

**Pater, Patriarchy, and Patricide:
How Patriarchy Leads to Patricide**

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Abstract

While an understudied topic, patricide is a highly frequent theme in literature and popular culture, and many people have encountered it. This dissertation studies patricide and why it recurs frequently in popular culture and literature.

This study argues that contrary to popular belief that assumes patriarchy must protect fathers (as one of its central tenets) and prevent patricide at all costs, it is actually patriarchy itself, with its dynamic factors and sociocultural structures, that constitutes one of the main reasons behind patricide and its frequent occurrences.

Patriarchy, the dominant sociopolitical ideology of the last few millennia, has significantly shaped and defined fatherhood. By appointing the father as the bridge between society and family, it has assigned (at least) two sets of responsibilities to the father, one towards the patriarchal society and one towards his children. However, these two sets of responsibilities are not always aligned, and in some cases, their relationship even becomes dichotomous. This creates a conflict in which the father must choose between his responsibilities towards his society or his child. If he chooses his responsibilities towards the latter over the former, the patriarchal society casts him out, and if he chooses his responsibilities towards the former over the latter, the chances of patricide increase.

Through close readings of different cases of patricide in some of the most important canons and icons of popular culture and literature, this dissertation shows how the patriarchal regime of these works has pushed the fathers towards becoming the victims of patricide and children towards becoming its perpetrators.

Acknowledgment

I doubt that anyone out there could say finishing their PhD was easy. Mine was the same, too. However, I enjoyed every single day of working on it. The joy I feel now that I am writing this last section of this PhD, however, is more than any day in the past few years because I can now say, "I have done it!"

However, this statement of mine would not have been possible without the help and support of some of the most important people in my academic and personal life. First and foremost, I would like to thank my supervisors, Prof. Dr. Ingrid Hotz-Davies and Prof. Dr. Christoph Reinfandt.

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Introduction

Once upon a time, during the American Civil War, Carter Druse, the young son of a wealthy Virginian landowner, joined the Union army. In a very short time, Carter proves to be a responsible and courageous soldier.

In one of their missions, Carter's regiment must walk for a very long time. When they finally stop for a rest, Carter, who is known to be reliable, is chosen for the lookout post.

Carter climbs a high cliff, finds a bush, and lies under it to hide from the enemy's eyes. Everything is fine at first, but as time passes, Carter falls asleep due to exhaustion. When he wakes up, he sees a Confederate spy doing a reconnaissance mission on his regiment from the cliff's verge. When Carter looks at the spy's face, he is shocked to realize it is his father.

"Druse grew pale; he shook in every limb, turned faint, and saw the statuesque group before him as black figures, rising, falling, moving unsteadily in arcs of circles in a fiery sky. His hand fell away from his weapon, his head slowly dropped until his face rested on the leaves in which he lay. This courageous gentleman and hardy soldier was near swooning from intensity of emotion.

It was not for long; in another moment his face was raised from earth, his hands resumed their places on the rifle, his forefinger sought the trigger; mind, heart, and eyes were clear, conscience and reason sound. He could not hope to capture that enemy; to alarm him would but send him dashing to his camp with his fatal news. The duty of the soldier was plain: the man must be shot dead from ambush--without warning, without a moment's spiritual preparation, with never so much as an unspoken prayer, he must be sent to his account. But no--there is a hope; he may have discovered nothing--perhaps he is but admiring the sublimity of the landscape. If permitted, he may turn and ride carelessly away in the direction whence he came. Surely it will be possible to judge at the instant of his withdrawing whether he knows. It may well be that his fixity of attention--Druse turned his head and looked through the deeps of air downward, as from the surface to the bottom of a translucent sea. He saw creeping across the green meadow a sinuous line of figures of men and horses--some foolish commander was permitting the soldiers of his escort to water their beasts in the open, in plain view from a dozen summits!

Druse withdrew his eyes from the valley and fixed them again upon the group of man and horse in the sky, and again it was through the sights of his rifle. But this time his aim was at the horse. In his memory, as if they were a divine mandate, rang the words of his father at their parting: "Whatever may occur, do what you conceive to be your duty." He was calm now. His teeth were firmly but not rigidly closed; his nerves were as tranquil as a sleeping babe's--not a tremor affected any muscle of his body; his breathing, until suspended in the act of taking aim, was regular and slow. Duty had conquered; the spirit had said to the body: "Peace, be still." He fired." (Bierce, "A Horseman in the Sky").

The bullet hits the horse, and in a moment of shock and pain, the beast jumps off the cliff while Carter's father is still on its back, resulting in the death of Carter's father. As his father also points out, Carter Druse is duty-bound to his society. However, unfortunately for Carter and his father, in Ambrose Bierce's "A Horseman in the Sky," his duty coincides with killing his father.

But is this the only example of patricide in literature and popular culture? If not, how frequent is this phenomenon, and how often have people encountered it? Moreover, how much has the scholarly world of literature and popular culture studied patricide?

While it might be thought that patricide is relatively scarce in our literature and popular culture (due to the heinous nature of killing one's father), it is not so. In fact, patricide is exceptionally frequent in our literature and popular culture, and a broad audience has been in contact with it recurrently. Just as some examples of patricide, in *Star Wars* (one of our most well-known cultural icons), Kylo Ren commits patricide, not once, but thrice; Luke Skywalker decapitates his father, Darth Vader, in his dream; and Anakin Skywalker kills his father figure, Obi-Wan Kenobi. In another cultural icon, the *Marvel Cinematic Universe*, which consists of many franchises, Nebula and Gamora try to kill their father, Thanos, in the *Avengers* series; Loki kills Odin in the *Thor* series; Hulk kills his father in the *Hulk* series; and Star-Lord kills his father, Ego, in *Guardians of the Galaxy* series. Furthermore, in the *Harry Potter* series, Barty Crouch Jr. kills his father Barty Crouch Sr., Snape kills Dumbledore, who is a father figure to him, and Lord Voldemort kills his biological father and many years later uses his bones to resurrect himself. The accumulated box office of these three series is more than 50 billion USD (*Statista.com*), which means millions¹ of people have already encountered multiple instances of patricide in these movies².

Contrary to its considerable presence in literature and popular culture, patricide is a relatively understudied subject in the scholarly world. The number of works one can find by

¹ Even if we do not consider price inflations and use today's average worldwide ticket price of \$8.13 per viewer (*Numbeo.com*), the number of people encountering patricide instances through these three franchises could be much higher than "millions," or nearly 6 billion (50B /8.13 ≈6B). Furthermore, these are just the box office amounts, and the revenues from DVDs, books, comic books, TV royalties, and online platforms like Netflix and Amazon Prime Video are not counted here. Nevertheless, I used "millions" as a scale for two reasons. First, these movies come in series, and one person could have watched more than one movie of the series, and second, one person could have watched any of the movies multiple times.

² One should also note that this is the number of people who encountered patricide in just these three franchises. However, patricide is not limited to these works; it can also be found in popular culture, religion, mythology, literature, video games, and music. For example, *Game of Thrones*, another cultural icon that has multiple patricides in it, "ended its run by averaging just under 12 million viewers for its initial airing on HBO and a staggering 44 million across all platforms over the course of its eighth and final season" (*The Hollywood Reporter*). See Appendix I for a sample list of patricide cases.

searching "patricide" in the *MLA International Bibliography* is fewer than 70. However, even of this meager number, just a few are related to patricide as the act of killing one's father. There is a considerable gap in the study of patricide that needs to be addressed.

While this lack of scholarly works on a topic with such presence in popular culture and literature is an anomaly, another anomaly is the high frequency of the occurrences of patricide within our societies, which are primarily patriarchal. This is a highly noteworthy point because, logically, patriarchal regimes should protect one of their central tenets, fathers, at all costs. However, not only does patriarchy fail to protect them, but in some cases, such as Carter Druse's, killing the father becomes the responsibility of the child.

The existence of patricide can make one doubt some previously held beliefs about patriarchy, doubts that could lead to further questions. Aren't fathers one of the most essential parts of the patriarchal system? How could patriarchy kill its fathers? Wouldn't the patriarchal regime crumble if fathers were killed?

While patricide can give rise to these questions, it can also answer them. Fathers of the patriarchal regime have been killed in great numbers and for a very long time now (as shown in the previous page and Appendix I), but the patriarchal regime never crumbled down, and it has always continued to exist. The logical deduction is that fathers are not as important to the patriarchal system as our predispositions might have made us think.

I used "predispositions" and "might have made us think " because of four long-standing semantic mistakes we make about fathers and patriarchs.

The first semantic mistake is seeing fathers as synonymous with patriarchs. While the term patriarchy is coined from pater (father) (*Oxford English Dictionary*), fathers and patriarchs are not the same. Whereas most patriarchs are fathers, it does not mean all fathers are also patriarchs. Fatherhood is just one of the prerequisites for being the patriarch, and it is not even an essential one either. Some other prerequisites (for general cases, not the exceptional ones) are, for example, that he should be the first son of the patriarch, should have subjects or legal dependents over whom he rules, and be able to leave an inheritance for his next in line. These prerequisites have been known even at the time of Filmer, who is known to be "the codifier of patriarchalism as a social and political doctrine" (Laslett 1948: 525) and has written extensively about them in his *Patriarcha, or The Natural Power of Kings*.

The second mistake is thinking patriarchy is simply the system in which fathers, all fathers, rule supreme. Patriarchy, as we will see in the first section, is "a social organization marked by the hierarchical supremacy of the patriarchs (not fathers) at the societal level, the legal dependence of wives and children, the reckoning of descent in the line, and the existence of inheritance."

The third mistake is categorizing all patriarchs in the same class. As the complete title of Filmer's book and our previous definition of patriarchy show, patriarchy is not the rule of all males but a few. However, even among those few, there is a power hierarchy. For example, "the power of the Father over his child gives place and is subordinate to the power of the magistrate" (Filmer 62). The patriarchal system is a hierarchical one, in which each patriarch has a patriarch above him (with just one exception).³

The fourth mistake is thinking patriarchs are the owners of the patriarchal system and stand above it. Comparing the patriarchs with the non-patriarch members of the patriarchal society, it is true that patriarchs have higher positions, power, and authority. However, they (and this 'they' also includes that one exception) are not the patriarchal system's owners. As Maine, Morgan, Engels, Lerner, Pateman, and some other prominent feminists and scholars of patriarchy show, patriarchs are just a part of the patriarchal system. They must still undertake social responsibilities and be answerable for their actions.

Correcting these mistakes is important because it removes the fathers and patriarchs from the exalted positions generally attributed to them, recalibrates their status, and puts them in a more logical one. After all, if fathers and patriarchs did have such exalted positions, it would have been impossible to kill them, let alone kill them with such frequency.

However, shaking and changing the father's position might result in further questions. If fathers are not those exalted beings, then what are they? How can fatherhood be defined?

While one might relate fathers to biology (i.e., the provider of the sperm), there is a problem with this definition. As Weineck and Zoja write, not every single intercourse results in pregnancy, and the spermatozoids (what enables the father to have offspring) die a few minutes after leaving the father's body. However, the child is born more than nine months later, and they might or might not look like their fathers. This temporal gap and facial dissimilarity make biological fatherhood nothing short of a Schrodinger's cat situation where

³ The one exception mentioned is the highest authority of the patriarchal system, for example, the king.

a man might or might not be a child's father. Fatherhood, therefore, cannot be a biological fact, as it would always be under question. This is, however, a considerable problem in patriarchy because the father (as one of its main tenets) does not have a concrete position. To solve this problem, the patriarchal society has attached fatherhood to social contracts such as marriage.

"In monandrous marriage, a rather long-lived cultural ideal probably for that very reason, the tension between paternal bios and paternal nomos is laid to rest, and the sexual and the cultural father are, at least by design, one and the same. While some rituals—such as the ceremonial "picking up" with which a Roman father acknowledged his children—mark the difference between the two, there is a long legal tradition—still widely in effect in Western countries today in various modified forms—that declares a mother's husband to be the father of her children, regardless of biological circumstances" (Weineck 2014, 108).

The fatherhood that is known to and accepted by us, therefore, as Marsiglio (1995), Bruzzi (2005), Galasiński (2013), Podnieks (2016), and Johansson and Andreasson (2017) also write, is more of a social construct. This, however, gives rise to an irony and a few other problems. The irony is that fatherhood as a social construct is losing its only concrete basis, the sperm and biology, and is attaching itself to something fundamentally abstract: social contracts. The first of the problems is that this solution does not entirely solve the issue of doubt. Even if the child is born out of wedlock, the child might not be a father's. Nevertheless, as Weineck writes, the patriarchal society makes the man who is married to the woman the father, "regardless of biological circumstances." The second problem is that when a phenomenon (here, fatherhood) is subordinated to another (here, patriarchy), then the superior phenomenon (patriarchy) dictates the rule of the subordinate one (fatherhood).

The fatherhood we know of is defined by the patriarchal regime, and patriarchy affects fatherhood at least in two ways. First, through imposing specific sets of roles, responsibilities, and expectations on the father, the patriarchal regime prevents him from making independent decisions or taking actions that go against the patriarchal norms. Lewis and O'Brien write that these constraints on fatherhood are "institutional and individual" (6) and affect fatherhood in three main categories: a) the traditional (differentiated) familial roles of the father, b) fathers' relationships with mothers, and c) men's status and identity as fathers (ibid). Second, as the child is also living in the same patriarchal society as the father, s/he is also affected by the rules and norms of the society. Consequently, it is also the patriarchal society that defines the expectations and wishes a child will have from their father. Zoja writes:

"Children want their fathers to be strong and victorious. If the father can be a winner while also a man who is good, just and full of love, so much the better. But often the

most important thing is for the father simply to embody the image of a man who knows how to win, and his goodness or not is of secondary importance. Our tradition frequently considers a father whose actions are just but without success in the outside world to be far less preferable than an unjust father whose actions are crowned with victory. Shakespeare, for example, was aware of this paradox: *King Lear* gives us the prototype of the father whose loss of power and prestige results in his rejection" (Zoja 2-3).

Of course, this is a contradictory situation. A decent human being should be "good, just, and full of love," and if a man wishes to be decent, he should adhere to these traits, too. However, if he simultaneously wants to be a good father, he has to adhere to some other (maybe, at times, darker) traits.

"But in a patriarchal society [...] With the father, things are more complicated, since the child's expectations are more contradictory: not as the exception, but as the rule. And not in different moments, but all at once. Within the family, the father must adhere to a code of moral rectitude; but with respect to society, his actions first of all must accord with the laws of power, or, more precisely, with something like the Darwinian laws of evolution where the "good" are equivalent to the "fittest," in the sense of showing the greatest ability to assure survival for themselves and their descendants." (Zoja 4).

The patriarchal regime, therefore, first limits the father's autonomy and then affects the child's expectations of him, pushing the father towards decisions he might not have made otherwise. However, this is not the depth of the problem.

When patriarchy makes the father the bridge between the family and society, it also imposes at least two sets of responsibilities (one towards the child and one toward society⁴) on him. Then, it leaves the father alone to find a balance between his responsibilities. The father manages to do so most of the time, as the relationship between his responsibilities is normally an "and/or" one in which he can undertake both simultaneously. However, the problems begin when the relationship between his two sets of responsibilities changes from an "and/or" situation to an "either/or" one. In such cases, the father, being just one person, cannot attain 100% in either of his responsibilities. The father who wishes to make his child wholly satisfied and happy must abandon some of the responsibilities the patriarchal society has imposed on him, but this will have consequences for him. The father who wishes to dedicate himself wholly to his societal responsibilities also faces a problematic relationship with his children, as he is not shouldering his responsibilities towards them. Carter Druse's father is a Virginian Landowner; hence, being a part of the Confederate army is the responsibility the patriarchal regime has imposed on him. His son, however, wishes to join the Union army. His fatherhood responsibilities dictate that he must support his son, Carter,

⁴ This is strictly about the father/child relationship; therefore, the wording "two sets" of responsibilities is used.

but this is against his social responsibilities. Hence, Carter's father finds himself in an either/or situation where he can either undertake his responsibilities towards his son or towards society. He can only choose just one of them.

Lewis and O'Brien call these situations, where a father's responsibilities towards the child and society are dichotomous, "the paradox of fatherhood."⁵ It is important to note that the paradox of fatherhood is not a one-time occurrence, and this dichotomic relationship between a father's responsibilities exists for all fathers of patriarchy, and no father, not even the patriarch, is freed/pardoned from undertaking them.

It is due to this either/or dichotomy of responsibilities the patriarchal regime imposes on the father, the expectations (from fathers) it sets for the children, and the definition of fatherhood it outlines that the chance of patricide increases. In other words, one of the main reasons behind patricide and its frequency in our literature and popular culture is patriarchy itself.

This is what this study is trying to show. This dissertation examines the origin and causality of patricide. It shows that patricide occurrences in literature and popular culture are more frequent than assumed, and many people have encountered it – and encountered it more than once. It shows that contrary to what might be believed, not only is patriarchy not preventing patricide, but it is also the very structure and essence of patriarchal regimes, with their norms and principles, which constitute one of the main reasons behind patricide. To do this, this dissertation is divided into four sections (five chapters).

The first section comprises the study's theoretical framework, and the remaining three sections closely read works of literature and popular culture that have patricide instances in them⁶. Each section examines the phenomenon of patricide from a different angle and explains how the rules and structures of the patriarchal regime result in its occurrence.

⁵ An example of the paradox of fatherhood in day-to-day life (mentioned in both Lewis and O'Brien (1990) and Suwada and Plantin (2014)) is a father's breadwinning responsibilities. When a father spends a considerable part of his day outside to fulfill his social and breadwinning responsibilities, he automatically loses the chance to spend enough time with his child. A father who works from 8:00 to 17:00 and has to commute an hour in the morning and an hour in the afternoon can, at best, only spend a few hours with his child (between 18:00 and 22:00 when the child sleeps). The wording 'at best' was used because it is impossible to spend the entire four hours with the child. First, the child might have siblings, and the father should spend time with them, too. Second, the mother also needs his attention, and he must spend time with her. Third, the father should undertake some household chores. Fourth, the father is also human and has his own needs, like taking baths, eating, etc.

⁶ The works used for the close studies have several common characteristics. First, most of them have more than one patricide case, enabling us to study patricide more thoroughly. Second, they are all well-known works of

The first section, chapter I, studies patriarchy, father/hood, and patricide, scrutinizing their relationship. Patriarchy is studied first, as both fatherhood and patricide are phenomena that are happening in the patriarchal system. Fatherhood is studied after the patriarchy section because our definition of fatherhood is affected by the patriarchal society. Patricide is studied last because it is only by comprehending the first two concepts that one can find the reasons behind patricide occurrences.

The second section studies how the patriarchal regime's either/or dichotomy pushes fathers toward becoming victims of patricide. This section is divided into two chapters (chapters II and III), each studying one of the most important works of literature and popular culture with multiple patricide cases: *The Three Theban Plays* of Sophocles and *Star Wars*.

While *The Three Theban Plays* of Sophocles might seem out of place in a study that primarily concerns itself with modern literature and popular culture, it should not be forgotten that the story of Oedipus has become synonymous with patricide in our time, and it had (and still has) a significant influence on our popular culture.⁷ The story of Oedipus killing his father, Laius, is relatively well-known (even to the general public). However, Laius is not the only father who meets his end at his child's hand in *The Three Theban Plays*. Haemon tries to kill Creon; Creon (as a citizen and child of Thebes) orders Oedipus's (who is seen as the father of the city) exile, which ends in Oedipus's death; and Oedipus accuses Eteocles and Polynices to be responsible for the events that result in his death. *The Three Theban Plays'* chapter studies each of these patricide cases separately, scrutinizing how the structure of the patriarchal society starts the chain of events that results in these patricides/ attempted patricides.

The third chapter of this dissertation studies *Star Wars*. While the story of Oedipus might be the first one that comes to mind when discussing patricide, *Star Wars* probably has the most significant number of patricide cases within a single franchise. Besides the patricide cases mentioned previously, one can add Darth Vader's failed attempt to kill Palpatine, Rey's killing of Palpatine, and Kylo's helping Rey to kill Palpatine, who is Kylo's great-grandfather. It is important to understand that these are just the patricide instances in the Skywalker Saga of the franchise, and the rest of the franchise is left alone. The third chapter, therefore, studies

literature and popular culture, meaning many people have watched or read them. Third, these works are canons of their genres and have inspired many works that came after them.

⁷ For example, some works of popular culture that have been affected by the Oedipus myth are *Analyze This* (1999), *A.I. Artificial Intelligence* (2001), *Alexander* (2004 film), and *Archer* (2009-2023 TV Series).

these patricides, focusing on discovering why there are so many cases of patricide in *Star Wars*.

The third section (chapter IV) studies the patricide cases in *Frankenstein; or, The Modern Prometheus*, and *Blade Runner*, while keeping the perpetrator (the children who committed patricide) in mind. As mentioned before, the patriarchal regime is not just affecting the fathers. It also affects children, and it affects them in more than one way. On the one hand, the patriarchal regime disturbs the father-child relationship as it imposes dual types of responsibility on the father, disabling him from reciprocating all emotional/physical/psychological needs of the children. On the other hand, the patriarchal regime also imposes responsibilities on the child, which could even go as far as killing the father (as seen in Carter Druse's case). Furthermore, both fatherhood and the expectations a child might have from their father are defined by the patriarchal regime. When a father cannot live up to their child's expectations (which are defined by the patriarchal regime in the first place), the chances of patricide can increase. This section, therefore, studies how patriarchy pushes children towards committing patricide.

