did not fit" (Banville, 2011: 54). Kepler's sigh in this moving passage conveys a lot about the idea of dislocation and alienation that haunts his life. His world, which was once a lovely and timeless home, feels like a patchwork of broken pieces right now. The traces of a vanished existence are filled with priceless memories and exquisite beauty, stirring up strong feelings, even sadness. A profound sensation of estrangement still endures in the middle of these fragments since the pieces no longer fit together nicely. Kepler is lost and feels alienated from the once comfortable surroundings of his existence. His feelings of alienation are made worse by the dissonance between the past and the present, the fragmentation of his experiences, and his inability to come up with a clear sense of belonging. The remark highlights the tragic truth of Kepler's estranged existence by embodying the emotional journey of exile and the need for a sense of harmony and connection with the past.

After their arguments, he left Tycho, whom he claimed to see himself as an apprentice, and took shelter in the baron's house with his family. From the conversations between the Baroness and Kepler during this asylum, it is understood that Kepler wanted a separate place for them in the castle and wanted his salary paid, but the real problem was that Kepler claimed that Tycho's planetary arrangement was wrong. 'He said, that the Tychonic system is misconceived, as he charges! I... I merely observed one or two weaknesses in it, caused I believe by a too hasty acceptance of doubtful premises, that a bitch in a hurry will produce blind pups' (Banville, 2011: 56).

On the same day, while these speeches were held, Kepler, remembering his unfinished business, said that he would use Tycho's work as a basis for his own work. Then all of a sudden he starts to hear music. The music of the planets emanating from the hemispheres and spinning above his head compels him to apologize. Kepler, who returned to Benatek and gave his written apology himself, even makes a bet. With a bet on a hundred florins, Kepler will prove his thesis in seven days if Tycho opens his studies. It's been seven months, and Kepler cannot give the results of his work, meanwhile, it tells the story of the injury of an Italian who lived in Tycho's castle and fought against the Turks, who escaped after the death of a papal guard and took shelter next to Tycho. While Kepler was tending to the wounded, it is meaningful that Tycho's son implied to him that he was a good nurse and they looked alike.

Perhaps, then, a kind of awful comradeship, by which he might gain entry to that world of action and intensity, that Italy of the spirit, of which this renegade was an envoy. Life, life that was it! In the Italian, he seemed to know at last, however vicariously, the splendid and exhilarating sordidness of real life (Banville, 2011: 64).

The quote explores the protagonist's desire for a sense of connection and belonging, which is connected to concepts of isolation and alienation. The protagonist's urge for a 'kind of awful comradeship' and his desire to enter the world of action and intensity reveals his feeling of estrangement from the thrilling and fulfilling aspects of existence. He feels separated from the excitement and vitality that appear to define the lives of others as if he were an outsider. His sense of alienation directs him to look for a relationship with an Italian man or woman who is referred to as a 'renegade' and who appears to personify the traits of life he seeks.

The protagonist expresses a tremendous desire to break out of his current solitude and interact with life more deeply by yearning for the 'Italy of the spirit' and the 'splendid and exhilarating sordidness of real-life.' He feels cut off from the life and fulfilment that he believes others are having, thus, this isolation could be both physical and emotional. His sense of isolation and separation from the world around him is heightened by his disconnection from life's richness. The protagonist appears to believe that something important is lacking in his life because of his fascination with the Italian and the idea of living life to the fullest. His feelings of alienation and solitude are made worse by his sensation of missing out. He seeks to understand the Italian's life vicariously, implying a distance and detachment from the experiences he longs for.

This quotation's theme of alienation and loneliness highlights the protagonist's profound sense of detachment and desire for meaningful interaction in life. He longs for a sense of community and a link to the vitality and ferocity of living that he feels are lacking in his own life. His experience of emotional distance and isolation are highlighted by this need and his desire to understand life through the perspectives of others, which adds to the novel's themes of alienation and isolation.

At the dinner given after the recovery of Italian Felix, it is implied that Kepler will go to the palace sooner than he predicted, in the conversation with Jeppe, who lived in Tycho's palace and allegedly saw the future and made prophecies. Returning to his studies, Kepler experiences a revelation while having fun with Felix and Jeppe. Realizing that the uniform velocity principle misled him, Kepler shared this situation with Tycho, and he got the answer that this principle is an unquestionable truth.

Tycho told him he was mad: uniform velocity was a principle beyond question. Next, he would be claiming that the planets do not move in perfect circles! Kepler shrugged. It was the Dane's own observations that had shown the principle to be false. No no *no*, and Tycho shook his great bald head, there must be some other explanation. But Kepler was puzzled. Why should he seek another answer, when he had the correct one? There stood at the hatch of his mind an invoice clerk with a pencil and slate and a bad liver, who would allow no second thoughts. Tycho Brahe turned away; what little chance there had been that this Swabian lunatic would solve Mars for him was gone now (Banville, 2011: 68).

Although Kepler says that he has reached this conclusion with his observations and has tested it many times, he cannot convince Tycho. An existential crisis and a severe sense of alienation may result if previously unquestioned facts are proven to be false. Realizing that reputable authorities and sources of knowledge have misled us can cause alienation and a sense of disconnection from the general consensus of reality. This rejection of conventional wisdom may cause people to feel alienated from societal structures and conventions as well as disconnected from the full range of human experience. The discovery of false information calls into question the basic nature of our being and our comprehension of the universe from an existential standpoint. It highlights the limitations of human vision and knowledge and pushes Kepler to face the innate ambiguities and absurdities of existence. Kepler, who is struggling with the thought of an uncertain world, may experience existential distress as a result of the discovery of faulty facts. However, it also offers a chance for existential development, inspiring him to accept uncertainty and carry out an honest search for the truth. In an existentialist worldview, accepting one's falseness is interpreted as an encouragement to face life's challenges head-

on with courage, curiosity, and an open mind to the unknown. Thus, the discovery of faulty facts may initially cause existential distress for Kepler, as he grapples with the uncertainty of the world. However, this also presents an opportunity for existential development, as it inspires him to embrace uncertainty and embark on a genuine search for truth. In the existentialist perspective, accepting one's falseness is seen as a catalyst for facing life's challenges with bravery, inquisitiveness, and a willingness to confront the unknown.

Kepler sees the results of the calculations based on Tycho's studies as a law. 'Bells,' Tycho says when he returns from the Baron's house drunk one night while Kepler is continuing his studies and he asks Kepler what he is doing. The word 'Bell' shows itself the next day. Tycho strains his bladder too much and feels that his death is imminent with his age and alcohol intake. This is a metaphor that reminds death, but Kepler does not hear the bell that Tycho talks about, and Tycho calls him to his deathbed the next day, asking him not to forget him, and to tell others that he did not live in vain. Meanwhile, Barbara asks Kepler about the patient's condition, while Kepler tells her that nothing will happen to her. Barbara blames him; "You recognize nothing!" shrieking a fine spray of spit in his face.' Are you alive at all, with your stars and your precious theories and your laws of this and that and and and...' (Banville, 2011: 71). By using Barbara's point of view as she confronts Kepler, who is engrossed in abstract ideas and theories, this quotation captures a striking portrayal of alienation.

Barbara accuses Kepler of this argument of not recognizing anything, signifying a lack of genuine engagement with present reality and interpersonal relationships. Sartre's idea of alienation highlights the danger of living in 'bad faith,' where people flee from their freedom and responsibilities by entangling themselves in dreamlike ideas or ideologies. Kepler is said to have been preoccupied with the stars, ideas, and laws, which could signify a disengagement from the actual life experiences of existence.

The question, 'Are you alive at all?' emphasizes the existential anxiety that alienation can result in a life that lacks authenticity and meaningful interaction with others. '....man being condemned to be free carries the weight of the whole world on his shoulders; he is responsible for the world and for himself as a way of being' (Sartre, 1966: 707). According to Sartre, authentic existence means accepting one's freedom and responsibility in making their own lives rather than trying to escape them by following

strict ideologies or beliefs that keep them from being who they truly are. Also, the notion of being removed from the reality of the moment echoes Fromm's definition of alienation as a separation from one's genuine self and others. Fromm underlined that contemporary society frequently creates a sense of alienation and detachment, where people become separated from their own emotions, ambitions, and connections. Barbara's rage throughout this encounter implies that she is outraged by Kepler's seeming disengagement and lack of real connection.

As a result, this criticism serves as an existential illustration of the issue of alienation through Barbara's confrontation with Kepler, who comes out as detached from reality and preoccupied with theoretical concepts. It prompts questions about the consequences of avoiding the freedom and obligation of real human interaction as well as the possibility of becoming disconnected from one's true self and others. In order to avoid the potential problems of alienation and bad faith, it is important to engage in genuine and meaningful connections, acknowledge one's freedom, and confront the intricacies of existence, according to both Sartre's and Fromm's theories on alienation.

Tycho dies and Kepler is declared an imperial mathematician and summoned to the palace to join Emperor Rudolph. Kepler goes with the stream of consciousness to the day Tycho Brahe first introduced him to the emperor at court. When the emperor tells him that numbers are magic, Kepler replies that numbers have nothing to do with the mystical arts. Here the difference in mentality between them is clearly evident. Following this dialogue, Kepler, who went on a tour of the palace by following the emperor, had the opportunity to see the things exhibited in the various rooms in the palace and the other people living in the palace. The depiction is interesting;

As they progressed from one marvel to the next they accumulated in their train a troupe of murmurous courtiers, delicate men, and elaborate ladies, whom the Emperor ignored, but who yet depended on him, like a string of puppets; they were exquisitely at ease, yet through all their fine languor it seemed to Kepler a thread of muted pain was tightly stretched, which out of each produced, as a stroked glass will produce, a tiny note that was one with the tone of the apes' muffled cries and the androgynous child's speechless stare. He listened closely then and thought he heard from every corner of the palace all that royal sorcerer's magicked captives faintly singing, all lamenting (Banville, 2011: 74-75).

