

Modernity and Post modernistic issues in Martin Amis's and Sherzad Hassan's Novels

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ABSTRACT

Martin Louis Amis (1949) , is an English novelist who has written *Money* (1984) and *London Fields*(1989). These novels show the tormented selves that are divided into imaginary and real selves. This research paper presents the human miseries in the late Twentieth Century with the sense of pessimism due to uncertainty and doubt . The writer in a realistic way clarifies the modern characters challenge the obstacles that hinder their success and search for an outlet. Sherzad Hassan (1951) is a prominent and distinguished Kurdish literary figure. He is best known as storyteller, but he has also written novels and poems. He has published four collections of short stories. In this research paper , , *Hassarand My father's Dogs* and , *The Fog above the Abyss* are discussed and compared due to the similarities and differences concerning each novelist and lights are



shed on the Kurd's sufferings. The characters in their novels are trapped in a web of reflections and shadows trying to get rid of that state and search for self-awareness. They suffer a lot while resisting such difficult situations and they are shocked by reality. Both novelists' characters are pessimist with no hope because of the consequences of Wars , materialism and depression that are features of modernity.

The research paper is concerned with an introduction and two sections. In the first, lights are shed on these aspects through features of form, style and the narrative voice in both novelists works. The second section presents samples from both novelists texts with the critics views and psychological issues related to the characters state. Then followed by a conclusion and list of references..

INTRODUCTION

Martin Louis Amis (1949) is an English novelist. His best-known novels are *Money*(1984) and *London Fields* (1989). He has received the James Tait Black Memorial Prize for his memoir *Experience* and has been listed for the Booker Prize twice to date (shortlisted in 1991 for *Time's Arrow* and longlisted in 2003 for *Yellow Dog*). Amis served as the Professor of Creative Writing at the Centre for New Writing at the University of Manchester until 2011. *The Times* named him in 2008 as one of the 50 greatest British writers since 1945 (Page ,2011).

Amis's work centers on the apparent excesses of late-capitalist Western society, whose perceived absurdity he often satirizes through grotesque caricature; Mira Stout claims that he has been portrayed as a master of what the *New York Times* called "the new unpleasantness". Joanna Stolarek believes that 'the issues concerning political and social dictatorships are mingled with those presenting capitalist oppression, which is best exemplified in *Money* (2013:72) . Inspired by



Saul Bellow, Vladimir Nabokov, and James Joyce, as well as by his father Kingsley Amis, Amis himself went on to heavily influence many successful British novelists of the late 20th and early 21st centuries, including Will Self and Zadie Smith.

Sherzad Hassan is born in (1951) in Erbil . He has been affected by his mother who takes him to the Mosque in a district called kooran to learn and while he was twelfth years old , he started to read novels by Emile Zola (1840-1902) , a French novelist and really affected by his writing. He had written several novels *The Hassar and the Dogs of my father* (1996) . Zhiwar Jawhar in his article entitled as Sherzad Hassan, claims that *The Hassar and the Dogs of My Father* is a well-known kurdish novel, its overarching themes are dictatorship and patriarchy, particularly focusing on Kurdish society – themes that are , however, relevant everywhere, freedom is curtailed and women are subordinated to men .

Rebin Ahmed Hardi in his research paper entitled as *Kurdish father between killing and living* claims that when Sherzad Hassan selects murdering a father as a main issue in his novel, he gives the Kurdish literate all attributes he sees during the guilt of killing father. If Freud finds a lively time during such guilty case, the same guilt of killing a father becomes a tragic and problematic in the cottage. But this case for Freud becomes a source of victory for establishing life (qtd in Sarjami Barham 9).

When a father is murdered anywhere some justifications are provided for but in case of Cottages where the existence of father is obligatory for ensuring life and settlement, such murder cases becomes catastrophe. The existence of father is very necessary for keeping life go on and controlling every domestic aspect. Hardy adds that the cottagers cannot redeem without fathers. whatever difficulty and oppression they face, such difficulty is more preferable than the absence of father. For those who live in the cottage, they accept their father's anger, spitting and criticism than death. Hardy says that " in From's view, certainty is in the passive state of the individuals rather than getting rid of their fathers.

The eldest son in Sherzad Hassan's novel *Hassar and my father's dogs* narrates his story after killing his father saying that the universe is futile after the death of a father and it is no more than a dystopia. In essence , this story is no



more than a dream of the eldest son. Barzan Farajin his research entitled as *The Immortal cottage and Sacred father* believes that Sherzad Hassan's novel refers to a universe that is built on dystopian world in which it is devoid of all aspects of manner and morality where an abused generation controls the universe destroying everything and raping women and abolishing all ethical aspects in the society. The image of father is a symbol of the previous generation in which a utopian system is established (qtd in Sarjami Barham 10).

