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BEYKENT ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ ve EDEBİYATI ANABİLİM DALI
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GONE TOO FAR! AND CARYL CHURCHILL'S
*A NUMBER***

Yüksek Lisans Tezi

Tezi Hazırlayan:
Seren ARSLAN

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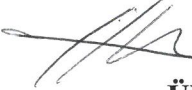
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ÖZ

ALTERITY AND HYBRIDITY IN BOLA AGBAJE'S *GONE TOO FAR!* AND CARYL CHURCHILL'S *A NUMBER*

Bu çalışma, Çağdaş İngiliz Tiyatrosunun önemli iki kadın oyun yazarı olan Caryl Churchill ve Bola Agbaje'nin yaşamını ve eserlerini ele almaktadır. Bu tez çalışmasında, Agbaje'nin komedisi, *Gone Too Far!* ve Churchill'in bilim kurgusu, *A Number* ötekilik ve melezlik konuları açısından eleştirel açıdan incelenmektedir. Tezin ilk bölümü ötekiliğin ve melezliğin ne olduğunu ve farklı bağlamlarda nasıl tanımlandığı sorusunun peşine düşmektedir. Ünlü filozof ve eleştirmenlerin görüşleri ışığında iki kavramın farklı tanımları yapılmaktadır. *Gone Too Far!*, Agbaje'nin kendi deneyimlerinden yola çıkarak oluşturduğu otobiyografik oyunudur. Karakterleri, çok kültürlü Britanya'da siyahi ve göçmen olmanın zorluklarıyla mücadele ederler. Agbaje, bu sorunu farklı etnik kökene ait siyahi gençlerin kimlik çatışmaları üzerinden göstermektedir. Ötekilik sorunu, hem toplumdaki önyargılar, ırkçı düşünceler ve kalıp yargılar ile hem de karakterlerin kendi farklılığını yani etnik kökenini benimsememesi sebebiyle ortaya çıkmıştır. Bunun üstesinden gelebilmek için ihtiyaçları olan ise, melez bir kimlik inşa etmek ve diğerlerinin farklılığına saygı duyarak uyum içinde yaşamaktır. *A Number*'da ise, ötekilik kavramı öne çıkan bir faktördür çünkü klonlanmanın sonucunda karakterler orijinal olmak için çabalamaktadırlar, farklı kişilik özelliklerine sahip olsalar bile. Ben-merkezli kimlik inşa etme çabaları, "kendi" ve "öteki" arasındaki ilişkiyi olumsuz etkilemektedir. Gerçekliğin yapay olanla melezlenmesi sonucu üst-gerçekliğin olduğu bir geleceğe ışık tutan Churchill, önemli olanın farklılıkların ve benzerliklerin farkında olarak bir kimlik inşa etmek olduğunu göstermektedir.

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ABSTRACT

ALTERITY AND HYBRIDITY IN BOLA AGBAJE'S *GONE TOO FAR!* AND CARYL CHURCHILL'S *A NUMBER*

This study evaluates the life and works of Caryl Churchill and Bola Agbaje, two of the most important female playwrights of the Contemporary British Theatre. In this dissertation, Agbaje's comedy, *Gone Too Far!* and Churchill's science fiction, *A Number* are critically examined for the concepts of alterity and hybridity. The first part of the thesis traces what alterity and hybridity are and how they are defined in different contexts. Various definitions of the two concepts are introduced in the light of some prominent philosophers' and critics' views. *Gone Too Far!* is an autobiographical play created by Agbaje depending on her personal experiences. Her characters struggle with the challenges of being black and immigrants in multicultural Britain. Agbaje shows this problem through the identity conflicts between black teenagers of different ethnic backgrounds. The issue of alterity arises both because of prejudices, racist thoughts and stereotypes, as well as the fact that characters do not embrace their own otherness, that is, their ethnic identity. What they need to overcome the issue is to build a hybrid identity and to live in harmony by having respect for the differences of the others. In *A Number*, the concept of alterity is a stand-out factor because the characters seek for originality as a result of cloning, even though they have different personality traits. Any efforts to build a self-centred identity negatively affect the relationship between "the self" and "the other." By shedding light on a future where hyperreality occurs as a result of the hybridization of reality and artificiality, Churchill highlights that it is important to build an identity by awareness of differences and similarities.

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INTRODUCTION

Caryl Churchill and Bola Agbaje, two of Britain's brightest female playwrights, have contributed a lot to contemporary theatre. Churchill's different writing styles mostly combined with feminist themes and Agbaje's plays that are more particularly nourished by her own life experiences and based on universal issues incorporating in Nigerian heritage and British culture make them important and inspiring women writers of today.

Churchill, women's rights activist, is known for her innovative techniques that have been derived from Brecht's epic theatre. She was born on the 3 September 1938 in London. At an early age, she moved with her family to Canada. In 1957, she came back to England for studying English Literature at the University of Oxford's Lady Margaret Hall where she wrote her three earliest plays, *Downstairs*, *Having a Wonderful Time* and *Easy Death*. Three years later, she graduated from the university with a B.A. degree and started writing radio and television plays for BBC. During that time, she got married to David Harter, with whom she has three sons.

Her break into the Royal Court Theatre where she worked as the resident dramatist occurred with her first professional play *Owners*. The play with episodic structure is about people's desire to own property. During the 1970s and 1980s, Churchill spent more time collaborating with numerous theatre companies, meanwhile she produced her finest plays including *Light Shining in Buckinghamshire* (1976), *Cloud Nine* (1979), *Top Girls* (1982), *Fen* (1983), *A Mouthful of Birds* (1986) and *Serious Money* (1987).

Cloud Nine, based on sexual repression and gender politics, was premiered at Dartington College of the Arts and brought her the Obie Award. Churchill won the other Obie consecutively in 1982 for *Top Girls*, which was first staged at the Royal Court. The play depicts the lifestyle of different historical female working figures. Five years later, *Serious Money* was produced for the first time at the Royal Court and earned her the Evening Standard Award for the Best Comedy of the year and Laurence Olivier/ BBC Award for Best New Play.

As the 1990s approached, Churchill's plays such as *A Mouthful of Birds* (1986), *Mad Forest* (1990), *The Skriker* (1994) and *Hotel* (1997) started to take on more experimental quality with the forms of dance theatre, and less and less moved away from realism towards surrealistic narratives. More recently, she has produced *A Number* (2002), also adapted for BBC TV, *Drunk Enough To Say I Love You* (2006), *Seven Jewish Children* (2009), which criticizes Israeli attack on Gaza and brought her greater fame, since then *Love and Information* (2012), *Ding Dong the Wicked* (2013), *Here We Go* (2015) and *Escaped Alone* (2015), which premiered at the Royal Court Theatre in 2016.

Throughout her career, Churchill wrote more than 30 plays and several translations. As stated above, she initially explores historical events and gradually focuses on feminist, socialist and political structures with her works. Fragmented and surrealistic stories derived from fable dramaturgy make her plays as postmodern. As stated in the *New York Times*, thanks to the theatrical talents and the way she uses the text as a starting point, directors are willing to work with her (Lyall). Although personal experiences are not clearly given in her plays, nevertheless they say something about what kind of a person she is.

Similarly, Agbaje draws attention with her plays derived from her own observations and experiences. Born in 1981, the Olivier award-winning playwright grew up in South London, though stayed in Nigeria for two years at the age of six. She studied Media Communications, then started working as a housing manager. Her ideas about the theatre and her dreams of becoming an actress were shaped in an almost entirely negative way at school. "People would come in and do Shakespeare. They did *The Tempest* and it was just the most horrible thing I'd ever seen. The actors were spitting so much. I was like, 'Is this acting? I don't want to be involved in that,'" she said in an interview. However, she did not give up on her dream, eventually she found herself fully engaged with writing after pursuing writing courses at the Royal Court's young writer's programme.

In 2007, Agbaje graduated from the program with an initial success of her first play *Gone Too Far!* which was performed at the Royal Court Theatre, then revived at other theatres such as the Albany and the Hackney Empire. A year later, Agbaje got the Laurence Olivier Award for Outstanding Achievement in an Affiliated Theatre while she was developing the early version of her second play *In Time*. In 2009, The Tricycle Theatre also commissioned her for its "Not Black and White" season with the play *Detaining Justice*.

Agbaje produced her second production *Off the Endz* for the Royal Court in 2010, with Jeremy Herrin directing. The Tiata Fahodzi Company, however, impressed by her success and offered her to write a new play of what later was called *Belong*. Throughout 2013, Agbaje has written new plays including *The Burial*, *Take a Deep Breath and Breathe*, *Open Court - Soap Opera*, *Mouthful* and *Bitches*. Most of her plays are about black people of Nigerian heritage, especially local youth on a London estate, but they are meant to be for everybody. She offers her own perspective on what it means to be black and British.

Agbaje and Churchill both have been vital to the British theatrical landscape where their works address the current problems. Their theatre represents the problems that people face and cause them feel othered. Although Churchill and her plays led to a wide range of commentary from the social-feminist perspective, the themes dealt with by her and also by Agbaje are still arguably discussed issues of contemporary and black British theatre. According to the authors, the subjects and also aesthetic trends focused on by new postmodern writers have gradually changed between the years 1980s and 2000s (Martin et al. xii). As indicated, "[f]ollowing the election of Thatcher as prime minister, the ideology of Thatcherism influenced ... the subject matter of many individual playwrights [such as Caryl Churchill, Timberlake Wertenbaker, Hanif Kureishi, Winsome Pinnock, Sarah Kane and so forth]"(xi). For instance, it is evident in the feminist play *Top Girls* that Churchill, through the main character Marlene and her sister Joyce, shows her attitude against Thatcher politics which promotes individualism and a free market reducing government's hold on the economy and questions capitalist success over women who try to pursue a career and build family unity at the same time. Similarly, Mark Ravenhill's *Shopping and*

Fucking, which is about a group of young people living in a post-financial crash world, is a response to Thatcherite politics by criticizing consumerism which has corrupted human life. Kureishi's *Birds of Passage* (1983) and Cartwright's *Road* (1986) likewise discuss the attitudes to Thatcher's repressive policies, as regards immigrants, and the working class.

Subsequently, the 2000s set off with the emergence of new playwrights whose subject matters are based on more personal feelings: "... the War on Terror, the culture of fear, the social problems of poverty and violence, the effects of migration from the EU and beyond, the disaffection of segregated communities, the domestic issues of abuse and infidelity, and [the family]" (Martin et al. xiv). All these mentioned issues highly evoke the feelings of black playwrights in the new millennium. The plays of Roy Williams, Bola Agbaje, Debbie Tucker Green (sic), Kwame Kwei-Armah, Winsome Pinnock and Tanika Gupta have featured their Caribbean and Bengali heritage. As Michael Pearce discusses, the increase of black African population "... is reflected in the theatre, which has seen a significant increase in plays produced by first and second-generation African British playwrights, mainly from Nigeria" (10). "Their plays which are ... set in their homelands or ... in the UK, [demonstrate] themes of alienation, (un)belonging, disillusionment, [globalization, multiculturalism, cultural hybridity and immigration whereas the works of second generation playwrights point up] issues of identity wrought by their-in-between status as both British-born and children of immigrants ..." (5). Williams' *Sucker Punch* (2010), to give an example, presents the issue of cultural identity through the tension between two young boxers and reveals the experience of being black in the development of the multicultural society in 1980s. The race subject, the question of sexuality and partnership permeate the plays of Tanika Gupta. Related topics as well as the concerns of domestic abuse, family and isolation have been central issues in the work of Debbie Tucker Green. Besides, Winsome Pinnock's play *Can You Keep a Secret?* (1999) epitomizes the lives of the third generation of immigrants by focusing on the murder of a black child with racist attempts.

Even though all the above mentioned issues might be encountered in the contemporary British playwrights' works, the reason that makes Churchill's plays distinctive is her innovative use of language and style as pointed out by Alicia Tycer: "Churchill started writing when very few women were having plays produced professionally, and continues to write provocative works that challenge dramatic conventions" (5). Double-casting and gender reversals in *Cloud Nine*, full-length plays, two one-act plays in *Blue Heart*, resetting time and rewinding in *Heart's Desire*, 100 characters with no name in *Love and Information* and famous female figures from history within surreal scene in *Top Girls* are some indicators of her innovative writing style.

As for Agbaje, she wants to have an effect upon social change if her own opinion is taken into consideration:

To make a difference ... you have to have questions, and need to find solutions, and that's what I aim to do. [The black teenagers] don't know what they can become. They don't have role models that they can relate to, people who had the same upbringing as them who achieved something. (Costa)

This experience of black young people is generally evident in most of her plays contextualised within cultural diversity and misperception.

The aim of this dissertation is to examine how alterity, in other words, otherness, and hybridity, which are the domain of post-colonial studies, are situated in two distinct genres of contemporary British theatre: the comedy, Agbaje's *Gone Too Far!* and the science fiction, Churchill's *A Number*. The reason I chose *A Number* is that it is Churchill's recent play that she has completely written about a different topic; human cloning, when compared to her other works. Moreover, in both plays, the events are carried out within the social and psychological context of the lives of siblings and other family members. One of my major goals is to investigate how the characters are othered in regard to the issue of identity. My other goal is to explore the hybridity concept which is engendered by culture and scientific progress.