Kepler is shown with the Emperor and a group of courtiers in a scene that John Banville describes in great detail. Even though they appear to be living a life of luxury while

discovering marvels, they actually contain a terrible sense of isolation and whispered despair. The courtiers are portrayed as elegant and elaborate people who appear to live a comfortable life in luxury. The Emperor, however, ignores them, and they continue to create a theatre that seems to be operated by puppet masters. This visual highlights the courtiers' sense of alienation from authentic self-expression and individuality by implying a lack of control and autonomy on their part. The notion of estrangement is furthered by the courtiers' 'thread of muted pain,' which Kepler detects. There is an unspoken flow of anguish and distress that they are unable to fully communicate, despite their seeming elegance and calmness. This silent pain is similar to the idea of alienation, in which people may feel isolated from others and separated from their true feelings.

The reference to 'apes' muffled cries' and the 'androgynous child's speechless stare' intensifies the estrangement and uneasiness even more. These pictures reinforce the idea that the courtiers are entrapped or imprisoned in their duties and looks by creating a bizarre and disturbing environment. The resemblance to captives singing and weeping enhances the sense of captivity and separation from one's true personality. Overall, this remark describes a scene that appears to be majestic and magnificent, but the courtiers actually seem to be suffering and feeling alienated. Depriving themselves of their true selves and longing for a closer connection and understanding, people trapped within the boundaries of their roles and appearances are depicted frighteningly by Banville's images and language. In the midst of wealth and luxury, the picture portrays a shifting analysis of the complexity of human existence and the need for authenticity. Having an intricate dialogue with the emperor about mathematics, science, and magic, Kepler finds that the emperor is spiritually and psychologically as incomplete and restless as he is. In his speeches, it is understood that the emperor is in a difficult situation politically and he has difficulty in accepting the world as it is.

He sighed 'I do not like the world. More and more I desire to transcend these... these...' His hand moved in a vague gesture toward the room behind him, 'I think sometimes I might dress in rags and go among the people. I do not see them, you know. But then, where should I find rags, here?' He glanced at Kepler with a faint apologetic smile 'You see our difficulties'
 'Of course, certainly'
 Rudolph frowned, annoyed not at his guest it seemed but with himself (Banville, 2011: 76).

It sheds light on Rudolph's deepest feelings, including his sense of alienation and dissatisfaction with the environment he lives in. When Rudolph first sighs and says, 'I do not like the world,' it is clear that he is dissatisfied and disillusioned with his surroundings and the societal institutions that the room behind him is meant to represent. He seemed to desire something more than just the privileges and restrictions of his aristocratic life. His ambition to transcend is reflective of a need for a happier, more fulfilling existence that transcends the illusions of his royal status. Rudolph's yearning to escape his isolated and sheltered environment is conveyed by the idea of dressing in rags and wandering among the people. He longs for a connection with ordinary people and a more authentic experience of life, free of the confines of his royal status. His admission that he cannot locate rags in his current environment, on the other hand, indicates the sharp difference between his privileged life and the reality of ordinary people's struggles.

Kepler shows his comprehension of and sympathy with Rudolph's feelings. Rudolph's internal conflict and the complexity of his circumstances are both recognized by Kepler. Kepler, a respected guest, shows a strong sense of connection and understanding of the Emperor's mental state by not discounting Rudolph's feelings or opinions. After expressing his ideas, Rudolph seemed annoyed with himself, which points to an internal struggle and possibly even a feeling of shame over having exposed his weaknesses to Kepler. This emphasizes how lonely he feels because he could even feel alone in his own thoughts and feelings. Rudolph and Kepler's interaction illustrates a moment of mutual understanding and empathy, reflecting the complexity of human emotions and the desire for connection and purpose in a world that can occasionally seem cruel and meaningless.

Before he can complete his dialogue with the Emperor, Tycho forces him to leave. Moreover, Tycho says he thinks Kepler was trying to anger the emperor on purpose, and he gets angry with him. Kepler, unlike Tycho, does not have a materialistic thought. In speaking to the Emperor, calling him 'Sire' instead of 'Your Majesty' may actually indicate that he does not accept class consciousness. When Tycho criticizes him by furiously stating that he does not have a sense of understanding, Kepler does not give any answer in return.

Kepler said nothing. He did not need Tycho to tell him how badly he had fared. Yet he could not be angry at himself, for it was not he had done the damage, but that other Kepler shambling at his heels that demented other, whose prints upon his life were the black

bruises that inevitably appeared in the places where on Johannes the Mild had impressed no more than a faint thumb-print of protest (Banville, 2011: 77).

Kepler does not say anything, but he thinks. Although he admits that the interaction went poorly, he chooses not to express anger at himself. Instead, he comprehends a difference between the 'Kepler' who interacts with the Emperor and the 'demented other' who waits behind. Kepler is described as 'shambling at his heels' in a way that shows he was detached from the words and actions he utilized to interact with the Emperor. This disengagement conveys a sense of estrangement from his own acts as if he were not fully in control of them. A potential internal conflict or clashing impulses within Kepler are highlighted by the 'demented other,' which gives him a sense of detachment from his own actions. The line 'prints upon his life were the black bruises' describes how this internal struggle affected Kepler's mental and physical health. These 'black bruises' represent the emotional scars caused by feeling torn apart from his own authenticity and the markings the duality within him has left behind.

This internal conflict is consistent with the existential viewpoint that was previously mentioned, in which people struggle with the difficulties of life, the quest for authenticity, and the risk of becoming estranged from their actual selves. Kepler's response to the criticism reveals his awareness of this inner struggle and the difficulties he encounters in juggling the duties of his position as a scientist with societal expectations. This quotation essentially deepens the investigation of isolation and existential concerns in Kepler's persona. It sheds light on the complexity of human nature, the internal conflicts people experience as they negotiate their identities and social obligations, and the psychological costs associated with feeling cut off from one's own deeds and authenticity. Kepler's internal tension and self-awareness add to the moving depiction of human existence and the search for purpose.

After their conversation with the emperor, the sick caps fall into deep thought. Illness can be considered as an important metaphor here. It emerges as a reflection of the existential pains of Kepler, who turns into himself while discovering himself. Kepler, who made new decisions after overcoming this disease process, is described as follows;

Was there a lesson for him in this latest bout of illness? He was not living as he knew he should. His rational self told him he must learn continence of thought and speech, must practice grovelling. ... In his heart the predictability of astronomical events meant nothing to him; what did he care for navigators or calendar makers, for princes and kings? The

demented dreamer in him rebelled. He remembered that vision he had glimpsed in Baron Hoffmann's garden, and was again assailed by the mysteriousness of the commonplace. *Give this world's praise to the angel!* He had only the vaguest notion of what he meant. ... Would it be likewise with Rudolph? He wrote to Mästlin: *I do not speak like I write, I do not write like I think, I do not think like I ought to think, and so everything goes on in deepest darkness.* Where did these voices come from, these strange sayings? It was as if the future had found utterance in him (Banville, 2011: 78-79).

Kepler's latest illness appears to have sparked self-examination and caused him to ponder his lifestyle and conformity to social norms. Kepler's 'rational self' pushes him to practice 'continence of thought and speech' and 'grovelling' in order to meet social standards. This could mean that he feels under pressure to mask his genuine feelings and ideas in order to follow the norm in the world. He finds no interest in the regularity of astronomical events or the activities of navigators, calendar makers, princes, or kings, yet his heart protests against this conformity. Compared to the mystery of the every day, which fascinated him during the vision in Baron Hoffmann's garden, these occupations and interests seem commonplace and unfulfilling.

Kepler's internal struggle becomes more intense as he struggles with his label as a 'demented dreamer.' He recalls the absurdity of his prior encounters and wonders if he will be met with similar quarrels and failures. He raises concerns about the disharmony between his words, speech, and writing, emphasizing his sense of separation from his true self. When Kepler states, 'It was as if the future had found speech in him,' the quotation also speaks to his sense of prophetic utterance. This may allude to his strong intuition and desire to learn more about the secrets of the universe by indicating that he has a strong connection to something that exists outside of his current reality.

This section of the chapter has examined Kepler's internal conflicts with society's standards, his desire for authenticity, and his sense of alienation from the rest of humanity. He struggles with the fact that he is really a dreamer and is drawn to resolving life's mysteries. The quotation emphasizes Kepler's complex personality and his existential search for meaning and purpose outside the bounds of existing social conventions. The next part will examine the roots of Kepler's alienation within the family house to illustrate whether alienation has a relationship with childhood experiences or not.

2.3. DIOPTRICE

After Kepler enters the palace as an imperial mathematician, he goes to visit his family home and the city where he was born and raised with his family. He had a son and a daughter alongside his stepdaughter, and the family visit reveals a lot about the dark spots in Kepler's life. This period in his life, which contains many clues about the traumas he experienced in his childhood and how his experiences shaped his life, is important for the character to realize something in his journey to make sense of life. Kepler searches for a familiar face in the city he visited with his family and sees pleasant faces as they remind him of the city's memories, but these faces are the children or relatives of people he was once friends with. So familiar faces are actually new copies of old memories. When he enters the house where he was born and grew up, he encounters Heinrich, after whom he named his dead son. His brother, who has suffered much like him, even sold to a stranger and participated in wars, is inferior to him in intelligence, and awakens a sense of innocence in him. Moreover, unlike his candid conversation with Heinrich, Kepler experiences a coldness and negative attitude when interacting with his mother.