Duality in Martin Amis and Sherzad Hasan's novels

Duality is one of the issues that has been tackled clearly in Amis's novel, it indicates hesitation, irritation, unbalanced state of the character. It is one of the features of modernity where the person feels unsafe, the very reason that leads him not to be settled but on the contrary to move and change his position continuously.

America has been represented in this novel as a form of duality, as a representation of otherness, plays its part in the psychological development of the protagonist. It reveals the role of America as an embodiment of the postmodern present and a tool for social and political comment (Campanon 2004: 2).

Money (1984) has been widely acknowledged as a major achievement in Martin Amis's narrative and a turning point in his development as a writer. The novel is a sophisticated literary artifact. It combines a complex web of postmodern tricks and narrative devices with an accurate depiction of the 1980s and its materialist philosophy of self-development through material success. However, the novel's main accomplishment is "its vibrant narrative voice" personified by its first-person narrator and protagonist John Self (Tredell 2000:55). He is the dominant figure who is energetic in his monologues. Self's very name, as all the names in the book, is heavily loaded with meaning, and proclaims what the character represents. John Self embodies both the particular and the general, both the individual self in search of a resolution, trying to escape from a web of manipulation and abuse, and the prototypical twentieth-century self, isolated and blinded by a wall of material concerns, a victim of self-delusion in a complex present he is unable to read (3).



John Self, the narrator and protagonist of *Money*, is the epitome of this era - a maker of outrageous television commercials, brought up on junk culture, top of the pops, booze and pornography. His only god is money. It proves a destructive god, which is why Self (and Amis in the subtitle) calls *Money* a suicide note. Amis has pointed out that "money is always connected with excrement in myth" (Smith 1985:79). Self mirrors the untrammelled self, the naked ego (and id), a bundle of appetites. All his actions and relations with others are governed by money. His astonishing consumption of alcohol is, Amis has explained, "more a painkiller than a quest for a good time" (Haffenden 1985:13).

James Diedrick in his book *Understanding Martin Amis* (2004:7) believes that the plot of the novel is, "deceptively simple". Over a period of six months, John Self, the director of "controversial TV ads for smoking , drinking, junk food and nude magazines" (Amis, *Money*, 78) travels back and forth between London and New York. He does so in order to make the necessary arrangements to boost his project of shooting an autobiographical film alternatively, called , through the different phases of the project, *Bad Money* and *Good Money*. Self attends meetings and makes arrangements with Fielding Goodney, his American producer, and through him with the starring actors involved in the project. His main role will be that of heeding the actors' and actresses' paranoid requests, and trying to smooth things over between them. Self will do this despite his inability to focus on things, and his inaccurate and fragmentary perception of reality. The protagonist's shortcomings are thoroughly enhanced by jet-lag, alcohol and all types of twentieth-century addictions such as pornography, fast food and instant credit. Self concentrates all his limited abilities on this project which he sees as the door to big money and success, and simultaneously, as a way out of a burdensome past. As an orphan his past is dominated by the absence of, his mother and the surrogate love of his aunt, and, later, his teenage years in a striptease pub, Self's surrogate home. As for the protagonist's present, it is ruled by his endless need of money to satisfy the unquenchable demands of his girlfriend Selina Street, his father or his car. The ignorant protagonist finds himself trapped in a web of conspiracy, manipulation and betrayal of which he is the final target.



As things become increasingly blurred, Self is offered an opportunity of redemption through his relationship with Martina Twain and the twin character of Martin Amis. The writer's persona enters the book as a character to help Self with the film script and give him some hints about his real situation in the story and his delicate position as a fiction. Self, who remains consistently deaf to all the warnings scattered through the story, finally falls prey to the conspiracy set up for him by Fielding Goodney. The film project has never existed. It was nothing but an unmotivated financial trap devised by a madman. It is too late to get things right when Self finds out that he has been signing cheques and documents unknowingly and must escape back to London. There, he tries to commit suicide, but survives, ending up moneyless, ready to start anew.

A first evident way in which America contributes to the novel is at its structural level. The novel is divided into eight unnumbered sections corresponding to Self's journeys between New York and London. Each section takes place alternatively in one of the two cities, starting in New York and finishing in London. This dual organization which follows Self's shuttling between the two continents is preceded by a brief introductory note signed M. A., and followed by a postscript, narrated, as the rest of the novel, in first person by the protagonist. These problematic two sections are to be seen as being outside the story proper and acting as its frame. They are both italicized and the only sections in the book which are dated. Interestingly, the opening note's date is previous to that of the postscript.