In the first chapter of this dissertation, the explanation of theoretical concepts is going to be presented. Besides, the discourse of hybridity in science fictional concept also will be given. In the second part, the dissertation aims at identifying how multicultural characters struggle with the conflicts between culture and identity and how different types of hybridity along with their negative effects help to constitute alterity in Agbaje's *Gone Too Far!*. In the last part, the dissertation will argue how the question of human power and otherness is presented in terms of human cloning and the hybridization of real and hyper-real is situated in Churchill's *A Number*.

CHAPTER I

THEORETICAL CONCEPTS

1. ALTERITY

In postcolonial literary studies, in common with other fields, the term 'alterity' has become a progressive concept that is central to debates from the 1980s. Derived from the Latin *alteritas* and developed by Emmanuel Levinas, alterity actually means, as Freeman states:

... (1) the state of being other or different. (2) the character of that which is other in the other. (3) the circumstance of "others" who are nominalized and distanced by hierarchical and stereotypical thinking. (4) technical term in post-colonial studies denoting the condition of otherness resulting from imposition of Western culture. (5) a category such that the markers of difference indicate the alterity of the Other is irreducible and infinite. (404)

Alterity is used to form difference or otherness of the subject which is "located in a political, cultural, linguistic or religious context" (Ashcroft et al. 9). It seems appropriate, therefore, to begin with some explanations of the term briefly examined from philosophical, psychological and post-colonial perspectives and used by some important thinkers.

1.1. Philosophical Conceptions of the Other

As stated above, philosophers have adopted alterity as another name to otherness which has been constructed variously and artfully on the basis of the non-self and defined as the state of existence of being other or different from the identity of the Self; from the Real and from social and ethical norms in a broad sense. In the Western philosophical tradition, the term has been perceived as something to be explored because when confronted with otherness, that is something foreign, human by nature wants to learn about and relate to it. This entails fitting it among the other known systems. As Brian Treanor points out, “Otherness is thought in juxtaposition to, or in the terms of, the same; otherness is other-than-the-same. The goal is to convert something unknown (other) into something known” (4). However, in contemporary philosophy, unlike the early versions of the Western phenomenological tradition that had been concerned with the ‘epistemic’ other, the main question is the accessing to alterity rather than the understanding of who other is (“Alterity”).

In the late 18th century, Hegel offered an insight in his book, *The Phenomenology of Spirit*, about the nature of alterity. He defined the Other as a complementary element and a necessary stage of self-consciousness. For him, as a crucial point, self-consciousness cannot be recognized unless someone else's self-consciousness is accepted. To put it another way, the subject, since that is meaningful to another person, realizes his/her self only when encountering with the Other. Hegel's account of other, in this regard, is related to his point about self-knowledge. In his discussion of this matter, Hegel writes: “Equally little is it the purport of mental philosophy to teach what is called knowledge of men-the knowledge whose aim is to detect the peculiarities, passions, and foibles of other men, and lay bare what are called the recesses of the human heart” (int, par.377). Here what he highlights for the importance of others is namely that the subject cannot achieve self-knowledge only by looking at his/her self. In order to realize self-knowledge, s/he also needs to consider the needs, feelings and thoughts of other people and his/her relations with them.

However, this recognition, which is compared to the paradox of “life and death struggle”, is a complicated process where two consciousness come face to face and are amazed to see someone else or, in Hegel’s own words:

Self-consciousness is faced by another self-consciousness; it has come *out of itself*. This has a twofold significance: first, it has lost itself, for it finds itself as an *other* being; secondly, in doing so it has superseded the other, for it does not see the other as an essential being, but in the other sees its own self. (111, par. 179)

In this way, each sees the other as an object, lest another ‘I’ poses a threat. This struggle remains a challenge until the death of one of the persons. Thus, the only way to break this paralysis and sustain self-consciousness, for Hegel, is to fight for the superiority, which is built within a Master/Slave relationship. Since the 19th century, this dialectic has highly affected the thoughts on the term in the philosophical arena.

As for Edmund Husserl, the Other is a basis for intersubjectivity. In *Cartesian Meditations: An Introduction to Phenomenology* (1931), he explains that the Other is separated from other objects in the consciousness of the subject. It emerges as another self, an alter-ego known through the body. The subject can only reach the other’s feelings and thoughts through his/her body. As Husserl puts it, “It is clear from the very beginning that only a similarity connecting, within my primordial sphere, that body over there with my body can serve as the motivational basis for the “analogizing” apprehension of that body as another animate organism” (111, par. 140). In this quotation, it is fairly plain that Husserl, by assuming that similarity is connecting two bodies, means that through the similarity of their bodies, the self perceives that Other as a self-similar entity and distinguishes it from other objects, in which way, s/he makes an interpretation of the Other.

Husserl takes a further step: an empathy relation must be built between ‘I’ and the Other. To him, it can be given meaning to the Other by this empathy method with which we exist in his/her psychic world and where intersubjectivity comes in. Along similar lines above, Husserl claims that:

The subject of motivation posits himself as such in original self-experience and posits other in empathy experience. Empathy is not a mediate experience in the sense that the other would be experienced as a psychophysical annex to his corporeal body but is instead an immediate experience of the other. (384, par. 375)

To clarify, the subject shares a lot of empathy with the Other. Having said this, to imagine himself in the position of the Other is, in fact, a change of the subject's own experiences, in other words, the subject becomes a fictional one.

According to Sartre, who distinguished his views from Husserl, the Other is a negative view of someone else, which makes the world difficult to grasp and to fall into the object position in the way the Other sees the subject: "By the mere appearance of the Other, I am put in the position of passing judgment on myself as on an object, for it is as an object that I appear to the Other" (222). The fact that there is a perpetual state of conflict between both sides indicates that the individual becomes estranged in the face of his/her own possibility. This is, actually, what Sartre means in his famous quote, "Hell is other people." No matter what the individual tries to say about himself, he constantly feels the existence and judgment of the Other on himself, which is the shame of oneself. That's why, for Sartre, being in the gaze of the others and feeling subordinated to it all the time is same like being in hell.

In *The Second Sex* (1949), Simone de Beauvoir by applying the concept of Hegel's Master/Slave dialectic for a man–woman relationship, identifies otherness as a social construction of gender where the woman is perceived as the other of man, that is, "He is the Subject; he is the Absolute. She is the Other" (26). On the one hand, for Beauvoir, since the beginning of patriarchy, men have kept a woman dependent on them; they regarded her inferior, she was thus established as the Other (193). Beauvoir denies that idea of looking down on women by asserting that: "Nothing indicates their inferiority to men. Anatomy reveals differences, but none of them constitutes a privilege for the male" (154). On the other hand, she argues that women have contributed to their oppressive position. Women, themselves, had always consented to be other. They cannot think of themselves without men, and also

they are not thought of without men. Beauvoir complains that “[t]hey still dream through men’s dreams” (196). But at this point, the author argues that women’s submission to be other comes from the fact that they have been restricted to biological maternal duties throughout the years; they have not been able to abandon all the advantages provided financially through long-standing dependency on men.

Putting Hegel’s idea of establishing the concept of self through others as the basis of his own philosophy, Emmanuel Levinas, “one of the most original, demanding and influential contemporary thinkers,” developed the concept of alterity based on the ethical foundations in his essays in 1961. His arguments about Western philosophy differ from those of his contemporaries. He sees ethics as more fundamental than ontology. His philosophical revolution, which was claimed to change the landscape of thought of the time, seeks to protect and respect the alterity of the other (Davis 95). In this respect, he can be considered to be catching attention to man’s relation to the other which precedes his existential relation to himself because within ontology the other is subjected to the same and hence does not retain its otherness at all (Treanor 14). Therefore, his question of otherness is central to understanding ethical questions because ethics, for him, is a social relationship established with others by ‘confronting’ or ‘inviting,’ which is clarified by Treanor as “The first step of knowing—which allows the other to reveal or show himself—entails respect for the other and calls the self into question, initiating critique” (19).

Levinas’s position of alterity of the Other has strongly influenced contemporaries, one of whom is Jacques Derrida. Although Derrida is persuaded by Levinas’s ideas of alterity in some ways, in his essay “Violence and Metaphysics,” he challenges Levinas and accounts for otherness in absolute terms by theorizing the concept of deconstruction. He uses the deconstruction technique to disclose alterity not only as the other of the subject but also as an otherness of all categories, especially with respect to language and meaning. Since the word does not reflect reality and written texts carry serious contradictions within themselves, each construction is complex and built with contrasts, thus the meaning is always delayed and we understand as much as the word allows us. The most important reason for that is language.

For Derrida, the purpose of deconstruction is to find this difference and shift, by which we can develop our understanding and go beyond established and unquestioned assumptions. His musings about alterity, in this sense, are related to remove the domination of Western philosophy and its self-deluding ethnocentrism and to request for increased interest towards the Other which the West ignores or misses out (Hiddleston 100).

Furthermore, the fact that something remains absolutely Other, Derrida suggests, shows that it is incalculable and impossible. In order to make the Other heard and to cover up the violence-based superstructure of Western cultures, he produces non-violent practices such as hospitality, gifts etc. Shepherd remarks that, for Derrida, hospitality which must be unconditional is a “response to [or a welcoming of] the Other, who is already within us” (55).

1.2. Alterity from Psychological Point of View

Although not very detailed, the psychological approach questions the concept of alterity in the light of the other's role by having different theories, one of which is in the work of Jacques Lacan. Originating from Freud discoveries, Lacan formulated his theory of the subject in relation to the concept of alterity. He views language, which decentres the subject, as an interacting field where self and other are constructed as the “Real,” “Imaginary” and the “Symbolic.” He, at this point, offers a distinction between “the other with a little o” and “the Other with big O,” the parallelism of which can be placed in the notion of alterity. (Hazell 39).

The other is an image of the Ego in whom it exists as the Imaginary. According to Lacan, there must be a mirror stage in order for the ego to appear, in so doing, the child can see himself as the other that creates a physical likeness and reflection of the body in the mirror and thereby he perceives the little others in time. The Other with capital O, by contrast, is the Symbolic other itself, namely, a radical alterity, the ego unconsciously recognizes but is not totally conscious of, which is, for Lacan, equated with language and the law. God, state, passions, and ideals, in short, anything that represents the unity of the symbolic order for the ego is contained by this Other. Relatedly, Lacan reorganizes his theory offering a Real

dimension to the third form of alterity that “includes ... the domain of nature” (Hazell 133). He claims that the real becomes impossible and loses its quality as entering into language.

According to some, Freud’s theories and Lacan’s consideration of distinction between the other/Other give shape to the depiction of the term in current post-colonial theory alongside area studies, though others disagree. The authors, to give an example, suggest that it can be applied to Lacan’s little other in post-colonial theory so as to define the identity of the subject, which addresses the marginalization of others defined by their otherness (Ashcroft et al 155). Concordantly, but diversely, Van Pelt argues that since the contemporary idea of otherness is based on theories of race, gender, class, and national identities, the term is seen as an “attribute rather than alterity.” Because he asserts that the contemporary discourses construct the Other as a marginalized or subversive person while Lacan’s dissimulation of alterity frames a ‘post-humanist subjectivity.’ Obviously, for better understanding, it would be proper to give the conceptions of the alterity of other and identity by post-colonial theorists below.

1.3. Postcolonial and Multicultural Thinking of Alterity

As the authors indicate, post-colonial theory follows a discussion of the process by which the alterity of the colonized people has been dealt with; hence “the term [alterity] has often been used interchangeably with otherness and difference” (Ashcroft et al 9).

Inspired largely by Lacanian theory of other/Other, Gayatri Chakravorty Spivak elucidates the process of othering which is established in the way that imperial discourse builds its others and subaltern subjects and thus interrogates the studies of imperialism by using deconstruction practices. She, according to professors, uses the concept of subaltern to talk about the colonized ones like Indian people affected negatively by British colonialism (E. Deal and K. Beal 148). Also, she pointedly considers the position of gendered subaltern implicated in its relation to alterity. Spivak vindicated her standpoint in “Can the Subaltern Speak?,” by exemplifying *sati*, the practice of widow self-immolation, that the female subaltern

ones cannot have a voice in society because of restrictions on their independent thinking as evident in “[i]f, in the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow” (287).

In *Orientalism* (1978), Edward Said, another influential post-colonial theorist, not only revealed how the colonial interests provided by the otherness of the Orient to the West and how the Orient degraded into only an object, but also showed how the structure of Europe’s Other is constructed. By examining the negative meaning of the term, he argues that Orientalism sets boundaries on European view about the Orient because the Occident and the Orient are discursively intertwined and this does not allow the East to exist as a separate entity. If his theory is to be evaluated in relation to colonialism, for Said, it is the colonial culture itself that uses knowledge, power and representations to form people and things of a different culture as the Other. Since culture is an indivisible part of identity, every society distinguishes itself from other cultures and defends their supremacy over inferior others as Said states in “... culture comes to be associated, often aggressively, with the nation or the state; this differentiates "us" from "them," almost always with some degree of xenophobia” (xiii).