Laughable, laughable-she had only to look at him, and his velvet and fine lace and pointed boots became a jester's costume. He was dressed only as befitted the imperial mathematician, yet why else had he carried himself with jealous care on the long journey hither, like a marvellous bejewelled egg, except to impress her? And now he felt ridiculous. ... The past struck him again a soft glancing blow. Out there had been his refuge from the endless rows and beatings, out there he had dawdled and dreamed, lusting for the future. His mother wiped her hands on her apron. 'Well come then, come!' as if it were he who had been delaying (Banville, 2011: 81).

Kepler's mother finds amusement in the way he appears when he is dressed elegantly because she thinks his appearance complete with 'velvet and beautiful lace and pointed boots' makes him a target for mockery. His mother views him as a comic figure, lowering him to the rank of a jester in her eyes, despite his attempts to position himself as the imperial mathematician.

As he considers his mother's opinion of him, Kepler's sentiments of insecurity and vulnerability are clear. In an effort to impress her and gain her admiration, he carefully carries himself with pride throughout the hard journey. Yet he feels silly and humiliated by her response. Kepler's elegant appearance contrasts sharply with the plain, sunny sight of the garden and chicken house outside, highlighting the contrast between the world he desires and the poor background from which he originates. The garden serves as a

reminder of the past for him, representing the time when he sought sanctuary there and daydreamed about a brighter tomorrow. The way his mother casually told him to come even though he seemed to be taking his time highlights their relationship's power dynamics. That implies that she has some kind of control over him and may have had a dominant role in his life when he was a child.

The complexities of his mother's love, acceptance, and fragility are examined in this chapter. Kepler's desire to win his mother's approval and impress her contrasts with the memory of his inferior roots. The passage makes it seem as if he were searching for approval from a central figure in his life, which may have shaped his goals and actions. Eventually, the passage explores the complex emotional dynamics and interactions that exist in Kepler's connection with his mother, bringing to light the emotional depth of their interactions and Kepler's attempt to make sense of his past and his goals for the future.

Heinrich laughed. 'Now ma!' He rubbed a hand vigorously through the sparse hairs on his pate, grinning apologetically. 'Johann is a great man now, you know. I say, you must be a great man now,' as if Kepler were deaf, 'with the books and all, eh? And working for the Emperor himself!'

Barbara, sitting by the table, quietly snorted.

'O yes,' said Kepler, and turned away from his mother and her son standing side by side before him, feeling a sudden faint disgust at the spectacle of family resemblance, the little legs and hollow chests and pale pinched faces, botched prototypes of his own, if not lovely, at least completed parts. 'O yes,' he said, trying to smile but only wincing, 'I am a great man! (Banville, 2011: 82).

Heinrich's remark emphasizes Kepler's heightened standing as a great man, maybe as a result of his mathematical accomplishments and work for the Emperor. He addresses Kepler as if he were deaf, failing to recognize the complexity of Kepler's experiences and feelings, and his comment seems to lack genuine comprehension or empathy. A lack of genuine connection and understanding suggests that Kepler and his family members feel estranged from one another. Kepler may feel emotionally distant from his family despite his accomplishments and success since they are unable to fully understand his path and the nuances of his life as a mathematician. Barbara's low snort could be read as skepticism or disinterest. Her response raises the possibility that she may not completely appreciate the significance of Kepler's achievements or that she may not have Heinrich's enthusiasm for his accomplishments.

Kepler's reply displays a complicated confusion of feelings. He feels a 'sudden faint disgust' when he looks at his mom and brother as a result of the display of family

resemblance. This attitude of disgust can be a sign of his emotional estrangement and feelings of alienation from his family. The fact that he refers to their appearances as 'botched prototypes' highlights the emotional distance he feels toward them and may also imply a sense of superiority or detachment. Kepler's reply indicates his internal conflict and isolation. He notices his mother and her son and feels a 'sudden faint disgust' at the display of similarity in their families. This could indicate a feeling of emotional distance or detachment from his family. Horney's theories on social interaction and the formation of the self can clarify this viewpoint. 'Like every other neurotic development, this one started in childhood—with particularly bad human experiences and few, if any, redeeming factors. Sheer brutality, humiliations, derision, neglect, and flagrant hypocrisy, all these assailed a child of especially great sensitivity' (Horney, 1991: 202). Horney argues that a person's early family experiences have a significant impact on how they subsequently perceive themselves and interact with others. It can cause feelings of alienation and a sense of estrangement from one's family if these early relationships are characterized by a lack of genuine emotional support or understanding. Kepler shows his fragility and inner agony by trying to smile while wincing. He might have utilized the idea that he was a great man as a form of self-preservation to keep himself from experiencing emotions of inadequacy and emotional isolation. In light of familial dynamics that might not fully recognize his accomplishments, it might also indicate his desire for affirmation and acknowledgment.

They were all of them infected with the same wild strain. And what a noise they made, packed together in that stinking little house! All his life Kepler had suffered intermittently from tinnitus, the after-echo of those years, he believed, still vibrating in his head. His bad eyesight was another souvenir, left him by the frequent boxings that every inmate of the house, even the youngest, inflicted on him when there was nothing worthier at hand to punish. Happiness?

Where in all that would happiness have found a place? (Banville, 2011:84).

The quote portrays the disorderly and chaotic environment Kepler had while growing up in his family's residence. The expression 'infected with the same wild strain' implies that the members of the household share a common irritation or dissatisfaction. The environment is described as 'stinking,' creating the impression of an unpleasant and unwelcoming environment that adds to a sense of estrangement.

It is suggested that Kepler's time in such a chaotic home contributed to his ongoing tinnitus, a condition marked by a ringing or buzzing sensation in the ears. This medical disease is a metaphor for the long-term psychological effects of chaotic and noisy

surroundings. The 'after-echo' of those years suggests that Kepler is still affected by the emotional implications of his early experiences. The fact that his poor eyesight was mentioned as a 'souvenir' only serves to highlight the negative consequences of the physical and psychological abuse he experienced at home. The violence and cruelty he experienced from family members, notably the youngest, are symbolized by the many boxings he received from them. His family did not provide him with the necessary love, support, or understanding, which is reflected in the continual punishment he receives.

The phrase 'Happiness? Where would happiness have fit into all of that?' highlights Kepler's upbringing's lack of joy or happiness. The chaotic and violent home did not give him the nurturing and loving surroundings needed to promote happiness and emotional health. Kepler's experiences, however, left him feeling lonely and emotionally empty. Essentially, this chapter shows how Kepler's childhood influenced his sense of estrangement and loneliness. His emotional and physical health were shaped by the noise, abuse, and lack of emotional support in the home, which left permanent scars. It illustrates the significant influence early experiences have on a person's sense of identity and emotional connection, emphasizing the complexity of human experience and the long-term implications of alienation and isolation.

'The inadequacy of one's rational powers in matters of the organization of time is matched by Freud's third aspect of the Uncanny, the impossibility clearly to define space, to distinguish between inner and outer worlds, between self and o/Other' (Schwall, 2006: 120). The disparity in Kepler's inner world can be explained through Freud's ideas as stated by Schwall. Kepler is in agony because he also senses the disharmony in his soul from the very beginning. When he is on the journey from one city to another, he depicts the beauty of the nature and ocean which he wants to see but never has a chance as he states in the novel. His descriptions and comments on nature show that when he is away from his family and alone or in isolation he feels at home which symbolizes his inner world. He is, indeed, very peaceful in his inner world where he can hear the magical tunes of harmony from time to time and see that the curtain between illusion and reality diminished. Moving from this point Schwall uses Freud's ideas to further explain that Banville intentionally creates a chaotic atmosphere where he can use 'Subliminal' and 'uncanny' through which he can mix illusion and reality.

The three categories representing the supernatural that Freud distinguishes: are the 'sublimating', the 'ordinary', and the 'subliminal', Banville's atmosphere corresponds to the

last. Whereas in the first all is homogeneously marvellous, as, in fairy tales, the second only offers an 'ordinary' world, where strange things are explained (by a certain intake of drink or by psychic disorders) while in the third, the 'subliminal', the normal, and supernatural are mixed in rather plausible terms so that the status of reality remains unfathomable to the reader (Schwall, 2006:117).

According to Schwall, if the main aspects of the 'Uncanny' of Freud are closely inspected in Banville's works, it is possible to see that they include a narcissistic evaluation of self which concludes in the characters' failure to examine their reality. It is also argued that characters are unable to love someone or something by all means. One of the main aspects of 'Uncanny' creates a point to defend that the characters' childhood affects their personal lives and their relationships with others. The traumas they have in their early ages such as those of Kepler change their personality in a different way. Schwall indicates that; 'The second main aspect Freud distinguished as elementary in the uncanny is the repressed effects of childhood and youth which are transformed into anxiety which recurs. The fact that certain events are strangely familiar is, says Freud because they are alienated through repression' (2006:119).

Alienation through oppression and repression is a result of disparities between Kepler's imaginary world and the real world namely, physical objects and the spiritual senses. The blurred line is hard to see for Kepler since the cause of his alienation hinders his efforts to make a distinction. It is known that Kepler has a chaotic family life which is repeated all the time from the beginning to the end of the book and this situation is one of the key factors that makes Kepler an interesting character. His depiction of family life gives an opinion about his alienation and isolation.

The family he has urges him to take control and overcome all the problems however, this familiar chaos echoes in his own marriage and relationships. Throughout the novel and in each chapter Kepler tries to avoid any conversation that could turn into a fight such that he sometimes hesitates to defend his right or to fulfil a request as it is possible to see in his dialogues with the former imperial mathematician Tycho and emperor Rudolph. In every conversation that comes into discussion, he keeps silent, withdraws into his shell, and waits in ambush for that environment to soften. He avoids people and tries to escape into his scientific works or always tries to be gentle even though he does not like what has been said to him. When he realizes that speaking cannot be of any use, he takes the first steps to become asocial and gradually distances himself from people. People with whom he usually gets along well are those he can get along with

without speaking like his step-daughter Regina. Kepler tries to bring relationships where they can be protected from all kinds of unnecessary conversations. He searches for a person who will bring peace and a peaceful life away from the noise he has heard for years and this wish results in another marriage with a young girl named Susanna which means 'Lily' as if a piece of nature that he wants to be in peace with.