Thus, the M. A. signature must be read as that of the Martin Amis character, acting here as an editor or commentator of John Self's suicide note, and not as that of the Martin Amis author. In any case, the aspect which is more relevant to our study is how Self's journeys act as the central organizing principle. It is a structural design which shows an evolution of the American motif in Amis's fiction pointing towards a fusion of the symbolic and the formal (90). The moving between England and America happens again in *London Fields*. America, as an organizing principle in *Money*, is an evident example of Amis's formal concern and of the author's liking of clear cut, neat, almost visual narrative structures. Petre Chalupsky (2008: 151) states that:



while *money* creates a satirical picture of the Distorted values of the materialist culture in Western capitalist society, *London Fields* focuses rather on the more wholesome, generally unbearable state of modern civilization, imprisoned in vast megalopolises, recognizing itself on the way to its inevitable downfall.

Recurring themes, scattered leitmotifs shape Martin Amis's novels, engaging the reader in an intellectual game of tracing and recognition. However, these repetitions must be justified at the level of plot, or, otherwise, the novel becomes a pointless crossword. John Self's episodic moving between London and New York is not only a structural feature, but it is related to the symbolic core of the novel. His journeys are a metaphor of both his displaced self and his attempt to escape such displacement. In New York, Self, a victim, still functions according to English time. The same lack of temporal concurrence recurs whenever he is back to London. This keeps Self unaware of the present time he lives in, and, consequently, unaware of the nature of most of the situations in which he is involved. His shifting between the two continents is a narrative device to portray Self's consciousness, placing the character in an intermediate, unstable position from the start. When asked if he is English, Self replies to a waitress with a premonitory name in one of the strip bars he frequents in New York: "Tell you the truth, Dawn, I'm half American and half asleep" (*Money* 9). Here, Self's words reflect two of the features which define him. On the one hand, he is a shapeless, half constructed, hybrid identity. He is a provisional, not entirely made, ontological structure. On the other hand, his perception is limited. Mediated, blinded, he is absent or unable to access what surrounds him. This moving between America and England is also a doubling at the structural level of the character's frantic moving throughout the novel. From the first scene in which Self takes a taxi at the J. F. K. airport, to his fleeing America at the end of the book, the protagonist moves incessantly from meeting to meeting, from bar to bar, from date to date. While everything seems to impel him to move in New York, pace slows down radically in his London stays. Everything there seems designed to stop him. Even his car, his Fiasco, refuses to work. His life in London is nothing but "repetition, repetition, repetition" (*Money* 25). All the activity, the movement points towards an understanding of

Self's journeys to America as a metaphor of the character's existential quest. Self faces many pressures while moving from America to England. Self tries to get rid of his inner delusional feeling due to his past experiences. His past is the source of Self's miserable psychological state. Self has spent a childhood in misery without love and away from his mother. Self faces many disappointing experiences with his relationship with Bary Self . Money for self is important , it is a means for his development but again , he is disappointed . Self represents the " fallen, divided self , "who, in his process of degradation, is reduced " to the status of 'social Being' subordinated to the reign of money" (Benyei, 1995 qtd in Campanon 92).

The author's sadistic impulses, his drive to manipulate and plot, are represented through a multitude of thematic and symbolic doublings, hints and warnings threaded around the protagonist. Mirrors and windows reflect him and show him, or he is recurrently likened to dogs, like the one owned by Martina, revealingly called Shadow. He is surrounded by characters aiming to destroy him (Fielding Goodney, Selina Street), who act as different projections of the author's destructive impulse. Other characters are there to redeem him and save him (Martin Amis and Martina Twain), as emanations of the author's compassion. Moving not only from place to place, but from one character to another, Self is characterised as an essentially split consciousness. He is trapped between what he is and what he thinks he is or wants to be, this continual displacement being an irony on the impossibility of escaping from himself. Self is an isolated consciousness, blind to circumstances and external considerations, to the exchange with the other at the root of the formation of identity. He is a prototypical narcissistic individual, in the sense that all his psychic energy is invested in an imaginary representation of himself. America, as a metaphor of the protagonist's self-reflexiveness, functions as a projection of Self's expectations and moods, and, as a doubling of England, it embodies the stage for Self's dream of renewal and success in contrast to London. America is the mirror which gives Self back the image he is eager to see. Whenever in New York, he feels charged with the energy of the place, "the contention, the democracy, all the italics, in the air" (*Money* 6), it is "something to do with the energy of the place" which makes him feel "a different proposition in New York, pulled together, really on the ball" (Amis 1984: 96). The sky and the scenery are also painted with the colours put in them by



the protagonist. He sees the sky and clouds as “sketched by an impressively swift and confident hand” (*Money*19).

In his energetic, unrepentantly positive perception of the place, New York “is a jungle,” its buildings “the columns of the old rain forest” (*Money* 193), and America the “land with success in its ozone, a new world for the go-getters” (*Money* 207). At the other end of the spectrum, London becomes the paradigm of exhaustion. Being back to London “didn’t feel like anything. It just felt like I was in London again, dumped out of the sky into nothing weather” (*Money* 51). The America depicted in *Money* is an artificial construction, a doubling or imaginary reflection molded according to Self’s dreams. Accordingly, the protagonist’s consecutive failure and doom can be seen as a consequence of his ignorance of the rules governing the symbolic exchange between the subject and its double.