The last section, Chapter V, studies *Snow White* because this work has female-patriarchs⁸ (or females who have acquired the position of the patriarchs) in it⁹. Studying female-patriarchs is important because it helps verify the hypothesis of this dissertation by changing its variables. The model of patricide in this dissertation states that patriarchy is one of the main reasons behind patricide. It can be roughly summarized as:

$$\text{Patriarchy} + \text{Father} = \text{Patricide.}$$

As a final touchstone for the hypothesis, this chapter shows that the father variable is not even closely as important as the patriarchy variable in the occurrence of patricide. Changing the second variable, the father, and using female-patriarchs instead (changing the equation to Patriarchy + Female-patriarchs = Patricide), this chapter shows that even when the father variable is changed, the results remain intact, and because of the dichotomy of responsibility patriarchy imposes on the female-patriarchs, the female-patriarchs are also killed at the hands of their children.

⁸ As shown in the fifth chapter, these women are not called matriarchs in this dissertation because they are ruling within a patriarchal system, not a matriarchal one. See Chapter Five for more information.

⁹ An extension of this chapter can be found in Appendix II, "Enûma Eliš," illustrating how patriarchy drives the patriarch, rather than the fathers, towards patricide.

Section 1: Patriarchy, Fatherhood, and Patricide

Chapter I: Patriarchy, Fatherhood, and Patricide

When Gerda Lerner writes one of the most influential books on patriarchy, she calls it *The Creation of Patriarchy*, not "What is Patriarchy?" and the first question she asks in her book is: "What is history?" (4). Her book, while influential, goes on the journey of answering how and when patriarchy was created, not what is the definition of patriarchy. Focusing on the development of patriarchy, rather than defining it, is not unique to Lerner's book. As Pateman writes, generally, scant attention has been given to "the meaning and usefulness of the term 'patriarchy'" (1989: 446).¹

The reason for this lack of consensus is perhaps that patriarchy has normally been studied as a system first, then expanded to encompass individuals, and not the other way around. While most definitions of "patriarchy" will agree that it is a system in which males generally have more power than females, it is crucial to emphasize that patriarchy does not revolve around men, per se, but around patriarchs. Therefore, the goal of the patriarchy section of this chapter is to inspect patriarchy by scrutinizing the patriarch's position and, more importantly, to compare the position of the general populace of men with the patriarch and check where they stand in the patriarchal system. This section studies whether patriarchy as a political system works in favor of males (the general population of males) or, contrary to general beliefs, it actually exerts a higher level of pressure on males than is generally assumed.²

The second section of this chapter deals with the question of "fatherhood," or our epistemological understanding of fatherhood, which is very much affected and defined by the patriarchal regime. Fatherhood, like patriarchy, has different definitions and is a rather elusive question of humanity, for which many people have been searching for an answer in the past few millennia.³ If fatherhood is a biological phenomenon related to the sperm, then how should one categorize the fathers who have been taking care of the children who were

¹ Of course, patriarchy has been defined in many studies, and there is a multitude of definitions for the term (see Greer Fox 1970; Gerda Lerner 1986; Riane Eisler 1987; Judith Butler 1999, and Maria Mies 2014, for some of these definitions). However, none of the definitions have been unanimously accepted.

² I should emphasize here that I am well aware of the inequality patriarchy brings between men and women. I am also aware of the large body of literature on this inequality. However, I am not writing about the problems patriarchy brought about for women or children because so many people have already worked on that. What I can say about the subject has already been said and in far better ways than I could ever wish to be able to say. What I wish to do in this study, therefore, is to find the inequality that also exists between men due to the patriarchal system.

³ For more information, see Weineck 2014, 77-88.

not theirs, like adopted children? Additionally, many (if not all) cultures accept fatherhood through marriage (a subdivision of social fatherhood), by which the man who is married to the mother is called the father. Fatherhood is not as hard-to-define a subject as patriarchy, but it is still a very vague subject, and this vagueness is also a side-effect of how patriarchy has shaped our understanding of fatherhood. Epistemologically speaking, not only the fatherhood we know of is not a progenitor of patriarchy, but it is the patriarchy that is the progenitor of the fatherhood we know. If this is the case, do fathers actually enjoy an exalted position in patriarchy? The second objective, therefore, is to scrutinize patriarchal fatherhood and how it is defined by the patriarchal society.

Patricide is perhaps the easiest to define in the trinity of patriarchy, fatherhood, and patricide. On the one hand, it means the act of murdering one's father, and on the other hand, it means "one who murders his/her father."⁴ It is, in a general sense, the death of a father at the hand of his child. While patricide is not as widespread as patriarchy or fatherhood, the number of patricidal instances in history and culture cannot be counted as low either.⁵ This prevalence of patricide defies a core tenet of patriarchy. Logically, the patriarchal society in which we live should favor males, especially fathers, yet the ubiquity of patricide as a trope opposes this logic. How could patriarchy permit its fathers to be killed? Conceptually, how could patricide be described in a patriarchal society?

In summary, my main questions in this chapter are: what are the effects of patriarchy on the general population of males? How does patriarchy define fatherhood? How does patriarchy result in patricide?

⁴ Merriam-Webster

⁵ For a short list of more than two hundred cases of patricide in popular culture, see Appendix I.

I: Patriarchy

"No man is born a servant or subject to the power of a master by the law of nature, yet every man is born subject to the power of a Father" (Filmer 74).

Merriam-Webster defines patriarchy as:

"[A] social organization marked by the supremacy of the father in the clan or family, the legal dependence of wives and children, and the reckoning of descent and inheritance in the male line."⁶

This definition, however, is problematic even within its first words. While "father" might be related to the concept from which the word "patriarchy" is coined ("pater" or "father")(*Oxford English Dictionary*), the father himself is not essentially in a supreme position within any family/clan. Any particular father, at most, has a transitional position that might or might not become the supreme. Before becoming the father, he is always the son of his father, the grandfather. As long as the older male who holds authority exists, his position as the father is not really any different from the rest of the household.

"[In ancient Rome, a] man did not necessarily become paterfamilias when he had offspring. Rather, he became paterfamilias when he, freed from his father's potestas (because of the father's death or by emancipation), became a full subject of law and created his own familia that is, the complex realm composed of—persons, goods, animals, slaves, wealth, familial divinities, domestic rituals, and interpersonal relationships" (Biscotti 14).

However, unlike other members of the family, a father might have a transitional position in which he might be able to become the patriarch. The word "might" was used here because only the father, who is also the eldest son, has the privilege of being in this transitional position as "the letter of the law [...] granted all the power and practically all the property to the eldest son" (Laslett, 1948, 525).

Butler gives her own definition of patriarchy and "simply define[s]" patriarchy as "the rule of women by men, and of young men by older men" (135). However, her definition is also flawed. Patriarchy could neither "simply" be the rule of men over women nor that of older men over younger men. A woman of a higher social position than a man cannot be under that man's rule; a mother is not dominated by the son (at least when he is still young), and a princess is not dominated by a male peasant just because he is a male. Also, at any given moment, in any country, one can find a man who might be older than the ruling authority. However, that older male cannot be the ruler for the sole reason of his seniority. As the

⁶ Unless otherwise expressed, all dictionary definitions are from Merriam-Webster.

foremost author of patriarchy in the early modern period, Robert Filmer, points out, "[M]any a child, by succeeding a King, hath the right of a Father over many a grey-headed multitude, [and hath the title of Pater Patriae]" (Filmer 61).

There is no unanimously accepted definition of patriarchy. Beechey writes that this lack of an acceptable definition results from the fact that "[t]he concept of patriarchy which has been developed within feminist writings is not a single or simple concept but has a whole variety of different meanings" (66). Immediately after declaring that patriarchy is not "a single or simple concept," she uses a definition given by Millet: "[a]t the most general level patriarchy has been used to refer to male domination and to the power relationships by which men dominate women" (ibid). I have already, however, explained why this general description could not be accepted in the previous paragraph. Beechey herself also mentions on the next page of her article that "none of the existing literature provides a satisfactory way of conceptualizing patriarchy" (67). She was not completely satisfied with Millet's definitions either.

There is no lack of research on or about patriarchy, which may be one of the reasons for the lack of a unanimous definition. As Walby writes: "[t]he variety of definitions of patriarchy has itself been a source of criticism" (213) and vagueness. However, among all the different definitions of patriarchy, Walby's definition could best align with the purpose of this research. She defines patriarchy as:

"[A] system of social structures, and practices in which men dominate, oppress and exploit women. The use of the term social structure is important here since it clearly implies rejection of both biological determinism, and the notion that every individual man is in a dominant position and every individual woman in a subordinate one" (214).

Unlike most studies of patriarchy, she has not forgotten those males who are not patriarchs – male children, male slaves (which do not exist anymore today but did at some point), and unmarried males who are living independently from their parents and, consequently, are neither patriarchs, nor under one, and do not have any significant power. Walby then divides patriarchy into two categories.

"The two main types [of patriarchy] are those of public and private patriarchy. Private patriarchy is based upon the relative exclusion of women from arenas of social life apart from the household, with a patriarch appropriating women's services individually and directly in the apparently private sphere of the home. Public patriarchy does not exclude women from certain sites, but rather subordinates women in all of them. In this form the appropriation of women takes place more collectively than individually" (228).

Her definition explains the general concept of patriarchy, and her division elegantly describes the extent of patriarchy. Also, an important point in her division is that it actually shows the power dynamics of patriarchy. However, while Walby calls private and public patriarchy the two "main types" of patriarchy, they are neither separate entities nor simply two of the many types of patriarchy. Private patriarchy is the main building block of the public patriarchy, and public patriarchy is the inequality we see in society, or the patriarchal system itself. Many ancient and modern scholars, and even those who first wrote about the unspoken concept called patriarchy and put it to paper, i.e., Robert Filmer, have attached patriarchy to fatherhood, which is based on family. Patriarchy, like many other abstract concepts, needed a concrete base on which to construct and justify itself. That concrete base is the family or, as Walby calls it, the private patriarchy. Though patriarchy found its basis in the family, it also boosted and improved the position of the father in the family. While patriarchy has always been based on a hierarchy, there is no reason its building blocks should not follow a kind of hierarchy, too. Though not all men are patriarchs in the family, one man is the patriarch.

Walby then builds a theory of patriarchy based on its abstract levels, which is the extent of her study. She does not continue to investigate where the ordinary men (those who are not in the "dominant" position and are statistically and logically more than patriarch males in number) stand in the patriarchal society, either private or public. To see where these men stand in patriarchy and the effects of patriarchy on them, the best starting point would be going back a few centuries from Walby and her work and to the time of Sir Robert Filmer.

I.I. Sir Robert Filmer and Patriarchy

Sir Robert Filmer's book *Patriarcha, or The Natural Power of Kings*, has probably laid one of the first stones for the epistemology of patriarchy we know today. Even though his book is called "*Patriarcha*," Sir Robert was not the first person to coin the word, work on the concept of patriarchy, or even become an "innovator" of the concepts that build patriarchy (Sommerville 525). However, he could be counted as the first English person who worked extensively on the subject to the point that, as Laslett writes, he became "the codifier of patriarchalism as a social and political doctrine" (1948: 525) and his works are of prime importance in the "analysis of patriarchalism as a feature of Western culture" (ibid). He may

not have been the innovator of patriarchy, but he brought the subject under a fresh light within his studies.

"Filmer was a thinker of uncommon power, and even of uncommon originality. It is true that almost everything he said had been said many times before. But he was, at least, original enough to differ from almost every one of his own time in England; and he was original also in that he really tried to answer fundamental questions. As a political thinker he was, in my opinion, far more profound and far more original than was Locke " (Allen 45).⁷

Basing his argument on religious texts, Filmer in *Patriarcha* writes that Adam, as the first father and the inheritor of the entire earth, is the first and most important patriarch, and his power is subsequently bestowed upon the following people in his line of descent, one after another. Laslett writes:

"Sir Robert Filmer's prime assumption was that the Bible was the true, the unique and complete revelation of God's will on all things. It contained the whole truth about the nature of the world and the nature of society. The details of recorded history from the beginning to the death of the Apostles were to be found in it, and also the laws which would govern history from that time to the end of the world" (1949: 11).

Using a genealogy of kings, Filmer tries to show that all kings, especially the kings of England, are descendants of Adam. Filmer's "Observation on Mr. Hobbes's Leviathan: or His Artificial Man-A Commonwealth" summarizes his argument about patriarchy.

"If God created only Adam, and of a piece of him made the woman; and if by generation from them two as parts of them all mankind be propagated: if also God gave to Adam not only the dominion over the woman and the children that should issue from them, but also over the whole earth to subdue it, and over all the creatures on it, so that as long as Adam lived no man could claim or enjoy anything but by donation, assignation, or permission from him" (242).

Filmer's concept of patriarchy is based on the notion of kings as the heirs to Adam's throne and, therefore, the rightful patriarchs of their times. However, "as critics from Filmer's own century were only too happy to observe" (Butler 137), Filmer's error is in using, or better to say, misusing, Genesis 1:28.

"And God blessed them, and God said unto them, Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth" (Genesis 1:28).

⁷ Locke is among the first people who vastly disputed Filmer's treatises and, to do so, he mainly uses the Scripture. Showing Filmer's distortion of the Scriptures, he finds many ways to disqualify Filmer. However, it should not be forgotten that it was Filmer's work that he was disqualifying. If Filmer had not written his *Patriarcha*, Locke would have never written his *Two Treatises of Government: In the Former, The False Principles, and Foundation of Sir Robert Filmer, and His Followers, Are Detected and Overthrown. The Latter Is an Essay Concerning The True Original, Extent, and End of Civil Government*.

The earth is not just given to Adam, as Filmer writes, but it is given to "them," and this them is not just "males" (as plural) either. It is a male and female pair who together share the task to "be fruitful, and multiply." This reason for disqualifying Filmer's thesis is first stated by Locke, who also states that it is impossible to correctly find the genealogy of the Kings of England that leads to Adam.⁸

By relating the kings of England to Adam, Filmer wishes to show that the king's rule is God-given. Furthermore, to make the king's position more concrete, he analogizes it to the undeniable (at least in Filmer's time) fatherly power. For Filmer, "the king ruled absolutely, [as] the divinely ordained father of his people" (Butler 135).

"If we compare the natural duties of a Father with those of a King, we find them to be all one, without any difference at all but only in the latitude or extent of them. As the Father over one family, so the King, as Father over many families, extends his care to preserve, feed, clothe, instruct and defend the whole commonwealth. His wars, his peace, his courts of justice, and all his acts of sovereignty, tend only to preserve and distribute to every subordinate and inferior Father, and to their children, their rights and privileges, so that all the duties of a King are summed up in an universal fatherly care of his people" (Filmer 63).

Filmer, in this paragraph, as Cuttica writes, has two points. First, he "retracted the original moment of the foundation of political dominion," and second, he "employed the image of fatherly care to persuasively depict the [...] king" (2007: 614). Filmer thus builds his justification of the monarch's power and the divine right of kings by first attaching all the kings of England to Adam – who he believes is the inheritor of the Earth from God – and then attaching the king to the father, finding a pillar of comparison in the mundane world.

While Filmer writes, "[I] see not then how the children of Adam, or of any man else, can be free from subjection to their parents" (Filmer 57), he is not using the word "parents" here (though plural) to refer to the combination of male and female parents. Rather, it indicates a populace of male parents, as "any man else" shows us. Laslett writes that Filmer's religious readings rob him of the opportunity to see women in the same standing as men.

"[His] inferences from Scripture had [...] very important implications. First, the inferiority of women. Eve had been created after Adam, she had been fashioned out of Adam and God had specifically subjected her to Adam. Therefore in any situation the female was always inferior to the male: sisters were inferior to brothers, wives to husbands, princesses to princes. In all systems of authority, then, the females could be disregarded, except when, in the failure of a male, a female transmitted a relationship and the authority which went with it" (Laslett 1948, 12).

⁸ For more information, read John Locke's *Two Treatises of Government* (164), and Michael P. Zuckert's *Natural Rights and the New Republicanism* (44-50)

However, it might not have been just the religious reading of the scripture that gave Filmer the idea of leaving the women out of his argument. Because "Sir Robert had flagrantly abused scriptural texts to support his theory. Lengthy criticisms were written by Edward Gee, a contemporary of Filmer's, and by later Whig theorists including Algernon Sidney, James Tyrrell, and John Locke" (Butler 139). In the first section of his *Two Treatises of Government*, Lock cites many Scripture citations to show that Filmer either overlooked or distorted the Bible for his means. For example, when Filmer writes: "[t]o confirm this natural right of regal power, we find in the Decalogue that the law which enjoins obedience to Kings is delivered in the terms of 'Honour thy Father', as if all power were originally in the Father" (Filmer 62), he is distorting and changing the Bible. The Bible originally says: "Honour thy father and thy mother: that thy days may be long upon the land which the Lord thy God giveth thee" (Ex. 20:12). It does not just say, "Honour thy father." Furthermore, to achieve his goals, he also overlooks some other verses of the Bible. As Lock writes, some examples of the verses of the scripture Filmer overlooked are: "[h]e that smiteth his Father or Mother, shall surely be put to Death, 21. 15. He that Curseth his Father or Mother, shall surely be put to Death, Ver. 17. Repeated Lev. 20. 9. and by our Saviour, Matth. 15. 4" (Lock 185).⁹ This pushes Greenleaf to write, "[i]ndeed there was much more biblical exegesis in Locke's and Sidney's refutations than in Filmer's original texts" (89).

There is, of course, a reason behind Sir Robert's overlooking and distorting sections of the Bible for his argument. Calling the massive body of literature that was written against Filmer's argument (by his contemporary critics and commentators) an "intellectual overkill," Butler writes that "[t]he commentators failed to realize that Filmer's thought was part of a pervasive pattern [patriarchy] which had had a tight grip on the minds of many Englishmen" (138). It should not be forgotten that Sir Robert, as the eldest son of Sir Edward Filmer, received the inheritance of his father, the "East Sutton, Kent" estate¹⁰, and became the authoritative figure of his family. Therefore, Sir Robert was among Butler's "many Englishmen," as a patriarch. Like the title of his book, where he gives a king "natural" rights, being a patriarch is a natural right he sees for himself.

⁹ For more information on other material that Filmer may have overlooked, see the first section of Lock's *Two Treatises of Government*.

¹⁰ See Laslett's introduction to Filmer.

Furthermore, contrary to the other (non-patriarch) males of his time who were trying to change the patriarchal regime¹¹, and based on his belief in the Bible, Filmer rejects the concept which states all humans are bestowed natural freedom and describes it as "a New, Plausible and Dangerous Opinion" (Filmer 53). In his argument, he writes that it was precisely this free will that resulted in the banishment and fall of Adam from heaven. Sir Robert further argues that this freedom of all humans is just a concept that has recently become popular and was nonexistent at the time of the early church. He even calls free will contrary to the law of nature (ibid).

However, why should Filmer go this far against the freedom of people? One should not forget that the complete name of his book is *Patriarcha: A Defence of the Natural Power of Kings Against the Unnatural Liberty of the People*. Filmer's analogy of people's freedom with The Fall was due to the "deep hostility towards everything Catholic and Spanish [at his time]. In other words, Filmer pointed to the danger represented by those who promoted an external allegiance to a power (Rome) which was not the king's" (Cuttica 2012: 237). The Jesuits' philosophy and objective were to make "'the Church above the King, and the Pope above the Church', and also 'the Law above the King, and the people above the law' and so they deposed 'Princes, by their Tumults and Insurrections '" (Sibthorpe 23) (cited from Cuttica 2012, 239). Bellarmine, one of the main Jesuits Filmer opposes in *Patriarcha*, starts his *De Laicis* with the notion that the local authority (the monarch) and the Pope should be separate poles of power, the Pope having more power because the Pope's authority is "derived immediately from God" (Cuttica 2012: 240).

Therefore, Filmer believes the argument, "humans do enjoy such natural freedom," is problematic, and he needs to deny people's freedom, for it is precisely this freedom that is robbing the king of his power. Building a hypothesis against the idea of freedom of the masses, Filmer writes that if there is "freedom of will," then everyone will check their actions based on their own standards (Filmer 55). If this is to happen, the freedom of individuals to define their own moral standards could mean that assigning guilt would be impossible.

¹¹ This is not to say Filmer's contemporaries were completely antipatriarchal. His contemporary adversaries themselves sometimes embodied Filmer's ideas and beliefs. Even though their standing against Filmer was to destroy the patriarchal base and the divine-right-of-the-king basis for monarchy, patriarchy still had deep roots in their minds. They did not care so much about other parts of society. As Butler writes, "Sidney spoke harshly of forms of government which granted power without regard to age, sex, infirmity or vice. Tyrrell wrote, "There never was any Government where all the Promiscuous Rabble of Women and Children had Votes, as being not capable of it. Edward Gee would have founded his "democracy" on fatherly authority. Those who lacked political significance (i.e., women, children, servants) would be "involved" with their patriarchal superiors. James Tyrrell indicated that he found a similar arrangement acceptable as the foundation of a commonwealth" (Butler 140).

Furthermore, he writes that in a society where everyone has their freedom, one human's freedom could bring restrictions to another's (Filmer 55-56). This is especially true for a patriarchal society, where all the financial means, power, and authority are given to one person, the patriarch. The natural freedom of the patriarch's subjects (which is everyone except the patriarch himself) is in direct opposition to the most basic tenets of patriarchy and can destabilize the entire patriarchal system and break the order the system has toiled to build.