He lay for a long time suspended between sleep and waking, his hands folded on his breast. A trapped fly danced against the window pane, like a tiny machine engaged in some monstrously intricate task, and in the distance, a cow was lowing plaintively, after a calf, perhaps, that the herdsman had taken away. Strange, how comforting and homely these sounds, that yet in themselves were plangent with panic and pain. So little we feel! He sighed. Beside him the baby stirred, burbling in its sleep. The years were falling away, like loops of rope into a well. Below him, there was darkness, an intimation of waters. He might have been an infant himself, now. All at once, like a statue hoving into the window of a moving carriage, Grandfather Sebaldu rose before him, younger and more vigorous than Johannes remembered having known him. There were others, a very gallery of stark still figures looking down on him. Deeper he sank. The water was warm. Then in the incarnadine darkness, a great slow pulse began to beat (Banville, 2011: 88).

Johannes Kepler is portrayed in a state of deep reflection, possibly during a moment of rest or contemplation. From the perspective of Melanie Klein's theories on mental and emotional development, this passage offers insights into Kepler's mental and spiritual conditions. In the first lines of the chapter, Kepler is depicted as being in a transitional condition between sleep and awake, implying a liminal region where conscious and unconscious thoughts coexist. The folded hands over the chest can represent a need for protection and comfort as well as an awareness of oneself. Both the cow lowing in the distance and the trapped fly dancing against the glass pane are described as being comforting but also painful and panicked-sounding. This contrast of peace and comfort noises and undercurrents of deep sadness may illustrate the complexity of Kepler's inner world.

The sigh Kepler and his observation of how little individuals feel indicate a more profound emotional desire or sense of frustration. This may imply that Kepler is going through a severe emotional void or spiritual desire. The metaphor of the years vanishing like rope loops into a well can allude to the passage of time and a yearning for a deeper knowledge of his life's path. The infant next to him, who was breathing loudly, may have represented the purity and vulnerability of early life phases. According to Klein, this visual would make Kepler think back on his own early experiences and recollections, possibly impacting his early emotional development and connections with his parents.

Grandfather Sebaldus and other static images could be key individuals from Kepler's past, indicating that memories and unresolved feelings from his youth or ancestors are coming to the surface of his consciousness. According to Klein's idea, a person's emotional and mental development is greatly influenced by their early experiences and interactions with caregivers.

Gently sinking into warm water may make one feel at ease and like they are returning to a secure environment. This might signify a desire to regress to a secure emotional state, possibly one brought on by early experiences in infancy when comfort and care were more easily accessible. Thus, the passage paints a picture of Kepler's mental and spiritual state by weaving together a web of feelings, recollections, and aspirations. According to Melanie Klein's views, this could be seen as a reflective period in which Kepler is thinking back on early emotional experiences and longing for emotional security and fulfilment. The idea of sinking into warm waters could represent a wish to get back to a more emotionally stable place, while seeing important people from his past could represent unresolved emotional issues that are affecting his current emotional environment.

When they are staying all together in Kepler's family house with remaining relatives like his mother and brother and Kepler is trying to make sense of life around him, Regina, his stepdaughter, announces that she is going to marry. This news creates a sense of discomfort in Kepler because probably she means a lot to him. After this news, Kepler goes deep down in his soul since one way of interacting with the physical world will no longer be with him.

The stone gargoyles had an air of suppressed glee, spouting fatly from pursed green lips as if it were an elaborate foolery they would abandon once he turned his back. Grandfather Sebaldus used to insist that one of these stone faces had been carved in his likeness. Kepler had always believed it. Familiarity rose up all around him like a snickering ghost. What did he know? Was it possible for life to go on, his own life, without his active participation, as the body's engine continues to work while the mind sleeps? As he walked now he tried to weigh himself, squinting suspiciously at his own dimensions, looking for the telltale bulge where all that secret life might be stored (Banville, 2011: 95).

By incorporating Melanie Klein's concept of alienation into the analysis of the passage, we can delve deeper into Johannes Kepler's emotional experiences and the effects of his earliest interactions on his self-perception.

The displacement of the child's anxiety arising from intra-psychic causes into the external world a displacement which goes along with the deflection of its destructive instinct outwards has the further effect of increasing the importance of its objects, ... Thus its objects become a source of danger to the child, and yet, in so far as they are felt to be kindly, they also represent a refuge from anxiety (Klein, 1960: 247).

The importance of early experiences and the function of caregivers in altering a person's emotional development are both emphasized by Klein's theory. In the framework of Klein's theory, alienation refers to a feeling of emotional distance and isolation from oneself and others, frequently resulting from early marital dynamics.

The interaction between Kepler and the stone gargoyles and the name of his grandfather in the text arouse familiarity mixed with fear. This feeling of familiarity might be echoes of his early experiences, perhaps involving his interactions with caregivers and important people from his past. The stone gargoyles may reflect internalized representations of critical or mocking caregivers from his early life because of their restrained joy and expressions that appear to ridicule him. The voices and attitudes of the caretakers who influenced Kepler's self-perception and emotional experiences could be represented by these internalized personas, which could be an expression of the estrangement theme. The reference to Grandfather Sebaldus, who insisted he resembled one of the stone faces, raises the possibility that important family members had an impact on Kepler's sense of self. The acceptance of his grandfather's assertion demonstrates how early relationships can influence how certain self-images are internalized.

It is possible to interpret Kepler's self-reflection and inquiries into the meaning of life and his own existence as an investigation of his inner world and the effects of early relational dynamics on his sense of self. A desire to comprehend the causes of his emotional experiences and the ways that early interactions have influenced his emotional landscape is reflected in his search for hidden truths within himself. Feelings of alienation may also be evoked by the idea that existence continues without his active participation, as though Kepler doubts his own importance and power in the universe. This could be an indication of his sense of separation from his own life, which is a concept frequently connected to alienation.

We can better grasp Johannes Kepler's emotional experiences in the passage by embracing Melanie Klein's notion of estrangement. The mention of his grandfather and the stone gargoyles symbolize early relational dynamics, emphasizing the ways in which caregivers and important people shaped Kepler's sense of self and emotional landscape. Kepler explores the isolation he feels within himself through reflection and probing, revealing the intricate interplay of early experiences and their long-lasting effects on his inner existence. Since the next chapter analyses the letters from his colleagues and family members, it will give a glimpse of how his displacement leads to his alienation.

2.4. HARMONICE MUNDI

This section is written entirely in the form of a letter, disrupting the normal narrative in the book. The use of letters as a framing device in the fourth Chapter of the book offers readers a special perspective into the minds and souls of the characters. The characters' deepest wishes, struggles, and feelings are exposed via the act of writing and receiving letters, providing a profound and close insight into their psychology:

Letters are as much fictional constructions as they are transparent reflections. Letter writers do not merely reproduce the sentiments they feel and the events they observe; they transform them, whether consciously or unconsciously, into written texts whose organization, style, vocabulary, and point of view generate particular meanings (MacArthur, 2014: 118).

Since writing a letter is fundamentally personal, it's possible that characters will feel freer to convey their genuine selves and vulnerabilities when they do so. Direct discussion or narrative exposition may not be sufficient to attain this level of self-disclosure. As a result, the author may present the characters' inner worlds in a more genuine and unfiltered way by using letters as a framing device. It is possible to see the emergence of intricate connections and the interaction of emotions in the letters that characters write to one another. The novel's characters might open up about their deepest fears, regrets, and longings, weaving a rich tapestry of psychological complexity.

A further element of interest and mystery is added by framing the narrative in the form of letters. Even though the letters are addressed to a specific person, readers have access to these personal communications, blurring the line between personal confessions and open displays. The interaction between the private and public spheres heightens the suspense and pulls readers farther into the story.

Letter writers inevitably construct personae for themselves as they write, and if they are involved in a regular exchange they construct personae for the correspondent and plots for the story of the relationship as well. They become coauthors of a narrative in which they, or rather epistolary constructions of themselves, also play the leading roles (MacArthur, 2014: 119).

The fact that the work is told through letters gives the characters a chance to reflect on and think about themselves. The characters have moments of self-discovery and progress as a result of being forced to confront their own thoughts and feelings by the process of sending a letter. These reflective sections shed light on the character's growth and add to the wider thematic investigation of the human psyche. Using letters as a framing device

which serves as a powerful window into the thoughts and souls of the characters, allows for a powerful exploration of their motivations. Through the use of this literary device, readers are given close access to the characters' innermost selves, allowing them to see their emotional journeys and the intricate nature of their interactions. By giving the narrative depth, authenticity, and a sense of mystery, the letter form makes for an engaging and thought-provoking storytelling technique.

Kepler's first letter is to a colleague in which he states that he has completed the theory of Mars. Since he is sure about the results of his study, he is happy to announce that there is no longer need for further studies in that field and he made great advancements in astrology. He indicates that the world is working like a clockwork, not a living or heavenly thing.

Six years I have been in the heat and clamour of battle, my head down, hacking at the particular; only now may I stand back to take the wider view. ... Copernicus delayed for thirty years before publishing his majestic work, I believe because he feared the effect upon men's minds of his having removed this Earth from the centre of the world, making it merely a planet among planets; yet what I have done is, I think, more radical still, for I have transformed the very shape of things-I mean, of course, I have demonstrated that the conception of celestial form and motion, which we have held since Pythagoras, is profoundly mistaken. The announcement of this news too will be delayed, not through any Copernican bashfulness of mine, but thanks to my master the Emperor's stinginess, which leaves me unable to afford a decent printer (Banville, 2011: 98).