Modernity, Duality and Dystopia in Sherzad Hasan's novels *The Cottage of My Father's Dogs* & *The Fog above the Abyss*

Concerning the plot of the story of Sherzad Hassan's *The Cottage and my father's dogs* lies in the murder case of a father by his eldest son in a cottage. The eldest son narrates this tragic story and clarifies his dualistic and delusory state of mind. This eldest son wants to get rid of his father who is the owner of the cottage. Most of the features in Martin Amis's novels are existing in Sherzad Hassan's fictions. For example the materialistic needs of Amis's Self and Hassan's the eldest son urge them both to forget everything to be rich and free themselves from all aspects of restriction. Both are steeped in an illusionary state thinking that they will be happy for having money. This is exactly the case of a modern world in which characters are not settled, always move from one place to another. Self is doubtful about himself he moves from London to America and wastes his money in clubs and with women cheating himself and showing that he is happy and convinced with his state. Betrayal and opportunism, unfaithfulness are the features of characters in the modern world. Zhiwar Jawhar in his article Sherzad Hassan claims that in Sherzad Hassan's novel, the story starts with a patricide as the eldest son murders his father. The father had been a cruel, violent and tyrannical ruler over the Hassan people. Some translate it as a Cottage. The novel

is in the form of a monologue, with the narrator telling the story. The writer himself benefited from psychoanalysis which comes out in the writing and the main character constructs narratives about himself and his life. Peter Barry defines psychoanalysis as a “form of therapy which aims to cure mental disorders”, where person is encouraged to “talk freely, in such a way that the repressed fears and conflicts [...] are brought into the conscious mind” (Barry, 96).

By the end of the novel it becomes clear to us that the son has not actually killed his father, but rather dreamed it. “Without killing him, I could not make them free,” laments the narrator (*Hassaru my Father’s dogs*, 14). But he has not killed him yet, it is just his repressed thought that rises to his conscious from subconscious mind.

He says that, after he killed his father, his predicament got even worse and he finds himself in the graveyard near his Father’s grave, the dogs about to eat him. It could be that the grave is not the father’s grave at all but that he is imagining what will happen to him if he kills him.

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In the novel, Sherzad Hassan criticizes religion, authority and some Kurdish traditions using symbolism in the protagonist’s dream. Dreams, and their symbolism through displacement and condensation, are central to psychoanalytic theory.

The character Zewan works in the graveyard and is a cipher for religious men in Islamic societies. After the Father’s funeral, he rapes and almost kills the eldest son’s sister. In the aftermath, he says: “Do not fight, ladies, I will make you my wife by the laws of God and Prophet” (*Hassar*, 16). The narrator laments, “Oh God, what I have done” (*Hassar*, 16). What indeed. Be on your guard against religious men that use their religion for their own gain, is the author’s clear message. They might become a new ‘Father’, grab power after a revolution. The



parallels with Iran are also clear – a country where the 1979 revolution led by communists lost power to the Islamic Shia parties.

Even the book’s title can be read as a metaphor itself. The Hassar – meaning big house with a big courtyard – is surely symbolic of society, the dogs the regime’s supporters, the Father the head and “the one” in society, an unmistakable metaphor for the patriarchal leader.

In the end, the narrator says, “I have to wait until all the dogs of my Father become old and dead... so that I can be free... But I can see that their numbers become more by passing time” (*Hassar*, 75). Daily, supporters of the system grow in number, people get used to the system and make their accommodation. “The unconscious idea continues to exist after its repression” (Josh Cohen, 30). Is the narrator speaking for Sherzad Hassan himself, living in the society and harboring a dream of killing the Father and changing everything? Sherzad Hassan writes until his repressed fears, feelings, and thoughts rise to his consciousness and then emerge finally as written words.

Although this novel and most of Sherzad Hassan’s novels are widely thought of as pro-women, even feminist novels, there are serious problems. True, he correctly gets the general idea women suffer terrible oppression but when it comes to details he falls flat. In this novel, the savior who saves the people and animals inside the Hassar, is a man.

Why isn’t this hero a heroine? Indeed, the daughters tried – and failed – to kill the Father. Sherzad Hassan has failed to grasp this opportunity to challenge the stereotype of a male hero, reinforcing the corollary that women cannot free themselves. The women cannot go to outside the Hassar and the narrator refers to them as “my poor sisters, they have not met any men yet, they always think about a man, from another tribe, to come and save them” (*Hassar*, 20).

with the narrator telling the story the eldest brother betrays his father and stabs him while he is busy with his youngest wife in bed . the youngest wife betrays her husband to fled later on with a young man who was working as a farmer in the cottage. Their father in fact was a dictator , he did not let his sons and daughters

to intermingle with other people outside the cottage , they all feel angry and oppressed by their fathers. They wanted to taste freedom and fled away from the cottage.