As a follower of Said, Homi Bhabha discusses the concept of alterity in the meaning of difference. As he puts it, “to represent the colonial subject is to conceive of the subject of difference, of an-other history and an-other culture,” that is, it is the difference that enables one to conceive the essence of the colonized subject through the representations of it (98). The colonial power to discuss its radical, sexual and cultural difference from the colonized can be realized within colonial discourse. For this, Bhabha points out in *The Location of Culture*:

In order to understand the productivity of colonial power it is crucial to construct its regime of truth ... Only then does it become possible to understand the productive ambivalence of the colonial discourse – that ‘otherness’ which is at once an object of desire and derision an articulation of difference contained within the fantasy of origin and identity. (96)

What he highlights here simply means that it is necessary to set truths of colonial power, in so doing, it is allowed to understand the boundaries of the colonial discourse and to pass these boundaries through the field of otherness.

Moreover, Bhabha claims that colonial discourse's fixation in the ideological construction of otherness is a contradictory strategy as it implies "rigidity and unchanging order as well as disorder, degeneracy and daemonic repetition" (*The Location of Culture* 94). It is same to do with the stereotype that depends on this 'fixity.' What Bhabha argues here is that stereotyping activity, on the one hand, defines a person or a group as the "other" irrespective of differences. On the other hand, it gives rise to repetition of stereotyped others, which does not allow for people to perceive them. That's why; Bhabha calls this process as ambivalence.

Most importantly, postcolonial criticism brings questions of cultural identity and difference through its references to alterity. The fact that alterity fundamentally links with the other person is closely related to the different concepts of identity that are imposed on us or that we search to find in order to escape from the sense of alienation (Vassallo 16).

Generally, there are many different variables in the formation of identities, especially cultural identities. It is generally acknowledged that these ethnic, linguistic, physical, cultural and social factors interact with each other. Thus, in Agbaje's *Gone Too Far!*, the issue of alterity cannot be reduced to a single category or binary opposition due to the characters' otherness that multiplies in many aspects. As for Churchill's *A Number*, profound questions of individual identity and the concept of self can also be questioned in this context and linked to the notions of hybridity.

2. HYBRIDITY

2.1. Definition

The term hybrid basically means “a thing made by combining two different elements; a mixture” (OED). Biology obtains information about hybrid beings by examining breeds of animals and plants, so hybridity is used to render new species, in other words, the offspring that occur as a result of a cross between parents of different species or sub-species. In horticulture, it refers to the production of a third, hybrid species as a result of fertilization of different species of seeds by grafting or cross-pollination (Ashcroft et al. 108). Although the term was used much earlier, it became popular in the nineteenth century with debates that were shaped by racial assumptions about the human species as it dealt with the issues of fertility and sexual unions between different races. Subsequently, the concept began to develop in post-colonial theory, literature as well as other disciplines in the twentieth century. It has been reactivated to study identity and culture characterized by the use of Homi Bhabha as a response to colonialism and its inequity. Actually, Bhabha develops his thoughts on hybridity from literary and cultural theory; hence the concept can be interpreted in various forms overlapping each other.

2.1.1. Different Hybridities

In linguistics, the hybridization as seen in the examples of pidgin and creole first took place in musings of Mikhail Bakhtin, a linguistic and cultural theorist who uses the term to denote the destructive and transformative power of polyphonic narratives, dialogism and heteroglossia, namely, to contend its political effects in language. Bakhtin explains the process that requires two languages come together by stating that “[hybridization] is a mixture of two social languages within the limits of a single utterance, an encounter, within the arena of an utterance ...” (358). Relatedly, he claims that language as a major element of the novel may be reduced to hybridization category. The fact that hybridization mixes two languages within a single speech makes it an intentional artistic device in the novel. Thus, he further refers to two hybrid types including intentional and unintentional ones. In the case of the deliberate hybrid, one language is perceived by means of another language as “a

mixture of two individualized language consciousnesses,” which makes discourse double-voiced (359). As for unintentional one, it is organic because it characterizes the evaluation of all languages historically.

In contemporary post-colonial theory, scholars and writers have extended this linguistic model of hybridity. Bhabha’s definition comes up to a third area which is formed between the colonizer and the colonized arising from a mixture of two different cultures or traditions; in that way he attempts to show that there are no sharp distinctions between the two and stresses “their interdependence and the mutual construction of their subjectivities” (Ashcroft et al 108). The hybridity that he formulates as “Third Space,” however, is not a mere term that brings the two cultures closer together, but on the contrary, it is a term that reveals the conflict of identities and the uncertainties that it creates. In an interview, Bhabha reiterates this point by indicating that:

[W]e see that all forms of culture are continually in a process of hybridity. But for me the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the 'third space' which enables other positions to emerge. (Rutherford 211)

For him, since hybridity is identified by the diversity of cultures, the formation of cultural identities becomes ambivalent.

Likewise, Derek Walcott, a Saint Lucian poet and scholar whose works highlight African origins and Caribbean identities, complains about the effects of colonialism led to cultural alienation. Formulating hybrid characters in most of his poems and assembling phrases and words from different languages, he actually celebrates Caribbean cultures. At the level of narrative form, the Indian writer Salman Rushdie also experiments with literary hybridity in his novels by combining the real and fictional that is magic realism.

In its sociological and cultural usage, hybridity has been reconstructed and debated by contact with a cultural mixture in the scene of diaspora, migration, globalization, and so forth. Known for his theorization of cultural hybridity in the Latin American context, the scholar and anthropologist, Canclini, to give an example, asserts that hybridity is a process and field that enables communication between different cultural groups.

For another cultural theorist Stuart Hall, cultural identities are based on hybridity, which contrasts with Bhabha's notion of ambivalence. The effects of this hybridization are presented in historical forms as well as cultural enunciation.

As Carter states that Hall uses the term alongside identity, which linked to the difference, to preoccupy with "the experience of African races, which have spread into other cultures and ethnic areas (diaspora)." As a person born in Jamaica and spent his life in England, he also experienced the shadow of the black African diaspora. In "Cultural Identity and Diaspora" (1990), with the discussion on Caribbean and black British cinemas, he articulates that those who practice young black culture in Britain explore this 'diaspora aesthetic' in their work as well. It is because they want to pose different thinking about their relationship to the past and cultural identity; to reshape identity as constituted within representation (236).

Hall's account of ethnic identity and diaspora experience has come with related work carried by other cultural critics, which also includes other cultural presenters in literature, film and music. Paul Gilroy, for instance, focuses on 'double consciousness' of black subjectivity. He believes that modern diasporic experiences of identities exist in the West through the process of travel and exchange across the Atlantic, so he extends this notion of diaspora. Crucial to his argument, in his book *The Black Atlantic*, Gilroy asserts that analysing the effects of slavery, as a reason of transnational black identity, in the West on the descendants of today can help to understand the image of African-Americans better.

As Pierce states that although Hall alongside other cultural theorists like Gilroy and Mercer have not mentioned in any detail about the black British theatre, their arguments on blackness, Britishness and culture can be carried over into the

analysis of black British drama (4). Apparently, the important issue Hall mentioned, as stated above, stands out in Agbaje's *Gone Too Far!* as are her other plays. The integration of hybrid cultures and identities through the formation of multiculturalism and globalization today allows many Black and Asian practitioners to acquire the mission of embracing the other. Whereas in the case of science fiction, the purpose is to defend a future full of hybrid identities staying away from the distinction of us and the Other in nationalist discourse, even though for others it is seen as a dangerous formation for humanity.

2.2. Perceptions of Hybridity in Science Fictional Context

A significant number of science fiction texts within sub-genres and themes can be examined in the context of hybridity, especially considering that the matter of hybrid beings as alterations of person, animal, planet and society became widespread and a major theme since the publication of *Frankenstein*. Although some SF works see hybridity as a devastating force and threat, others interpret it as something harmonious or constructive.

In her essay "A Cyborg Manifesto," Donna Haraway theorized that cyborgs symbolize post-human hybridity promoting the loss of distinctions between human and machine and the destruction of all binaries. She applies to cyborg as a metaphor for the political and postmodern identity formations that society structured and tries to show how technology affects our lives. In this sense, she examines the replicants in *Blade Runner*. As Haraway gives the cyborg a cultural centrality, she views Rachel, a flesh-and-blood hybrid replicant, as "the image of a cyborg culture's fear, love, and confusion" (313). Alice Rayner, however, suggests that those hybrid creations like cyborgs, aliens, etc., in many ways, might be seen to "serve as clarifying mirrors for the human," rather than trying to clear up the boundaries of the human and non-human (125). It is the power of technology that makes humans indistinguishable from replications or displacements. She asserts that all the replicants in *Blade Runner* are virtually well made and it is almost hard to distinguish them from human. Thus, for her, in such films and books, this portrayal of nonhuman figures eliminates the separation of human from mechanical functions of labor and calculation and elucidates the complications incurred through emotions (132).

In the twentieth century, after the publications of *Frankenstein* and *Dr. Jekyll and Mr. Hyde*, the combinations of human-animal/plant/machine, simply half-human, have gained momentum in literature. The presence of these hybrid creatures not only trigger physical and mental alterations but also cause a change in human identity as a threat. In *The First Men in the Moon* (1901) written by H. G. Wells, one of the pioneers and even the creators of science fiction along with Jules Verne and Hugo Gernsback, an alien of a different species called Selenite draws attention. It is a hybrid insect that is ant-shaped but perceived as a human being with intelligence and technology. When travellers encounter with the Selenite, they cannot be sure whether it is a human or not. Hence these alien encounters generate otherness and difference. Since humans see themselves superior to any other living organisms, anything else becomes the monster or the other for them. Martin Caidin, an American author, also presents the crisis of identity in his novel *Cyborg* (1972). He describes how a pilot's body was rebuilt with cybernetic organisms. Steve gets artificial limbs replaced with bionic prosthetics as well as other gadgets. Although his designated bionics with the Asp orbital interceptor provides him an advantage and develops his skills, it also comes with psychological problems. As a result, he is in danger of losing his sense of identity.

Nina Lykke, in "Between Monsters, Goddesses and Cyborgs," claims that modernity enables hybrid or monster formations that cause blurring of the boundary between human and non-human, to be clarified by reducing them to either the human or the non-human sphere. The formation of cyborg, however, contrasts this purification by "becoming more and more common, and their repression, conversely, less and less successful" (77). On the other hand, Steve Baker suggests that the acceptance of impurity and hybridity in the postmodern society and arts could be regarded as a positively creative trend because hybrid being gives people a creative opportunity to think outside of their identity (100). Besides, he believes that it is not a matter of losing physical identity contrary to fear when "separate bodies enter into alliances in order to do things (133).

All in all, hybrid characters are portrayed in the works of many contemporary writers. However, as for Churchill's *A Number*, which deals with human cloning, hybridity may not be interpreted literally as in the cases of biologic human-animal cloning used in science fiction, rather it can be seen metaphorically. The effect of the hybridization of reality and hyper-reality on identity formations will be analysed. In *Gone Too Far!*, on the other hand, hybridity will be discussed from a cultural perspective in relation to otherness, multiculturalism, immigration and resistance.



CHAPTER II

GONE TOO FAR!

Gone Too Far! is the first comic drama composed by Bola Agbaje. The play was premiered at the Royal Court Theatre in 2007, which turned into a film of the same title.

It is a one-act play composed of eleven scenes and set in a racially mixed, London council estate where two Nigerian brothers come into contact with other teenagers and Londoners and face the complexity of living in multicultural Britain. The action takes in a single day starting in mid-afternoon.

At the beginning of the play, Ikudayisi, the eldest brother, and Yemi, the younger sibling, are sent by their mother to buy milk. The simple errand turns into a journey for the siblings involved in a number of confrontations. On the way, they first encounter a shopkeeper who refuses to sell milk to Yemi due to his appearance.

The conflict between Yemi and Armani, a volatile and mixed race teenage girl, is indicated in the next scene where she and her friend Paris meet Ikudayisi that leads them to question the African origin of Yemi. His denial of the brother and the increased tension with the girl in this scene is then highlighted with the triggering rivalry between siblings.

While moving to another part of the estate, they encounter a nervous old lady and find themselves in a strange situation. In the other scene, where Armani and her friends start chatting over Yemi, the teenagers' thoughts about different races and how their friendship relations are affected because of disagreements and accusations are shown. Later, a discussion with two policemen over the two brothers' fight stands out so their way of returning to home is separated.

Ikudayisi's encounter with Flamer, another teenager who steals Ikudayisi's trainers and runs away, causes other misunderstandings: Yemi attacks Razer thinking he is the usurper, on this occasion Ikudayisi's arm injury leads the action to fall. In the final scene, it is seen that they have some changes.

Agbaje establishes herself as a significant figure in contemporary British theatre in the second half of the decade. Like other Black British writers, she “[is] increasingly embedding [her] stories in third-generation experiences. [She] stages the intractable world of multiculturalism with all its flaws” and presents the landscape in present-day Britain. (Lane 114). As her first play is thus the representative of these issues.