In this passage, Johannes Kepler considers his accomplishments and discusses his thoughts with a colleague. The chapter provides details about Kepler's ideas, worries, and the importance of his discoveries. Kepler begins by outlining his difficult trip, labouring nonstop for six years during the 'heat and clamour of combat,' concentrating on the minute particulars and complexities of his research. After finishing his work, he may take a step back and view things from a bigger perspective, admitting that he thinks his scientific activities have been successful.

Kepler's victory is not without controversy, though. He wonders about the nature of his triumph and the potential consequences of his findings. Kepler draws parallels between himself and Copernicus, who put off publishing his findings for thirty years out of fear that his heliocentric theory would upend accepted notions of Earth's centrality to the cosmos. On the other hand, Kepler feels that his own findings are much more revolutionary and fundamentally contradict the traditional view of celestial form and motion that dates back to Pythagoras. Kepler's contributions to celestial science suggest

a substantial change in how people view their place in the universe. Kepler has significantly altered humanity's perception of its cosmic significance by proving that the earlier theories were false. This insight prompts Kepler to consider the cost that he, his science, and even all of humanity will have to bear in exchange for this revolutionary understanding.

Kepler complains that the Emperor's austerity prevented him from purchasing a reliable printer, not because he was reluctant to announce his discoveries. This practical constraint emphasizes the difficulties encountered by scientists in publicizing their results at this time. Using this remark as a guide, it can be seen that Kepler struggling under the weight of his scientific discoveries. He acknowledges the possible effects of his findings and their influence on how others view the universe, which demonstrates his humility. Kepler's reflections highlight the intricate relationship between scientific advancement and its implications for how we perceive the world and how we fit within it. However, the practical limitations he encounters while sharing his discoveries highlight the difficulties scientists have when transferring transformational knowledge to the general population. Overall, this quotation exemplifies Kepler's depth of thought, humility, and understanding of the significant effects of his work on both the scientific community and society at large.

In his second letter to *Hans Geo. Herwart von Hohenburg*, Kepler gives a vivid and in-depth account of his life and struggles at the court of Emperor Rudolph II. Kepler apologizes for the delay in response, blaming it on his busy schedule, which is dominated by court cases. He describes the Emperor's unpredictable actions, switching between ignorance and pressing requests for astrological reports and insights. Although Kepler expresses his contempt for astrology, he understands the precarious position he finds himself in and admits that he must nevertheless deliver the desired astrological assessments. The New Star, which first appeared three years ago, has significantly stirred the court and sparked conversations about universal turmoil and the emergence of a new king. As Kepler grows aware of the Emperor's involvement with magicians and court charlatans, his position becomes more insecure.

Kepler expresses his dissatisfaction with the Emperor's leadership and the financial hardship he is experiencing because his salary is far behind. Due to the Emperor's lavish spending on collections, wars, and family concerns, he worries that the

debts won't ever be repaid. Kepler still has faith in God and his scientific endeavours despite his financial difficulties. The letter also presents a gloomy image of the climate at court, with Emperor Rudolph isolating himself with his toys and monsters and making decisions challenging.

Kepler's open account of his situation depicts a man who is burdened by his obligations yet persistent in his commitment to his scientific endeavours. The letter captures the complexities of court life, where astrology, politics, and personal intrigues all coexist. Kepler's unwavering commitment to his job and his dependence on religion in the face of financial hardships show his perseverance and commitment to keep expanding scientific knowledge. Kepler's keen observations and critical viewpoints provide a window into the political and intellectual climate of his period throughout the entire letter. It offers important historical background by illuminating how politics, religion, and science interacted during the Renaissance. The letter underlines the value of each person's willpower and pursuit of knowledge despite challenging societal and political circumstances.

After a couple of similar letters exchanged among Kepler and other colleagues, the chaos in the country, rivalry of religious sects, and political turmoil get bigger and bigger. Kepler is very much suppressed and oppressed by the unwanted conditions around him. As a man of science, he is both trying to act in reason to complete his works and cope with all oppressive factors. However, everything gets darker which results in Kepler having a pessimistic mood;

Everything darkens, and we fear the worst. In the little world of our house, a great tragedy has befallen, which, in the morbid confusion of our grief, we cannot help but believe is in some way connected with the terrible events in the wider world. I think there are times when God grows weary, and then the Devil, seizing his chance, comes flying down upon us with all his fury and cruel mischievousness, wreaking havoc high and low. How far away now, my dear Doctor, seem those happier days when we corresponded with such enthusiasm and delight on the matter of our newborn science of optics! Thank you for your latest letter, but I fear I am unable at present to engage the interesting questions which you pose-another time, perhaps, I shall turn my mind upon them, and reply with the vigour they demand. I have not the heart for work now. Also, much of my time is consumed by duties at court. The Emperor's eccentricities have come to seem more and more like plain insanity. He immures himself in the palace, hiding from the sight of his loathed fellow men, while in the meantime his realm falls asunder. Already his brother Matthias has dispossessed him of Austria, Hungary, and Moravia, and is even now preparing to take over what is left (Banville, 2011: 109).

The concept of bad faith and Kepler's sense of estrangement are linked in this quotation. As he struggles to face the hard reality of his own sorrow and the chaotic situation of the larger world, his emotions and reactions show elements of poor faith. One example of weak faith is Kepler's conviction that the tragedy in his family is somehow related to the awful things that are happening in the rest of the world. He avoids accepting his own agency and responsibility in coping with their sadness and the difficulties they face by attributing his misfortunes to external powers like God and the Devil. His sense of alienation is increased by this rejection of responsibility because he dissociates himself from any potential influence he might have over his own life and surroundings. The desire to return to the 'happy days' of scientific contact and the existing inability to work are both indications of bad faith. Kepler might be idealizing earlier enthusiasm by thinking back on it now instead of facing his current emotional difficulties and resistance to work. This self-deception prevents them from facing his current reality and acting to address his emotional state and career goals. As Kepler struggles with self-deception and attempts to avoid taking ownership of his feelings, decisions, and actions, components of bad faith are entwined with his sense of estrangement. His feelings of separation and detachment from people, himself, and the outside world are intensified by this mixture, which impacts his effort to find meaning in a confusing and chaotic existence.

Now that he has lost his wife and beloved little son Kepler is now a widow and politically Rudolph his king lost the war against his cousin Matthias, but he could preserve his position in court, and in his letter to his stepdaughter Regina he mentions that;

I am 41, and I have lost everything: my family, my honoured name, even my country. I face now into a new life, not knowing what new troubles await me. Yet I do not despair. I have done great work, which someday shall be recognised for its true value. My task is not yet finished. The vision of the harmony of the world is always before me, calling me on. God will not abandon me. I shall survive. I keep with me a copy of that engraving by the great Dürer of Nuremberg, which is called Knight with Death and the Devil, an image of stoic grandeur and fortitude from which I derive much solace: for this is how one must live, facing into the future, indifferent to terrors and yet undeceived by foolish hopes (Banville, 2011: 113-114).

The tremendous sense of alienation and loneliness Johannes Kepler feels after suffering enormous personal losses and seeing political upheaval is expressed in this letter to his stepdaughter Regina. He now feels like a widow, deprived of the intimate family bond that once defined his life due to the loss of his wife and beloved child. He also regrets sacrificing his respected reputation and even his nation as a result of the political unrest

brought on by King Rudolph's unsuccessful battle against Matthias. Kepler exhibits a strong spirit and a sense of purpose in the face of these severe losses and uncertainties.

He recognizes the difficulties of beginning a new stage of life without knowing what lies ahead, yet he resists giving in to hopelessness. Kepler finds comfort and strength in the conviction that his scientific achievements, the 'great job' he has completed, will one day be valued for what they truly are. He is propelled onward and given direction in the midst of the chaos by this pursuit of his idealized picture of the world's harmony. The statement 'this is how one must live' by Kepler implies a sense of necessity and inevitableness. He implies that there is no other option than to adopt this particular mindset in the face of life's uncertainties and difficulties. Kepler encourages a realistic and logical approach to life rather than giving in to despair or denial by understanding the inevitable nature of difficulties and uncertainty. Kepler's perspective on the future is highlighted by the phrase 'facing towards the future.' He has experienced losses and challenges, yet he is still resolute and ready to face the challenges that lie ahead. His resolve to bravely and resolutely navigate the uncharted demonstrates his fortitude and his forward-looking attitude.

Kepler's capacity to remain composed in the midst of anxiety and difficulty is demonstrated by the statement 'indifferent to terrors.' Instead of allowing fear to rule or paralyze him, he adopts an existential mindset that empowers him to face challenges with fortitude and perseverance. Furthermore, the phrase 'undeceived by stupid hopes' reflects Kepler's rejection of wishful thinking and idealistic thinking. Knowing that unrealistic dreams can result in disappointment and disillusionment, he steers clear of the pitfalls of false expectations and delusions. Instead, he stays grounded in reality and concentrates on realistic objectives.

Life, so it used to seem to me, my dear Regina, is a formless and forever shifting stuff, a globe of molten glass, say, which we have been flung, and which, without even the crudest of instruments, with only our bare hands, we must shape into a perfect sphere, in order to be able to contain it within ourselves. That, so I thought, is our task here, I mean the transformation of the chaos without, into a perfect harmony and balance within us. Wrong, wrong: for our lives contain us, *we* are the flaw in the crystal, the speck of grit which must be ejected from the spinning sphere. It is said, that a drowning man sees all his life flash before him in the instant before he succumbs: but why should it be only so for death by water? I suspect it is true whatever the manner of dying. At the final moment, we shall at last perceive the secret and essential form of all we have been, of all our actions and thoughts. Death is the perfecting medium. This truth-for I believe it to be a truth-has

manifested itself to me with force in these past months. It is the only answer that makes sense of these disasters and pains, these betrayals... (Banville, 2011: 116).