The peak of the dramatic situation lies in the conspiracy of the family against their father. The eldest brother sets the plan and decides to kill her father while I his bed with his youngest wife.

After the death of their father, the youngest wife flees with the farmer, all the members started to taste freedom, all the doors are opened, they started to mix with strangers outside the cottage.

The theme of duality which was dominant with Self is also dominant with the eldest son, who in a series of stream of consciousness remembers the past and he is not sure whether the new situation makes him happy or depressed. Duality lies in the depressive state of the eldest son and even the brothers and sisters after the loss of their father. With duality , bribery which is familiar in the modern world is repeated not in Martin Amis's novel but in Sherzad Hassan's novels as well. For example Zewan is one of the characters in Hassan's *Hassar and my father's dogs* .Zewan moves around the tombs of the dead , he feels that something terrible took place. To get rid of all the dangers of accusation, they bribe Zewan to be silent and give him a gift which was an Arab horse (13):

During the interring of their father's corpse, they have given Zewan an Arab Horse to keep silent... Zewan had put his finger on the father's bloody corpse and tasted the blood then said : this man is murdered (13) . In page (14) of the novel, certain things are clarified about the reason behind such feeling of hatred which is oppression on behalf of their father's. Their elder brother narrates how all his brothers and sisters help him to kill their father. Their father had oppressed all of them , for example in page (25), he prisons one of his daughters in the cottage because he saluted a stranger while she went to the second floor of the house which was prevented from their father. His daughters tried to give him drugs secretly to kill him. In page (14) , it is clearly described how the cottage is metaphorically referred to by the writer to a prison.



The narrator describes how guilty he feels after killing his father. He wishes to forget everything. He is very sorry for what he has done to himself. Now his father's dogs are always moving around him, they do not even let him to taste his food, they put their tongues inside the dish (16). So the modern man never settles down, not faithful to those around him, wishes to put an end to such anarchy. These dogs were more faithful than the members of the family towards the father.

The whole novel is about the agonies the eldest son has felt in a flash back to those days were his father obliges him to arrange the shoes of his guests.

One of the techniques Sherzad Hassan uses is Monologues when the eldest brother becomes angry, in a monologue, he was promising himself to kill his father sooner or later (29).

Once a fortuneteller comes to tell their father that he will die in bed in one of his dearest wives lap (31). In page 42, the writer clarifies how after murdering their father in pages (34-35), the eldest son distributes the keys and opens all the doors as a symbol for freedom. But unfortunately soon all of them will realize how they were mistaken in doing so. The dogs were always with their eldest brother to revenge for their owner (74-75). The narrator asks himself in distress "did I kill my father or myself? Till death I will suffer" (76). He adds that till death I have to complain and bark like these dogs.

Hassan's second novel *The Fog above the Abyss* which is written in (2008) is again about a pessimistic story of someone who searches for happiness but doesn't find it anywhere. He travels abroad, feels nostalgic and misses his home but even when he comes back home feels like a stranger. The narrator tells us while reading a novel by Constantine Georgiou entitled *The man who travelled alone* which reflects the writer's state (224). On the cover of a collection of three of his novels, Sherzad Hassan (2005) writes:

Why I write!

From the beginning of my life I was alone, a hungry child always ashamed of everything, have nothing in shabby clothes and afraid of everything around



myself. I was obliged then to create tens of images of characters .Loneliness had thrown me to the lap of writing. For this reason I was obliged to write and nobody owes me anything for my writing. If anybody asks me , why you write? I have to answer that writing for me is exactly an answer to why I am breathing , laughing and crying? For me writing is a cry , or a sweat, It is a greatest phantasy , it is like giving a new life to my images and dreams that have been killed by the eldest, my writings reflect my voice, my existence .

It is not an absurd to write , I only write as a response for all the injustice in life, the lies in our community . Literature is to search for morality, ethics and harmony. I write for I am not in harmony neither with myself nor with my community. I don't have any rhythm . Harmony with the universe is a greatest lie .

So the narrator in this novel (223) reaches home (Rawandz) after living many years abroad hoping to find settlement and happiness. Kharand is a huge place very high and deep in Rawandz in which it is a tradition that those lovers who depart , they throw themselves in Kharand after a hopeless state . During the journey , Farhad, who is the narrator sees a dead horse feels depressed because it is a bad prediction symbolizing disappointment and fall of all principles of hope. Farhad had a childhood friend named Shirin who is later on his beloved.