Gone Too Far! is certainly an eye-opening play that engages with themes close to Agbaje’s heart: identity, the African diaspora, multiculturalism, race, and respect. Decided to become a playwright as influenced by Ola Rotimi, in writing the play, Agbaje intended to take on a task by putting Nigerian culture on stage in her next plays, as she is quoted by Laura Barnett:

The reason I became a playwright was a Tiata Fahodzi play called *The Gods Are Not to Blame*. I was blown away. It was set in Nigeria, and about traditional Yoruba culture. Since then, I’ve wanted to do a traditional Nigerian play, to find a way of celebrating my culture.

However, she does not celebrate her culture straightforwardly. She reflects the tensions within black communities in Britain.

The issue of identity is also explained by Ekuia Ekumah as a central element of her writing. She states that Agbaje investigates the complexities of black British youngsters’ identities in concern with cultural and historical differences. (182). The fact that she shows homogenised African diasporic community indicates that she questions alterity in the cultural identities.

Gone Too Far! was also adapted to film directed by Destiny Ekaragha in 2004 before the book was released. It has been praised generally and received positive reviews. It enormously appealed to young people who have not an experience to visit a theatre before (Fisher).

1. ALTERITY: RESISTANCE OF MULTICULTURAL SIBLINGS

The concept of alterity in *Gone Too Far!* cannot be examined through clear-cut categorizations. First and foremost, the question of “Who is other to whom?” within racial groups is usually processed through the hostilities of black and white races against each other. This issue, however, takes on a different dimension in Agbaje’s play. She broadens the notion of black-white relations to the black relations by disclosing details of the conflict between black communities such as Africans, Caribbeans, and Asians (Peacock 158). In other words, she explores intra-racial encounters between black people of different origins instead of just focusing on black and white British relations.

Besides that, she attempts a depiction of the nature of reality rather than presenting a fictitious view of identity formations because she sets out characters and events from her own experiences and observations. In an interview, she indicates that her plays represent the truth in that everything she has written is based on people that she meets and the things she has experienced (Umukoro).

While apparently focusing on one group of people, the subject she deals within the play tends to be universal, which sheds lights on the problems young people face and their struggle for existence against and resistance to other identities. Peacock asserts that contemporary playwrights like Agbaje stick to this point. Having a common problem, a lot of young people belong to different communities are marginalised by social and political factors so they seek for an individual identity. Hence, this is what many post-millennial black British dramatists have started to reflect in their plays (155).

Therefore, the images of characters’ alterity, especially of Yemi and Ikudayisi, in the play are not only based on their ethnic backgrounds, but also on their positions in society, the prejudices and misperceptions of others, and even the manners they exhibit, which makes its treatment multi-layered and complex.

1.1. Conflicts between Different Identities

In the contemporary world of constant change, there is no definite answer as to how identities are formed and which factors play a role in their formation. However, in this dynamism, the notion of national and cultural identity may be interpreted in terms of its relation to alterity, globalization, migration, and diaspora. As globalization continues to restate the way people interact with others, otherness will be more related to the problem of identity (Treanor 199). Thus, otherness plays a role in constructing identities.

Identity has proven to be arguably one of the most significant issues in contemporary Britain where the emergence of a new generation Black-British people since 1980s challenged the British identity and redefined Britishness. This entailed producing new forms of black cultural identity. As Stuart Hall states that the question of black identity is shaped by culture and history because “cultural identity ... is a matter of “becoming” as well as “being”. It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history and culture” (25). Besides culture, the way in which others view us determines our identity. Like Levinas suggests that identity and culture develop through interactions with others. However, sometimes identity conflicts occur in this interaction, which is obvious in *Gone Too Far!*.

Agbaje, whose starting point is the south-London estate, creates characters of Nigerian, British, Jamaican and mixed identities. Not only members of hegemonic culture view different ones as exotic and other, but also characters within ethnic minority groups marginalize each other. Hence, the crises of different identities are the first trace in the perception of otherness in the play.

1.1.1. Ethnic Identities: Who is other to whom?

Alterity in *Gone Too Far!*, first and foremost, is generated through the forms of othering. In Said's post-colonial point of view as mentioned in the first part of the thesis, every culture defends their supremacy over inferior others, which gives rise to 'us' and 'them' binary relation. This is reflected in the play as an interracial strife between African, Asian and Caribbean identities.

'Us' and 'Them' is the basis for all the interactions which contain a confrontation proved by group stereotyping. Sixteen-year-old Yemi, the main character, creates stereotypes about Indian people by using the phrase "You people."

The starting point of tension is that when the siblings walk to the shop in order to buy milk, the Bangladeshi British shopkeeper, who is wearing a headscarf, refuses Yemi entry to his shop because of his controversial hoodie. In this situation, Yemi defends himself by saying that he is not a thief. In fact, his initial attitude toward the South Asian Muslim identity, that is the shopkeeper, is positive. He develops empathy by stating: "Man, oh man, don't care where you're from. What I'm saying is I know you feel oppressed and dat when mans tell you, you can't wear your head thing in certain places. It the same like me! ... I understand you, blud!" (Agbaje 10). The question of "How does the Other feel?" which is one of the main points of Husserl's empathy method when applied to the status of the shopkeeper indicates that the Self [Yemi] tries to approach the Other [the Bangladeshi shopkeeper] with empathy due to sharing the common sensibility.

However, in response to the shopkeeper's insistence on the hoodie, Yemi starts to judge him by the Islamic chant he is playing and insinuates he may be a bomber. The reason why Yemi deliberately devalues the man is that he tries to evoke the same feeling when getting judged and to reveal the man's reaction in the case of being othered; consequently, the man is getting into a panic by uttering that he is not a terrorist. Yemi points out the reaction: "Look at the way you acting. You see, you see, that's why you of all people shouldn't judge, cos you're not liking it when you're not liking it when you're getting judged" (11). Nevertheless, his plan does not work as the shopkeeper shuts the door in the siblings' face.

Actually, this is the moment when Yemi's empathy has turned into hostility because of increasing anger. It is well acknowledged that our feelings, decisions and even socially unacceptable ideas are stored in the unconscious mind. In the case of anger, the control mechanism is disabled so we tend to release our thoughts embedded in our subconscious. It is evident when Yemi practices discriminatory behaviours and reveals his white racist tenet of "Smelling of curry, coming over here, taking all the corner shops, and man can't buy nothing... Dem people are racist, they don't like black people, and I don't like them either" (Agbaje 12). He demeans the Indians and goes even a step further by blaming them for being racist. Peacock alleges that here Agbaje lays stress on racism that endangers the policy of multiculturalism (159). On the one hand, she draws attention to racist beliefs, but on the other hand, she shows that otherness of both identities occurs as a result of mutual conflicts. In other words, the experience of being other is not one-sided complexity.

Moreover, 'us' and 'them' binary thinking is also evident when the fifteen-year-old mixed-race girl, Armani, has the notion that the person who is not like me deserves to be labelled as the other. This time African otherness is produced by racism.

Armani, who was born to a white mother and a Jamaican father, is of Caribbean descent. She considers her European culture as an inseparable part of her Jamaican identity so she does not tolerate the cultural differences between herself and Yemi. For her, Yemi is the other because he belongs to another race. First of all, in the key scene where she learns Yemi is of African heritage, she seems to compliment him by saying that he does not look like African as in "You should be happy you don't look like dem. Be grateful you don't have big lips and big nose. ... You're lucky you're not black black" (Agbaje 18). But actually, she expresses her negative thoughts about Africans. Yemi initially defends his Nigerian identity in response to her speech, and, yet, he later attempts to disassociate himself with Africa by stating "I was born here!" when Armani wants him to translate the Yoruba language that Ikudayisi speaks (19). If Sartre's existentialist philosophy is taken into consideration, the other reduces the subject to an ordinary object, which brings about

a sense of alienation from the self, and consequently, he cannot see and protect his own alterity. Accordingly, because of what Armani said to him, Yemi denies his own otherness, that is, his African origin. And perhaps in order to contend with this problem, he commits an act of violence by poking Armani in the head and causes Paris to fall over as well.

Secondly, racism between black groups is more obvious when Armani devalues Yemi by using speech and language. As Lacan states: "If speech is founded in the existence of the Other, the true one, language is so made as to return us to the objectified other, to the other whom we can make what we want of, including thinking that he is an object ..." (244). Through the medium of language, people tend to define the other however they want. Armani likewise calls Yemi with derogatory terms used for a black person such as 'babatunde' and 'Kunta Kinte.'

In addition, she justifies her racial discrimination against Africans considering they are responsible for the slave trade. This represents the lack of knowledge she has as she is pretty young. Despite the attempts by Paris to try to tell her that white people were also involved in slavery, just because her mother is white Armani refuses to acknowledge white people's contribution to slavery (Peacock 159). She has a fixed mental impression of African identities. Hence, through Armani, it is obvious to realize how stereotypes are practiced, which result from cultural, racial or ethnic differences. Fixity on that kind of stereotypical set of ideas does not let people perceive the others' alterity, so as Bhabha suggests that stereotyping is a paradoxical strategy.

Stereotyping, which is related to that of othering, and racial conflicts between ethnic identities have played pivotal roles in perceiving alterity in the play. Yemi's otherness is constructed negatively in the light of Armani's racist views on Africans, but at the same time, his and Ikudayisi's difference is shaped by cultural prejudices, which will be analysed from the portrayal of a white woman to two police officers.

1.1.2. Cultural Prejudices

In the UK, prejudices towards other races have evolved over time with the development of justice systems, particularly The Race Relation Acts since 1950, and cultural relations, but the racial discrimination towards ethnic minorities and immigrants seems to be still alive today. According to the recent survey carried out by the NatCen and Runnymede, one in four people- 26%- in Britain have some feelings of racial prejudice. Dr Khan said: “People are consciously and unconsciously making decisions that impact negatively on black and Asian communities” (qtd. in Dearden). Hence, though it is declining, the prejudice against these communities continues to exist.

Just as in other dramas such as *Statement of Regrets* and *Sing Yer Heart Out for the Lads* which feature the above-mentioned issue in a variety of ways, in *Gone Too Far!*, apart from the racial conflict that is inherent in the black identities, Agbaje also attempts to indicate the presence of white people’s racial prejudices in Britain. The encounter between the siblings, an old white woman, and two white police officers contains cultural prejudices, so we witness the situation of contemporary Britain equipped with prejudices (Ekumah 183).

Yemi and Ikudayisi experience a complex layering of their black identities which confronts them with their otherness. While sitting down on the bench and chatting about Yemi’s run-in with Armani, Ikudayisi notices an old lady carrying shopping bags. He wants to give up his seat for the elderly woman; however, she is afraid of the brothers and refuses the offer. Nevertheless, Ikudayisi maintains his persistent attitudes and asks Yemi to take his feet off the bench. After being ignored, he snatches Yemi’s phone. This is the time when the woman starts shouting. In respect to her reaction, the siblings, more particularly Ikudayisi, are getting puzzled. Thinking that the boys want to rob her, the woman shows her prejudice against the black youth. Here the play suggests that just because they are not necessary criminals.

Yet, if the bias, as seen in the example of the old lady, is considered to be based on the social reality of youth crime in Britain, people expect black men much more likely to commit crimes such as robbery and drug offenses. Notably, during the 1950s, black immigrants, in particular, were linked with criminal activities that were discussed in Parliament and in the media. After the 1958 riots, the issues of black migration and crime became politicised. However, the politicisation of migration and other attempts to cope with the problems caused the complaints about racist attitudes held by the police towards black people (Solomos 90). Agbaje reflects this issue in the play through the ethnicities of the siblings, which bring them to the attention of the white policemen.

The funny scene in which Yemi and Ikudayisi play fighting turns into a chaos. When two police officers see that Yemi is squeezing Ikudayisi's neck, they immediately assume him to be a troublemaker. Even though the brothers explain the situation, the police officers show hostility to Yemi and ignore him. While correctly perceiving Ikudayisi's African identity, they incorrectly view Yemi as of Jamaican origin because of his aggressive reaction and also his black British accent, so they automatically label him as a cannabis-smoking criminal. In this regard, Pearce criticizes that by revealing the police's racial discrimination only towards the ones who have Caribbean origin; Agbaje suggests a politically incorrect idea (137).

Even though this is the case, Yemi's uncompromising and belligerent attitude towards authority also inflames the prejudices of the police. He blames them for being racist and insults one of them by calling him a 'BATTY MAN!' (Agbaje 62). This positions the police officers to see Yemi as a criminal. That's why his improper and disrespect manners become "a self-destructive cycle" (Pearce 137).

Overall, from the representation of stereotypically old-fashioned perceptions as the main issues for the presence of otherness, such preconceived judgement has affected the relationship between ethnic identities and such institutionalized constructions of alterity resulting in racism and has presented the black inferiority to the European.

1.2. Characters' Flaws and Fear of Loss of Identity

From the beginning of the play, Yemi is portrayed as a teenager with some flaws: his desire to fit into the gang by assimilating Caribbean British culture and his disdain of his brother and his shame to his Nigerian heritage. Although external factors, as discussed above, have negatively influenced his acceptance of own alterity, his flaws also lead to him having difficulty in social interactions and making bad life choices.

The reason why Yemi identifies himself with Caribbean culture is that subconsciously he may be afraid of losing his identity- in other words, his status among his peers. It was clearly evident in the fact that he did not associate himself with Africa during his discussion with Armani and Paris. Maybe he wants to influence them or is worried about being judged by them because if the role he has is taken away from him, he might feel worthless. This is quite common for the young generation. They try to keep up with the group to be able to strike up a friendship or gain acceptance.