"The doctrine of Grotius is that 'God immediately after the Creation, did bestow upon mankind in general a right over things of inferior nature . . . From whence it came to pass that presently every man might snatch what he would for his own use, and spend what he could: and such an universal right was then instead of property, for what every one so caught another could not take from him but by injury'" (Filmer 63).

Sir Robert's definition of patriarchy does not just take the "freedom of will" away from the masses; he also creates a hierarchy among males. In the third section of *Patriarcha*, "The Argument of Bellarmine," Filmer cites a paragraph from Bellarmine that illustrates the general understanding of patriarchy from Bellarmine's time to the present. After this citation, Filmer brings up an argument that could help improve our current definitions of patriarchy. The paragraph he cites from Bellarmine's text is as follows:

"That God hath given or ordained power, is evident by Scripture; but God hath given it to no particular man, because by nature all men are equal; therefore he hath given power to the people or multitude" (Bellarmine, cited from Filmer 57).

Our primary definition of the patriarchal regime is that it is a regime of the supremacy of men over women or, as Bellarmine puts it, a society in which power has not been given just to "a particular man" but is bestowed on all of them. However, this might not be the case in a patriarchal society, and Filmer knows that well.

"To answer this reason, drawn from the equality of mankind by nature, I will first use the help of Bellarmine himself, whose words are these: 'If many men had been created out of the earth, all they ought to have been Princes over their posterity.' In these words we have an evident confession, that creation made man Prince of his posterity. And indeed not only Adam, but the succeeding Patriarchs had, by right of fatherhood, royal authority over their children. Nor dares Bellarmine deny this also. 'That the patriarchs' (saith he) 'were endowed with Kingly power, their deeds do testify.' For as Adam was lord of his children, so his children under him had a command over their own children, but still with subordination to the first parent, who is lord paramount over his children's children to all generations, as being the grandfather of his people" (Filmer 57).

Using Bellarmine's own words, Filmer first counters Bellarmine's argument and then further advances his own argument, showing that, first, not all men are equal and, second, not all fathers are patriarchs. The grandfather or the "first parent" is the "lord paramount" over his

children, meaning that his words overrule any words a father/subordinate father might have said. Quoting Aristotle, Weineck describes this relationship matrix in this way:

"The father is the only figure who simultaneously belongs to both Polis [city] and Oikos [household; family¹²], whereas the son is the only one who can diachronically cross the line dividing them" (Weineck 2014, 81).

Every father has a father of his own, and when there is a grandfather, the father is a "son," too. As long as this grandfather – the eldest male, or the patriarch – lives, the father is a subject (a subordinate who is not the dominator), as Filmer himself is well aware. "As long as the first Fathers of families lived, the name of Patriarchs did aptly belong unto them" (61). Nevertheless, while the eldest male child is a subordinate and does not really enjoy an absolute or supreme position, he is the only father who could reach the position of power after his father. His other brothers will become just a part of the system, not the head or patriarch.

One cannot find many scenarios where humans live as hermits outside a society. Humans are social creatures whose scope of life normally goes beyond a single family. However, in a society, there is almost always a higher level of authority over each person. Unless he is **the patriarch**, a lone father is not a societal powerhouse. "We see the power of the Father over his child gives place and is subordinate to the power of the magistrate" (Filmer 62). Filmer uses the word "magistrate" here, but in a smaller society, a family, the grandfather might still have the right to overrule the father. In a larger society, the king/emperor has the right to overrule magistrates. Not all men are equal in patriarchy.

Returning to our dictionary definition, the third section of the definition of patriarchy was "the reckoning of descent and inheritance in the male line." In the Introduction to Filmer's *Patriarcha*, Laslett explains how Filmer sees this reckoning of descent as: "God, by creating Adam first, gave him authority over everyone who came after him. All men were born of fathers and were subjected to their fathers [...]" (Laslett 12). The social organization is not based on the father's supremacy but on the grandfather or, as Filmer calls it, the "eldest parent" (57), but one should not overlook the fact that an inheritance must exist that the eldest male can pass on to the next male who will become the next head of the family.

Though Filmer defines patriarchy within a religious context, not all patriarchies are religious. Right after the "supremacy of the father," in our dictionary definition of patriarchy,

¹² Definitions of polis as city, and oikos as household or family comes from Weineck 2014.

we have "the legal dependence¹³ of wives and children"; yet, a male who does not provide, or is not able to provide, is not able to have dependents. Even if he does, when he is not able to support them, he cannot have "legal dependents." Unable to support his family/clan while he is still alive, it is highly improbable that he can leave an inheritance for the next male in the line of succession.

The power hierarchy Filmer constructs is, to an extreme extent, based on inheritance, even if he wishes to name other factors as equally important. Being first in creation is not the only reason why Filmer's Adam possesses the right to rule over all others; God bequeathing the entire Earth as Adam's inheritance also provides justification – a notion Filmer takes from Genesis 1:28-31. Filmer's Adam has the power to lord over his children, not only because God decreed that it would be so or because he was the oldest human, but also because of his inheritance.

However, when a child does not have anything to wait for –as an inheritance– from their father, then there is no reason for the child to obey the father or be bound to his words. As Rotundo writes, "A major source of father's power was his ownership and control of all family property. Through his control of land, a father could direct the rate at which his sons gained their independence" (Rotundo 8). The inheritance of a baron is far different from the inheritance a farmer leaves for his children, if there is any inheritance at all. But how could a patriarchal father exist when there is a lack of inheritance? When there is no inheritance, fathers can "no longer control their sons by promising the gift of a farm later in life. In other words, the father [has] lost power and authority" (Rotundo 10). This was even known to Filmer himself, as he writes: "Where children take nothing by gift or by descent from their parents but have an equal and common interest with them, there is no reason in such cases, that the acts of the fathers should bind the sons" (Filmer 65).

In the excerpt from Filmer at the beginning of this section, we read, "No man is born a servant or subject to the power of a master by the law of nature, yet every man is born subject to the power of a Father" (Filmer 74). However, we can now see that children are not naturally subjugated to the father's power. There are some prerequisites before a child is subjugated to the father. The first is that the father should not have any predecessor male or more powerful male (by rights, by financial means, by social standing and position, by brute force, or any other means that gives another male a higher position) who has, as Hobbes calls

¹³ "Legal dependence" describes the person that you need to support as obliged by the law (Law Insider Dictionary)

it, sovereignty over the father, and in consequence over the child. The second is that the father should be able to leave an inheritance for his next in line, and through this inheritance, he can keep his rule over them.

The patriarchy Filmer defined was flawed, and his description of the rules of patriarchy might have been even harmful to the patriarchal system, too. McKeon explains that the harm Filmer brought to patriarchy is because he decided to bring the tacit rules of patriarchy that have existed for countless years onto the paper. Patriarchy, as mentioned, was not a system that Filmer invented. However, it was a system that existed tacitly in the family and society, and it lost its illusiveness (the thing that was maybe keeping it alive for so long) when Filmer wrote about it.

"Puritan thought and the onset of political crisis in the seventeenth century forced this tacit knowledge to become explicit. Now the analogy between familial and political order had to be rationalized, and people were obliged to concretize both terms and acknowledge what was problematic in the comparison. The apparent integrity of patriarchal authority in the family was found in fact to consist of several distinct authorities-that of the father, the husband, and the master-whose compound complexity deviated from the simplicity of the model of absolute royal prerogative. In this sense, Filmer marks not the triumphant ascendancy of patriarchal thought, but its demise as tacit knowledge, the fact that it is in crisis" (McKeon 296).

Hence, to continue our journey of finding a definition of patriarchy, we shall move on to a contemporary of Filmer, whose work has also helped lay the basis of our understanding of patriarchy.

I.II. Thomas Hobbes and Patriarchy

The political atmosphere of the seventeenth century was changing at a fast pace. Among all the changes of this era, maybe one of the most significant ones was when the English people executed their king¹⁴ and abolished the entirety of the monarchical system in their country. Such substantial political changes subsequently changed the theories of fatherhood and patriarchy. Thomas Hobbes tried to update these theories in his *Leviathan*, a book that, since its publication, had its fair share of opposition from both the monarchists and anti-monarchists. Christopher Brooke, in his introduction to *Leviathan*, writes:

"It is usually read as an apology for authoritarian monarchy -yet authoritarian monarchists hated it insofar as it denied the divine right of the kings [...] and grounded its argument in a set of claims that they viscerally rejected about the natural

¹⁴ Who according to Filmer, enjoyed God-given position.

equality of all. But if Hobbes shared his foundational premises with the radicals, they, in turn, rejected the arguments he built on that shared foundation that concentrated political authority at a single point -sovereign – and rejected almost all limits on that authority" (ix).

Brooke describes this as the "unsettling ability to get under the skin of both sides" (ibid). Hobbes does not follow Filmer's religious justifications of patriarchy in his *Leviathan*. However, he does not support the idea of freedom of all, either. Instead of these, he attaches patriarchy to the social contract theory¹⁵. He redefines fatherhood and sovereignty and writes that both concepts are socially constructed and should be overseen through contracts. He takes a father's right over his child — which Aristotelians had given to a father because of his sperm (see Agamben 1998; Zoja 2001; Weineck 2014) – and gives it to the sovereign, making it a dominion, a despotic relationship. He even goes further than this and questions the ideology of succession, writing that the current ruler should have the power to choose the next one, regardless of biological relationships.

"[...] the disposing of the successor, is always left to the judgment and will of the present possessor [...] For the word heir does not of itself imply the children, or nearest kindred of a man; but whomsoever a man shall any way declare, he would have to succeed him in his estate. If therefore a monarch declare expressly, that such a man shall be his heir, either by word or writing, then is that man immediately after the decease of his predecessor, invested in the right of being monarch (*Leviathan* 130).

In the "Of Dominion Paternal and Despotical" chapter of *Leviathan*, Hobbes follows the doctrine of thought that relates femininity to nature and masculinity to civilization (Zoja 11). Hobbes is aware of the life-long question of the uncertainty of fatherhood. He writes, "[f]or in the condition of mere nature, where there are no matrimonial laws, it cannot be known who is the father, unless it be declared by the mother [...]" (*Leviathan* 133). This, however, is not an attempt to exalt motherhood and mother's rights. Instead, it is an attempt to degrade them by saying that they are phenomena far removed from the realm of law and order (since they come from nature). For Hobbes, a proper society is civilized and enjoys culture, commonwealth, law, and order. "Mere nature," however, is the place where there is no law. It is a place where he believes the savages live. It is the worst kind of society in Hobbes's *Leviathan* as it is a place in constant "Warre" condition. "Hobbes's state of nature is the famous war of all against all" (Pateman 1989: 452), a place without any rules, the jungle.

¹⁵ The social contract theory is a model that originated during the Enlightenment age, trying to define and prove the legitimacy of an authority (king, lord, governor, etc.) over individuals. The theory argues that individuals have consented, either explicitly or implicitly, to surrender some of their social rights, and even sometimes individual rights, to the mentioned authority in exchange for protection and the rest of their individual rights (Internet Encyclopedia of Philosophy).

"I demonstrate in the first place, that the state of men without civill society (which state we may properly call the state of nature) is nothing else but a meere warre of all against all; and in that warre all men have equall right unto all things; Next, that all men as soone as they arrive to understanding of this hatefull condition, doe desire (even nature it selfe compelling them) to be freed from this misery" (*De Cive* 34).

In Hobbes's examples of "savage" and "uncultured" societies, like those of Amazons, mothers have dominion over their children— but curiously, even there, mothers only have dominion over the female child.

"We find in history that the Amazons contracted with the men of the neighbouring countries, to whom they had recourse for issue, that the issue male should be sent back, but the female remain with themselves: so that the dominion of the females was in the mother"¹⁶ (*Leviathan* 133).

Hobbes's analysis of paternal power in "Of Dominion Paternal and Despotical" chapter begins with:

"A Common-wealth by Acquisition, is that, where the Sovereign Power is acquired by Force; And it is acquired by force, when men singly, or many together by plurality of voyces, for fear of death, or bonds, do authorise all the actions of that Man, or Assembly, that hath their lives and liberty in his Power" (*Leviathan* 162).

This might not be an important point if one reads Hobbes's *Leviathan* in a linear process, but if one compares the later parts of the chapter where fatherhood itself is (in a way) a conquest with this beginning section, then the fatherhood he depicts is a fatherhood painted with "force, fear, death, and bondage" (Weineck 2014, 111).

As Hobbes continues, he writes about paternal rule and defines how dominion is attained. "Dominion is acquired two ways; by generation, and by conquest. The right of dominion by generation, is that, which the parent hath over his children; and is called PATERNAL" (*Leviathan* 163).

Although Hobbes tries to bring the contracts in his work and explicitly writes that the mother, in some cases (especially natural ones), has the right of dominion over the child, it is doubtful whether he gave any real thought to a mother's rule over her children (at least in cases where the society is a civilized one). As Weineck writes, Hobbes paid attention to the genders of the pronouns he used. For example, in his *The Elements of Law, Natural and Politic: Human Nature and De Corpore Politico*, he writes:

¹⁶ This is Hobbes's general mentality on the matter, as he even repeats almost the same notions in his *De Cive*. "[F]or women, namely Amazons, have in former times waged war against their adversaries, and disposed of their children at their own wils, and at this day in divers places, women are invested with the principall authority. Neither doe their husbands dispose of their children, but themselves; which in truth they do by the right of nature; forasmuch as they who have the supreme power, are not tyed at all (as hath bin shewed) to the civill lawes" (*De Cive* 122).

"Children, therefore, whether they be brought up and preserved by the **father**, or by the **mother**, or by whomsoever, are in most absolute subjection to **him** or **her**, that so bringeth them up, or preserveth them" (Quoted from Weineck 2014, 119) (Bolds are added for emphasis).

His usage of gendered pronouns (not just "him") shows that he was well aware of the gender differences of pronouns. The question, then, is: how could he unintentionally have called the dominion through generation "PATERNAL"¹⁷, something completely related to fathers, and not "parental," which was already in use in his time¹⁸? The usage of the word "paternal" was most probably intentional, and the way the word is completely written in uppercase letters – which is rather rare in *Leviathan* – shows that Hobbes has given attention to this word usage. Therefore, when Hobbes writes, "Dominion is acquired two wayes," it is improbable that even he himself believes that it is possible to have dominion over a subject through generation.

"Those that have hitherto endeavoured to prove the Dominion of a Parent over his children, have brought no other argument than that of generation, as if it were of it selfe evident, that what is begotten by me, is mine; just as if a man should think, that because there is a triangle, it appears presently without any farther discourse, that its angles are equall to two Rights. Besides, since Dominion (that is) supreme Power is indivisible, insomuch as no man can serve two Masters, but two Persons male and female, must concur in the act of generation, its impossible that Dominion should at all be acquired by generation onely. Wherefore we will with the more diligence in this place, enquire into the original of *paternal Government*¹⁹" (*De Cive* 122).

A few lines further down, after he writes about his "two ways" in *Leviathan*, he repeats the same idea from the *De Cive*. He puts generation-based dominion well under the question of conquest and writes that every man needs a woman to procreate; therefore, both partners are "equally parents."

"For as to the generation, God hath ordained to man a helper; and there be always two that are equally parents: the dominion therefore over the child, should belong equally to both; and he be equally subject to both, which is impossible; for no man can obey two masters" (*Leviathan* 133).

Again, the words "equally parents," "two," and "masters" show how much Hobbes paid attention to his wording. He writes that both have equal dominion over the children. However, how could a "helper" ever be equal to the main subject? Even if they are equal, then the problem arises that a child cannot be under two masters and, to solve it, the father is the dominator because the commonwealth and the civilized society are "for the most part [...]"

¹⁷ Upper-case exists in the original text of Hobbes and was not added.

¹⁸ From the online format of the Etymology dictionary: parental (adj.) 1620s, from L. parentalis

¹⁹ Even though I would like to emphasize the word "paternal Government," italic is used in the original text and is not my addition for this purpose.

erected by the fathers, not by the mothers of families" (*Leviathan* 133). It is only in the state of pure nature, "Warre," and chaos that mothers can have domination over their children. In Hobbes's commonwealth, which he sees as a kind of utopia, it is very easy to find the dominant parent. The dominion over the child should simply go to the father because the "civil law" is in his favor. Furthermore, in the unlikely event of life in an uncivilized circumstance, in what Hobbes calls the "state of meer Nature," he, intentionally or unintentionally, defines both biological and social fatherhood as dependent on an act of speech, a declaration by the mother. "Where there are no matrimonial laws, it cannot be known who is the father, unless it be declared by the mother: and therefore the right of dominion over the child dependeth on her will, and is consequently hers" (*Leviathan* 133). I chose the words "intentionally or unintentionally" because, from what comes next, it is possible to deduce that he wanted to bring motherhood to the same state as fatherhood, making it an act, not a fact.

"[T]he Infant is first in the power of the Mother, so as she may either nourish, or expose it; if she nourish it, it oweth its life to the Mother, and is therefore obliged to obey her, rather than any other; and by consequence the Dominion over it is hers. But if she expose it, and another find, and nourish it, the Dominion is in **him** that nourisheth it. For it ought to obey **him** by whom it is preserved; because preservation of life being the end, for which one man becomes subject to another, every man is supposed to promise obedience, to **him**, in whose power it is to save, or destroy him" (164) (Bolds are added for emphasis).

Here again, one can see the distinction between the pronouns. Two points are worth mentioning. While the repeated use of third-person male pronouns throughout *Leviathan* is understandable, it is not very useful for this argument. While it is evident that the mother, as a female, has the natural power and equipment (i.e., breasts) to "nourish" the child, it is rather improbable for a man of the 1650s to "nourish" a child by himself (at least in the literal meaning of the word), let alone the men of "the state of meer Nature." Furthermore, one could also ask: why should the person who finds an "exposed" baby be a man in the first place? The second point is that it is rather farfetched to believe a considerably well-read scholar –also of the classics– does not know the right of the mother, that even Aristotle and Plato²⁰ could not deny, and that is the right over the child that a mother enjoys because of carrying the child for nine months and giving birth to it. Of course, the role of the person who "preserves" the child's life is important, but without the person who gave birth to the child in the first place, there could not be a child that a third person could take care of. Without considering the many significant roles of a mother, this argument even tries to delete the most

²⁰ See Michel Foucault's *Will to Knowledge*, Agamben's *Homo Sacer*, and Aristotle's *Politics*.

important role of the mother and bring motherhood to the level of fatherhood. Hobbes might have made this argument to compensate for the shortcomings of a father's role in a child's life compared to the mother's. Of course, these all have the prerequisite for happening in "meer Nature," a state that is not civilized.

It is also important to note that when Hobbes writes, "[b]ut if she expose it, and another find, and nourish it, the Dominion is in him that nourisheth it," he is also affecting fatherhood. The child, in this argument of Hobbes, is not a child who is stuck between a biological father and a care-father. Here, Hobbes deletes both the mother's and the father's biological affiliation with the child and gives dominion over the child to the person who takes care of it. Besides undermining motherhood, he also undermines the argument that has been around for millennia (biology against nourishing), and even opposes the argument he has said before about dominion being "acquired [in] two ways." He is deleting the only chance women had to become the dominant ones, which is "domination by generation."²¹ Hobbes, therefore, takes away the mother's rights that had been gained from giving birth because she is a mother who lives in a civilized commonwealth. However, there is a reason for what he is doing. "The overthrow of mother right enables men to enter the original contract, to create Leviathan in their own image, and to secure the fruits of their conquest by establishing patriarchal political right" (Pateman 445). He becomes, therefore, one of the first people who try to, in the advocacy of fatherhood, take the natural right of the mother away and give it to the father. Hobbes tries to, for once and for all, solve the problem of "fatherhood," but in doing so, he is questioning motherhood.

Hobbes brings fatherhood out of the realm of the sperm and even, to some extent, out of the realm of social conventions, relocating it in the realm of taking care of the child. In doing so, Hobbes is trying to give more power to the father, giving him undisputed dominion over the child and also the "power [...] to save or destroy him" (*Leviathan* 164). However, this is a failed attempt as his argument can have another side to it, too. The dominion is in him "who nourisheth it." "Nourish" means to nurture and help in the growth of an entity, and, in the case of a child, it cannot be possible without providing service to the child. Unintentionally and with a weak argument, Hobbes destabilizes the power of fatherhood by bringing the power out of not only the mother's hand but also the father's hand, and putting it in the hands

²¹ Furthermore, it should not be forgotten that the "state of meer Nature," where mothers have this right, is what Hobbes calls the "hatefull" state of constant "warre" (*De Cive* 34) in an uncivilized society. Hobbes's proper state, however, is a civilized one.

of whoever is taking care of the baby. In other words, it is actually the needs of the baby that justify the domination of the dominator. It is the request of an infant in need that defines domination, a point that Henry describes as a complete turn of ideology.

"In western Europe, somewhere along the way patriarchy got turned on its head. Instead of the father having control over the son's wealth, the father was expected to support his sons and daughters until they were adults, at which time they were expected to fend for themselves. The son was not expected to turn over all his earnings to his father. Fathers hoped a son would take over the family farm, or business" (Henry 41).