Just like Martin Amis's *Money* and *London Fields*, in Sherzad Hassan's novels bribery and money are familiar themes in the modern world , everybody becomes opportunist and materialistic. So when Farhad reaches home, he finds out that his brothers had sold his parents home and did not give neither Farhad nor his sisters their share of money of the house.

In this novel, two things Farhad never forgets two things , Shirin, his beloved and the Abyss (Kharand). In his dreams, he continuously sees falling in the Abyss (Kharand). He wished to build a home on the top of Kharand . When he returns home, feels that he is an alien, nobody remembers him , he had a strange feeling of uselessness and futile life. Farhad feels that he is devoid of beauty and every optimistic thing in this universe , he cannot give optimism and happiness to anybody around because he has not that feeling.

One of the images that Sherzad Hassan repeats in his novels, specially in *The Fog above the abyss*, is his grandmother in the story whose speeches and advises are crucial for understanding life . She advises Farhad not to be sentimental and do not stick to his emotion towards his beloved, Shirin, because the consequences of sentimentalism will lead an individual towards a miserable destiny. So in this flashback , he remembers his Grandmother's advises to stick to his voice of reason and avoid passion. Psychologically Farhad complains from many disappointing states during his childhood and even when he grows and becomes young . Just like the narrators of martin Amis's novels John Self for example has not a happy childhood period and he had a loveless mother. Absence of love creates a traumatic injury inside the modern novels heroes, Self, Farhad or the eldest son all have similar miserable psychological state and are pessimist. Hassan in page (230), of his novel *The Fog above the Abyss*, claims that when a human being is devoid of love, beauty, faithfulness, it is very difficult to write about beauty, love and faithfulness because he had been prevented naturally from them. Again through the technique of flashback , Hassan remembers his grandmother's speeches and realizes how difficult to be hero , only in his grandmother's stories he imagined about being a hero (241). He is disappointed for it is impossible to make life out of these images.

Dystopia in Martin Amis's detective novel *London Fields*

"Maybe it's like the weather. Maybe you can't keep it out."

(Amis *London Fields*, Chapter Four , 44)

Dystopia appeared as one of the themes in 1980s British literature, especially in martin Amis's *London fields*. Progress in technology in the 21st century had influenced most of the fields in the society. Unfortunately , it created chaos were people started to be afraid of the consequences of such chaotic state.

Jiri Kopulety (2009:9) claims that the above-mentioned quotation refers to a thought that occurs in the mind of the unreliable narrator Samson Young. The main plot Of which is the murder of Nicola Six, a woman who foresees her murder and dies without reaction.

Dystopia is a term derived from the word *utopia* with the help of Greek prefix *dys-*, meaning *bad*. A classical dystopia, as found in the books by Aldous Huxley, George Orwell or Yevgeny Zamyatin, depicts an undesirable society inclining towards totalitarianism, which tries to keep the population as homogenous as possible, forcing an absolute conformity of its members. This regime usually covers the whole planet, or there are more such regimes that share the world. As a result, there is nowhere to escape to for the main hero, who usually decides to run away from it, even if he or she would not be captured by the forces of order, which enjoy privileged positions in these societies (11).

Relativism is presented in *London Fields* by the mutual affectation of the individual characters, the influence of the society on the environment and vice versa. After all, the “London fields” are pointed out in a particular moment as “only fields of operation and observation, only fields of electromagnetic attraction and repulsion, only fields of hatred and coercion. Only force fields.” (Amis, 134).

James Diedrick points out, the postmodernity is deeply embedded in Martin Amis’s work in all its complexity:

“Calling Amis’s fiction ‘postmodern,’ then, involves far more than stylistic analysis, since his style is inseparable from, and embodies, his larger social outlook.” (Diedrick, 18) And indeed, the descriptions of the global state of the world may be seen as political-social criticism and the dystopia is generically present. Together all these features create a mixture of genres that adds up to the complexity of the novel (14).

In *London Fields* which is written in (1980) , this period is called the period of cold war , there are the great forces represented by the President Reagan in the United State of America and Thatcher , the conservative prime minister in Great Britain. Most of the critics agree that the fields in Amis’s novel is no more than forces . In this novel, Dystopia is used as a theme and through it, the reader gets or understands how it paves the way towards developing narrative processes . The novel treats a dangerous topic which is the threat of the nuclear war .(Diedrick : 130) believes that not only are the readers of *London Fields* exposed to a complex

portrait of expected destruction. The protagonists are influenced by it as well (Kopulety ,15).

Consider the following quotation from Amis's *London Field*:

America : America had had her neuroses before, like when she tried giving up drink, likewhen she started finding enemies within, like when she thought she could rule the world; but she had always gotten better again. But now she was going insane, and that was the necessary condition (LF: 236).