As another reason for Yemi's assimilation is, for Agbaje, which is based on her own experience, that being a West-Indian among young people is cooler. As black Caribbean youth's masculine styles of dress, music, and language are penetrated into the British society, obviously Yemi wants to be a part of them. Thus, he successfully assimilates the black Caribbean identity, such that the girls do not understand his African origin until they meet Ikudayisi.

However, in pursuit of maintaining a Caribbean British identity, Yemi does not embrace his own otherness, shared by his family. As immigrants living for two months in London, Ikudayisi and their mum remind Yemi that he has Nigerian-roots. Unlike Ikudayisi, who is proud of being Nigerian and is fitting into the culture, Yemi is ashamed of it, because he carries a neo-colonial notion by thinking that Africa is a backward country with no electricity and no other things (Goddard). Even, he hates the language- Yoruba-that his brother speaks.

In scene 6, Yemi continues to be insistent on the insulting thoughts he has towards his brother. He tries to reason with Ikudayisi to stop being him and change the way he acts. Because he thinks that the things Ikudayisi goes on doing like speaking in Yoruba and being friendly to everyone do not work in London.

In fact, Yemi attempts to confront Ikudayisi with the truth by asking him whether he is so proud of Nigeria or not, so then why he came to the UK and imitated an American accent. However, despite all the problems in Nigeria, Ikudayisi decisively defends his own opinion and implies that he can live in London, both by embracing his natural and cultural identity and respecting everyone. This respect for the difference of the other provides the one to create meanings and form a mutual interaction. As Levinas, who put the issue of alterity into the ethical relation, suggests that alterity offers the opportunity to see the Other as a related formation involved in the Self. The face-to-face encounter with the other person entails being responsible for him or her, by doing so, it protects and respects the otherness of the Other, which is displayed in the message of the play.

Ikudayisi endeavours to respect the others' alterity and is proud of his difference which, though, is viewed as exotic in the eyes of people of the hegemonic culture and Caribbean descent; whereas Yemi learns it gradually in the rest of the play. Mixing humour and intelligence, Agbaje demonstrates the character development of Yemi in a conversation with a young adult black boy, Blazer and in a scene of knife crime, which will be dealt within the hybridity concept.

2. CULTURAL HYBRIDITY

Today, the concept of hybridity is examined in a postmodern condition to describe the flow of cultures. Cultural hybridity is a way of creating new identities, ideas, languages and any other forms of a society. The hybridisation of these new formations, which is essentially a core topic of postcolonial and cultural studies, is now used more to express the contemporary concept of change set off by globalization and multiculturalism.

Since the early modern era, people and cultures have been intermingling with each other by means of colonialism, slavery, diaspora, and globalization. While the encounter of cultures necessitates power relations, they also problematize them at the same time. The processes, on the one hand, enable the emergence of the cultural hybridity that occurs as a result of the merging of identities and ultimately comes out as a product of impure identities, mixture, and fusion, but, on the other hand, they bring about the assimilation and oppression of others. This is evident especially in the case of immigrated and diasporic people when they try to adopt in a multicultural environment. In the play, to illustrate, the Bangladeshi shopkeeper identifies himself with both British and Asian identity. He equips his outfit and his shop with English motifs. However, when Yemi accuses him of being a terrorist, he changes the Islamic chant with the English one. This expresses the pressure he feels to fit into the society.

Multiculturalism, the policies of which vary, refers the notion that each culture can exist with its own characteristics and differences by having equal rights. Although those who have experience of living in a multicultural environment have the opportunity to live with a variety of beliefs, values, and cultures and to be more cosmopolitan, they also face the negative aspects of cultural diversity. Immigrants might not get used to the society and adopt its culture. And they may be in a position of either choosing one identity or embracing none, thus experience identity confusion. Apart from the individual problems, there are also social problems which can lead to bigger issues such as racism, prejudices, hatred, exclusion, and otherness, especially among ethnic groups. As people start judging each other according to their own values and beliefs, minority groups can feel under pressure.

In most of her plays, Agbaje treats the similar theme of immigration by depicting the lives of diasporic characters in multicultural Britain. In *Detaining Justice* (2009), for example, she deals with the illegal immigration system through the difficulties that the siblings have: Justice who comes from Zimbabwe as an asylum seeker has not been granted leave to remain and is put in a detention centre, his sister Grace who tries to set him free by being friend with Ben, an enforcement officer, and sleeping with him. Also, the case of other illegal immigrants, Pra, Abeni, and Jovan who are the cleaners at a train station, is reflected. From the perspective of Chi Chi, the assistant to the British lawyer, Agbaje shows the contradictions of multiculturalism by which immigrants and asylum seekers are supposed to integrate and have intermixture but they face a hostile discrimination.

In *Belong* (2012), similarly, alongside the themes of identity, belonging and home, Agbaje points to an atmosphere in which immigrants are continually confronted by their differences. After losing the last election, Kayode, a British MP having Nigerian heritage, goes back to Nigeria to get rid of the effects of his defeat. However, due to the fact that his mum criticizes him that he has changed so much and lost his values since living in England, Kayode begins to get confused about where to belong. But later he decides to live there despite his wife, Rita. She rejects her African root by adhering to her British identity and English language. Thus, Agbaje demonstrates the diasporic identities try to maintain a life in-between two countries.

In *Gone Too Far!*, as discussed within the concept of alterity, through the tension between both diasporic minorities including African and Caribbeans and the between white and blacks, Agbaje reveals the failure of multicultural Britain that requires living together in harmony. Therefore, the play seems to call for cultural hybridity to deal with the problems that the second-generation immigrants and youth face in the acculturation process and to construct alternative hybrid identities. However, this process is not only about the pure merging with another but also a process in which the characters retain and preserve their difference and remain in-between as Bhabha suggests. The hybridization of language and identity will be analysed to show that how they shape the perception of otherness in the play.

2.1. Characters' Experience of Acculturation

During the post-war period, like other countries, the UK has seen the mass migration mostly from Asia, Africa and the Caribbeans. As Pearce states that while, in 1960, there was an enormous increase in the black Caribbean population that has remained stable since 1990, the number of African people has doubled throughout the 2000s (10). The arrival of these immigrants, who adopt and then reform the dominant country's culture, has enabled the construction of hybrid identities, languages, and spaces and reshaped Britishness, which, as Stuart Hall indicates, provided 'new ethnicities' to emerge.

Language is the first element of the hybridity concept in *Gone Too Far!*. There are the processes of code-mixing and code-switching at the linguistic level. Code mixing is a way of creating a hybrid situation in which a bilingual speaker uses a word or phrase from a language and mixes it within a single sentence of another language. Ikudayisi, as a new immigrant from Nigeria, acculturates to life in London. He mixes his native language Yoruba with English, as well as his accent with American one resulting in code-mixing that is also called as an intra-sentential switching. For instance, in the statement "Stop your shakara" (Agbaje 25), he adds the Yoruba word *shakara* in the place of the English word 'show off.' Instead of using the pronoun *oun*, he again switches it with *she*. In addition to that, he alternates between English and Yoruba in the course of a communication, which demonstrates the examples of code-switching: "You are so ignorant. Ki lo she e? [What is wrong with you]" (23). He first starts with English, then finishes the sentence in Yoruba. Alongside Ikudayisi, his mum is also code-switching between her African accent and her English tone when speaking on the phone.

Here, more importantly, the fact that these immigrated characters tend to apply to this method means that they try to integrate themselves to the society in order to gain social acceptance without hiding their identities. Thus, Agbaje perhaps emphasises that for a person of African heritage, having or creating a hybrid form of language instead of just assimilating the dominant country's language is better to be able to stay in between multiculturalism and hybridity and construct a new British-African identity in the acculturation process. Also, in the theatrical performance,

Agbaje does not provide a translation for the scenes where the characters speak Yoruba. This creates an alienation effect on audiences. She deliberately practices it in order that they will go into different cultures and languages.

Furthermore, as Julios points out that throughout the post-war era, the population movement to the UK contributed to the minority ethnic linguistic settlements in urban and metropolitan areas (15). Particularly Jamaican creole brought by the first-generation immigrants has incorporated its colloquial and slang terms into Standard English. However, according to linguistics, the intersection of Afro-Caribbean creoles, Jamaican patois, and Cockney has shaped the English language today that resulted in the emergence of a new hybrid dialect called as ‘Multicultural London English.’ It has started to develop in London since the 20th century, which especially has an impact on the street talk of the second generation British-born black teenagers, as seen in the play.

In the scene where mixed-race Armani and her black friends are having a conversation, the play demonstrates the features of MLE. Examples of vocabulary include: *blud* used as brother, *yard* (house), *ends* (neighbourhood), *fam* (refers to family), *boss* (connotes respect that Yemi uses to address the shopkeeper), *jack* (to steal), *bare* (means a lot of) as Armani says in “I know bare people” (21), and *shook* (means scared) as in “You were shook” (30).

Besides, at the grammatical level, the characteristics of MLE consist of the pronouns, the conjugation of the verb “to be,” and tag questions. To illustrate, Armani, Flamer and Razer utter the noun *man* to refer to the second-person singular:

ARMANI. Nah, man. I’m not forgetting it.

RAZER. Paris is your girl, man.

FLAMER. Nah man, we were prepared. (30, 31)

They also use *wasn’t* for the pronoun *you* as exemplified in Armani’s speech: “You wasn’t even invited ...” (33) and restrict tag questions only to *innit* as in “I’m just saying, innit” (29).

2.2. Representations of Compatibility

The hybridization of English language, as discussed above, has played an important role in the construction of a modern black British and British identity. As Hall claims that Afro-Caribbean people in the diaspora try to reproduce themselves new identities in relation to the recognition of difference, diversity, and hybridity, which gives rise to a different way of thinking about cultural identity (235, 236). While they are maintaining their cultural heritage, they also need to be compatible with their adopted culture. This is what Agbaje highlights in *Gone Too Far!* which posits the discourse of hybridity as an alternative space where the characters struggle to deal with the difficulties stemming from living in multicultural Britain and search for an idea of heterogeneous culture without binaries, prejudices, racism and so on. Thus, the construction of hybrid identities is the second element of the hybridity concept here.

From the beginning of the play, Ikudayisi is culturally hybrid since he is aware of his African heritage and carries a sense of belonging to London. He is able to overcome the difficulties resulted from his otherness by resisting and adopting the culture. Unlike him, Yemi experiences in-betweenness while trying to form a black British identity by assimilating Caribbean culture. However, with the influence of certain actions, Yemi gets rid of this ambivalence.

First of all, Yemi's development begins with the lesson he took during the conversation with another character, Blazer who is eighteen, black and considered as the gang leader. When Blazer starts speaking Yoruba with Ikudayisi, Yemi is surprised that Blazer is Nigerian. As the couple continues to talk, he is uncomfortable with it. When Blazer learns that Yemi is embarrassed by his own heritage and questions it, Yemi denies truth but accepts inwardly that it is a mistake. This is the first signal of Yemi's accepting his difference.

Here, through Blazer, Agbaje gives the message of the play. Blazer gives Yemi some good advice that he, first, must respect everyone and then protect the values of his heritage by saying that "It's not a bad thing to be African. Be proud to be different" (Agbaje 53). Besides, he points out that the respect linked to the

Nigerian culture characterizes their distinctive feature from the West Indians. In this regard, Pearce alleges that Agbaje, by depicting the good African and bad Caribbean dichotomy, shows that the negative aspects of Yemi develop out of his adoption of Caribbean identity (141). In fact, this is evident in the final scene of the play where the issues of black on black violence and the knife-crime take attention. Nevertheless, this second and significant event shapes Yemi's thoughts in a positive way.

After the tension with the police, while Ikudayisi is looking for his brother on the estate, he encounters Flamer who is seventeen and keen on the latest fashion. Flamer begins to blame Ikudayisi for stepping on his trainers and polluting it. This funny situation causes the events to get hot when Flamer insults Ikudayisi and wants fifty pounds for his trainer. He also pulls out a knife at Ikudayisi and forces him to take off his trainers which, in fact, belong to Yemi. And what is worse is that the action later turns out into an African and Caribbean fight when Yemi mistakenly believes that the robber is Razer and stands his ground by saying "I'm doing this for me. I'm gonna make people know who I am" (Agbaje 74). Despite Armani's provocation, Razer initially tries to stay calm and solves the problem. But because of Yemi's disbelief and insults, he also draws a knife. Here, the knife scene emerges as an important factor among teenagers.

In an interview, Agbaje tells that she sent a letter to Gordon Brown, the prime minister of the UK in the year *Gone Too Far!* was released, and told him that by reading the play he could better understand the issue of violence among young people and deal with the problem (Costa). Because, as Goddard states, knife crime, which is still going on even nowadays, reached a high level among young people in Britain, particularly in London, at that time. Hence, like many other playwrights, Agbaje is critical of black on black violence.