Abbott points out another problem in Hobbes, too. "[I]f the child's submission is to be regarded as a contract, Hobbes violates his own expressly stated restriction that the child is by his nature beyond covenants, that' law is no law to him'" (245). This comes from the "Of Civil Law" chapter of *Leviathan*, as Hobbes writes:

"Over natural fools, children, or madmen there is no law, no more than over brute beasts; nor are they capable of the title of just, or unjust; because they had never power to make any covenant, or to understand the consequences thereof; and consequently never took upon them to authorize the actions of any sovereign, as they must do that make to themselves a commonwealth" (179-180).

Another argument against Hobbes is that if one were to check the birth process logically and linearly, more often than not, neither mother nor father would have dominion over the child. "The 'helper' [mother] herself always requires another helper. In Hobbes's day, the objection continues, the mother was attended by a midwife or male physician, and it is the latter who, at the moment of birth, has power over the child in her or his hands" (Pateman 1989, 454).

Hobbes himself, maybe in his unconscious, was aware of this flaw in his reasoning, and maybe this was the reason why he advanced his argument further by saying that, in a war of conquest between a man and a woman, if the man is the winner (as he is more apt, experienced, and powerful in fights than a woman), then a woman becomes a part of his dominion. Moreover, even if a woman has dominion over a child, and is not giving up this dominion, the child is still under the man's dominion because the man has dominion over the woman, and whatever the woman has belongs to the man. "The master of the servant, is master also of all he hath; and may exact the use thereof; that is to say, of his goods, of his labour, of his servants, and of his children, as often as he shall think fit" (*Leviathan* 135).

This power structure within the Hobbesian family, and the fact that he sees a master as the owner of everything his servants have, can be expanded to his definition of society, which is, by every definition, a patriarchal one.

"A commonwealth is said to be instituted, when a multitude of **men** do agree, and covenant, every one, with every one, that to whatsoever **man**, or assembly of **men**, shall be given by the major part, the right to present the person of them all (that is to say, to be their representative;) every one, as well he that voted for it, as he that voted against it, shall authorize all the actions and judgments, of that **man**, or assembly of **men**, in the same manner, as if they were his own, to the end, to live peaceably amongst themselves, and be protected against other **men**" (*Leviathan* 115) (Bold added).

In his definition of the Commonwealth, he does not see any place for women, but he does not wish for power to be distributed equally among all men, either. He does not use the word "slaves," but once the men are under the sovereignty of the authoritative figure of the commonwealth, even if they are those "that voted against [him]," there is no way to break this authority. Even if the man in power wants to kill or punish them, they shall accept (*Leviathan* 117). The sovereign of Hobbes is the owner of his people and everything they have. Hobbes's paternal power, like Filmer's, is a purely structural. Like a pyramid of power, the man stands over the woman and the child, and then higher authorities one-by-one fill the layers of the pyramid until the sovereign sits at the top of the pyramid, ruling supreme.

There are, of course, significant differences between Hobbes's and Filmer's patriarchies. Even at the birth of modern patriarchy, as we know it, there are two opposite ideas. "For Hobbes, political right in the natural condition is mother-right" (Pateman 1989; 446). For Filmer, however, from the creation of "man," every right was in Adam's hands. Filmer sees patriarchy within the family and then extends it to society, but Hobbes sees it within the entire human society— the commonwealth— and sees the patriarchy within the family as a right given to the men through the commonwealth. The scopes of these two concepts of patriarchy are different. One is a pyramid from top-to-bottom, and the other is from bottom-to-top. Filmer uses fatherhood as a means to justify the power of the king. Hobbes first establishes the dominion of the sovereign and only then says that fatherhood is a kind of sovereignty, too. Filmer's patriarchalism "takes in, more inclusively, the set of ideas and social practices entailed in the analogy between the family and the state. The patriarchal analogy works [...] as in the microcosm, so in the macrocosm" (McKeon 296). Hobbes's patriarchy is within his commonwealth and based on the contract, not family ties.

However, a point they both had in common was that their contemporaries almost instantly criticized their work.

Sir Robert inscribed a tacit political system that has been ruling over the public for generations, making it an official form. However, maybe because the timing was not right—

even though he wrote his *Patriarcha* as a defense of monarchy in a time when the monarchy was in a dangerous situation and it seemed the right time to write it –or maybe because it was not as powerful a defense as he wished it to be, it backfired almost instantly. His work was opposed by John Locke, Algernon Sidney, and especially James Tyrrell, who, in his *Patriarcha non-monarcha*, in a sarcastic tone, writes:

"[he] would be glad to know where and how God hath given this Absolute power to Fathers over their Children, and by what Law Children are tyed to an Absolute Subjection or Servitude to their Parents, since the Author in another place affirms, that at first a Childe, a Slave, and a Servant, were all one without any difference. Vid. Preface to his Observations on Aristotle's Politicks. I see no divine Charter in Scripture of any such absolute despotick power granted to Adam or any other Father" (24).

Hobbes, especially his "state or warre," – which was the basis on which he built his familial hierarchy of patriarchy – was also strongly criticized, even by his peers. He was also criticized by Filmer. In his 'OBSERVATIONS ON MR. HOBBS'S LEVIATHAN: OR HIS ARTIFICIAL MAN-A COMMONWEALTH,' Filmer writes:

"I cannot understand how this right of nature can be conceived without imagining a company of men at the very first to have been all created together without any dependency one of another, or as mushrooms (*fungorum more*) they all on a sudden were sprung out of the earth without any obligation one to another" (241).

Another criticism of his work, as Abosch summarizes, is that he does not care about the costs of having a government, for anything to him is better than not having a government.

"Much of the criticism of Hobbes from his own day to the present rests on an assumption that the absence of a standard against which to measure the justice or efficacy of the sovereign's expressed will makes arbitrary government the most likely outcome of any attempt to apply the "science of justice." Hobbes himself promotes this misconception by asserting repeatedly that tyrannical government is better than no government at all" (Abosch 621).

I.III. Patriarchy after Filmer and Hobbes

"The foundation of patriarchalist political theory," McKeon writes, could be explained by looking at the political situation of Restoration politics (297). The "suspicion of the heir to the House of Stuarts-James, Duke of York" and the implication that "the interests of political subjects are not necessarily best served by the system of patrilineage" (*ibid*) helped further discredit the patriarchal system Filmer tried to inscribe. Hobbes's idea of giving the power of "disposing of the successor" to "the present possessor" (*Leviathan* 130) already shows how

broken the patrilineal tenets of patriarchy were even as Filmer was writing his book. These all helped what McKeon calls the "demise of patriarchalist political theory" (297).

However, contrary to McKeon's writing, patriarchy has not died after Filmer and Hobbes. At most, only one of its many definitions has died, and as Walby mentions, "[t]he elimination of any one patriarchal structure does not lead to the demise of the system as a whole" (Walby 227). What is dead in the patriarchy, if it really is dead, is the kind of patriarchy that Filmer inscribed in his *Patriarcha*, which may be called, as ancient Romans would, "Paterfamilias;" or the "father of the family [...] [as] authoritative figure whose power over members defines the family" (Saller 183).

Weineck introduces Lessing's 1758 play *Philotas* as an example of the change in the patriarchal system. Philotas, the young and inexperienced prince, is captured in war. Having a prince as their hostage, the enemy tries to force Philotas's father into abdication. Thinking he brought shame to his father, Philotas decides to commit suicide. However, before he does it, his father's men also capture the enemy's prince. The two sides decide on a hostage exchange. However, Philotas, who feels ashamed, kills himself so that his father, who still holds the enemy's prince captive, can win the war. Aridäus, the king who held Philotas hostage, loses his leverage, abdicates the throne, and gives his kingdom away to free his son. The last words of the King are:

"Aridäus. Beweine ihn nur! – Auch ich! – Komm! Ich muß meinen Sohn wieder haben! Aber rede mir nicht ein, wenn ich ihn zu teuer erkaufe! – Umsonst haben wir Ströme Bluts vergossen; umsonst Länder erobert. Da zieht er mit unserer Beute davon, der größere Sieger! – Komm! Schaffe mir meinen Sohn! Und wenn ich ihn habe, will ich nicht mehr König sein. Glaubt ihr Menschen, daß man es nicht satt wird? – (Gehen ab.)" (*Philotas* last scene)

Here, Aridäus is not the "Paterfamilias" anymore. He is simply a father who wishes to save his child. He is, of course, a king, meaning that he is a patriarch, but he exchanges his position of being the patriarch with the position of being the savior of his son. Philotas's father does not, like Aridäus, sacrifice his kingdom, or at least we do not see any of his thoughts on that in the play, but he is also more than happy to exchange the hostages and get back his son. While both sides had a hostage and the lever of intimidation was equally balanced, Philotas's father at least wished for no harm to come to his son and accepted the trade readily. The question here, then, is why Aridäus should abandon his position in the patriarchal society for one of his subjects (even if it is his son, he is still his subject, too.)

The reasons could be well evident. First, with all his power, the patriarch is still human. Of course, the patriarch and the patriarchal regime rob the females, the children, and other men of many of their natural rights. However, it is also farfetched to believe that the patriarch is an entity devoid of any feelings of love, fondness, and warmth. He is a patriarch and king, but he is not a monster incarnate.

Even though the advent of the family goes back to prehistory, and there is no tangible, factual data on how the first families took shape or how the father became the head of the family (Zoja 19), the point of which one can be sure is that, at some point in time, patriarchy came to be. It can also be seen through history that human society grew bigger than the scale of a single family and turned into a collection of families. In such a society, going back to Hobbes's argument, not everyone could be the leader, and by choosing/accepting one male as the head, all the other men lost a part of their power and became his subordinates. Hobbes's sovereignties "by institution" or "by acquisition or force" (*Leviathan* 132) are such sovereignties, sovereignties in which one becomes the dominator and the rest become the subordinates. Filmer wrote that no authority is higher than the king or the patriarch. But we see in history that King Charles I was decapitated by those who were counted as his (according to Filmer) subjects.

Therefore, the first point here is that the patriarch is not a monstrous being (at least most of the time) but a simple human. The second point is that, while he is a human, even as the most powerful person in the patriarchal political regime, he is still a part of the political system, from whom both the system and his subjects have expectations. He is not "the system" but just a part of it. Maine describes the location of the patriarch in the system as follows:

"The Family, in fact, was a Corporation; and he [the patriarch] was its representative or, we might almost say, its Public officer. He enjoyed rights and stood under duties, but the rights and the duties were, in the contemplation of his fellow citizens and in the eye of the law, quite as much those of the collective body as his own. Let us consider for a moment, the effect which would be produced by the death of such a representative. In the eye of the law, in the view of the civil magistrate, the demise of the domestic authority would be a perfectly immaterial event. The person representing the collective body of the family and primarily responsible to municipal jurisdiction would bear a different name; and that would be all" (184).

Maine's *Ancient Law*, written almost two centuries after Hobbes and Filmer, shows that, by his time, the patriarchy of Filmer and Hobbes was already dead. His patriarch does not really enjoy as extensive a rule over his subjects as Filmer wants to show. Maine's patriarch could even be counted as more of a public servant of the family.

"If he [the patriarch] governed the family, it was for its behoof. If he was lord of its possessions, he held them as trustee for his children and kindred. He had no privilege or position distinct from that conferred on him by his relation to the petty commonwealth which he governed" (Maine 184).

Maine does not see the father as the lord of everything there is, but sees him as a privilege-less "trustee" (ibid) who is just keeping everything for the children.

Of course, the patriarch's status is not as exalted as it was in the eyes of Filmer anymore, but it is not as shallow as Maine claims. Even Maine himself writes that the patriarch had such extensive rights, that it was "impossible to doubt that he lay under an equal amplitude of obligations" (ibid) as other, normal, people of the family. Even the patriarch of Maine has more rights, power, and freedom than women, children, and other men in the family.

The understanding of patriarchy, nevertheless, underwent a huge change in the mid- and late-nineteenth century, and Maine's *Ancient Law* reduced the patriarch to the position of a simple treasurer, at best. Bachofen's *Myth, Religion and Mother Right* stated that matriarchy was the original form of society, the way humanity's first societies were ruled. Moreover, through Morgan, Marx, and Engels in the late-nineteenth century, patriarchs, more than ever, became bound with the concept of property, at least epistemologically.

Basing his *Origin of the Family, Private Property and the State* on Morgan's *Ancient Society*, Engels "outlines the successive social and economic forms which underlay the broad sweep of early human history, as mankind gained increasing mastery over the sources of subsistence" (Leacock 7). The central idea behind Morgan's *Ancient Society* was that human society is divided between different stages that come one after another. While Morgan divides history into three stages of savagery, barbarism, and civilization, and defines important advancements, such as knowledge of fire, bow and arrow, and pottery, as borders that separate each stage from another, Engels defines these stages in relation to production.

"Savagery —the period in which man's appropriation of products in their natural state predominates; the products of human art are chiefly instruments which assist this appropriation. Barbarism — the period during which man learns to breed domestic animals and to practice agriculture, and acquires methods of increasing the supply of natural products by human activity. Civilization —the period in which man learns a more advanced application of work to the products of nature, the period of industry proper and of art" (Engels 1972: 93).

Morgan and, like him, Marx and Engels believed that "the monogamous patriarchal family-like capitalism- is not a fixed feature of human societies in all ages but the product of historical development" (Engels 1988: 706). Engels, as was the depth of knowledge at his

time²², believed that at the beginning of the society the regime was a matriarchal one, but with the division of labor, and then the acquisition of property, things started to change.

"According to the division of labor within the family at that time, it was the man's part to obtain food and the instruments of labor necessary for the purpose. He therefore also owned the instruments of labor, and in the event of husband and wife separating, he took them with him, just as she retained, her household goods. Therefore, according to the social custom of the time, the man was also the owner of the new source of subsistence, the cattle, and later of the new instruments of labor, the slaves" (Engels 1972: 119).

As Engels further explains, the division of inheritance was a matrilineal process at that time, too. In the case of separation from his wife, the husband's instruments were not acquired by his children, but by the relatives from the mother's side of the man, meaning the man's mother or his brothers and sisters, or his nieces or nephews. The children of the man could not, however, receive anything, for they could only receive what was their mother's. Thus, the man's position in the family improved, and, bit by bit, it became more important than the woman's. The matriarchal and matrilineal systems had to change in favor of the children, and therefore, there was no other option but to overthrow the matriarchs (ibid). Of course, it had consequences for women.

"The overthrow of mother right was the world historical defeat of the female sex. The man took command in the home also; the woman was degraded and reduced to servitude; she became the slave of his lust and a mere instrument for the production of children" (Engels 1972: 120-121).

Engels sees the beginning of patriarchy in relation to the ownership of property, and he sees its continuation in direct relationship to this ownership, too. Pateman, in her *Sexual Contract*, also sees property as the main prerequisite of entering a contract.

"Only masculine beings are endowed with the attributes and capacities necessary to enter into contracts, the most important of which is ownership of property in the person; only men, that is to say, are 'individuals'" (Pateman 1988: 5-6).

²² Today's anthropology and historical findings have proved that Engels's and Morgan's deductions were not as correct as they seemed to be in their time, or based on their knowledge. Omvedt's description of the problem could well explain it. "But Engels' synthesis, however brilliant, however using the most up-to-date anthropological research of his time, is a hundred years out-of-date, and his arguments have been proved factually wrong on enough key points to be seriously in question. (It might also be noted that Marx, from the evidence of the "Ethnological Notebooks" and elsewhere, had a rather different interpretation of Morgan regarding women's work and a rather different analysis of the first states.) The most important of these was his assumption that there was a natural division of labour in which women were "producers of life" while men were producers of goods and thus the primary producers in hunting, agricultural and herding societies. Today we know that women play a major productive role in hunting-gathering societies (contributing 55-80 per cent of total tribal food in such types studied) and in early agriculture and that they were most likely the inventors of agriculture and with it of pottery and other storage facilities" (Omvedt 70). Therefore, it should be pointed out that I am not using Engels's examples as factual, authentic evidence. The reason I am using Engels here is to show the change in our understanding of patriarchy at his time.

The class differences for Lerner similarly follow the arguments of Engels, but there is a difference in the details of her argument. Lerner believes that the class difference between men exists in relation to their means of production, and between men and women based on their sexual ties with the man/men²³ who grant them access to these means (Lerner 106).

The key point and keywords here are "grant them access to." One of the most important parts of a Babylonian marriage was the wife's dowry, which was given to her husband –not her– by her father after the marriage's consummation (Lerner 107). This dowry, however, was an interesting piece of financial power.

"The husband enjoyed the management of his own and his wife's property during his lifetime, but he had to preserve his wife's dowry, both to guarantee an inheritance for his sons and to provide for her support in widowhood. The wife had a use-right in her dowry and therefore had every interest in investing and augmenting it, the same way the naditum priestess had. This accounts for the business activity of patrician women and their considerable civic and economic rights" (Lerner 108).

The man could use and manage his and his wife's property the way he wished, but when it came to the dowry, he had to make sure not to lose it. She could also use the dowry herself, invest it, and increase the amount based on financial activities. However, the dowry was not her natural right, and she was only granted access to it through her father and/or husband. Even in the case of separation, the woman's family would get the dowry back, not the woman herself (Lerner 107-109). The word "guarantee" here, as Lerner explains, does not mean that a woman could complain if the dowry were to be lost, but rather means that her family could. The property in the Mesopotamian political system was primarily for males and could be inherited by males (Lerner 108). Even in "case of divorce or if [...] [the woman] did not bear sons, the dowry is returned to her father (or her brothers)" (Lerner 109).

While Lerner's patriarchy is both within the family and outside it – in society – two points are significant in her study. The first is that her patriarchy directly relates to the means of production and financial prowess, as Engels, Morgan, and Maine have mentioned. The second is how she defines the patriarch through a pyramid-like construct in her "The Patriarchs" chapter.

"The smallest unit was the patriarchal family, which was comprised of a man, his wife, his sons and their wives and children, his unmarried daughters, and his servants. Several families formed a clan, a mishpahah; they aided each other economically and

²³ Sexual ties are especially important to Lerner, as it was important for the Mesopotamian people. Women's chastity and virginity was an extremely important factor in a woman's worth at the period of time Lerner is studying. This is to the point that an unchaste woman almost had no chance to do anything else but prostitution. For further information, see "The Wife and the Concubine" chapter of her book.

met for religious feasts. A group of clans, claiming a common ancestor and recognizing a common leader, united in a tribe" (Lerner 162-163).

As a conclusion of this section on patriarchy and to understand this construct – which also existed in all instances that we have studied up to this point – a visual aid could be beneficial²⁴.

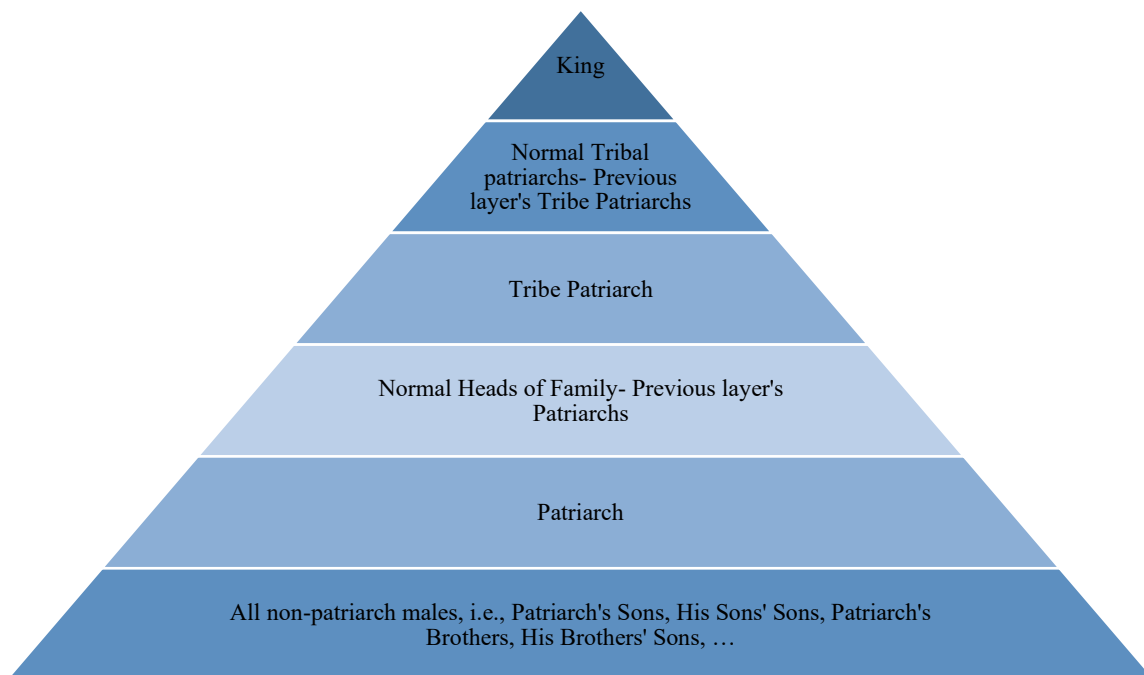


Figure 1- Patriarchy Pyramid

The pyramid's base is larger because it consists of all other men in the family, except the patriarch himself. The number of all other men is far greater than the single patriarch.²⁵ The

²⁴ One could, of course, divide this pyramid into smaller or larger layers, like starting the bottom level from a single family with the father as its head, or adding other layers in the middle of the pyramid. However, I believe the pyramid that I have chosen would best describe the situation of patriarchy. While a father of patriarchy might be the head of the family, there is still the condition of owning property. Therefore, starting the pyramid from the direct subordinates of the patriarch is a better choice.