A good deal of attention is paid to the issues of class in the society in Martin Amis's novel. Due to the conflict that have been the consequence of the progress in technology, and the development of forces in London and America, Amis imposes the notion of 'Class' as an important one. In London Fields, there is a clear cut description of the difference in classes . London takes into its lab different classes , the rich and the poor as well.

In the story, the character Guy is from a rich class, discriminates those who are poor , for instance, Keith is not rich and remains poor till the end , his psychological state drives him towards more ethical decline especially Keith is described in the novel as a symbol for "cheating" .As a result , there is a clash between the classes Guy looks down at Keith and criticizes him as an immoral person, always with women.

Guy wanted to make fun of Keith and warn Nicola to keep herself away from such ill mannered person. Nicola had insulted Guy indirectly in which Guy had revealed true aspect of Keith stating :

*'Nicola. Has he done anything to you?'
Even she had her doubts about the look of radiant puzzlement shenow gave him —
doubts about its supportability, in any scheme ofthings. 'I'm sorry?'
'Has he ever tried to make love to you?'*

Slowly it formed, the pure incredulity. After a moment she put a hand over her mouth to catch a silent hiccup; then the hand moved upwards to her eyes. Guy got to his feet and came forward. (LF 221)

Another feature of the discrimination of the classes is the moral devastation that Martin Amis explains in his novel. This is clear in the way the characters cheat and hate each other. Amis repeats the word 'cheat' deliberately while portraying Keith :

Cheating was his life. Cheating was all he knew. Few people had that much money any more but it was quite clear that they had never been stupider. The old desire for a bargain had survived into a world where there weren't any; there weren't any bargains. Unquestionably you could still earn a decent living at it, at cheating. Yet no one seemed to have thought through the implications of a world in which everyone cheated. (LF Chap 7 , 75, Cheating)

Through Martin Amis's use of metaphor like 'cheating', 'pornography', 'sex', not only the human beings have been violating the principles of morality and honesty, even there was a terrible change in nature and the role of environment and weather that indicate a change in normal natural system.

Other critics consider Martin Amis's *London Fields* as a detective novel with crime story. Joanna Stolarek (2011:54) claims that in contemporary literature various attempts have been made to transform and redefine a classical model of detective stories. Several British and American writers and literary critics have experimented with the genre, endeavouring to adapt the rules of the classical detectives to the norms and realities of postmodern fiction. In Stolarek's view , Martin Amis's *London Fields* is a step towards modifying classical pattern of detective and crime fiction. His works touch upon the issues of the contemporary world, especially on the role of the writer at the end of the twentieth century. The major themes that exist in Amis's novel are , crime, violence and power. One can observe the philosophical question concerning life itself, and the motive of human behavior and the mystery of the universe. Martin Amis's fictions represent



postmodern detective fiction illustrate the transformation of interests in crime literature.

In *London Fields*, there is a crime, its form is different from the traditional one. In this story, the woman, whose name is Nicola is going to be murdered. This traditional genre of crime fiction posits a question (whodunit)? Some critics like Brian Finney claims "why do it" because the female victim is herself the narrator. What remains unknown to her and to the reader is the identity of the murderer (Finney, Narrative : 1995).

There are certain rules for justifying which genre, structure, and theme do Amis's novel fall into. The rules that have been set by S.S. van Dine in 1928. Amis's book confirms to the rule that the detective novel has one criminal, and at least one victim (a corpse) qtd in Todorov 162.

But what is strange in Martin Amis's story is that there is a professional killer who commits the crime for personal reasons.

Conclusion

The heroes of Martin Amis and Sherzad Hassan share similar states concerning their complaint about their psychological states in a modern world which is devoid of happiness and success. Materialism in the modern and postmodern period urges human beings to be opportunist, neglecting domestic duties. Money for everybody is more important in this universe than paying attention to family members or showing passion towards a beloved, parents, sisters, brothers and friends as well. Spiritualism is ruled out. Bribery, betrayal, selfishness prevent the characters to have a happy life. Disappointment is the only result of all these conflicts. What differs Martin Amis's novels from Hassan's is the end, in spite of the fact that both novelists stick to pessimism and absence of hope in their stories, Amis is more optimistic than Hassan and he has an open ended structure when John Self loses his money and his beloved cheats him for taking his money, he tries to commit suicide but starts again from the beginning with another woman who is faithful. There are certain oriental issues in Hassan's novels different from Amis's ones because of the cultural differences, There are



certain things become a taboo for the west culture like (Circumcision) which is encouraged In certain oriental Islamic societies , but nowadays it had been overcome for people become more developed and civilized.

There is a message for women against passivity and oppression . Sherzad Hassan urges women to be more active and defend their rights against patriarchal community.