In this shifting letter to Regina, his stepdaughter, Johannes Kepler engages in a profound examination of life, change, and the inevitable nature of death. Kepler's earlier view that our task is to shape and perfect our lives into harmony and balance is illustrated by the metaphor of life as a formless and constantly changing substance, like molten glass. He now understands that this impression was false. Kepler believes that we are both contained by and shaped by life and that each of us has a flaw or imperfection that is inherently present.

The metaphor of the imperfection in the crystal or the grit in the spinning sphere depicts the flaws that are present in human existence. In Kepler's view, rather than attempting to make ourselves perfect, we must accept that these flaws are a necessary component of who we are. The suffering, misfortunes, and betrayals Kepler has endured over the past few months seem to have opened his eyes to the imperfection of existence. Kepler came to the important conclusion that death is the perfect medium. He contends that we will eventually understand the full meaning of our deeds and thoughts throughout our lives when we pass away. This insight implies that death offers a profound insight into the significance and meaning of our existence, a level of ultimate clarity that eludes us in life.

It appears to be on the hidden lesson of accepting life's flaws and difficulties. According to Kepler, life cannot be shaped and polished like molten glass; instead, the secret of understanding the essence of life and gaining a deeper sense of purpose lies in the acceptance of life's difficulties and imperfections, while realizing the immeasurable importance of life and actions. It also shows the psychological and spiritual growth of Kepler. It shows that he is willing to confront the mysteries of existence, death, and humanity. Suffering from his failures and difficulties, he seeks a deeper comprehension and wisdom to understand the boundaries of the universe. Kepler tries to reach clarity by accepting imperfection.

I have taken as my motto that phrase from Copernicus, in which he speaks of the marvellous symmetry of the world, and the harmony in the relationships of the motion and size of the planetary orbits. I ask, in what does this symmetry consist of? How is it that man can perceive these relationships? The latter question is, I think, quickly solved-I have given the answer just a moment ago. The soul contains in its own inner nature the pure harmonies as prototypes or paradigms of the harmonies perceptible to the senses.

And since these pure harmonies are a matter of proportion, there must be present figures which can be compared with each other: these I take to be the circle and those parts of circles which result when arcs are cut off from them. The circle, then, is something which occurs only in the mind: the circle which we draw with a compass is only an inexact representation of an idea which the mind carried as really existing in itself (Banville, 2011: 127-128).

Kepler explores his philosophical questions about the wonders of the universe and the harmony found in planetary orbits. He draws inspiration from Copernicus' mention of the symmetry of the universe and starts to think about its nature and how people view it.

Kepler first addresses the issue of how people are able to recognize the harmony and symmetry of the cosmos. He believes that the soul itself has the solution and that these pure harmonies serve as models or prototypes for the harmonies seen in the outside world. This notion suggests that the key to comprehending and enjoying the beauty and order of the cosmos lies within our inner nature. Kepler's investigation of symmetry depends on the idea of proportion. He asserts that the mind is capable of comparing different figures, and he names the circle and its constituent cut-off arcs as the essential components for this comparison. According to Kepler, we draw actual circles with a compass that are merely imperfect copies of the ideal circles we have in our minds. Kepler believes that the circle exists primarily in the mind. Kepler's search for symmetry and harmony in the universe is clearly a reflection of his desire to find purpose and order in a world that appears chaotic and unpredictable when this remark is interpreted in the context of his existential crisis and alienation. He finds direction and meaning in life through his quest for knowledge of celestial motions and proportions, which also gives him a structure to comprehend the vast and sophisticated universe.

To sum up, Kepler finds comfort and a solution to his existential crises in his scientific and philosophical pursuits. He gains a deeper sense of being connected to the world and a deeper knowledge of his place within it by diving into the study of celestial motions and recognizing their inherent order and harmony. Kepler overcomes his feelings of estrangement and discovers a sense of connection to the larger cosmic order through his labour. Kepler's investigation of balance, harmony, and the basic natural order of the soul provides a solution for resolving his existential question and eliminating alienation-related feelings. He gives his scientific pursuits a higher purpose and significance by seeking patterns and harmony in the celestial worlds. Kepler is able to find peace with

himself and the rest of the world through this exploration of the universe's beauty and order, discovering a feeling of unity and harmony in the cosmos' breadth and depth.

Kepler at the end of this chapter in his last letter to a friend explains that he has the solution to geometry and harmony of the universe. At the beginning of the novel, he has seen a dream about cosmic mystery in which there was a hint that an egg cracked open and there appeared some numbers which he could not give meaning to. However, at the end of chapter four when he discovers that the elliptic shape of Mars is similar to an egg, he finds out that the numbers are the same and states that;

And then a strange and wonderful thing occurred. The two sickle shapes, or moonlets, lying between the flattened sides of the oval and the ideal circular orbit, had a width at their thickest points amounting to 0.00429 of the radius of the circle. This value was oddly familiar (I cannot say why: was it a premonition glimpsed in some forgotten dream?) (Banville, 2011: 129).

Also states at the end he states that;

You think that was the end of it? There is a final act to this comedy. Having tried to construct the orbit by using the equation I had just discovered, I made an error in geometry, and failed again. In despair, I threw out the formula, in order to try a new hypothesis, namely, that the orbit might be an ellipse. When I had constructed such a figure, by means of geometry, I saw of course that the two methods produced the same result and that my equations were, in fact, the mathematical expression of an ellipse. Imagine, Doctor, my amazement, joy, and embarrassment. I had been staring at the solution, without recognizing it! Now I was able to express the thing as a law, simple, elegant, and true: The planets move in ellipses with the sun at one focus. God is great, and I am his servant....' (Banville, 2011: 130).

Due to his radical theories and persistent quest for knowledge, Kepler feels alienated from the scientific community and even from his own family throughout the chapters that follow. The dream he experienced about the cosmic mystery, with the suggestion of numbers he could not explain, symbolizes a sense of distance from comprehending the more profound mysteries of the cosmos. This sense of being separated from the solutions he seeks can be viewed as a type of alienation. Kepler's scientific pursuits frequently cause him to spend time alone, when he isolates himself in his work and distances himself from interpersonal relationships. A subconscious desire for connection and comprehension is referred to in the quotation, where he acknowledges the familiar value of a forgotten dream, yet he is still alone and unable to appreciate its importance. His attempt to understand the mysteries of the cosmos is made more difficult by his isolation.

Kepler has a moment of profound insight and resolves in his scientific endeavours in his last letter to his friend. The dream he had earlier in the book with the unexplained cosmic egg and the mysterious appearance of numbers signifies the unreachable secret truths he seeks. This dream represents his sense of isolation and estrangement from the solutions he is so desperately seeking, combined with his problems and geometrical mistakes. He feels alienated and unable to grasp the fundamental nature of the cosmos. Yet when he studies the deformed form of Mars' orbit and the strange eccentric orbits within it, he notices a fascinating thing: the size of these orbits correlates to a value he feels strangely familiar with, hinting at an underlying relationship he cannot quite articulate. This strange similarity makes him feel even more alone as if the solutions are just out of his grasp.

In spite of this, he abandons his original strategy out of despair and thinks over the prospect of an elliptical orbit. He expertly creates this figure using geometry, and to his surprise, both the elliptical approach and the equation he had earlier discovered provide the same outcome. This realization causes him to feel both joy and embarrassment, which marks a turning point in his existential dilemma. Kepler discovers himself no longer at odds with the universe but rather in harmony with it in this moment of insight. His pursuit of mysteries is solved by the discovery of elliptical orbits, and he comes to see that his calculations were actually the mathematical manifestation of this beautiful and obvious law. His sense of alienation is resolved by this insight since he now recognizes himself as a tool in God's larger plan. With the magnificence of the cosmos and his place within it, he finds peace and joins the cosmic harmony that had before managed to evade him. His solitude is broken by his newly acquired knowledge, which enables him to accept his place among the inner details of the cosmos. Kepler's path of estrangement and alienation comes to an end at a great moment when he discovers not just a scientific breakthrough but also a sense of connection to something much bigger than himself.

2.5. SOMNIUM

In the final chapter, *Somnium*, Kepler is now in his sixties and has come to the end of both his career and his life. He arrives at Hillebrand Billig and Anna Billig's home one winter night after a long journey. When asked about the purpose of his visit, he says that he will be a guest in the house for a few days and that he has unfortunately come to collect what he will get from the new emperor Ferdinand, whom he does not like very much. Although the Billig family does not believe in this situation, they ask questions about his family. Kepler is dazed by this question and comes up with some puzzling ideas about both his deceased wife, Barbara, and his married daughter, Regina, and his newly married wife, Susanna. Anna Billig's questions puzzle him and it is shown that both his daughter Regina and Anna do not approve of his new young wife which he feels guilt in his subconscious too: 'Three times the name Susanna had occurred in his life, two daughters, one dead in infancy, one married now, and then at last a wife. Someone had been trying to tell him something. Whoever it was, was right. He had chosen her out of eleven candidates' (Banville, 2011: 133). The reason why Kepler has chosen her is because of some incomplete thing in his subconscious that will reveal itself later on. Kepler thinks that she is the perfect match for him as he eliminated ten other potential matches no matter how wealthy they are and young Susanna is the poorest orphan among others. It is mentioned that; 'It was not that she much resembled Regina, but there was something, an air of ordered self-containment, and he was pierced. She was a cabinetmaker's daughter, like you, like you' (Banville, 2011: 134). It has been shown that, Kepler married to Barbara because he needed money and patronage to continue his studies and accepted her although she was not a match for him for the sake of social status and wealth. Her resemblance to Regina is also significant since she is the only way for him to feel complete and provide a sense of connection. Kepler's choice to marry Susanna, in spite of her lowly origins and others' criticism, appears to be influenced by a combination of unconscious motivations and a need for fulfilment and connection. The fact that Susanna had been in his life three times as his deceased daughter, as a married girl, and now as his wife indicates a deeper significance and possible patterns in his decision-making.