²⁵ I would like to note that I am well aware of the "domestic despotism" and the supremacy of even the most normal men over the normal woman in the patriarchal regime. I am also not underestimating normal males' empowerment in a patriarchal regime. I do not think that, in a patriarchal society, men are not more powerful or privileged than their wives and children. However, I am not going to work on the female/male section of the problems of patriarchy, for many people have already worked on it. I am paying attention to how patriarchy treats the non-patriarch males because it is a very important point if one looks at the statistics. The average number of children in the eighteenth century was 5.67 children per family (Wells 74). Considering that half the children might have been males, it would mean that each family head was ruling over (almost) three males. While they are born as babies, they do not remain so, and soon, the family head will rule over three young men. Each father having three sons on average means the number of patriarchs consists of just $\frac{1}{4}$ of the male population. Patriarchy is, therefore, at least in some ways and for some time, oppressing 75% of males. (If we consider that the patriarch is the grandfather and not the father, and if each of the grandfather's three sons has three sons, then there are twelve men under the patriarch (3 sons + 9 grandsons = 12 men). When out of 13 men, just one is the patriarch, the number will change to $\approx 7\%$.) Also, considering the patriarch/family head was also a

patriarch himself, however, becomes a normal man compared to those with higher ranks than him. As one goes higher in the pyramid, the power of the men at that level increases, but their number decreases. This construct also exists in Filmer, Hobbes, Maine, Morgan, and Engels. While the patriarchy might have some benefits for the **patriarch**, it is not very beneficial to the lowest layer of the pyramid, normal men, who also consist of the biggest population. Besides, the patriarch loses all his privileges once he is in front of a higher-ranking member of the patriarchal body. Furthermore, it should be noted that the patriarch, first, is not in complete control of what is happening within his family, and does not enjoy a position that waives all responsibilities. Second, he also has a set of responsibilities toward his family. There also exist responsibilities that the patriarch should undertake in front of the higher-ranking patriarch in the system. I shall explain further on these relationship dynamics in the "Paradoxes of fatherhood" part of the next section. However, the point that is clear here is that patriarchy is not beneficial to the base layer of men, who also comprise the largest population of men. It is not as beneficial as one believes to the middle-ranking patriarchs, either.

If one were to optimize the previous definition of patriarchy – as a summary of this section – the description, therefore, would be: "A social organization marked by hierarchical supremacy of the patriarchs (mostly men)²⁶ in the societal level, the legal dependence of wives and children, the reckoning of descent in the line, and the existence of inheritance."²⁷

young man at some point, then every single man has been oppressed at some point in his life because of patriarchy.

²⁶ See chapter five for why "mostly men".

²⁷ I made a clear distinction between patriarchy and its associated patriarchal beliefs. For instance, within patriarchal ideology, one may encounter elements like xenophobia and homophobia. However, I intentionally refrained from extensively delving into these beliefs and did not use them in my definition of patriarchy for two reasons. Firstly, these beliefs could be regarded as secondary characteristics of patriarchy, which are not at the core of its structure. Secondly, it is essential to acknowledge that not all patriarchal societies embody these particular characteristics. For example, ancient Greece was a patriarchal society, but it also embraced homosexuality and pederasty without apparent condemnation or societal discord. (See chapter two for information on how the Greeks saw pederasty)

II: Father/hood

"Ignored in the flurry of new research on fathers is that fatherhood may have consequences for men" (Eggebeen and Knoester 381).

The introduction of Zoja's *The Father: Historical, Psychological, and Cultural Perspectives* begins with a story from Freud's *The Interpretation of Dreams*, chapter five, "The Material and Sources of Dreams." It retells an incident from Freud's father's point of view, a memory he recounts to the young Freud. Going out one Saturday night, Freud's father was wearing his new fur hat. He meets a Christian on the narrow pavement, and as they cannot both pass the sidewalk at the same time, the man knocks Jakob Freud's hat off into the street and tells him to get off the pavement, calling him a "Jew." Freud then asks his father what he did to retaliate, and his father simply says: "I went to the street and picked up my hat" (*The Interpretation of Dreams* 218). This disappoints Freud to the extent that he replaces his father with Hannibal in his fantasies, wishing for a more powerful father (Zoja 1-2) (*The Interpretation of Dreams* 218).

Logically, Freud's father has not done anything wrong. What he did is what any civilized person who meets a brute would do in order to prevent a rather silly quarrel over who should pass the path first. However, Freud feels a rather sharp disappointment towards his father. This is not something that only little Freud would feel; all children might wish their fathers to be powerful males, or think that he is the most powerful father out there. After retelling this story, and Freud's reaction to the incident, Zoja rather implicitly points to the problem. It is not that a child's demands from their father (in the case of Freud, probably, wishing his father had hit the other man, or at least having said "I am not going to comply") are irrational, for the question before understanding the rationality or irrationality of such demands is how a child who is most probably born as a *tabula rasa*, in just a few years, gets to have this kind of demands? Zoja asks what children demand from their fathers, and how they reach these kinds of wishes. He answers that these demands are defined by the society in which the father and child live.

However, there is an important point here: in a book called *The Father*, Zoja's first questions, through which he begins his book, are about what children need and how those demands are defined. The first question does not concern itself with the father himself, but with the children. However, this may also be a good example of how society thinks of

fathers. The first questions have almost never been about the fathers and how they feel, what they need, or what they wish for. Hobson's preface to *Making Men into Fathers, Men, Masculinities and the Social Politics of Fatherhood* also begins with almost the same concept as Zoja's:

"Fatherhood is on the political agenda in many countries, often cast in terms of crisis. One side of the policy debate focuses on fathers as deadbeat dads who do not provide financial support and care for their children. The other revolves around making men into active and engaged fathers" (i).

The same set of notions is stated by Johansson and Andreasson (2017), Marsiglio (1995), Bruzzi (2005), Galasiński (2013), and Podnieks (2016), to mention a few. But one of the most noticeable descriptions of fatherhood could be the one Joyce writes in the "Scylla and Charybdis" episode of *Ulysses*:

"Paternity may be a legal fiction. Who is the father of any son that any son should love him or he any son?" (Joyce 170)

From the very beginning, fatherhood is an element of the family, which in itself is a society. However, it is not just an element of the family like any other; it is also the bridge that connects the family to society (Zoja, 2001; Hobson, 2002; Rotunda, 1985; LaRossa, 1988; Muravyeva and Toivo, 2018; Bruzzi, 2005; Spaas, 1998). Fatherhood, as a biological fact, a social practice, a political construct, and with regard to its relation to civilization, was and still is one of the central pillars of our social and political institutions. While entangled with society, fathers are also intertwined and entangled with their children and their demands from them.

"[F]athers, are under constant pressure to be role models, providers and the ever-positive' father figures' – a set of discourses which castigates [...] [fathers] for not caring, not spending the time, not being there, but which demands [...] [fathers] be like Jean-Luc Picard, who both had the time to save the galaxy and still be able occasionally to speak to Wesley Crusher, providing him with golden advice and intellectual nurturing (Galasinski 1).

A father has at least two sets of responsibilities at any given moment: one towards his child/ren and one towards his society. Both his child/ren and society have expectations of their own from him, too. One must not forget that, like any other human being, a father also has a set of whims, wishes, and responsibilities for/towards himself. The diagram below shows this dynamic.

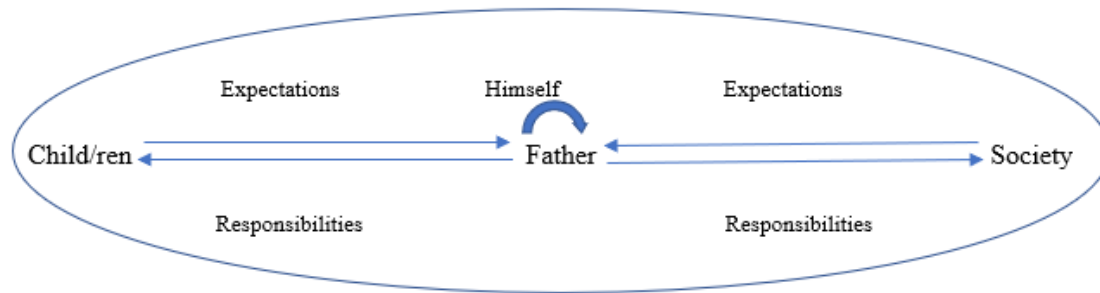


Figure 2- Responsibilities patriarchy imposes on the father

Furthermore, there is also a distinction between father and fatherhood. As Hobson and Morgan begin *Making Men into Fathers*, there are "[...] weak bonds between men and fatherhood. Men father but do not necessarily assume the responsibilities of fatherhood" (1). Fatherhood, father, and being a man are three similar, yet significantly different, concepts²⁸. It is possible to say that the prerequisite of being a father is being a male, but saying that any male who sires a child is a father, might not be counted as a comprehensive answer. As Hobson and Morgan mention, fatherhood, more than anything else, and even before its relation to biology, might always have been about a male's acceptance of his responsibility as a father. Not forgetting the previous diagram, a father always has a set of responsibilities towards society – even if the society is minuscule, built of just mother/father/child – and a set of responsibilities towards the child. LaRossa calls the socially-built responsibilities towards the child a "culture" of fatherhood and explains these responsibilities and the option of choosing them or not as follows:

"The institution of fatherhood includes two related but still distinct elements. There is the culture of fatherhood (specifically the shared norms, values, and beliefs surrounding men's parenting), and there is the conduct of fatherhood (what fathers do, their paternal behaviors). The distinction between culture and conduct is worth noting because although it is often assumed that the culture and conduct of a society are in sync, the fact is that many times the two are not synchronized at all. Some people make a habit of deliberately operating outside the rules, and others do wrong because they do not know any better [...]. And in a rapidly changing society like ours, countervailing forces can result in changes in culture but not in conduct, and vice-versa" (451).

Whether a man will be able to abide by the cultural norms of fatherhood, of course, first requires that the man has the opportunity to become a father. There are situations when men want to participate in the act of fatherhood, but they are not permitted. As Hobson writes, when, due to different reasons, fathers are not living with their children, "the core meaning of

²⁸ Lamb et al. (2014) describe the difference as "fathers (the men), fathering (the behavior), and fatherhood (conceptualizations of the role)" (3).

'fatherhood' is challenged" (25) for these men. This is because these men become confused "about how to 'father' either their absent biological children or the children (of their partner) with whom they do live. It is often not totally clear in either case whether they should be considered 'fathers' at all. Their partner's children normally have a biological father, and their own biological children's mother often has a new partner who is living with them" (ibid). Mothers are entitled to their motherhood rights because they give birth to their children, but fathers are given this right by the mother, or in other words, they can only begin to be counted as a father after it is "declared by the mother" (*Leviathan* 133).

Father/hood is a product of society because father/hood is not a stand-alone phenomenon and needs a context in order to exist. Fatherhood needs to be attached to another concept, either motherhood or children, to be justified. As Zoja mentions, unlike motherhood, from the very beginning, the father/child relationship is extremely conditioned "by the other relationships in the surrounding environment [...]. The situation with fathers is quite different: our customary image of the father-child relationship sees it from the very beginning within the context of a group of at least three people" (2). The mother/child relationship is an exclusive relationship that only has two participants. There are/will be, of course, other relationships, but on the very basis of a child and mother's relationship, there are just two participants. Right after insemination, a mother does not need a male anymore but, no matter what, no male can have such kind of relationship with his child. The mother is always needed, and men cannot have the same degree of physical relationship with their children because they have not given birth to them²⁹. Even though the father begets the child biologically, it is the child that gives birth to a concept called father.

"[L]aw does not originate with the father but makes his recognition possible. The father is not father before the [...] [child], but due to the designation father by the [...] [child]. The father becomes father only in answer to the call of his [...] [child]"³⁰ (Oliver 46).

Of course, there is a huge difference between motherhood and fatherhood. In motherhood, one can clearly see the biological relationship between the mother and child, as everything is visible through pregnancy and labor (the actual act of giving birth to the child). Fatherhood, however, is not as clear as motherhood. As Weineck also writes, not all sexual intercourses

²⁹ For more, see chapter four's "Coda: Deletion of Mothers in *Frankenstein* and *Blare Runner*."

³⁰ Motherhood, however, comes before the child, or as Oliver writes about the mother: "[the] pregnant body suggests motherhood prior to the son's designation" (45).

result in pregnancy, not all childbirths can be traced back to a particular coitus (Weineck 2014, 82), and not all children look like their fathers³¹.

"Paternity's biological aspect, while crucial, is nonetheless always asserted in retrospect—when the woman is pregnant or does give birth, the father did beget. His position defines and is defined by social and political relations that designate his body as having been there. Even before paternal certainty can become an issue, the relationship between coitus, pregnancy, and birth itself needs to be constructed. Fatherhood, in other words, needs institutions to legitimize not simply the sons but itself. In other words, it needs a theory." (ibid).

The moment when a male reproduction cell, the semen, leaves his body, the process of procreation is out of his control. In other words, his fatherhood is out of his control.

"This great new advance in physiology has a secret existential rub that was greatly to condition the behavior of the male and to stand in the way of his becoming a father. Internal fertilization displaces all the crucial events into a dark and mysterious recess: the female body encloses both eggs and sperm, removing them from all possibility of the male's control. The ever more lengthy lapse of time with which nature separated the act of mating from the birth of the offspring created a new uncertainty: what has actually happened? The male is deprived of all perception that the new-born creature has anything to do with him" (Zoja 21).

No one can know whether the insemination has happened or not. If the insemination does not happen, the sperm cells start to die very shortly after they leave the male's body, as Weineck also mentions. The childbirth, however, happens nine months later. Therefore, unlike maternity, for paternity, there is a need to build an actual map³² that relates intercourse, pregnancy, and childbirth to a certain man. However, what happens now is that fatherhood, before legitimizing the child, needs to legitimize itself, for it is only a legitimized fatherhood that ends in a legitimized child.

"[...] motherhood is a clear extension, after the birth of a child, of the condition of the female parent who conceived it and bore it within in her body: the two events flow seamlessly one into the other [...]. With men things stand quite differently. Since time immemorial, the physical act of procreation and the process of being a father have always been separate and different things.

Unlike motherhood, fatherhood cannot be linked to a pattern of physical acts, and it cannot be constructed by extending and perfecting the facts of biology, or by dressing them in socially acceptable forms" (Zoja 20).

Weineck's works show that Aristotle shared our modern problem with fatherhood. The question of fatherhood was as elusive to him as it might still be to us. Therefore, Aristotle used motherhood and the household – built through the union of male and female – as a

³¹ Of course, today one can do a DNA test, but it is hard to imagine every man is taking a DNA test from his children, to make sure they are his.

³² This is another problem of patriarchy. Patriarchy needs social bonds like marriage to make this map between a man and his child.

method for finding a description for fatherhood³³ (Weineck 2014, 79); a point that Agamben also makes in his *Homo Sacer: Sovereign Power and Bare Life* (5-6 and 258). The female/male couple's relationship, which is linked by reproduction, becomes political, and in Aristotle's point of view, it is because of this reproduction that it becomes political (Weineck 2014, 80). Also, pointing to Zoja's work³⁴, Weineck writes that through reproduction, the man finds his "function as an individual." Then, using Peter Simpson's work, she shows how the man becomes the synecdoche of the household.

"[T]he Households enter the city and its rule through the man who is their head, and the citizen is part of the city as a man who heads a Household (the man, in other words, is not a citizen as a mere individual, but as representing a Household" (Simpson 133) (cited from Weineck 2014, 81).

Weineck also points out that while the "Aristotelian" household gives the (head) male an institution, it should also be understood that it is fatherhood, as a joint venture between the Household and State, that is important for being a citizen and to the city. As Eva C. Keuls writes, "Thucydides makes it clear that, in the Athenian conception, citizens without legitimate sons are not full-fledged members of the community [...] It is even possible that a man without male issue was denied a voice in the Senate" (Keuls 100) (cited from Weineck 2014, 81). This position of the father, as a person who has a voice both in the society and the Household, as a person who has found meaning in the patriarchal society, and an authority over everyone else, was given to him by the act of having a son. Hence, it is very much possible that, even in ancient Greece, the father and his position were defined through his relationships with the other members of the family.

However, as Weineck shows, Aristotle, against all these points, goes so far as to name the male's role in procreation as superior to the female's role because he believes it is the male who contributes the "sentient Soul" to this process.

Weineck, however, rejects Aristotle for two reasons. First, she points out that while Aristotle tries to explain why females cannot reproduce by themselves³⁵, he does not seem to care about why males cannot reproduce by themselves (Weineck 2014, 85). Second, she

³³ I would like to emphasize the similarity of the method through which Aristotle built his concept of fatherhood, and Filmer built his concept of patriarchy. Both patriarchy and fatherhood as abstract concepts needed a concrete base in order to be accepted.

³⁴ "With the advent of the couple, procreation on the part of the male became as universal as it is for the female: the rule, from that point forward, is for all males to generate offspring. In this sense, the birth of human society represents a revolution in the lives and status of males: it marks the beginning of the male's achievement of a function as an individual" (Zoja 32).

³⁵ For further reading, see Valeria Fenucci's *Generation and Degeneration: Tropes of Reproduction in Literature and History from Antiquity to Early Modern Europe*

points out that while Aristotle writes that the matter without the sentient soul would be like "a dead body or a dead limb" (ibid), he does not consider that the "matter" (the only thing he is attaching his theory of fatherhood to) will dissolve very fast. "Like fatherhood itself, semen is something of an abstraction, and because of that, both highly privileged and quite elusive." (ibid)

Sperm in itself is a part of a male's body, one type of his cells, and, like all other parts of his body, it is nothing special in itself. The sperm cells could be categorized as normal cells of a male's body, and it would not be a wrong categorization. However, sperm cells have one significant difference from other cells in a male's body: these are the only cells that enable a male to procreate. Then why has it become this important if it only has one job? What makes it so different from the other cells within a male, or even the accumulation of all those cells: the male himself? How can it be the maker of "the man" and "synecdoche for citizen"³⁶ (ibid)? Perhaps sperm has taken such a significant role because it is the one factor, the only factor, that gives fatherhood (in its most basic form) its legitimacy. As Weineck mentions, according to ancient Greek laws, a Greek citizen without a son did not have the option to participate in the Senate (82). A male, without his sperm, cannot be a father, and when he is not a father, he is not a fully-fledged citizen. Without sperm, he is almost a "nothing" in the patriarchal system.

Is father then equivalent to sperm? Thinking so would mean that whatever comes after fatherhood, be it patriarchy or the father's right, comes from sperm. Father/hood, however, is not completely equivalent to sperm, and it is rather hard to believe that it was the importance of sperm that made patriarchy important, and not the other way around. There are prerequisites and requisites for fatherhood, even with sperm. Zoja tries to expand on this by relating fatherhood to natural law and survival of the fittest.

"Natural law has already decreed the male's dispensability as an individual [...].] The males are simply the gene pool for the next generation. Just as most of the spermatozoa in a gush of seminal fluid end up in absolute nothingness, the birth of most of the males is an event with no further consequences. The existence they're to lead is to be simply discarded, and counts as the blindest of alleys on the path of the life of the species. They are nothing but the rungs of a ladder which only the strongest

³⁶ "Sperma, for Aristotle, makes the man and serves as synecdoche for citizen. In a society where physical labor was the sign of inferiority, sperma eschews physical contact with the catamenia and does its work by intellection. The kurios, the strength of the sperma in generating new life, is the microcosmic corporeal aspect of the citizen's deliberative strength, of his superior rational power, and of his right to govern. Sperma, in other words, is like the essence of citizen. Conversely, Aristotle used the adjective akuros to describe both a lack of political authority, or legitimacy, and a lack of a biological capacity, an incapacity that for him defined woman" (Laqueur 54)(cited from Weineck 85).

will climb, bit by bit, as they win competitions in the tournament of reproduction. Aside from the victors, all of this boisterous male potency is just as useless as its ocean of sperm" (Zoja 26-27).

Besides this, sperm alone is not particularly important because, as previously mentioned, there is a huge gap between coitus and fathering a child. Many things could have happened in between. As Weineck mentions in the fifth chapter of the *Tragedy of the Father*, "Aristotle and the Body of the Father," Aristotle is also well aware of the heredity characteristics of children. In his *Generations of Animals*, he explains that children might or might not be like their parents. Fatherhood, therefore, cannot necessarily be only the question of sperm either, as the sperm might not unquestionably be the father's. Therefore, it is (at least) the combination of "power³⁷," sperm, and powerful social bonds that are prerequisites/requisites of a father.

A male of the patriarchal society, nevertheless, needs to become a father in order to, as Zoja puts it, gain "individuality" (32). However, this "individuality" is not free and comes with a price. On the same page where Zoja talks about this acquired individuality, he confesses that the male also loses something important in order to gain that individuality. "He has acquired a meaning as an individual, by virtue of acquiring the ability to transmit some part of himself to future generations, but at the price of experiencing a conflict between his psychological disposition and his biological predisposition" (ibid). By giving birth to the child, females produce a state of natural symbiosis. The males, however, have limited knowledge of that symbiosis, as what they know comes from the "faint recall" of the period when they were living with their mothers, a time when "he was totally cared for, and so weak as to be virtually insignificant" (Zoja 51). This symbiosis for the male is "tantamount to the original condition of fusion with another being from whom he had to free himself, victoriously growing up and acquiring an identity of his own" (ibid).