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الحدثاة و ما بعد الحدثااة فى روايات مارتن أمس و شيرزاد حسن

مارتن لويس امس (1949) كاتب روائى انكليزى الذى كتب رواية المال سنة(1984) و ساحات لندن فى سنة 1989. هذه الروايات تظهر النفوس المعذبة و المقسمة الى ذوات خيالية و واقعية فى نفس الوقت. هذا البحث يصور معاناة الأنسان فى اواخر القرن العشرون مع شىء من التشاؤم بسبب الشك و عدم اليقين. يبين الكاتب بوضوح تحديات الشخصيات و العراقيل التى تحجب عنهم سبل النجاح او البحث عن منفذ.

بالنسبة للكاتب الثانى هو شيرزاد حسن الذى ولد عام 1951 فى العراق-اربييل . يعتبر شيرزاد شخصية بارزة فى الأدب الكردى فهو روائى و شاعر وكتب قصص قصيرة. قام بنشر اربع مجموعات من القصص القصيرة . فى هذا البحث يتناول رواياته الخان و كلاب والدى(1996) و رواية الضباب فوق خرنند . شخصيات هاتين الروايتين يعانون من مشكلة التعبير عن ذاتهم و ينصدمون بالواقع.

يتكون البحث من مقدمة و مبحثين, يتضمن المبحث الأول خصائص الحدثااة و ما بعد الحدثااة فى اواخر القرن العشرين. حيث يلقى الضوء على اسلوب و طريقة سرد الروايات و الصعوبات التى يواجهون عند محاولة التغلب عليها و اثبات الذات. أما المبحث الثانى يتناول نماذج من الروايتين مع ذكر آراء النقاد خلال تحليل النصوص الروائية من قبل الروائيين. تليها أهم الأستنتاجات و المصادر.

الكلمات المفتاحية : الحدثااة , مارتن امس , شيرزاد حسن, بعد الحدثااة , الإدراك النفسى,

الشخصيات الخيالية و الواقعية.

ثوختەى لىكۆلئىنەتۆتەكە

مارتن لويس ئەمس (1949) رۇمانوسى ئىنپلېزىكە رۇمانى (سامان) ى لە سالى (1984) و رۇمانى (طۆرەئانى لەندەقن) لە سالى (1989) ئەم رۇمانانەى باس لە دقروونە تىكشكاوئەكان دەكات و شىۋە كەسايەتتەكى خەيالى و واقىعيان ھەيە لە ھەمان كاتدا . ئەم لىكۆلئىنەتۆتە و ئىنترىدى نازارەكانى مرۇظ لە كۆتايىبەكانى سەدەى بىستەم دەكات ، لە ئال شتىك لە رەشېنى بە ھۇى طومان و نەتەپىشتن بە كرۇكى راستىيەكان، رۇمانوس راشكاوانە بەرەنطارى كەسايەتتەيەكان وئەو كۆستانەى رىطاكانى سەركەتوتنىان لى حەشاردەكات يا طەرانىيان بە دواى دقروونەتەكە .

رۇمانوسى دووم شىرزادە حەسەن كە لە سالى (1951) لە ھەولير لە داىكبووو ىكەكە لە كەسايەتتە ديارەكانى مەيدانى رۇمان و شىعر و كورتە ضىرۇك و ضوار كۆمەلە ضىرۇكى بلاوكر دۆتەو ، كە لەم لىكۆلئىنەتۆتەدا ھەردوو رۇمانى (حەسار و سەتەكانى باوكم_1996) و (تەمى سەرخەند) ، كەسايەتتەيەكانى نىو ئەم دوو رۇمانە ھەمان شت دووضارى ھىدەمەى دقروونى دەبن لە ئاكامى رووبەر و بوونەتەيان لەتەل و اقىعدا و كىشەى دەربرىنىيان لە خودى خۇياندا ھەيە .

لە دووتويى ئەم لىكۆلئىنەتۆتەدا كە لە ئىشەكى و دوو تەقۇردا خۇى دەنويى ، لە تەقۇرى يەكەمدا خەسلەتەكانى مۇدىرنىتە و ئۇست مۇدىرن لە كۆتايىبەكانى سەدەى بىستەم خراوتە روو. كە تىشك دەخاتە سەر شىواز و ضوونىتەى طىرانەو رۇمانەكان وئەو سەختىيانەى بەرەو روويان دەبىتەو لە كاتى ھەولدانىيان بو زالبوون بە سەريانداو ضەسەندىنى خودى خۇيان. تەقۇرى دوومە نموونەى رۇمانەكانى طرئوتە خۇى ، لە ئال ئامادەكردن بە بىروراي رەخنەطرەكان لە بوارى شىكردەوئەى دەقى رۇمانەكاندا ، لە كۆتايىدا طرئوترىن ئەنجامەكان و لىستى سەرضاوئەكان خراوتە روو .