His guilt regarding Regina, his daughter, and Anna Billig's disapproval may have played a significant role in his decision. He might believe that Susanna can somehow

replace the emptiness left by his deceased daughter or reconcile the difficult connection he has with Regina if he views her as a method to make up for any inadequacies or failures as a father. He may be attempting to restore ties with his family and seek redemption by selecting Susanna, who shares some traits with Regina in her controlled self-containment. His desire to escape the social norms and restrictions that shaped his first marriage to Barbara may also be a factor in his decision to marry Susanna. Kepler admits to marrying Barbara for money and social position, which suggests some degree of unhappiness with that choice. He may be attempting to free himself from the constraints of social standards and expectations by picking Susanna, who is the least wealthy and socially advantageous of the possibilities, and seeking a true relationship based on shared values and feelings rather than material rewards.

Strangely, Kepler, who is a guest in this house, feels comfortable with the family, and this reminds him of his childhood and dreams at that time.

This brute comfort made him think again of his childhood. Why? There had been precious few log fires and mugs of punch in old Sebaldu's house. But he carried within him a vision of lost peace and order, a sphere of harmony which had never been, yet to which the idea of childhood seemed an approximation (Banville, 2011: 134).

Kepler's sense of nostalgia and familiarity when he visits this family, especially in relation to his childhood dreams, may have its roots in a number of his emotional and psychological experiences. First, Kepler might be reminded of childhood memories of safety and security by the warmth and cosiness offered by the Billig family. Even if he did not have such comforts when he was a child, the sensory impression of warmth and cosiness can inspire a profound feeling of comfort and belonging, awakening repressed memories of a more peaceful and happy time. Furthermore, the pleasant ambiance of the Billig household may remind Kepler of a childhood desire for a feeling of order and harmony that he could not fully experience. Many people associate infancy with an idealized sense of innocence, a peaceful existence, and a world in which everything has its place. Kepler's childhood may not have been as perfect as this ideal, but the concept of childhood simply represents the harmony and balance that he pursues throughout his life. The fact that the Billig family shares some traits or characteristics with people from Kepler's past, such as his grandparents or other people who played important roles in his early life, may also be a contributing factor to the sense of familiarity and feeling of 'always knowing them.' The emotional resonance of being surrounded by a loving and

caring family may have enhanced this sense of connection by reminding him of the value of companionship and human connections. When Kepler visits the Billig family, he feels a connection and a sense of nostalgia that is likely the result of a confluence of sensory encounters that evoke childhood memories of safety, the desire for harmony and peace he associates with the idea of childhood, and the presence of particular traits in the Billig family that serve as reminders of significant figures from his past. With this visit, the strong ties that he could not see in his own family, which was one of the main reasons for his alienation, helped Kepler to establish a bond with his environment. Kepler's sense of alienation begins to disappear as he approaches the meaning and order he seeks with his journeys.

While sitting in Billig's house, Kepler goes back to the past, and the years he lived until he came to the house where he was a guest come to life before his eyes. One of his biggest troubles was the sectarian wars that led to his exile to more than one place. Kepler, who seeks a place of refuge between these sectarian wars, is expelled from religion because of the rejection of offers made by his former friends. He did not change his views on religion according to the trends of the day like his father-in-law, nor did he refrain from fighting with his colleagues who said that this would benefit him. Kepler, whose only aim in life was to reveal the way to universal harmony with his works and who adopted science and logic as a principle, advocated an inclusive Christian belief in matters related to religion.

Kepler had known all along that it would come to this. In the matter of faith, he was stubborn. He could not fully agree with any party, Catholic, Lutheran, or Calvinist, and so was taken for an enemy by all three. Yet he saw himself at one with all Christians, whatever they might be called, by the Christian bond of love. He looked at the war with which God was rewarding a quarreling Germany and knew he was in the right. He followed the Augsburg Confession, and would not sign the Formula of Concord, which he disdained as a piece of politicking, a formula of words merely, and nothing to do with faith (Banville, 2011: 140).

Effects and consequences obsessed him. Was there a link between his inner struggles and the general confessional crisis? Could it be his private agonisings in some way provoked the big black giant that was stalking Europe? His reputation as a crypto-Calvinist had denied him a post at Tübingen, his Lutheranism had forced him out of Graz to Prague, from Prague to Linz, and soon those dreadful footfalls would be shaking the walls of Wallenstein's palace in Sagan, his last refuge (Banville, 2011: 140).

Kepler's conflict with theological issues and his rejection by many religious groups highlight his sense of loneliness and alienation. He finds himself in conflict with the

dominant religious organizations of the day and is unable to fully support either the Catholic, Lutheran, or Calvinist sides. He therefore feels rejected and kept out of the larger religious community because he is seen as an enemy by all three groups. Kepler's resistance to religious matters is a reflection of his internal conflicts, which he regards as being closely related to the larger religious crisis overwhelming Germany. Being unable to find acceptance or a sense of belonging within any specific religious framework, he tends to feel conflicted and alienated. He further isolates himself from his fellow Lutherans by refusing to sign the Formula of Concord, a document designed to bring Lutherans together, which causes him to lose his academic positions and connections

Kepler struggles with the effects of his ideas and deeds throughout his life, wondering if his personal struggles are somehow connected to the wider wars and revolutions happening in Europe. His self-perception as an outsider and a person on the border of the religious and political environment deepens his feelings of isolation and alienation as a result of this personality. Kepler's continuous moves from one spot to another in quest of refuge illustrate his growing disengagement with his surroundings. He relocates frequently but never really settles into a stable family or neighbourhood where he can feel completely at home. He realizes that even his last refuge in Wallenstein's palace is insecure and in danger, as he thinks about the approaching conflict, indicated by 'those awful footfalls' (2011: 140). Kepler's rejection of any one religious ideology, his marginalization by many religious organizations, and his internal issues, which seem connected with the greater conflicts of his day, are the causes of his isolation and estrangement. His sense of isolation increases with the ongoing rejection and dislocation he encounters. As a result, he struggles with his religion and sense of belonging in a chaotic environment.

Kepler, who is traveling from city to city due to sectarian and religious conflicts, encounters the blinded Jeppe on his way back from visiting the emptied house of his Jewish friend. Kepler, who is grieving the loss of his Jewish friend, who was probably displaced by religious wars, is a little happy when he sees this familiar face. Talking about Brahe's family while having a drink together, Jeppe says that most of them died and he went through various troubles with the Italian Felix. Felix has an important place here because it was mentioned that there is a metaphorical connection between him and Kepler. After his conversation with Jeppe he again lives a dream-like situation;

That night he had a dream, one of those involuntary great dark plots that now and then the sleeping mind will hatch, elaborate, and enigmatic and full of inexplicable significance. Familiar figures appeared, sheepish and a little crazed, dream actors who had not had time to learn their parts. The Italian came forward, clad as a knight of the Rosy Cross. In his arm, he carried a little gilded statue, which sprang alive suddenly and spoke. It had Regina's face. A solemn and complex ceremony was being celebrated, and Kepler understood that this was the alchemical wedding of darkness and light. He woke into the dim glow of a winter dawn. The snow was falling fast outside, the vague shadow of it moved on the wall by his bed. A strange happiness reigned in his heart, as if a problem that had been with him all his life had at last been decided; a happiness so firm and fine it was not dispelled even when he remembered that, six months before, in her twenty-seventh year, in the Palatinate, of a fever of the brain, Regina had died (Banville, 2011: 151).

Following the news of the death of Italian Felix, Kepler experiences a dream that is deeply symbolic and expresses the complex emotions and thoughts that are racing through his mind. The dream is described as the subconscious desires and fantasies of the sleeping mind's uncontrolled imagination. The presence of familiar figures, such as the sleeping Italian Felix dressed as the knight of the Rosy Cross, and the small golden statue bearing Regina's face, symbolize the fusion of the past and present. There is a lot of confusion and ambiguity surrounding important life events as well as the complexity of interpersonal relationships. This could be the reason for Kepler's being 'sheepish' and 'a bit crazy'. The mystical connection of dark and light in the dream could be a sign of a deep internal transformation and acceptance. It could also be a sign of his internal struggle to reconcile the various aspects of his life as well as the conflicting emotions he experiences. The way the gilded statue shows Regina's face is a reminder of all the unresolved emotions and connections that Kepler still has for his dead daughter. Placing the dream in such a dramatic and complicated ceremony could be a sign that Kepler's subconscious mind is telling him the solution to a conflict or problem that's been bothering him all his life. When he wakes up, he's happy because he's finally been able to accept the past and how it affects him.

The rapidly falling snow outside and the hazy shadow on the wall stand in for the passage of time and the transient aspect of life. Kepler may be struggling with his mortality and the fragile nature of human existence if the dream is linked with the memory of Regina's passing six months later. Ultimately, this dream is a vivid portrayal of Kepler's inner world because it reveals his emotional complexity, his efforts to resolve conflicting aspects of his existence, and his quest for resolution among the harsh realities of life and

loss. It provides a window into the depths of his mind, where unresolved feelings and painful memories continue to influence his way of thinking and feeling.