Fathers might have lost a part of themselves in the process; nonetheless, individuality now exists. On the one hand, fatherhood is legitimized through the baby's existence, and on the other hand, the baby cannot exist without the father's sperm. Of course, patriarchy needs to show the priority of the father's sperm, as it is only logical that fathers are the powerful and important ones, not the children.

"Rome's power and complexity are also mirrored by the Roman father figure. Fatherhood was clearly defined in both social and legal terms. One didn't become a

³⁷ In this context, power does not necessarily mean physical prowess, as is the case with great apes. Power could consist of any means that makes one male bolder than another in the eyes of society.

father on the basis of biological circumstance, but by virtue of a formal act. Paternity didn't reside in having conceived a child with a woman, but in signaling the desire to be a father: the father publicly raised his son into the air (with a daughter he simply ordered that she be fed) to indicate his assumption of responsibility. Unlike the Greek father, he was also his child's teacher. In this sense, in Rome, all "true" fatherhood was an adoption, whereas simple biological fatherhood did not count" (Zoja 157).

Males in a patriarchal society are pushed toward becoming fathers. Males who did not have a child were not counted as anything; they do not have the most basic form of existence, or as Zoja calls it, "individuality." I used the present tense in the second part of the last sentence because this was not just true at the time of Aristotle. The concepts might have changed, but the fact is that, even in the book on fathers, Zoja is starting his book with the child's demands and wishes. While a male of the time of Aristotle without a child was not a slave, he was not able to participate in the Senate either. There is no need to talk about other rights he did not have due to being childless, as even finding one axis of inequality is enough to show the existence of discrimination. The male today still needs to have children not just in order to be a part of the patriarchy, but to have a character that is worthy of study, as Zoja's, Hobson's, and many others' research show.

II.I. Paradoxes of Fatherhood

"The paradox of patriarchy, therefore, is that, while a father may be 'head' of his family, simultaneously he is constrained from being a central character within it" (Lewis and O'Brien 6).

Rotundo divides fatherhood into two epochs: first, the period of patriarchal fatherhood and second, fatherhood in modern times. The patriarchal father, who got his justification from the "ownership and control of the family property" (Rotundo 8), had different duties than the modern father. He had to "provide the physical necessities of life for his sons and daughters. He was also responsible for providing them with training with their life's work" (ibid). Fathers were taking responsibility for their children but were not as affectionate to the child as one might expect them to be.

"A major factor that underlies the absence of strong visible emotions was the colonial belief that too much affection would lead to parental indulgence, which would, in turn, ruin the child's character. Because men believed they could control their emotions better than women, fathers held themselves especially responsible for self-restraint. As a result, fathers tended to express approval and disapproval in place of affection and anger" (Rotundo 9).

Rotundo writes that patriarchal men were taught that, by being tough, they could keep the children out of harm's way. They were thought to be emotionally more powerful than women;

therefore, they were given the job of concealing their true emotions. The men, of course, had the chance to express their affection toward their daughters a little more. However, toward the next generation of fathers, toward their sons, they did not have the chance to show any kind of affection (ibid).

The second epoch Rotundo writes about consists of more than two centuries, the years after 1800 to our time. With the advent of commercial life in the cities, the way of life of middle-class families was affected the most. This era removed "paid employment from home" (Rotundo 10) and reduced men's contact with their children.

"Farming fathers had worked the family land and passed in and out of the house many times during the day; now, the clerks, lawyers, and business people of the 1800s left home every day to pursue their work in offices and other places of business. Put simply, the middle-class father was less of a presence in the home" (ibid).

Even as society allegedly broke the chains of patriarchal rule, the men did not get much room to breathe. Previously, fathers could not show emotion and had to hide how they felt about matters because they had to keep the child out of "ruin's" way. In the modern era, fathers were sent farther away from their children and had to work outside. They were robbed of the chance to interact with their children. This inability of the father to fulfill his responsibilities and desires toward his own children due to the patriarchal regime is the paradox of patriarchy and the paradox of the father.

"The degree to which a mother fulfills her role is generally measured on the basis of how she interacts with her child: the challenge, surely, is great, but clear and identifiable. The father's situation is different: in addition to depending on how he interacts with his child, his success as a father also depends on how he interacts with society, and the laws that hold in these two different spheres are not the same" (Zoja 4).

While the patriarchal notions and propaganda might have always tried to show the man as the dominator and generally privileged gender³⁸, the truth of the matter is that patriarchy has only been beneficial to a minuscule populace of men and, to the rest, or the general populace of men, patriarchy could be counted as more hurtful than beneficial. The social institution of fatherhood, in the first place, cannot be anything but constrained and filled with inherent contradictions. "On a societal level, men dominate, while individually they may show and develop close reciprocal relationships with women and children" (Lewis and O'Brien 2). This duality of conduct is not normal for a regular person. One is either a dominator or an ordinary

³⁸ Once again, I should mention that I am not comparing and contrasting the privileges of one gender or another. I simply wish to show that patriarchy is harmful even to men.

and friendly person. Therefore, if we see a father as a normal person without any mental illness, there must be a reason behind the duality of his behavior, and that is the patriarchal society.

Lewis and O'Brien's *Reassessing Fatherhood* treats the constraints on a father rather extensively. They define the constraints on fatherhood as "institutional and individual" (6) and develop their research according to three main categories: a) "focusing on the traditional [differentiated] familial roles" of the father, b) father's "relationship with mother," and c) men's "status and identity as father[s]" (ibid).

The traditional, or differentiated, roles of the fathers are those that are out of his grasp because of the gender differentiations and, among them, the most basic one would be the inability of the fathers to give birth. Since the pregnancy "temporarily 'confines' the mother and temporarily distances her from employment, it is more likely, but of course not essential, that she will assume a major role in child-care in the early months" (Lewis and O'Brien 7). For fathers, it is not about the choice of giving birth to, or caring for, a baby. It is about the inability to do so. The father does not have the physical ability to give birth and, while seeming farfetched, it is not entirely illogical to say that some of the shortcomings of his fatherhood arise from this fact in the first place. Furthermore, one must heed the point that these shortcomings are counted as shortcomings in the first place because the roles of the father we know are primarily defined based on the roles of the mother.³⁹

"Whether there is a potentiality for fatherliness in men comparable to motherliness in women is more difficult to evaluate at the present time. Much of the current literature tends to minimize the significance of any possible psychological response specifically called fatherliness. The child is more often seen as a narcissistic extension of the father, a proof of the father's manliness, a challenge to the father's uneasiness about his own adequacy, a disguised sexual object, or as a foreigner in the home imposing greater responsibility. The implication in all of these evaluations of the father-child relationship is that a man does not have a deep psychological root of fatherliness as we assume a woman to have that of motherliness" (Josselyn 267).

Fathers cannot give birth, but would the paradox of fatherhood be solved if they could? It is not improbable. An example of trying to resist the paradox could be the story of Zeus. Athena is a child of Zeus and Metis, but when Metis gives birth to her, it will result in the destruction of Zeus. When Zeus himself gets the chance to give birth to her, she becomes one of his most reliable allies in whom he confides a lot of the times (Mercatante and Dow 125-127). Zeus's giving birth to Athena had more than a few benefits for him.

³⁹ For further discussion of the patriarchal premise that male dominance is founded upon the father's fundamental difference from the naturalized maternal sphere, see in particular Oliver (1997) and Minsky (1998).

"On the one hand, he stifled the danger her child might represent; on the other, the goddess of prudence henceforth resided within him and would forever be able to counsel him on the wisest courses of action [...] The myth thus marks the achievement of an independence—by way of an action which itself is charged with violence— from the perilous modes of behavior of the primordial gods" (Zoja 82).

The gender difference that constrains fatherhood does not simply end in the physical form and the father's inability to give birth. Gender stereotypes do not leave any place for the father to show his tenderness. We have seen this in the case of Freud's father, where the son even finds a powerful substitute for his father when the man is meek.

"[When] emotion acts as a cohesive force in men, it is too often considered evidence of the repressed femininity of the man. A man then cannot find a complete fulfillment of himself as a person in the intrafamily relationship unless, to measure himself, he accepts the yardstick by which women are judged. It is not only women who suffer from comparison with the opposite sex" (Josselyn 267).

It is not that the man is, by default, wired not to help, love, or care. It is simply that the patriarchal society he is living in sees such acts as emasculating. As a consequence of such cultural effects of the patriarchal society, even the mother herself and the child her/himself might see the father as inadequate.

"It is not emasculating to give an infant a bottle unless it is done in the emotional framework of being a substitute mother. As long as a man can express his tender feelings of fatherliness only under the disguise of helping or resembling a mother, his behavior and the expectations by others of certain behavior will be symbolically castrating" (ibid).

While the mother is the moderator of the father's relationship with the child, her own relationship with the father might be endangered in the case of a father who does not comply with the patriarchal norms. The patriarchal norms, therefore, could be called a kind of ideology that affects everyone's mindset in the family, especially the boys and, later, the fathers. It makes fathers "repress that which he sees in himself" (Josselyn 268), which is love and tenderness toward the child.

Lewis and O'Brien find society's view of men's status and identity as fathers –and fathers being a part of that society, their own views of fatherhood– as the third constraint on fatherhood. The father's job in the family is not as clear as the mother's job, and mothers are counted as the experts about anything that is related to the child. Therefore, a man's status as a father directly relates to the amount of interaction the mother decides/plans/allows. Moreover, as for his identity, "just as many men rely upon their wives for knowledge of, and access to, their children, so too have accounts of male identities emerged in relation to issues concerned with the experience of women and mothering" (9). Patriarchy affects familial

relationships in another way, too. When we note that the effects we have talked about—like the way mothers/children think of the father— were due to the patriarchy, then the father is not— inside his family— only interacting with a concept called patriarchy, but is interacting with a wife and children whose thoughts and behavior are affected by patriarchy, too.

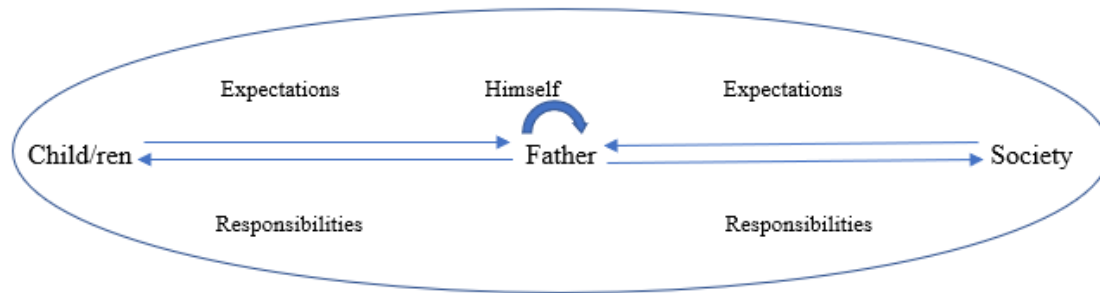
Another way that patriarchal society affects men is by providing them with unstable roles. "The Million Man March in the United States in 1995" (Hobson 1) had a clear message. "The message leaders articulated was that poor black men were not allowed to play their normal roles as family leaders and breadwinners because they were excluded from educational and labor market opportunities" (ibid).

Normal men are under pressure from the patriarchal regime. They have to be better, make more money, and be more supportive. This starts a vicious cycle for the fathers. To be better, one needs education, but how can one find the time for education if they have to support their families? This would lead to increasing distance from the economic circles as they cannot update themselves, becoming less able to support their family. But this doesn't matter for patriarchy, and these men are under pressure to support the family, whether they are able to or not. Patriarchy, however, is not pressuring fathers because this pressure would help the younger generation, the children. Hobson believes that the main reason for this pressure is for the father to pay for the upbringing of the children so that the body of the government does not have to pay for the child.

"Despite these shifts in discourses, and even changes in court practices, with more men now being awarded shared custody, fathers' responsibilities as defined in law and policy are still largely directed toward cash, not care. [...] These include attachment of wages and, in rare instances, US judges in some localities sentence fathers to prison who fail to make support payments. There is no law or policy as of yet that penalizes non-residential fathers who fail to maintain contact with their children" (Hobson 2-3).

The patriarchal society does not care about the child as much as it cares about the money that should be paid for it. There is a penalty for the father who does not pay for the child, but there is nothing to penalize the father who does not care about the child.

The paradox of fatherhood is multilayered and multi-sectioned. Returning to the diagram at the beginning of the chapter, we remember that a father has three sets of responsibilities and expectations.



In the first section of the first layer, a father, as an entity, a person, has his own needs, wishes, and wants. However, he cannot spend all his resources on himself because he is not alone. It is also illogical to think that he is ever alone. Fatherhood cannot happen if it is not within a society of at least a male and a female, and being within society means that every person has their own responsibilities as a part of society.⁴⁰

The second section is about a father's responsibilities toward his children and their expectations of him. Zoja even writes that these expectations and responsibilities give meaning to fatherhood.

"Fatherhood, like motherhood, has to be seen as a continuous activity. No one moment can determine it. It lies in something more than the simple act of procreation. What makes a man a father has far more to do with assuming an enduring role that accompanies the growth of his child" (Zoja 19).

Rotundo further expands on the responsibilities of a father and explains the characteristics of a good father.

"As part of the evolving style, a good father is an active participant in the details of day-to-day child care. He involves himself in a more expressive and intimate way with his children, and he plays a larger part in the socialization process that his male forebears had long since abandoned to their wives. In short, the new style of parenting blurs the distinction between fatherhood and motherhood.

Another key aspect of Androgynous Fatherhood should be mentioned here. Within this style, a good father avoids sex-typing his children and makes as little distinction as possible between sons and daughters. He encourages girls to be assertive achievers, and he coaches daughters as well as sons in competitive sports. By the same token, the new style of fatherhood involves men in more expressive

⁴⁰ It is important to note that this is not about having/not having responsibilities. Everyone should have their own responsibilities, and it is logical to have them. This is about having responsibilities that are sometimes in opposition to each other. If we look at patriarchy without correcting the semantic error that was mentioned at the beginning of this chapter, then we could say that patriarchal society should provide a man the right and privilege to enjoy however he wishes to live. However, patriarchy does not allow that. In the absolute patriarchal system, a man is still a single man, standing (not in confrontation) in front of the system. The patriarchal society is built on a hierarchical order. In a household, the son stands over the daughter, a man over a woman, a father over the son, and a grandfather over the father. Even until the recent past, a household stood under the rule of the clan, the clan was under the rule of a baron, and then came viscounts, earls, marquesses, dukes, and the king. The patriarchal society, therefore, has never allowed the father to do as he wishes.

relationships with their sons; these fathers encourage their boys to be nurturant as well as assertive. Such blurring of sex distinctions in sons and daughters is a piece with the blurred lines between fatherhood and motherhood" (Rotundo 17).

A good father should meet all the expectations of his children. However, it should not be forgotten that the child's expectations might sometimes be difficult for the father to meet. Though we do not gain any information about Jakob Freud's fathering style, from Freud's recounting of his father's story, we at least know that he was not a brute who would retaliate to a frivolous quarrel with his fists. He was a gentle and peaceful man, but he was counted as a terrible father by Freud because he did not fight the Christian man on the street. The child's expectations of the father could be completely contradictory to logical norms at times. As Weineck writes, they wish for their fathers to be the embodiment of fairness and justice for them, and at the same time, they wish for their fathers to be the warrior who is always the victor against all others.

"The Theban succession myths, for instance, which will play such a prominent role in modern reformulations of paternity, are structured by two oppositions—bios/nomos and family/ state—, distinctions articulated not as complementary but as tragically conflicted. Theban paternity thus emerges as a prime example of Derrida's concept of the *supplément*, a structure whose dynamic can violently shift from the and/or to the either/or" (Weineck 2014, 107).

Derrida's concept of the supplement can, to a great extent, describe the situation of fathers and fatherhood in the patriarchal society. In a patriarchal state, the structure of fatherhood and a father's allocated responsibilities sometimes happen within the "and/or" realm. More often than not, however, the contradictory set of responsibilities leaves the father without any other choice but the "either/or" situation.

In the third section of the first layer, a father has a set of responsibilities toward society. Mother also stands within this society. Even though she is the man's partner and the person through whom he takes on the title of "father," she is not a continuation of the father and, therefore, is a part of the greater society. The existence of responsibilities entails the need to spend resources in order to fulfill these responsibilities successfully, the most important of these resources being time. As we saw in the second layer, the father should spend time with his children in order to be counted as a good father. He should also spend resources on his wife and, as a member of society, he should spend his resources on society, too. However, the assimilation of all of these is almost impossible without a good planning method.

Coming out of the first layer of the paradox of patriarchy, we encounter another version of contradiction or the second layer, one which Weineck describes as the "paternal triad"

(Weineck 2014, 5). Her "paternal triad" consists of three levels of "paternal, royal, and divine authority; " (ibid) three levels which mutually "reinforce" and empower each other. The father, the "paternal" angle, holds power over the family, the "royal" point of the triangle holds power over society – the family being a part of society – and the "divine" (generally depicted as male, especially in monotheistic religions—also, commonly in other religions/myths the supreme God is depicted as a male) is the omnipotent being that rule over all – society and royalty. The paradox here is also multi-level. On the first level, all three are known as fathers, as the king and God are also known as the fathers.

"Neither royal nor divine nor spermal(sic) fatherhood can lay a clear claim to being the "literal" meaning of paternity, and different theoretical structures will designate any one of them as "first"" (Weineck 2014, 9).

While "familial fatherhood [...] [might hold] the key to political or theopolitical(sic) organization[s]" (ibid), – as Filmer and Hobbes show – it is also possible that "familial fatherhood's" meaning and power is reinforced by kings and the divine.

Should one then count the family as the most important, or should one choose "monarchy," or "divinity" as the most important? Of course, the answer in both religion and monarchy is that "paternal" is deemed the least important, or the one with the least amount of power.

"Monotheism and its regimes rely on a paternal triad in which God, king, and father are both strictly analogous and subjected to each other in a descending hierarchy—the power of God establishes and trumps the demands of the king who, as the representative of the nation, in any crisis overrules the rights of the father" (Weineck 2014, 41).

Each layer of the powers of the "paternal triad" legitimizes and amplifies the power of the other. However, the "father," as the first level and the main building block of this system, is always overruled by both the royal and the divine. What is irrelevant in this overruling is the "father" himself, for even those fathers who are also kings, or God himself when he becomes the father of Jesus⁴¹, lose their agency to a great extent. This puts the father in a sensitive position, left between society and sometimes law, as well as the child.

⁴¹ "For God so loved the world, that he gave his only Son, that whoever believes in him should not perish but have eternal life" (John 3:16). Even when God becomes the father, he is stuck between sacrificing his son or damnation of all his best creations. Of course, this is not patricide, but fratricide. However, looking at this from another point of view, the original sin was acting against the wishes of the father, which in normal interpretation can be called defiance, and, in an exaggerated interpretation, could in some ways be called a metaphoric patricide. God's words as the head of the patriarchal system, as the patriarch, could not be defied and, when God is a father, he has to uphold God's rule (of course his own rule, but still father is lower than the rules) to save

"[There] is a paradox between law and the impossibility of law. Derrida suggests that the father has a duty to his son through the law, which allows for designations as well as names; but the father also has a duty that cannot be named or designated, an absolute duty unmediated by law. These two duties- the duty to respect the equality before the law and the duty to respect the singularity of the individual-conflict. This conflict is the heart of the story of a father caught between his Father and his son, the biblical story of Abraham" (Oliver 52).

Abraham is a prophet, and one could say that he is also the king (or patriarch) of Canaan's land, which God has promised to him and his progeny. He is a father, a king, and a prophet at the same time, who also has God's promise to him. Still, he can be found in the middle of this paradox.

"[There] are at least two father/son relationships in this story, Abraham/Isaac and God/ Abraham. When we see the relationship between God and Abraham as another father/son relationship, we read a different story. Derrida reads Abraham's relationship to God as a relationship to the wholly other, while he reads Abraham's paternal relationship to Isaac as a relationship of duty to family and law. This is Abraham's conflict. Derrida characterizes the dilemma in terms of an absolute duty to God which conflicts with an ethical duty to Isaac, Abraham's family, and society" (Oliver 53).

The paradox of the father is that, while he might be the first building block of the patriarchal society, he neither enjoys a central role in his family (Lewis and O'Brien 6), nor has any significant position within the society. Not only is fatherhood not a part of the ruling class in patriarchy, but also it is just a tool at the disposal of patriarchy.

II.II. Fatherhood of Psychoanalysis

It is almost impossible to write on fatherhood and omit Freud. As Zoja, Weineck, Chase, and Liebman and Abbel also show, his works on the subject were, and still are, one of the dominant voices in the debates on fatherhood. Of course, Freud's thesis had/has its own share of criticism, yet no matter if his works and ideas are accepted and acclaimed, or contested and criticized, they still stand tall in the middle of all the research on fatherhood. "The Oedipus complex still challenges definition from contemporary analysts and theorists, and writers' interpretive stances can be situated according to their characteristic uses of this one concept" (Chase 54). The collective and individual scholarly body is either for or against his works. However, even those who are against his ideas cannot deny that what they oppose are his concepts. Freud's works are well-known, and as Liebman and Abell point out, "The

humankind, and the only way is to sacrifice his son. For more about being stuck between the different responsibilities of a father and their tragic consequences, see the "Patricide in *The Three Theban Plays*" chapter.

idealization of Freud by many psychoanalysts was about the all-too-common longing for a soothing and powerful father figure" (99).