In the course of action that ensued, Yemi cannot calm down; as a result, he grabs the knife from Razer. And he begins to threaten Armani with the knife in order to take his desired revenge on her. Regarding this, Ikudayisi draws attention to the point at the core of the play by calling out that they are all black so need to be in solidarity and live in harmony. Nonetheless, the roles are changed and Razer takes

the knife back again. While trying to separate Yemi and Razer, Ikudayisi is wounded in the arm. Having used as a drama technique, Agbaje ends this scene with the fall of Ikudayisi to the ground, which occurs in the theatre with a blackout. By doing so, she tries to arouse curiosity in audiences about whether there is another victim stabbed or not.

In the final scene, it is seen that two weeks pass and the family is getting prepared to go to a party. Here what attract the attention are the positive changes in Yemi's attitude to his brother and his mode. Because, as discussed, both the advice he received from Blazer, as well as his appreciation of Ikudayisi in the act of violence made him a more mature boy. He chooses the mixture in clothes selection by putting on his Nike Air trainers and wearing a Nigerian hat called *agbada*, is willing to learn Yoruba, and starts singing about how proud to be a Nigerian. All these images represent Yemi's hybrid identity now.

The eventual transformation into a British Nigerian identity is part of the hopeful ending for the play in which Agbaje attempts to indicate that for diasporic people to be compatible with the society they live in is their adaptability of dual identities. One might claim that formulating culturally hybrid characters, Agbaje just celebrates her Nigerian culture, however, cultural hybridization here seems to be a new way of recreating multicultural conditions where cultural or ethnic differences can be preserved in tandem with mixed identities. Because today, when cultural boundaries are reinterpreted by the influence of globalization, new cultures are formed in these areas and the need for change and mobility is felt, whereby the search for self-identity and the attempt to create pure identities have lost meaning.

As Bhabha points out that the world is becoming a place of in-between spaces and cultures full of hybrid identities. These cultures are innovative and provide a new era of negotiation of meaning, thereby are necessary to improve "an international culture, based not on the exoticism or multiculturalism of the diversity of cultures, but on the inscription and articulation of culture's hybridity" (*The Location of Culture* 209). Thus, hybridity, for him, is a way of creating a 'Third Space' on which cultural differences are centred. In parallel to this notion, *Gone Too Far!* challenges the idea of any pure identities like Britishness, Africanness and etc. Agbaje seems to

promote cultural hybridity instead of only marked authenticity. In the light of Hall's notion that we can locate ourselves within the retrospective narration with identities, Agbaje, if her own opinion is taken into consideration, indicates that having formed the British-Nigerian identity as a result of her experiences in the growth process compelled her to look beyond and admit that they have this dual nationality (Umukoro).

In relation to alterity, being culturally hybrid can also challenge the cultural otherness of the multicultural situation. Ikudayisi and Blazer's character, for example, challenges the images of African people constituted by the Caribbean and Western stereotypes because their behaviours are presented in connection to their Nigerian culture so their hybridization is not in consequence of cultural assimilation. Even though they are othered by the prejudices and racist assumptions, they choose to ignore this othering thanks to their self-sufficiency. The Caribbeans and Britons are now not a threat in teenagers' gaze since they are in a position of balance through the multiple identities and their desire for unity. It might, therefore, be said that cultural hybridity limits dominant culture, provide negotiations, help people feel the sense of belonging by preserving local cultures and differences.

However, the question here is whether, in a world where identities are constantly being rebuilt under the influence of globalization, an exact unity and a culture in which racism does not exist, where differences are not blamed, hatreds against each other and other problems do not develop can be constructed. As Agbaje states that for the respect is rarely given, it is difficult to develop a united society. Hence, what is important is to enjoy living in harmony, to adapt to other cultures we live with and to see identity as a sum of multiple elements. This may be possible with mutual acceptance and respect; it is possible for one side to stay away from exclusionary attitude and behaviours, to embrace otherness of the other, and to be able to maintain their loyalty to the culture of their origin without hiding it as a shameful illness and not to 'go too far'.

CHAPTER III

A NUMBER

A Number is one of the latest plays written by Caryl Churchill during a time that developments in the replication of Dolly, a kitten, and human embryos caused the ethical discussions about the practice of cloning. The play was completed and staged in September 2002 at the Royal Court Theatre under the direction of Stephen Daldry, the man who also directed *Far Away* before. It was revived at many theatres and later the adaptation of the play was shown on BBC.

Like Churchill's most other plays, *A Number*, by and large, is creative in content as well as in style and technique: it shows no exact setting, no stage directions, and no existence of a traditional sense of dialogue. There is no time either, but it is set in the near future as required by the topic of human cloning. It features a full-length plot about an hour, and an interrupted speech and spare conversations sustained by only four characters. In the theatrical production, the play performed by only two actors is minimalist and challenging with this feature.

Churchill's distinctive writing style is shifting from the traditional theatrical form in favour of something more different, and elliptical in every way. This kind of writing style consisted of half-sentences in the play creates a naturalist speech, while increases the tension between the characters due to misunderstandings and misperceptions. Not only does it confuse them, but also forces audiences and critics to grasp the meaning in the gaps. The audiences who expect to find the answers on their own are left surprised with the mystery that creates an alienation effect on them.

In this one-act science fiction drama composed of five scenes, there are four characters, Salter, who is sixty years old, and his three sons named Bernard 1, Bernard 2 and Michael. At the beginning of the play, the 35-year old B2 wonders how he was originally copied and tells Salter that he has a large number of copies. B2's frustration is then highlighted with the confession of his father, who told that B2 was only one copy of B1, the real son Salter said died in a traffic accident. Their relationship is indicated as being highly traumatic, as Salter lies to B2.

The fact that B1 is alive is indicated in the next scene when he visits the place that Salter is and learns about his copies. Because a piece is taken from him and copied, B1 starts to feel anger towards his father and meets B2 in the park in order to get revenge, which is not demonstrated in this scene.

The meeting comes to light when B2 leaves hurriedly from there and returns to his father. B2, who learns his father's mistakes and feels that B1 will harm him, intends to leave the country. However, he is followed and killed by B2, who then commits suicide. In the last scene, trying to cope with his grief, Salter meets another copy, Michael Black who is married and has three children. Michael begins to give some details about his life, but this does not satisfy Salter.

Churchill's experimentation with language, in that, her usages of half-sentences and interrupted speeches, force us to be in search of clues about the plot and the characters. Since the term 'cloning' is never used in the play, the cloning of the siblings is only revealed with some incidents such as the utterance of 'number' and 'copies' with every reading. Even, at the beginning of the play, it is difficult or impossible to understand what B2 and Salter are talking about. As time goes on, the event begins to unravel from the clues between the lines.

The context is, to a large extent, the discussion of human cloning by exploring numerous themes including the issue of identity, nature vs. nurture, family relations, parenthood, and individuality. However, Churchill gives a different dimension to the subject, reflecting the effect it creates on the characters, rather than questioning whether cloning is ethical or not. In other words, she uses cloning as a dramatic device to address the essential question about what makes us human. The critic Chris Curcio stated in his review of the play:

What Churchill tries to specify here is very different from what we expect from cloning because by which the exact copies are produced is shaped disparately in the playwright's opinion.

Churchill kept to the themes of familial failure and identity crises as well as other numerous issues addressed in her other plays. Her plays demonstrate the

political and social realities of the contemporary world based on dichotomies. Namely, Churchill tries to draw attention to the unhappy, alienated and monstrous humanity damaged by capitalism that surrounded the whole world and suffered from psychological problems such as schizophrenia and depression. In her works since the 1990s, a pessimistic atmosphere in a dark world where the future is ambiguous and desperate has been portrayed. In other words, in the plays where present and future are mixed with imagination, we witness a corrupted, depressing and chaotic world in every respect. In this degenerate world, they are women, children, and other oppressed people that suffer intense pain.

Churchill has portrayed those alienated people in her plays because after having children, staying at home to take care of them and also having been influenced by her mother who had the same experience, she had the feeling that her career was restricted. The other reason she wrote depressed plays is because of the fact that she suffered from the harsh time of the 1960s when she experienced the difficulty of middle-class life. Nonetheless, she has continued writing numerous plays in which her own experiences have played a role in handling feminist themes. Thus she forms a dystopian framework to explain the importance of women's existence. In *A Number*, as well, presenting no female characters, she seems to show how a world will be without femininity.

The play indicates similarities with her radio plays, *Identical Twins* (1968) and *Not Not Not Not Not Enough Oxygen* (1971) in terms of the issue of identity and the view of a devastated world without female characters. *Identical Twins* is more similar to *A Number* as Churchill returned to the same topic thirty years later after the publication of the initial one. Critics view both plays as almost prophetic in that Churchill anticipates the future.

A Number, also, has received positive views from critics. For Klotzko, to illustrate, the best thing she likes about the play is that Churchill evokes a 'doppelganger' theme that also has impressed Freud and Rank. In her article, the critic states that since doubles are frightening, they signalize 'psychological disintegration' and 'death,' which is obvious in the scene when B2 escapes from B1 because of fear of death (1043).

1. ALTERITY: SHATTERED FEELINGS OF SEVERAL CLONED SIBLINGS

In *A Number*, the concept of alterity can be handled in a slightly different way, more philosophical in the light of prominent writers as discussed in the first chapter, than *Gone Too Far!*. The reason for choosing these two plays is that, as noted earlier, the concepts of otherness and hybridity are tried to be discussed differently in two types of the literary genre: comedy and science fiction. Though the concepts will be approached from different angles, the similarities between the two play a role in this preference.

First of all, Churchill and Agbaje are two significant female playwrights in British political theatre. Agbaje, of course, is the new generation dramatist when compared to Churchill, Pinnock, Kane and so forth. Churchill is one of the most effective writers of that British contemporary theatre who has been active since the 1960s perhaps inspiring new generation dramatists, and still continues to bring innovation to her works. As Aleks Sierz states that the female playwrights of the 1980s like Churchill, Wertebaker, Angelis and the others put the presence of women on stage with their new experiments on the form. However, new generation writers have abandoned this experiment with their traditional structure of plays. Yet still, Agbaje tries to focus on women experience with her "sheer verbal panache." Both playwrights represent the problems of the contemporary world in their plays. Churchill has the surrealist writing and usually reflects her plays more depressingly; whereas Agbaje uses a more realistic technique and finishes the plays with a happy ending.

As in *Gone Too Far!*, events are again told through family members in *A Number*. Although the characters are clones of each other, the sibling rivalry here is striking as well. The other similarity between the two plays, perhaps the sharpest one, is that both playwrights engage with the issue of identity. The conflict between the identities is affecting both the self and the alterity of other people. However, while the brothers in *Gone Too Far!* have the feeling of being othered due to the consequences of multiculturalism, the siblings in *A Number* suffer from cloning results. Apart from that, the message wanted to be given in the two is somehow close

to each other. A rosy world with respect is dreamed. Just as Agbaje ends the play with a hope by building multiple identities and emphasizing respect for the others, Churchill shows at the end of the play that, though he is a clone, Michael endeavours to continue living by accepting his own self and without worrying about it, which will be discussed in detail later. In addition, the language with interrupted dialogue used by the dramatists in the plays leads to misunderstanding and even to confusion: while *Gone Too Far!* provides funny moments and laughing effect, *A Number* causes shock.

All in all, in *A Number*, the questions of how human cloning has an impact on the problem of alterity, and how the problems arising from identity conflicts play a role in the sense of the self and the other will be argued.

1.1. Breaking Rules and Relationship between Father/Sons

Today, not only globalization but also the rapid development of technology shapes our perception of otherness. The concerns that robots produced with artificial intelligence might lead to a danger for mankind, the possibilities that human cloning might reach other dimensions in the future and so on extends what it means to be a human. In addition to social, economic, and cultural influences, they also personally lead to the questioning of the relation between the subject and the other.

As a process of producing a living creature by a single individual through asexual reproduction, whose genetic structure is exactly the same, cloning challenges the notion of natural human and the identity of the person, with its content of concern: what if I have a clone? Thus, in the play, the relationship between the self (human, cloned) and the other (clone) is an important category in the perception of the images of alterity.

Bernard 2 confronts with his otherness gradually in the first scene where he and his father, Salter, begin to talk about the numbers, in other words, the clones. The reason why B2 seems confused at first is that he has recently learned from the doctors that there are others who had genetically been copied, but does not sure about the total number. Although Salter tells B2 that he is the real son and others are

illegally reproduced, which seems to prevent B2 from realizing the truth, B2 worries about his identity and originality by thinking that he might be a copy too. However, even though he originally requested the first copy of his real son, Salter, perhaps to hide the truth, insists that they should sue the hospital and the responsible ones. Here, in fact, Salter's lies and mistakes he basically makes and continues to do throughout the play are the cause of the damage to his relationship with his sons.

During the dialogue with B2, the fact that Salter names other clones as "things" does not only upset B2 but also shows how Salter responds to the presence of the other. With this discourse, he makes them worthless. However, B2 is also a clone but just because he looks like his real son, Salter loves and accepts him, which is actually a sign of his hypocrisy. While B2 refers to his so-called cloned siblings as "people," Salter starts to measure the value of his son considering each copy might be worth a hundred thousand by indicating that "they've damaged your uniqueness, weakened your identity, so we're looking at five million for a start" (Churchill 14). It seems ironic to just blame doctors without ignoring the fact that, by breaking the rule, he has destroyed the real son, in other words, Bernard's uniqueness. Actually, Salter estimates this price for his real son (i.e. the human one) in his mind. Hence, here, the question of how human value can be measured with money and the question whether the copy is worthless or not, though he is a clone comes into prominence. This provides us to think that our lives and identities are in fact valuable to whom and to what and to question what is real or natural one. As to B2, he seeks to find that he is real or not.