The fact that Kepler, tries to make sense of his past and his relations with his surroundings and thus tries to find meaning in life, and establishes various connections subconsciously which shows that the effect of alienation begins to decrease. The fact that the darkness in his dream is replaced by a white blanket of snow, and the fact that he sees his daughter as an immortal work after facing the reality of death, evokes the idea that he can also become immortal through his works. It can also be said that he feels that life is more meaningful with his acceptance of the bitter reality of death. Although he suffers from various troubles due to religious reasons, his belief in God creates a reason for him to make sense of life and get rid of alienation. Knowing that he can be remembered even after death gives him a sense of relief.

After a couple of other incidents, he remembers that he is in Billig's house and states that;

ILL? Was he? His blood sizzled, and his heart was a muffled thunder in his breast. He almost laughed: it would be just like him, convinced all his life that death was imminent and then to die in happy ignorance. But no. 'I must have been asleep.' He struggled upright in his chair, coughing, and spread unquiet hands to the fire. Show them, show them all, I'll never die. For it was not death he had come here to meet, but something altogether other. Turn up a flat stone and there it is, myriad and profligate! 'Such a dream I had, Billig, such a dream. *Es war doch so schön*' (Banville, 2011: 163).

What was it the Jew said? Everything is told to us, but nothing is explained. Yes. We must take it all on trust. That's the secret. How simple! He smiled. It was not a mere book that was thus thrown away, but the foundation of a life's work. It seemed not to matter. 'Ah my friend, such dreams...'

The rain beat upon the world without. Anna Billig came and filled his cup with punch. He thanked her. Never die, never die (Banville, 2011: 163).

The struggle Kepler was experiencing on the inside and his ideas about life, death, and dreams are revealed in the book's closing pages. The phrase 'I'll never die' represents his desire for immortality and his ambition to have a lasting influence on the world through his ideas and contributions. Due to his unique beliefs and clashes with the authorities, Kepler has frequently felt like an outcast, an alien which is where this desire comes from. His dream, described as *so schön*' offers a glimpse of optimism and happiness in the middle of constant struggles. It gives him a little relief from the weight of his scientific ambitions and the uncertainty of his own mortality. However, he finds that many aspects of life and existence remain unexplained, forcing him to face the boundaries of human knowledge and comprehension. Kepler's acceptance of the

unexplained and the mysteries of the universe is reflected in the idea of 'taking it all on faith' and accepting things without adequate explanations. This acceptance may, in some ways, be a way to cope with his experience of alienation, enabling him to find comfort in the wonder of life and the beauty of dreams. Notwithstanding the difficulties he encountered along the way, he accepts the realities of life and the universality of alienation. Finally, Kepler's reflections on dreams and the transient essence of existence represent the human experience of balancing existential concerns, alienation, and the search for meaning. It demonstrates how he navigates the difficulties within his own mind, discovering moments of peace and acceptance despite the chaos of life.

CONCLUSION

This study has attempted to explore isolation, alienation, and pursuit of harmony in Kepler with an existing deconstruction of reality and social conditions that force the protagonist to isolate himself from the society he lives in. As the title suggests, it is a semi-autobiographical novel about the famous astronomer Johannes Kepler, and it challenges conservative thoughts about the oppression of culture and its effect on people. Such characteristics are utilized inside the postmodern narrative components, where their deconstruction and fragmentation are evident. As a result, the connections in the novel have been revealed via analysis of various characteristics, including fragmented narration and fabulation. They have also been thoroughly investigated in order to provide insight into Banville's goal of producing illusions and realities in a fractured narrative.

In the first chapter, the meaning of the term alienation over time is examined and it is discussed that today it has mostly taken on a psychological and sociological meaning. The term coined by Marx on the basis of production was first used in the philosophy of existence in the sense of a social state with the thoughts of Sartre and then gained a psychological meaning with the influence of the factors revealed by the modern world and thinkers such as Fromm and Horney. The relevance of the concepts have been established by analysing alienation's history. When the chapters in the book are analysed, it can be said that the alienation of Kepler's character turns into isolation in time and these two concepts reveal each other. While Karl Marx's ideas explain Kepler's state of alienation while carrying out his academic studies, the definitions of other thinkers are used to explain different types of alienation. Moreover, several statements from other sources have been presented and discussed to interpret their significance within the analytical process.

Alienation and estrangement as a result of depressing relationships are highlighted in the second chapter which began with a dream, ended with a dream. To some extent, the narrator and the book's main character continue their exploration into the planets to find harmony, which they believe is connected to harmony with other people and the rest of the world. Section names throughout the book reflect this philosophy. The protagonist's condition is discussed within every chapter of the book. Kepler's everyday difficulties

coexist with the things that occur within his internal world. Through numerous connections, his struggles within his community are demonstrated. Elements of the alienation are presented through interpreting and quoting references from the book. These references illustrate how social values and beliefs are influencing life.

Furthermore, in this thesis, it is investigated that in a far more intriguing approach, Banville also explores how the character interacts with the cultural and intellectual atmosphere of the century. Banville outlines the different phases of Kepler's obsessive condition to obtain harmony via science as a reliable way, and the desire for certainty regarding the ultimate objectivity of the world. These phases include the original trauma triggered by a chaotic early family life, and the reinforcement of that emotional turmoil as proof of alienation can be considered as a symbol of disorder. Banville may have constructed the novel on the need for a basic order in the universe. Science, or reasoning more generally, is regarded as a means of achieving harmony in Kepler.

Marx's idea of alienation, which has its roots in his critique of capitalism, refers to how people in a capitalist society become estranged from their fundamental humanity and the fruits of their labour. Marx distinguished four different sorts of alienation: alienation from the labour process, estrangement from other workers, and alienation from one's own species-being, which includes the full expression of human potential. The protagonist's life in the book contains characteristics of several different sorts of alienation. Since his significant findings and concepts encounter opposition from religious authority and are frequently misinterpreted or disregarded, Kepler feels alienated from the results of his scientific work. As he suffers from the financial difficulties and lack of resources that hinder his scientific endeavours, he also experiences alienation from the labour process. In addition, Kepler's troubled connections with colleagues and his inability to gain acknowledgment and support for his work show that he feels isolated from other professionals. Although the novel explores various forms of alienation, it finally demonstrates Kepler's developing comprehension of the universe and his place within it, suggesting that alienation may be overcome through intellectual and spiritual development.

The theme of alienation and isolation is explicitly stated in Johannes Kepler's life throughout the book. He struggles to discover the scientific truth because of cultural influences and disagreements with the Church. Kepler experiences emotions of rejection

and isolation as a result of his unconventional beliefs and society's lack of support. His ongoing pursuit of favourable treatment and lack of strong familial ties only serve to further his sense of alienation from the world. The novel depicts the intense psychological turmoil Kepler suffers through as he tries to find a balance between his authentic self and the expectations and restrictions placed on him by society. The struggle individuals have in preserving their distinctiveness and pursuing their passions in the face of social pressures and limitations are reflected in the theme of alienation and isolation.

Beyond Marx's perspective, a number of authors and philosophers have examined the idea of alienation, proposing complex interpretations and applications to various circumstances. For instance, existentialist philosophers like Jean-Paul Sartre explored the existential aspect of alienation, focusing on the feeling of isolation and separation that an individual experiences in a harsh or absurd universe. The individual's conflict with their freedom and obligation to construct their own meanings in a world that is fundamentally meaningless is central to Sartre's existentialist understanding of alienation. In the face of a huge and indifferent world, Kepler's ongoing struggle to discover the harmony of the universe might be regarded as an attempt to find meaning and purpose in life. Kepler's persona might also be compared to Sartre's idea of 'bad faith,' as he struggles to preserve his authenticity as a scientist and scholar while struggling with social obligations and pressures.

It also sheds light on Kepler's complex emotional state from the viewpoint of Erich Fromm, who has seen estrangement as the result of a complicated relationship with oneself and others. Kepler struggles with self-alienation, a condition in which he is split off from his authentic ambitions and aspirations. This struggle is reflected in his internal conflicts, uncertainties, and reflective moments.

The importance of social and cultural variables on a person's growth and psychological health is highlighted in Karen Horney's perspective on alienation. Horney argues that emotions of alienation develop when someone's fundamental needs for love, security, and belonging are not met in their social context. It is possible to observe how Kepler's interactions with his family, colleagues, and society dramatically affect his emotional issues and sense of isolation. His estrangement from his family, the deaths of his wife and children, and the ongoing conflicts with governmental and religious institutions are all factors in his inner torment.

Kepler's internal tensions and mental disintegration can be better understood in light of Melanie Klein's theories on alienation. Klein proposed that unresolved internal conflicts, particularly those that occurred during infancy, might cause people to feel alienated from their own feelings and desires. Strong concerns and unsolved difficulties that serve as a factor in Kepler's emotional and psychological suffering are revealed through his dreams and unconscious thoughts. His inner life is separated by a constant struggle between intellect and instinct, ambition and doubt, which embodies the psychological chaos that Klein's notion of alienation argues for.

As Kepler encounters hostility and rejection from the religious and political authorities of his age, the novel also depicts social isolation. He feels isolated from his colleagues and alienated from the mainstream scientific community as a result of his unusual thinking and reluctance to follow accepted norms. By taking into account these many perspectives on alienation, readers may better understand the complexity of Kepler's experiences and how the novel explores both his inner and external worlds. The book serves as an example of how alienation may appear in all aspects of one's existence, impacting how one interacts with his job, society, self, and the universe as a whole. It also shows how the search for comprehension and connection can be a lifelong battle. It is possible to better comprehend the complexity of Kepler's characterization and the novel's examination of human psychology and societal dynamics by combining these numerous concepts of alienation. Thus, in conclusion, Kepler's struggle for enlightenment and self-awareness is deeply associated with themes of alienation, emphasizing the significant influence of both internal and external circumstances on one's sense of self and position in the universe.

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