In "The Father Complex and the Solution of the Rat Idea," *Totem and Taboo*, and *The Interpretation of Dreams*, Freud articulates some of his most iconic concepts, that of the "father figure," "castration anxiety," and "Oedipus complex." His formulation of these concepts is among his most significant contributions to both psychoanalysis and psychoanalytic literary criticism. According to him, the essence of Sophocles's play is a universal human experience.

"If Oedipus Rex moves a modern audience no less than it did the contemporary Greek one, the explanation can only be that its effect does not lie in the contrast between destiny and human will, but is to be looked for in the particular nature of the material on which that contrast is exemplified" (*Interpretation of Dreams* 262).

Through the Oedipus complex, the child transfers his oral stage's love object (breast)⁴² to the owner of that object, e.g., the mother. In his *Introductory Lectures on Psychoanalysis* (Twenty-First Lecture, 1915-1917), he asserts that, towards the end of the infantile stage (between ages three and six), the male infant has an erotic attachment to his mother. Unconsciously, the child desires to engage in sexual union with his mother, but finds a rival for his affection toward her: the Father, who later becomes "The Father Figure." As the child is already in his phallic stage and thus is aware of his erogenous organs, he perceives that the father's attention toward the mother is sexual. Seeing his mother, the child realizes that she is castrated and thinks his father did it. What prevents the infant from having an incestuous relationship with his mother and makes him repress his sexual desire is the fear of being castrated by the father⁴³. According to Freud, this brings the transition of the child from basing his life on the pleasure principle, in which everything is decided based on the immediate gratification of pleasure, to the reality principle, in which society's need (superego) and reality's needs (ego) guide decision-making.

⁴² "No one who has seen a baby sinking back satisfied from the breast and falling asleep with flushed cheeks and a blissful smile can escape the reflection that this picture persists as the prototype of the expression of sexual satisfaction in later life" (*The Essentials of Psychoanalysis* 332) See also Freud's *The ego and the id*.

⁴³ Of course, Freud is well aware that this is not the only kind of relationship between the father and the child. He acknowledges that there is also another, pre-oedipal, relationship between the two which is more harmonious. "The hatred for his father that arises in a boy from rivalry for his mother is not able to achieve uninhibited sway over his mind; it has to contend against his old-established affection and admiration for the very same person" (*Totem and Taboo* 167).

Freud's main point of argument about fatherhood is perhaps the Oedipus complex. In his notion, not only the neurosis-less⁴⁴ child and the origin of fatherhood, but also the beginning of religion, morals, society, and art is the Oedipal model, as he states in his *Totem and Taboo*⁴⁵ and many others after him also note⁴⁶. Even if Freud's works were based on the notion of the Oedipus complex⁴⁷, what he did was unprecedented. He brought fatherhood out of its previous context, out of the societal model, and made it a psychological concept. He made the father an inner object inside the child's psyche (Weineck 2014, 16). Freud's vision changed fatherhood on a fundamental level. The fatherhood of his notion loses its place in the realm of masculinity and becomes an extension of filiality (Weineck 2014, 16-17).

As Weineck points out, in Freud's model, the father is there, but simultaneously he is not there as a present entity. Even throughout the formation of the superego, where the father should have a key role, he only exists inside the mind of the child.

"The superego retains the character of the father, while the more powerful the Oedipus complex was and the more rapidly it succumbed to repression (under the influence of authority, religious teaching, schooling and reading), the stricter will be the domination of the superego over the ego later on-in the form of conscience or perhaps of an unconscious sense of guilt" (*The Ego and the Id* 30).

Freud is so preoccupied with the effect of the father on the child that he overlooks the father himself and sees everything from the child's view. For Freud, even in Sophocles's Oedipus, where Oedipus kills his father, everything is seen through the eyes of the child (Oedipus here), and Laius (the father) is a long-dead being. The father is there, but at the same time, he is not. When Lacan mentions this point in his *Écrits: A Selection* he writes: "if this murder is the fruitful moment of debt through which the subject binds himself for life to the Law, the symbolic father is, in so far as he signifies this Law, the dead Father" (Lacan 199) (cited from Weineck 2014, 17). This is, of course, apparent in the entirety of *Totem and Taboo*, as the

⁴⁴ "Every new arrival on this planet is faced by the task of mastering the Oedipus complex; anyone who fails to do so falls a victim to neurosis" (*The Essentials of Psychoanalysis* 361). Also, heterosexuality for Freud is achieved by a successful passage through the Oedipus complex (*The Essentials of Psychoanalysis* 336).

⁴⁵ Of course, a huge section of Freud's works is concerned with fatherhood, and he has written extensively on the matter. My point here mainly goes back to this excerpt from *Totem and Taboo*: "At the conclusion, then, of this exceedingly condensed inquiry, I should like to insist that its outcome shows that the beginnings of religion, morals, society and art converge in the Oedipus complex" (182).

⁴⁶ As Slavoj Žižek writes in his "Hamlet before Oedipus", "When we speak about myths in psychoanalysis, we are effectively speaking about ONE myth, the Oedipus myth - all other Freudian myths (the myth of the primordial father, Freud's version of the Moses myth) are variations of it, although necessary ones" (2002, 9).

⁴⁷ When I say "even if," I am not trying to disqualify Freud's work or ideas, as this is not the goal of this section. I used the phrase "even if" because Freud, to some huge extent, overlooked the fact that Oedipus was also a father, as much as a child, if not more. I shall expand on this later in the "Patricide in *The Three Theban Plays*" chapter.

totem under question is a representative of the father⁴⁸ who is killed by the children⁴⁹. This concept from *Totem and Taboo* is very concisely explained by Santner

"The institution of the symbolic father serves to immunize the group from attempts to usurp the place of the primal father and his full, unmediated—in a word, incestuous—enjoyment. We might say, then, that the fiction of the father as symbolic agency, as sovereign enforcer of the social contract of reciprocity established by the band of brothers, is forever shadowed by the fantasy of a ferocious father whose murder continues to clear the path of and facilitates the psychic growth of beings of language, beings endowed with the capacity for symbolic and 'contractual' action" (Santner 26) (cited from Weineck 2014, 17).

In Freud's work, just like in Sophocles's *Oedipus*, the father is already dead or absent. We hear about Laius: we hear about his deeds, and we hear about his crimes. We even hear about how he has tortured and wronged his son. Nevertheless, we never see him; we never meet Laius, the wrongdoer. He is not present, but we can feel his presence everywhere. In general, Freud and psychoanalysis explain the father's effect on the child but do not expand on the father any more than what he is in the child's mind. From this perspective, psychoanalysis has a direct connection with Lewis and O'Brien's paradox of patriarchy. Freeman explains the relationship between psychoanalysis and patriarchy as follows:

"The curious tension between the symbolic presence and substantive absence of fathers evident in patriarchal thought is embedded at the heart of psychoanalytic theory. From this perspective, psychoanalysis can be characterized as a quintessentially patriarchal discourse. Indeed, psychoanalytic theory recreates the fundamental paradoxes of patriarchy by giving central place to the father as a symbolic figure of authority while eclipsing men's relationships with their infants under the shadow of the omnipresent nurturing mother" (115).

The fathers of Freud's notion, and psychoanalysis in general, are, as the title of Lamb's article on fathers suggests, "forgotten contributors to child development."⁵⁰ Of course, the father constitutes a huge part of psychoanalysis, but it is not the father himself, as a physical being, but the father in the psyche. This can also be seen in Lacan's work, where he makes a distinction between the father (i.e., his physical existence) and the father that exists in psyche. With all his absence, or being symbolic, the father still wields tremendous power. As Freeman points out, it is this absence, or exertions of power of the father through absence,

⁴⁸ "Psychoanalysis has revealed to us that the totem animal is really a substitute for the father, and this really explains the contradiction that it is usually forbidden to kill the totem animal, that the killing of it results in a holiday and that the animal is killed and yet mourned. The ambivalent emotional attitude which today still marks the father complex in our children and so often continues into adult life also extended to the father substitute of the totem animal" (*Totem and Taboo* 182).

⁴⁹ Amusingly, for Freud, the beginning of everything was the end of the father.

⁵⁰ For further discussions on this point see Lamb (1975), Ross (1979), Samuels (1989), and Liebman and Abell (2000).

that detaches the father from the "materiality of the individual, signifying the ubiquity of patriarchal dominance beyond its incarnation within any individual male" (Freeman 117).

The father in psychoanalysis becomes more of an abstract concept than a physical and concrete being. Simultaneously, this fatherhood (that is based on the Oedipus complex) also gives birth to another concept, culture⁵¹, and within culture, patriarchy.

"In emphasizing the father's civilizing function, the Oedipus complex consolidates the psychic and symbolic significance of the paternal as representative of what Freud deemed to be the inherently patriarchal sphere of culture" (Freeman 119).

The mother-child relationship is natural; when the father joins in, it becomes something more than the physical body. Of course, for Freud and psychoanalysis, adding the father to the relationship – making it a mother-child-father relationship – is not a comfortable one, not at least for the child. This newcomer brings the Oedipus complex and the castration threat. In Freud's own words, the father becomes the "dreaded enemy" (*Totem and Taboo* 130) of the child. The Freudian father is the sole ruler, the symbol of authority, the one who brings the child out of their "id," or the pleasure-seeking state, and introduces it to society, culture, and rules. As Freud writes:

"The father is the oldest, first, and for children the only authority, and from his autocratic power the other social authorities have developed in the course of the history of human civilization [...] (*Interpretation of Dreams* 238).

Of course, Freud's patriarchal fatherhood is also accompanied by patricide. But again, the murdered father is also an absent one. He is a father who has already been killed by the sons and now is only a memory, a thought within the psyche of the children.

"Psycho-analysis has revealed that the totem animal is in reality a substitute for the father; and this tallies with the contradictory fact that, though the killing of the animal is as a rule forbidden, yet its killing becomes a festive occasion—the fact that it is killed and yet mourned. The ambivalent emotional attitude, which to this day characterizes the father-complex in our children and which often persists into adult life, seems to extend to the totem animal in its capacity as substitute for the father [...] One day the brothers who had been driven out came together, killed and devoured their father and so made an end of the patriarchal horde. United, they had the courage to do and succeeded in doing what would have been impossible for them individually. (Some cultural advance, perhaps, command over some new weapon, had given them a sense of superior strength)" (*Totem and Taboo* 163-164).

The brothers in *Totem and Taboo* kill their father, but it does not end there. They devour the dead father, "and in the act of devouring him they accomplished their identification with him, and each one of them acquired a portion of his strength" (*Totem and Taboo* 165). The

⁵¹ "The Oedipus complex defines the father's principal role as disrupting the naturalized mother-child dyad and turning the child toward culture" (Freeman 119). Also see *Totem and Taboo*, and Zoja (2001)

children here acquire the father's power. Even though the father of Freud still wields power, his power is that of a person who has lost his subjectivity and even personality.

Freud's fatherhood, even though it has everything to do with the father, also has nothing to do with the father, or his physical form, his sperm. However, his fatherhood aligns perfectly with the concept of patriarchy. Everything about the father is seen through the eyes of the child. The child is afraid of the father, who might castrate him. The child goes through the Oedipus complex. The Freudian father's fatherhood and individuality, however, follow the paradox of patriarchy. While Lewis and O'Brien describe the paradox of patriarchy as the father being the "'head' of his family, [and] simultaneously [...] [being] constrained from being a central character within it" (6), Freud's father even falls a step further away from being a peripheral character. Freud's father only exists in the psyche, and not even as a close approximation to his counterpart in the real world.

II.III. Fatherhood and Change

As we have seen in the previous sections, unlike motherhood, which is more of a biological fact, fatherhood is a product of society, or a social construct. A biological fact might not change so much as time passes, but culture and society are ever-changing and ever-evolving. Due to research, social protests, feminism and anti-patriarchal movements, and general awareness, the face of patriarchy is changing⁵², and the fatherhood of patriarchy is also changing its face accordingly. Fatherhood as a social construct cannot remain as it was a thousand years ago, a hundred years ago, or a decade ago. When Rotundo studies fatherhood, he divides it into two sections, the patriarchal era's fatherhood and the modern time's fatherhood and, by doing so, he is showing that fatherhood is changing. Cabrera et al. name a few main reasons, among others, for changes in fatherhood. Two of these reasons are: "women's increased labor force participation" and "increased involvement of fathers in intact families" (127). The change, of course, is for the better for fathers, mothers, and children at the same time. Mothers have the freedom to expand and develop their individual talents and professional prowess. Children have more time with their fathers. Fathers now have a better chance to connect with their children.

⁵² Patriarchy is losing its power, but its loss of power is not just beneficial for women and children. In a more equal state, even the general population of fathers has more freedom and less need to choose between "either/or."

"Long considered minor players in the affairs of their children, today's fathers often are depicted as major parental figures, people who are expected to- people who presumably want to be there when their kids need them" (LaRossa 451).

Margaret Mead also refers to the same point about fathers being more active in child care than they ever were. "We are evolving a new style of fatherhood, in which young fathers share very fully with mothers in the care of babies and little children" (Mead 36: quoted from LaRossa 451-452).

Lamb, in his article "Fathers: Forgotten Contributors to Child Development," explains how it was thought that men's role as fathers was counted as minimal in the past and, as time passed, societies realized that the fathers had important roles in child development (Lamb 1975, 246), a point he also emphasizes later in his book *The father's role: Cross-cultural perspectives*. He maintains that, for children of around one year old, 53% of fathers were highly participant, while 27% of fathers took a moderate share in taking care of the baby. For the four-year-olds, 51% of the fathers were highly participants, and 40% were moderately active (1975, 248)⁵³. Lamb describes a "highly participant father" as the one "who will do anything for the children" (ibid) and a "moderately participant father" as the one "who in general is prepared to help with the children if he is asked on(sic) in an emergency" (ibid). When Lamb is writing about these numbers, his source is Newson and Newson, 1965. However, in the research undertaken less than two decades later, there "was a 26% increase in fathers' engagement levels" (Larossa 453), which shows a huge growth. Lamb finishes this section of his research with this paragraph: "[t]hus there is clear evidence that most fathers are highly accessible to their offspring **when in the home**" (248) (Bold added for emphasis. See the "Paradoxes of Fatherhood" section for more). Of course, fathers do spend time with their children. Even if we do not want to use 91%⁵⁴ of the fathers for four-year-old children, or 80% of fathers for one-year-old children, and use only the 51% (in 1975) who "will do anything for the children," these fathers first need to be at home, meaning their social

⁵³ There is also a steady increase in fathers' participation ever since. In their book, *Fathers in Cultural Context*, Shwalb et al. write that even in the case of divorced parents, "80% of fathers are involved through pregnancy, birth, and early childhood, express commitment to raising their children, and continue to see their children regularly during the preschool years" (257). Also, they show that the "federal childcare data indicated that 21% of married employed mothers reported fathers to be the primary childcare providers for their children in 2005 compared to 17% in 1977" (259)

⁵⁴ Numbers are not the main point of this research section, or even an important point in the entire research. In cultural studies, a 26% rise in the behavioral changes of a phenomenon might not have the same meaning, importance, and implication as it might have in statistics or mathematics. However, a change of more than 25% in a set of behaviors of humankind in less than two decades becomes significant in this research because it shows that fatherhood is changing. Our definition of fatherhood today differs from the definition of fatherhood that people had in 2000, 1990, in 1900, or two thousand years ago. At any given time or geography, fatherhood is defined based on the norms of the society at that point in time.

responsibilities must first have been fulfilled. It is only then that they can "do anything" for their children.

If fatherhood and its responsibilities are/were the social constructs that the society of the time the father lives/lived in defined, then the questions and criticism of fatherhood might need to change, too. The question should not be "why did fathers (as individual beings) choose their social responsibilities over their fatherhood responsibilities or vice versa?" The question should be: "why, in the first place, should the father be left in the position to choose either his child/ren or his social responsibilities?"

A father cannot forgo his social responsibilities to solely take care of his child. The answer to the "why is this so?", which might come after my last sentence might also be a new question. "Would a father who is good to his child and is spending his entire time just for his child, and not undertaking his social responsibilities seriously at all, be counted as a good father, or a bad one?"

Within the patriarchal society, finding an answer to this question is fairly easy because there are codes of conduct on this matter. This kind of father is a bad one, or as the American Health and Human Services (HHS) calls him, and made a law for him, a "deadbeat dad." A deadbeat dad, as Baskerville writes, is a dad who does not pay child support money⁵⁵.

"According to the Deadbeat Parents Punishment Act, if for any reason the parent falls more than \$5,000 behind, he becomes a felon. Theoretically, he can become an instant felon as soon as he loses his children. If the ordered payments are high enough and backdated to exceed the \$5,000 threshold, he will be subject to immediate arrest, even before he has had an opportunity to pay" (Baskerville 496).

This example was chosen because this particular responsibility of the father is both towards the child and the law. Fatherhood is not defined by how the father interacts with the child, as much as it is defined through how society outlines it.

Fatherhood has always been defined, explained, and directly affected by society. The hegemonic ideology of society on fatherhood even affected the way fathers think that they should perform fatherhood acts. As Suwada and Plantin write, "[t]he way men perceive parenthood is linked to hegemonic masculinity prevailing in a particular society" (509).

⁵⁵ I should mention that I am aware that the "deadbeat dad" law is just for those fathers who do not pay child support money. However, my point here is in parallel to Hobson's argument. I am arguing about a scenario – not important whether hypothetical or real – in which we have a father who is spending all of his time taking care of the child, and as his entire resources are spent on the child, cannot provide monetary compensation. If not in the eyes of normal people, at least the law could see this man as a felon.

Suwada and Plantin name financial problems as the main reason a man cannot fully shoulder his fatherhood responsibilities. The father in societies where men are the family's primary, or sole, "breadwinners" have less time to spend with their children, as they have to spend a large part of their daily time working. Suwada and Platine compare two European states, Poland and Sweden, and their main purpose is to see how the hegemonic system influences fatherhood acts. In the Polish system, which is the more traditional of the two, men are the family's main and, to a large extent, the sole breadwinner. But this is problematic.

"Being the main breadwinner means that men are less eager to engage in domestic work and in taking care of their children. They do not always feel responsible for this area, since their obligations are concentrated on financial provision. Such a traditional division of work is even clearer in families in which the woman is unemployed or does not work by choice—then the man's work becomes a convenient excuse for why the father cannot be more involved in the household" (Suwada and Plantin 515).

The Swedish system could be counted as a counterpart to the Polish system. While the Polish system empowers and enhances gender differentiation in childcare, the Swedish system is endeavoring to give equal rights to both parents. The movement of the Swedish system towards equalization of male and female roles (at least in the financial sector) provided fathers with more opportunities than in any other country. Of course, the equalization of female/male rights, or financial empowerment, has not been completely reached, even in Sweden, and there is still an inequality of salaries between males and females. However, unlike the Polish system, where men are happy with just breadwinning and think that they have fulfilled their responsibilities, the Swedish men "complain about unequal wages that do not allow them to use longer parental leave" (ibid).

One of Suwada and Plantin's interviews with a Swedish father could best describe to what extent fatherhood can change in a non-patriarchal society.

"The thing is that we're kind of stuck in a society with men usually earning more than women. So, for us, if I stayed at home, we'd lose so much money on that and we cannot adjust to this budget, you know [...]. We discussed it several times, with my wife; the only reason it is like that it is because I earn more money, which is fucking sad, because I would love to stay home more" (515).

Even though Sweden and Poland are geographically (almost) neighbors, they still have different levels of patriarchal concepts and norms, and this forms fathers' different opinions about childcare and their responsibilities towards their children.

III: Patricide

Patricide, as mentioned, has the clearest meaning in the trinity of patriarchy, fatherhood, and patricide. On the one hand, patricide means the act of murdering one's father and, on the other hand, it means "one who murders his/her father"⁵⁶. It is, nonetheless, in a general sense, the death of a father at his child/ren's hand.

There is, however, a problem here. As previously mentioned, our patriarchal society should have logically favored males, especially fathers. Patricide and its existence in the patriarchal society oppose this logic and also, at the same time, shine a light on one of the greatest flaws of patriarchy. Patriarchy has a direct relationship with patricide. Stanistreet et al.'s research has "shown a substantial and significant association between nations' levels of patriarchy and men's higher mortality" (874). Their research also shows that omitting patriarchal values from society results in a decrease in the male mortality rate.

"In the less patriarchal setting of Israeli kibbutzim, associations have been found between more sex egalitarian social systems and reduced life expectancy differentials between the sexes-- these reduced differentials resulting from increases in male life expectancy. Similar findings have been shown at the level of morbidity and wellbeing. The importance of these findings lies in the implication that higher male mortality is a preventable social condition, which can potentially be tackled through global social policy measures" (874-875).

During the thirty-one-year period between 1976 and 2007, there have been 5,020 reports of killing fathers or stepfathers in the United States alone (Heide 6).⁵⁷ This means that, on average, patricide happens nearly one hundred and sixty-two times per year, or nearly one patricide every two days.

This is a study of literature and culture, not criminology or sociology.⁵⁸ Therefore, the occurrences of patricide in the real world (even though occurring with great frequency) do

⁵⁶ Merriam-Webster

⁵⁷ The patricide percentage in comparison to all homicides in some other countries is: in Japan and Australia about 2%, in Canada and Serbia about 4%, and in France between 2% to 3% (Heide 8).