B2 intends to meet his other siblings as he has no fear to see them and seeks for an adventure, whereas Salter does not demand to meet them as he thinks that B2 is enough for him. In fact, the reason why B2 wants to encounter them is that he has a self-doubt, and wants to reveal his truth when they meet them. Hegel suggests that the necessary thing to "know thyself" is not only to contribute self-knowledge through the characteristics of the self. The self can understand his self-consciousness when depending on his encounter with the Other (int, par. 377). Here, B2 might assume that by acknowledging the existence of the others (clones), he can come to a condition of his own existence and reach self-knowledge of what he is and not.

However, since there is no clue about where the copies are, B2 demands to know the fact from his father. When he tells his father that doctors informed him that none of them was original, Salter begins to confess that he applied for the replacing process after losing his four-year-old son having the same name and his wife in a car accident, which is actually another lie. This fact confronts B2 with the other in himself.

The next scene where B2 learns the situation after meeting B1 is significant because B2 is not well-received by B1, and he is curious about the details B1 tells him. Through the father-son discussions, the truth comes out as the wife of Salter committed suicide by jumping under the train, the real Bernard was 2 years old at that time, Salter did not take care of his son because of his drinking problem, and eventually, he gave him up for adoption. Anghel argues that as a result of this shocking discovery of himself, B2 feels alienated and dreads to lose his identity (160). Not only does he reconsider his life, but also he tries to escape from there due to the fear of death.

As for B1, his response to Salter's enterprise is a more agonising reaction. Unlike B2 who shows a passive reaction to Salter by only getting angry and developing a light hatred of his father, B1 feels the wrath and opts for revenge. Having a marginal social position causes B1 to give his father and even himself a look of intense hatred and to resort to violence in his words and gesture (Kritzer 75). This is evident in the scene where he turns back to confront Salter with the abandoning by swapping him for a copy and he blames him for being an irresponsible father. The fact that Salter is not willing to remember that B1 was deprived of his support when he cried after the loss of the mother, and continues to make up excuses for the situation signals more B1's hostile attitude to the father and the other number. Here, through Salter's discourse (which is debatable since the real reason is not clear in the play), Churchill shows that Salter clones B1 because of his perfectness, but she does not provide B1 to know the alcohol problem that the spectators know. Therefore, she does not explain plainly to the characters and the readers why Salter wants the same copy as his son and she expects us to find the answer by ourselves. Whatever the reason is (the desire for perfection, seeking the

salvation or most likely the regret), Salter's demanding for a new son, namely an identity based on sameness creates problems for both siblings. In relation to alterity, this indicates the failure by refusing the otherness within identity.

Levinas's philosophy based on alterity instead of sameness indicates that the self is always more responsible than the Other (101). "I" is the part that succeeds in taking a step towards the Other without waiting for any benefit and without considering his or her expectations for behaviour. The relationship between the Other and "I" is meaningful in case they engage in a mutual dialogue by listening to each other. That's why Levinas evaluated alterity within his ethical philosophy. Because for him, in the Western philosophy, the Other was deprived of its otherness and degraded into sameness by negating its differences. The most prominent part of this movement is the ontology. Through standardization, like factory products, the effort to gather all people in an integrated understanding by purifying from human values and emotions they have is rising as the main cause of lack of communication. This understanding by which everything is outside the sameness and unity that is either ignored or destroyed paves the way for differences to be seen as a problem and for superiority relation and hostility when it comes to interpersonal relationships. In the light of that, Salter's obsession with sameness does not only ignore the alterity in B1 and B2 but also demonstrates his lack of responsibility towards them. From the beginning of the play, he refuses to respond to his sons' questions about what he did. His duplicitous manner gives rise to discomfort with the siblings' identity and the development of hostility in the father-son relation.

However, at this point, the responsibility for the Other that Levinas links to the self is different from the normal conception. The subject, by and large, who acts consciously and willingly takes responsibility by being aware of the fact that s/he is not independent of the results of his or her choices. Our responsibility is limited in this sense of responsibility, which implies that we are responsible for what we intentionally do. In other words, if the Other fails in something, s/he is responsible for that problem which does not belong to "I." But for Levinas, responsibility is unlimited since it cannot be reduced to a single person. The situation which gives priority to the self, and thus is indifferent to the Other, or establishes a relationship

based on self-interest is the preview of evil. Therefore, it is necessary to take responsibility without expecting anything from the other. Even though Levinas's theory, of course, makes us think hard, it seems a good way to build a healthy relationship by being sensitive to the other person and feeling responsible for him/her without reducing to the same. This kind of ethical self provides a better experience to avoid saying "the other does not interest me and is not my concern."

Here, Salter's attitude towards the other which is double-sided is indeed the opposite of what Levinas suggests, so causes problems within the characters throughout the play. On the one hand, he ignores the differences in B1 and B2 and does not fulfill his responsibility for the sons' efforts to learn the facts. On the other hand, he does not act sensitively to the other clones over 20 who are not clearly given in the play. In a way, he thinks that he has nothing to do with them. To support this is the scene where he says that he only assumes B2 as his son and does not want to find others. He does not see B2 as the other because he expects something in return: as a child to love him and to get him to make up for his mistakes. In contrast, he views the other numbers as other as he ignores them. Also, he does not feel responsible for them because they are the doctors who copied more than 20 clones without his permission. Interestingly, however, he contradicts himself again and wants to find the third copy when he is left alone, which is another expectation of something in return. Perhaps because of the third one, his so-called pangs of conscience might be released. That's why he remains indifferent to both the other's existence and the otherness of the other. Exactly here, Churchill highlights that the damaging one is not nature itself but human beings, in other words, the dark side of humanity. Similarly, unlike Salter's desire for sameness, she shows the differences in three sons' personality traits, indicating that the factor in determining the identity is not nature but nurture.

As Campos points out in her article that as opposed to the Frankenstein prototype and the accusation of a scientist, Churchill argues that the monster is the man himself. Hence, Salter's monstrosity lies not in the formation of science, but in his forgetting the past and his evasion of responsibility. As a reader or spectator, the moment when we discover that the "monsters" are the people rather than the clones

in the play compels us to think and to realize alterity within ourselves (39). In this sense, also through the reactions of B1, the play denounces another failure to see and accept the other.

In furtherance of his trauma, Bernard 1 begins to follow B2 who attempts to leave the country. Thanks to Churchill's drama technique, of course, the murder scene is not given in the play, which we learn when B1 returns to Salter and informs him. The question needs to be asked here is why B1 wants to kill B2. There are many reasons for it. First, he was a child whose mother died and only four years old when was sent away by his father, thereby he has a stolen and loveless childhood and family. As if all this is not enough, at the age of 40, he is shaken by the fact that he was cloned by his father. Also, he starts to be jealous of B2 due to the fact that his father might love his copy. Therefore, although they are apparently identical, it is B2's characteristics and differences that cause him to be perceived as the Other in the gaze of B1. He sees him as the other because he is a threat to himself. Today, the formation of still self-centred identities is the basis for this othering because the other is seen as a loss to the fact of being single. Based on the idea of binary oppositions like us-them or me-others, B1 wants to destroy B2 because he thinks the copy is destroying his own uniqueness.

Sartre, who gave importance to individualism in his existential philosophy, deals with the relationship of the self with the Other in this context. According to him, no association can exist between the Other and the self since the Other poses a threat to the freedom of the self and reduces it to the object position. The conflict between the two causes the alienation of the individual. The hatred arises from this conflict is a violent intention to get rid of the Other. Experiencing alienation, B1 kills B2, in that, removes the other. However, with the bad mood he is in, he finally kills himself. As devastated by the death of his two sons, Salter sets about to find another clone, Michael. However, Michael is different from the others and does not respond to Salter's expectations. In this respect, as the Badreddine alleges (225), through the characters B1 and B2, Churchill tries to present the negative effects of building a self-centred identity on which alterity is ignored, through Michael, she offers an alternative option, which will be discussed in the hybridity concept.

1.2. The Portrayal of Female Otherness

Apart from the representations of clone otherness, the importance of female alterity that prescribed for a better-united world can be analysed in the play where otherness is technically silenced.

It is well-acknowledged that the tradition of othering women has existed since the emergence of patriarchy and the sovereign existence of monotheistic religions. Simone de Beauvoir, as indicated in the first chapter of the dissertation, claimed that with the advent of patriarchy, women were seen as the other of men. Because, for her, the perception of essence that comes before existence has placed women in certain roles naturally or biologically prepared, that even have no relation to them. This leaves them to their fate. However, according to Beauvoir, physiological formations do not require women to be inferior to men.

One of the most important writers of the feminist theatre at the same time, Churchill has tried to show the problems women have in societies that have patriarchal traditions. In most of her plays, she draws attention to the female figures viewed as a subaltern and other by society. For instance, in *Top Girls* written in 1982 and became an important part of her career, the playwright depicts historically female figures who have been silenced or punished by society just because they are women, even though they succeed at work. Because she wants to present a general review of the fate of successful women and the challenges they face in the patriarchal system.

In *Vinegar Tom* (1976), where Churchill makes a new interpretation to a very common image of the "witch" in the 17th-century British theatre, she handles the economically and socially oppressed and othered women in society. The play demonstrates how economically weak women from the marginal part of society are accused of witchcraft and fall to the "other" position. Churchill portrays the issues of how Alice, assumed as a witch, is always guilty of being happy, how her body reduced to an object causes her to be the "other" in the gaze of people around her, or how Betty, who is forced into marriage, is viewed as inferior by the pressure of patriarchal traditions and is deprived of her free will and so on.

Generally, Churchill shows the otherness of women with her different portraits of female characters. However, the situation is different in *Not Not Not Not Not Enough Oxygen* and *A Number* as she does not offer any female characters, as mentioned before. Just as Claude's mother who is mentioned as having a sad story but not shown in the first play, the painful life of B1's mother who committed suicide is indicated in *A Number*, but Churchill does not offer much more than that. In the world where the woman is seen as the "other," she attempts to reveal the depression by drawing a framework with the absence of femininity. Although the main reason why Salter's wife is killed herself is not clearly given in the play, many various possibilities can be assumed: it might be Salter's alcohol addiction, a problem in their married life or her undertaking all the burden because of Salter's irresponsibility and so forth. But what is important here is the lack of capacity of a man-a father who cannot look after his child after his wife's death, and thus applies for cloning. Therefore, contrary to her other works, in this play that sheds light on the future, by hiding female identity, or rather female otherness, she emphasizes the importance and necessity of women in society.

2. SCI-FI HYBRIDITY

In *A Number*, the concept of hybridity, as stated before, will not be considered as hybridity of two formations within the context of science fiction; on the contrary, it will be analysed as a symbol in a more literary context: the hybridization of reality and artificiality to provide a hyper-reality. By mixing science fiction topic with horror, Churchill creates a hybrid-genre. In the play, she attempts to create a world of cloned characters, in that, a world where human cloning comes to reality. In this supposed world of the future, the question of how the mixing of reality with hyperreality have a negative impact on the characters: B1 (real) and B2 (hyper-real) will be scrutinized. However, the main point wanted to be reached is how Churchill offers an alternative hybrid world regarding the identification through Michael, which will also be scrutinized in relation to the subject of otherness.

The forms of literary hybridity feature Churchill's postmodern techniques in some of her plays. In the early works, the playwright has experimented to create new hybrid forms by embracing different styles, genres, and themes. In *The Skriker* (1999), to illustrate, she blends the fantastic with the mundane, called as magic realism, as well as horror and naturalism. In the play which tells the story of a fairy named the Skriker that attempts to seduce the two sisters, Lily and Josie, mixing fantasy elements with real ones cause horror, excitement and even shock in the characters. Churchill also blends music with dance at the level of theatrical form. Besides, in the fantasy-reality mixed play, *Top Girls*, she draws a surreal scene by bringing famous female characters including Isabella Bird, Lady Nijo, Dull Gret, Pope Joan and Patient Griselda from different histories to the real life where Marlene meet them in a dinner invitation to celebrate her promotion.

In these plays alongside others, characters escaping from the real world and taking shelter in a fantasy world begin to embark on meaningless and contradictory actions. Because the individual cannot separate reality and illusion anymore and as a result of alienation, they waver between fears, uncertainty, risks, and terrorism and so on. And when they do not have anything to expect from life, they apply to the only solution: suicide. So in *A Number*, by creating a dystopia, Churchill shows that

the characters are having the same problems but she hopes for a utopian world by offering a third option.

2.1. Human Cloning: Clash between Reality and Hyperreality

Derived from the word *hyper* and first used by Umberto Eco, hyperreality is a case of indistinguishable from reality since it seems to be too real. It creates such a life-like world that makes it impossible for a person to distinguish between the real and the artificial. It has been developed by the French philosopher Jean Baudrillard, famous for his works on the post-structural philosophy and postmodernism.

According to Baudrillard, we no longer have the ability to distinguish between the real world and its images. Reality is transformed into another reality, absorbed by capitalism and mass media. Today's mass communications are creating an unreal reality, a hyperrealism, causing people to break away from their natural and social environments and to be alienated. This reality created by movies, TV, commercials and computer games through simulation is a reality without having originals. Not only them but also consumerism creates an alternative reality as it mixes the products needed to sustain life with commercial imagery and the products needed. It is an important feature of hyperreality, on the one hand, it affects the individual but on the other hand, it does not influence since reality is no longer fixed.

In *Simulacra and Simulation* (1981), Baudrillard defines hyperreality as a simulation generated "by models of a real without origin or reality" (1). Today, miniaturized cells, matrices, and any other models produce reality, by doing so, they make it possible to reproduce "an indefinite number of times" (2). Since we do not have an association with the real or the truth-specific perspective, thus we have entered into an age of simulation. In relation to hyperreality, Baudrillard gives the example of Disneyland in his book. He states that Disneyland in which imaginarieness is neither fake nor real is a flawless model of symbolic simulacra or copies intertwined. Based on this, he thinks that hyperreal has become capable of controlling thought and reality.

Thus, based on Baudrillard's theory, it might be said that reality is now something to be produced. Everything desired can be presented to human as a real. And this artificial reality presented comes to the state of hyper-real by exceeding reality. With the claim that it destroys the originality, hyperrealism can transform the world into simulacra that people cannot escape.

Apart from that, Baudrillard deals with cloning in conjunction with hyperreality in the other article of the book. He defines "the double" as a visionary image such as the soul or shadow. If a person, who finds an exact replica of himself, sees that his copy becomes concrete, in other words, becomes real, he perceives this double as a threat to himself and thus gets close to death. However, the fact that it is unable for the double to be materialized allows him to remain a product of imagination, because, at the moment when we attempt to make this dream come true, we see his death. Here, according to Baudrillard, the period we live in wishes to make this dream alongside others come true and to create perfect duplications of the human being with cloning (95).

In Churchill's *A Number*, an imaginary future in which reality and artificiality merge to hyperreality is depicted. Here, hyperreality, or rather cloning, causes the loss of reality and the sense of alienation of and (un)belonging to the characters, B1 and B2. As Baudrillard says, cloning is a fantasy of an eternal doubling "substituted for sexual procreation that is linked to death" (96). Reaching to the farthest point with the development of technology, it is a case in which objects and images that are equally identical to each other are created. That's why, when considered cloning process itself is supposed to bring exactly the same replicas of a living being to the world, it is obvious this sameness leads to problems in the play.

From the beginning, the obsession with sameness is clear in what Salter says. This complex situation, in other words, the inability to distinguish reality from hyperreality, is indicated by B2 in the first scene. He likens this reality to the state of seeing himself "on the camera in the shop" or hearing himself "on the answering machine" (Churchill 15, 16). While Salter regards this illusion as something that develops a sense of bad feeling, B2 dismisses the idea as nothing as he thinks he does not resemble other clones. Although the prediction of difference is due to the fact

that he has not encountered any of them yet, his struggle for originality after his encounter with B1 makes his assumption ironic. From the moment they meet each other, twins attempt to search for originality. For B1 (the real), B2, the imaginary product, is now materialized and thus threatens his existence. As for B2 (the hyperreal), the situation is same because he desires for otherness or difference that will set him apart from the original. Though he is a copy, steering away from the virtual world he is in is another reason for his wish to leave the country. Both are not at ease with this hyperreality, though they share some different characteristics. Depending on the professor Case's idea, Badreddine points out as well:

For the siblings, originality is a vital essence for the value they attach to themselves. But cloning changes this sense of uniqueness. As a result, B2 suffers the miserable consequences of loss of reality, whereas B1 acts on violent impulses in return for his duplication (222).

In addition to that, the issue of sameness is also evident from the title of the play, as well as the difficulty of numbers and the lack of names. This focus on quantifiers represents uncertainty and the existence of a person reduced to an object position. Neither B1 nor B2 addresses each other by the names. In the absence of names, they are called in ambiguous words like "things" or "it" as used by Salter. Coincidentally, their identity is degraded into mathematical sameness. The number of clones reflects 22 homologous pairs of chromosomes in a human genome. Normally, we also have a sex chromosome cell, xy. However, Churchill counts 22 since she does not offer any female characters in the play (Campos 39).

There are some reasons why Churchill portrays the two characters with numbers, but the third clone, Michael, with a name and why she reflects the obsession with uniqueness, because she seems to criticize the today's issue of identification. There are still efforts to build self-centred identities. Constructing a self-centred identity, that is, putting all the needs above everything, results in both damages to self and to the other. Because without tolerance to differences, empathy cannot be developed, which in turn devalues others. Within the play, Churchill provides an environment in which cloning is possible, by enabling us to ask the

question: what about in the future? She generates different personality traits for the characters, though they are the replicas. But both B1 and B2 run after their dreams, their egotistical uniqueness, thereby they are detached from life. They do not embrace each other's otherness. If an individual, who builds a self-centred identity believed only to belong within itself today, pursued this identification even in the dystopia where reality would not be indistinguishable from artificial, s/he would do nothing but harm both others and self. Because in a world where everything will be same, how is uniqueness possible? Thus, through Michael's character, Churchill offers an alternative identity that should be constructed even in the event of such a possibility occurring in the future.

In the last scene of the play, Salter, suffering from the death of his sons, finds the third clone among various ones, Michael Black. He is the only one having a full name, which creates the impression that as if he is the original and the others are copies. Growing up as a foster child, Black is a successful mathematics teacher. He is also married and has three children. Compared to the others, it can be said that he has a social and happy multifaceted life. Salter asks Black some questions to find out whether he looks like the others or not. But Michael talks about his daily life and does not say more, which is, of course, not enough for Salter.

Michael is an important figure in the play as the way he feels the sense of identification is different from other sons, which gives the message of the play. He is very happy with the identity he has built and the social advantages he has. Salter asks him how he feels about the reality of being a clone, but he is surprised by the answer he receives. Michael thinks that having the same genetics is pleasing and fascinating. More importantly, he accepts not only the clones but also the genetic resemblance to other living creatures at the same time. He exemplifies this by saying that we share 30% the same genes with a lettuce and 90% with a monkey (62). As he thinks we look like other creatures by nature, he does not occupy himself with pursuing a sense of uniqueness and originality.

In accordance with his different viewpoint, Michael is an alternative to the identification of other characters because he was not affected by the results of cloning. Although he is identical to other clones, he has developed different

personality traits that will make him special and is aware of the importance of it. In order to attain this level, he has not distanced himself from other people and his twins, has developed a social life and relationships.

If addressed in the context of the possible consequences of cloning, as Baudrillard says, perhaps the cloned person would not be exactly the same as the original. The genetic code can be the same but it can develop as a different entity over time (102). In the case of identical twins, they are genetically identical, but they develop differences in their physical, psychological, and personal characteristics over time. Because their personality traits are not based on genetic codes but on the environment and on their choices. So, this might also be true of the clone and the cloned one as seen through Michael, but still, it is just a prediction.

All in all, Churchill explores the problem of identity through different characters, by shedding light on an imaginary future where hyperreality would exceed reality and human cloning would be possible. Therefore, the concept of hybridity has been examined in this context. Metaphorically speaking, constructing an identity hybridized with reality and hyper-reality is necessary to be conscious of the fact that we are both unique and same with the others due to common identities. In other words, creating an identity that embraces both differences and sameness, as well as embracing and respecting alterity of the other is the most important reason for living in harmony today and perhaps in the future.

CHAPTER IV

CONCLUSION

Various definitions of the concepts of alterity and hybridity are introduced in the light of some prominent philosophers' and critics' views. Alterity or otherness is literally defined as the state of being other or different. From the philosophical point of view, thinkers on the basis discussed who the Other is and how the images of the Other are created and what the relation between the Other and the Self is built. Levinas, the famous philosopher of the 20th century, expanded the concept of alterity by associating it with his theory of ethics. By his difference-based theory, he suggests that alterity, apart from solving social relations, provides a basis in which people can be responsible for each other. In the post-colonial theory, the concept of otherness has been explored in terms of how the colonized is viewed as the Other in the gaze of the colonizer. Homi Bhabha claims that the fact that, on several counts, the colonizer sees himself as different from the colonized causes "categorization of people and hierarchy" (*The Location of Culture* 96). He explains the relationship between these two sides also through the concept of hybridity.

Hybridity is still being addressed by different disciplines in various concepts today. In the post-colonial discourse, as stated above, Bhabha describes hybridity as a "third space" which arises from a mixture of two different cultures such as the colonizer/colonized or traditions. But in this area, there are identity conflicts and uncertainties arise. In cultural studies, the theorists like Hall and Gilroy has been described and discussed hybridity in terms of cultural mixes and identities that have evolved in the context of globalization, multiculturalism, diaspora, and migration. Since the beginning of the 20th century, postmodern playwrights have reflected the social problems and effects of these developments through their characters and setting in their plays.

As one of the prominent figures among contemporary black British playwrights, Bola Agbaje presents the landscape of multicultural Britain in which her characters struggle to cope with identity issues. In *Gone Too Far!*, the issue of alterity is important because the main characters' state of being different attracts the

attention due to their national and ethnic identities, as well as two cultures' and ethnic groups' prejudices towards each other. Identity conflicts between Caribbean and African ethnic characters are the first proof of how otherness emerges within a multicultural society, which is obvious when Armani has stereotyped views of Africa and calls Yemi racist words. Thus, 'us' and 'them' binary thinking has deeply affected the relationship between the teenagers.

The multicultural nature of dominant culture, Britain does not overcome the prejudices. How the fact that whites still regard blacks as the "other," and reduce them into inferior categories lies in the details of an old white woman who is afraid of Ikudayisi just because he is black and of two white police who view Yemi as a troublemaker and a drug dealer just because of his Caribbean image. But also, for Yemi who is labelled as the "other" by external factors due to his otherness-his ethnic origin, another problem, or rather the main one stems from his denial of Nigerian heritage.

In relation to alterity, the concept of cultural hybridity was handled in the play. Today, the mixing of cultures with the influence of globalization and immigration offer new alternatives as hybrid languages, identities, music, fashion and so forth. In the play, the importance of this hybridization has been analysed through Yemi who finally forms a hybrid identity by embracing both his national and cultural identity. Also, through the gang, it was demonstrated that Afro-Caribbean and Asian people who have migrated to the UK since the post-war era combined their languages with English to produce new hybrid languages and that these languages are now being developed by black youths to create new dialects. This hybridization of English language has played an important role in the reconstruction of Britishness alongside black British identity.

Therefore, the concept of hybridity is very important when it is associated with the messages that the play gives: the hope and respect. Because it is necessary to build a hybrid identity, that is to say, an identity that we share same identities with the others as well as protect our otherness, for a person to live in harmony with the others. By doing so, we can also accept or embrace the differences of other people. This is the point reached also in Caryl Churchill's *A Number*.

In *A Number*, Churchill, as an active female playwright who pioneered the changing the language of contemporary drama, addresses the potential impact of human cloning rather than scrutinising its ethics. The play, featuring three characters- both the clones and the cloned, and a father who all are affected in positive and negative ways by the results of cloning, is more of a science fiction.

The concept of alterity was approached from a more philosophical standpoint. On the one hand, the identity problems that have arisen between the self and the other have been analysed. Here, B2 (the clone) is supposed to be the "other" because, as Sartre says, the Other brings "I" to the object position and psychologically threatens him, so for B1, B2 is the "other." B1 seeks for originality and in the pursuit of this; he destroys both his and B2's life. On the other hand, alterity was discussed through the obsession with the sense of sameness. Here, Salter wants his son to be the same and unique, thereby he ignores the son's state of being different.

In addition, the concept of hybridity was examined not as a cultural hybridity as in *Gone Too Far!*, but as a literary hybridity. Because Churchill has reflected a future that the hybridization of real and artificial constitutes hyperreality and has set her characters in this near future. Although they all physically resemble each other, among the three sons, Michael is the only one who does not try to be unique. He accepts this copying situation because it is his identity that developed over time makes him both different and same with others.

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ÖZGEÇMİŞ

4 Mayıs 1992 tarihi, İstanbul ili Şişli ilçesi doğumluyum. İlk, Orta ve Liseyi farklı ilçelerde tamamladıktan sonra, Beykent Üniversitesi, Fen Edebiyatı Fakültesi, İngiliz Dili ve Edebiyatı Bölümüne kaydoldum. Bu bölümden mezun olduktan sonra iki yıl özel bir okulda İngilizce öğretmeni olarak, daha sonra Beykent Üniversitesi'nde kısa dönem öğretim görevlisi olarak çalıştım. 2015 yılında, Beykent Üniversitesi, İngiliz Dili ve Edebiyatı Anabilim Dalında yüksek lisans eğitimine başladım.

Özel ilgi alanlarım İngiliz Dili ve Edebiyatı özellikle drama ve bilim kurgu ile ilgili metinleri okumak ve analiz etmek.

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