⁵⁸ Nevertheless, Heide's work was mentioned here as it is the only other comprehensive study on patricide one can find (even though it is in Psychology and Criminology). An important point I would like to make is that while Heide (Professor of Criminology) sees the abusive actions of a father as the most important factor behind patricide (Heide XV), if one were to look deeper into the basis of what gives the father the authority and power to commit these abusive actions, one might find a more important reason than abuse for patricide. A father's abusive actions could be due to power imbalance, socialization and gender roles, lack of accountability, stress and frustration, and social and economic factors (among many other factors), which are all side effects of the patriarchal regime. Therefore, one cannot say with certainty that the abusive actions Heide talks about are happening because fathers are inherently abusive. However, the works of Lewis and O'Brian (1987), Zoja (2001), Harne (2011), and Johansson and Andreasson (2017), among others, show that most of a father's actions, whether abusive or non-abusive, stem from the patriarchal society.

not really concern us. However, instances of patricide in our myths and culture are not as rare as one would like to assume, either. When our history proves to be highly patriarchal, the number of patricides in culture and popular culture is very high⁵⁹, too.

Patricide has been present throughout human history and culture, but to find our first encounter with it, we may need to go back to the beginning of our recorded history, when the first writing systems were invented. The first encounters with the primitive cuneiform writing language were roughly around 5,500 years ago (Diringer 35). Though that can be counted as the beginning of our history, primitive writings were just used for keeping simple information like numbers – e.g., how much tax was paid by a person – and nothing more (Diringer 36). It takes almost a thousand years before we begin to have our stories written down, and that is still in a primitive format (ibid). The addition of these dates leaves us at a date between 2500 BCE and the beginning of the second millennium BCE. This is also when we can find the first known record of patricide (that still exists). As soon as our history could be kept and preserved (in a more than primitive form), we started to write about patricide. *Enûma Eliš*, a text with patricide instances, goes back to "B.C. 2000" (King, LXXX). The *Dynasty of Dnunum*⁶⁰ is another text with patricide instances dating back almost four thousand years.

"Actually this myth seems to go back to a rather simple and rustic herdsman's cosmogony of the early second millennium [B.C.] after which it became popular and spread beyond the borders of Mesopotamia in the middle of that millennium; and it continued to be copied throughout the first millennium" (Jacobsen 231).

Hesiod's *Theogony* is also filled with patricide, patricidal ideas, and fathers' fear of being killed at their children's hands. One among those cases of patricide in *Theogony* is Cronus, who literally castrated his father and killed him.

"Great Heaven came, bringing on the night, and, desirous of love, he spread himself over Earth, stretched out in every direction. His son reached out from the ambush with his left hand; with his right he took the huge sickle with its long row of sharp teeth and quickly cut off his father's genitals, and flung them behind him to fly where they might" (Hesiod 8).

The line of patricide in *Theogony*, however, does not stop there. Cronus, who is cursed by his father to have the same fate as him (Hesiod 17), eats his children as soon as they are born (to prevent the curse from happening). Zeus defeats his father, but the same fright of being overthrown by his children haunts him, too. To prevent the child of Metis from being more powerful than him, Zeus tricks Metis and devours her completely.

⁵⁹ One cannot find every single mention of patricide in history and culture. However, for seeing a sample list of more than two hundred patricide cases in culture and popular culture, see Appendix I.

⁶⁰ This myth is about a line of gods who reached power by killing their fathers.

Patricide can be found in other countries' mythologies, too. For example, in Norse mythology, Hreidmar, the dwarf king, is slain by his son Fáfnir. In Persian mythology, Zahak kills his father, Merdas. In Indian mythology, King Bimbisara is slain at the hands of his son Ajatashatru. In English mythology, King Arthur is killed by his illegitimate son, Mordred. In the mythology of Myanmar, Chinthe, the lion, is killed by his son. In Pacific Islands mythology, Nareau kills his father.

It is not, however, just our mythology that contains patricide. Throughout our history, stories of patricide have always been present. There are numerous cases of patricide in Ancient Rome. It was so prevalent, in fact, that the Rome of that time is described to be haunted by a "national neurosis" (Biscotti 13) called patricide.

Biscotti explains that, at the time of ancient Rome, "patricide" had a different meaning from what we know today. Patricide was not used for the killing of fathers, but any freeman.

"Instead, the term [patricide] would have been used to mean the killing of a pater, understood as a freeman [...]. Pater was used to refer to those males who possessed three fundamental status (civitatis, libertatis, familiae), which identified the legal subject who had full capacity and was the only legally relevant entity" (Biscotti 14).

One should pay attention to the fact that it was only counted as the crime of patricide when the offender killed a man who owned a combination of possessions, freedom, and children.⁶¹ Considering our previous argument that only those fathers who own assets are important in patriarchy, and simultaneously taking the description of ancient Rome Biscotti gives us into account, we can see that for a very long time, patriarchy has been the rule of patriarchs, not of fathers. The Ancient Romans only found fault in killing the patriarch, not every kind of father, because it is only the killing of the patriarch that disrupts the social order of a patriarchal society.

"[It] is noteworthy that the idea of parricide does not move to the centre stage in archaic Roman law (and Western thought) in relation to the phenomenon of lethal violence committed by children against fathers or parents in general. Rather, this idea becomes central to the qualification of the act, which subverts the established social order, aimed to unjustifiably 'eliminate' one of the legally relevant subjects and, definitively, a power centre in the community. This point of view would become a foundation for the early modern reinterpretation of any power relation, including the killing of a parent or parents by their offspring" (Biscotti 14).

⁶¹ "A man did not necessarily become paterfamilias when he had offspring. Rather, he became paterfamilias when he, freed from his father's potestas (because of the father's death or by emancipation), became a full subject of law and created his own familia that is, the complex realm composed of –persons, goods, animals, slaves, wealth, familial divinities, domestic rituals, and interpersonal relationships" (Biscotti 14).

In this situation, the patriarchal regime had to establish preventive mechanisms, one way or another. One way was making rules that would help prevent patricide, and the other was the punishment after the act.

Biscotti describes one of the preventive rules as prohibiting loan sharks from going after the children of those who owed them money.

"This normative arrangement went straight to the core of the problem that is, the – desperate need for money on the part of sons heavily in debt: the measure, whose connection with the *crimen parricidii* is nearly unanimously recognized by the doctrine, was clearly directed with a preventive intent towards those who had lent money to a *filiusfamilias*. They were to be denied legal action for recovering money paid to the son" (Biscotti 23).

These preventive measures, however, were not completely foolproof, and patricide would still happen. Once patricide was done, there would be a punishment, and the law ensured that the "children were always punished" (Muravyeva and Toivo 1). Ancient Rome's punishment for the act of patricide was called "culleus"⁶² which is as follows:

"The culleus was the archaic capital punishment of being sewn up in a leather sack with three live animals (a dog, a cock or a viper, and a monkey) and then being thrown into the Tiber or into the sea" (Biscotti 32).

However, none of these preventive measures stopped patricide from happening. The question would then be: considering these preventive measures and harsh punishments, why was patricide still present in ancient Rome? The reason might be the patriarchal regime and its philosophical and ideological hegemony. The patriarch was the sole authoritative existence of the family, and it remained so as long as he was alive or his rule was not interrupted through emancipation. With such patriarchal rules, there is neither any other way for the children to have freedom nor for the fathers to prevent patricide (Biscotti 21).

While patricide is occurring to the father, he (as an individual) might not be the subjective perpetrator of the series of actions that result in patricide, and this can be seen in the fathers of ancient Rome, too. It is not that these fathers were devoid of any feelings. These, and most other fathers, provide an "experience of the parent-child relationship, and father-child in particular, [that] comprises a deep emotional involvement and tenderness" (Biscotti 19). However, simultaneously, "from a social-legal and public perspective, other more important values take priority over this [father-child] relationship" (Biscotti 21).

⁶² The death penalty was not out of the question in Ancient Rome. However, capital punishment or "culleus" was the sentence used only for those who committed patricide.

These "more important values" (as explained in the "Paradoxes of Patriarchy") that society expects from a father have always been a big part of the reasons that push a father towards being a victim of patricide. Going back to our model of patriarchy, I have explained that the fathers of the patriarchal society have two sets of responsibilities. One is towards their children, and the other is towards society. But these responsibilities are not always in the "and/or" realm and, more often than not, they are in an either/or situation. Society and the child also have their respective expectations from the father, and these expectations are sometimes in an either/or relationship with each other, too.

"If a mother submits to an act of humiliation, the reactions of her child may well be negative. But our literature contains no reports of her having been rejected in the way Freud rejected his father. There's not much chance her child will declare, "You're not a real mother." A father, however, who accepts an offense quite easily risks hearing his child accuse him of not behaving like a father. Children's adherence to this point of view tells us that the comfort they want from a father doesn't exclusively derive from his love and rectitude; they also demand that a father be strong. This is part of their awareness that society's relationships function not only on love, and again not only on rectitude, but also on facts of pure and naked power" (Zoja 2).

While the young Sigmund wants his father to fight the other man, fighting the man would have consequences for Jakob. In the first place, he might get hurt by the other man, and, in the second place, society, i.e., authorities and the police, might condemn him as a felon as he was in a street fight. There is an opposition of expectations here. A harsh father is bad, but a soft father is unacceptable, too. These opposite expectations put the father in an impossible position. The father sometimes needs to be harsh, and he sometimes needs to be soft, but he can never be himself.

"This father our tradition prefers doesn't, however, run only the risk of adopting impoverished moral standards. The importance attributed to power also goes hand in hand with a limited life of the feelings. This self-limitation becomes the hallmark of his interpersonal relationships" (Zoja 3).

A father, as an individual, like every other person, has responsibilities towards himself. As a part of the family, a father has responsibilities towards the family and the children.⁶³ Furthermore, a father, as a part of the patriarchy, has a set of responsibilities towards the patriarchal system.⁶⁴ Therefore, a father is responsible for/should answer to three different

⁶³ Of course, a mother also has a set of responsibilities in the family. But as this is unrelated to this research, we will not be talking about it.

⁶⁴ As previously mentioned, the patriarchal system also defines most of these responsibilities (towards any of the three entities). The "correct" ways of being a man, fatherhood, and a father's responsibilities in a patriarchal system, are described by the patriarchy itself.

entities at any given moment. While the father is just one entity, he has to build logical and emotional connections between at least his second and third sets of responsibilities.⁶⁵

Patriarchy, therefore, pushes fathers towards patricide in two ways. First, it imposes two sets of often contradictory (and in an either/or state) responsibilities on the father. Second, it shapes the child's psyche in a way that the child develops a set of contradictory expectations from the father. Then, the patriarchal regime leaves the father alone to build a logical and emotional connection between all of these, and if he is unable to do this task, it deems him guilty. In scenarios where the father cannot accomplish this task, the child is not left with many options. S/he either renounces his father in the milder versions (as little Freud did and even replaced his father with Hannibal), fights him in more severe circumstances, or kills him in the most exaggerated situations. I will show in the subsequent section of this dissertation, and in close readings of some well-known works of literature and popular culture, that when the father cannot assimilate his two sets of responsibilities successfully, the chance of patricide increases, either in the physical form of actually killing the father, or mentally denouncing him.⁶⁶

While a father's inability to successfully assimilate these responsibilities (which in the first place are defined and handed over to him by the patriarchal society) is one side of the reason for which patricide happens, there is another side to the problem, too.

Though the victim of the act of patricide is the father, one should not forget that the one who commits this act is the child. Though bringing fathers outside their contexts and looking at them as individuals might be beneficial in understating the effect of patriarchy on them, one cannot do the same while examining patricide. In the case of patricide, one needs to look at the transgressor, too. The patricidal child is born as a *tabula rasa*; whatever s/he learns, whatever happens to it that pushes it towards committing patricide is occurring in the patriarchal society.

Patriarchy is not as beneficial to the general populace of fathers as one might think, but, in the first place, it has always been the females and children who are under the most pressure

⁶⁵ By saying that a father should “at least” make a connection between his second and third sets of responsibilities, I am not unconsciously falling into the patriarchal flaw and forgetting the father’s individuality. Of course, like any other individual, a father also should have the resources (such as time) to spend on himself as an individual. However, the lack of these resources, or a father’s negligence in answering this responsibility, will not push him towards patricide. Nevertheless, with overindulgence in his individuality, and lack of attention to his children, he could be going toward patricide.

⁶⁶ Please note that I am only saying that the chances will increase, and I am not saying that patricide will happen whenever a father cannot assimilate his two sets of responsibilities.

from the patriarchy. The father has a set of responsibilities in the patriarchal society, but the child also has a set of responsibilities towards the patriarchal society, too. At the same time, the children have a set of expectations from their father, as well as having wishes for themselves as individual human beings.

As we saw in the Introduction, Carter Druse kills his father not because he wants to but because it is his duty. "Well, go, sir, and, whatever may occur, do what you conceive to be your duty," is the answer Druse's father gives him when he informs his father of his wish to join a Union regiment in Ambrose Bierce's short story "A Horseman in the Sky." Unlike his state's men and father, Druse has joined the Union army. While on the lookout for the enemy, Druse sees his father, who is acting as a spy for the Confederate army. Facing the moral dilemma of shooting his father or letting hundreds of Union soldiers die, Druse is momentarily indecisive, but when he remembers his duties and what his father has once said about them,⁶⁷ he takes the shot.

Druse's duties are dictated to him by his society, and it is a widely known fact that the society at the time of the U.S. Civil War was one of patriarchy.⁶⁸ Within the patriarchal society of his time, Druse decides to join the Union army. There is no problem up to this point. The problem begins when he states his wish loudly. Firstly, as a son of a Virginia landowner, Druse's duty— which the patriarchal society dictates on him— is to be in the Confederate army. Secondly, just like Druse, or even more than him, the patriarchal society wishes his father to join the Confederate army, and unlike Druse, his father chooses to obey the dictated duties. The complete answer of Druse's father to his proclamation of his wish to join the Union army is:

"Well, go, sir, and, whatever may occur, *do what you conceive to be your duty. Virginia*, to which you are a *traitor*, must get on without you. Should we both live to the end of the war, we will speak further of the matter. Your mother, as the physician has informed you, is in a most critical condition; at the best, she cannot be with us longer than a few weeks, but that time is precious. It would be better not to disturb her" (Bierce, "A Horseman in the Sky") (Italics added).

⁶⁷ "Whatever may occur, do what you conceive to be your duty" (Bierce, "A Horseman in the Sky").

⁶⁸ "ONE OF THE MOST INTRIGUING ASPECTS OF POLITICAL THOUGHT IN THE PRE-Civil War era was the Southern infatuation with the patriarchal ideal. Defenders of plantation society retired into a fortress of father metaphors to protect their peculiar institutions. The tactic was not novel, for familialism, with its corollary of paternal authority, had figured in the thinking of Homer, Aristotle, Bodin, Hooker, Grotius and even God—as revealed in Scripture, while the centrality of the family in human history had made it synonymous with virtue in common thought. To succeed in presenting slavery as analogous to the filial subservience expected of sons to fathers would have been not merely to justify servitude, but to hallow it" (Conner 48).

Druse's father does not condemn his son for betraying **him** but for betraying the state of Virginia, which is, in other words, the society that they are living in. The father has responsibilities towards his society (the State of Virginia), but he should answer his son's wishes, too. However, he completely forgoes the child's needs and spends the whole of his resources on his societal responsibilities. This robs him of any possibility of making a connection between his responsibilities. The son also has a set of responsibilities towards his society in "A Horseman in the Sky," and killing his father is a part of them.

The child's "struggle for personal identity and independence" (O'Grady 72) is another problem of patriarchy. Christy Mahon's patricide in J. M. Synge's *The Playboy of the Western World* is a patricide of such kind. Christy Mahon does not manage to kill the old Mahon, but he commits two unsuccessful attempts and threatens his half-dead father of the third try. However, even his unsuccessful attempts brought him some individuality. "[I]t is in fact the symbolic nature of his patricide which allows Christy to generate an identity independent of his father's oppressive influence" (O'Grady 73).

"[I]t was a bitter life he led me till I did up a Tuesday and halve his skull" (Synge 31), says Christy to Pegeen the attractive barmaid. When Christy enters the bar, the first time we meet him, people think he is a vagabond. He asks for a glass of porter and then enquires whether the police are frequently coming to the bar. (Synge 21) As he starts telling his story, he gathers the attention of the people in the bar, who "drew nearer with delighted curiosity" (Synge 23) to him. Christy acquires his identity the moment he kills his father.

"CHRISTY [as she goes to inner room.] May God and Mary and St. Patrick bless you and reward you, for your kindly talk. [She shuts the door behind her. He settles his bed slowly, feeling the quilt with immense satisfaction.] — Well, it's a clean bed and soft with it, and it's great luck and company I've won me in the end of time — two fine women fighting for the likes of me — till I'm thinking this night wasn't I a foolish fellow not to kill my father in the years gone by" (Synge 35).

The crowd loves Christy's story. The Widow Quin and Pegeen, the lovely barmaid, both fall in love with him.

"[They] regard him as a hero appealing to their nature. And Christy's parricide represents, from the beginning, a sort of metaphor of achievement. This respect of theirs for Christy, which is actually based upon illusion, is meaningful because it enables them to discover a real hero as well as to get a new insight into their own lives and society" (Moon Gyu 2).

Christy enters as a young lad, whom people mistake for a vagabond, but he gains confidence as he tells his story. He "gradually attains self-assurance and poetic language in order to express his new condition. The more he becomes self-confident, the more enriched his

language becomes" (ibid). He encounters a very short yet substantial period of growth, and within this short period of independence, he builds his personal identity.

However, as said, his time is short. The father is not dead yet, and he returns to find Christy. As soon as the father returns from the dead, and people find Christy has not committed patricide, he loses all credibility and is ridiculed by the town's people.

"PEGEEN. It's there your treachery is spurring me, till I'm hard set to think you're the one I'm after lacing in my heartstrings half-an-hour gone by. (To MAHON.) Take him on from this, for I think bad the world should see me raging for a Munster liar, and the fool of men" (Synge 85).

Christy tries to redeem his personal identity by committing a second act of patricide. The father's inability to assimilate his sets of responsibilities led to the first patricide. But, in the second one, Christy is doing it to acquire his lost identity, to prove he was the gallant person that the people of Mayo perceived him to be. But society does not allow it anymore. There is a big difference between acquiring one's identity through the story of patricide and actually committing the murder in front of a live, patriarchal audience.

"At first, the Mayo people try to understand his parricide as an inevitable resistance to the unjust tyranny of his father. But now the village people who is furious about Christy's fraud goad Christy into a second murder in order to punish him and to recompense their sense of bitter loss. And they are forced to realize the great gap between the story and the deed, as the thoroughly disillusioned Pegeen, who says, "what's a squabble in your backyard, and the blow of a loy, have taught me that there's great gap between a gallant story, and a dirty deed."[...] As the act of parricide is performed again in their presence, they reject him and flee back to authority of the English law and rejoin Shawn's patriarchal society. Even Philly, who laughed at Shawn's cowardice, praises his common sense.[...]

At first Christy strikes his father almost in self-defence against the absurd constraint of his father. But the second attack on his father is motivated by the desire for approval; it is in no way heroic. Yet the effects of the first murder make the second one possible" (Moon Gyu 5).

The third section of this dissertation, "Children and Patricide," therefore, takes on a more in-depth study of this side of why patricide occurs. It scrutinizes the effect of patriarchy on children and how it pushes them toward becoming patricide perpetrators. It shows that it is not that the children who commit patricide are born to do it, but the patriarchal society makes them do it. It leaves them no other choice but to kill their fathers.

Section 2: Fathers and Patricide

Chapter II: Patricide in *The Three Theban Plays*

"Various episodes in the ancient Greek legend of the royal house of Thebes have been periodically highlighted in Western art, drama, and literature. For example, in classical iconography, there was a preponderance of representations of Oedipus confronting the sphinx. In Medieval times, there was an emphasis on the rivalry between Polynices and Eteocles, focusing on the attack on Thebes mounted by Polynices and his allies. During the Enlightenment, there was a spate of operas based on the story of Antigone. Throughout the twentieth century, Antigone's story was overshadowed by Freudian emphasis on the story of Oedipus's patricide and incest" (Bartels and Bartels 125).

As Bartels and Bartels write, through the ages and since their production, *The Three Theban Plays*¹ of Sophocles have been read under many lights. However, one of the less studied motifs in these plays is the motif of fatherhood. The plays contain the story of fathers (like Laius, Polybus, Oedipus², Creon, and Cadmus), who fail to make a connection between their social and fatherhood responsibilities and, therefore, become prone to patricide.

Patricide is another motif of the plays, and it is so bold in them that Sir Richard Jebb claims that "The essence of the myth [of Oedipus] is the son slaying his unknown father" (Jebb v). The death of Laius at the hand of Oedipus, however, is not the only patricide in the line of Cadmus. On the last pages of *The Three Theban Plays*, Fagles draws a genealogy of the house of Cadmus based on Sophocles's Theban plays. Using his genealogy and adding patricidal relationships to the graph, one acquires an ultimate overview of the patricide and attempted patricide in the house of Cadmus. Out of the nine males in his line, six are directly related to patricide, either by being the victim of it or by committing it.

¹ For the analysis of patricide in Sophocles, mainly two translations of his plays were used: Robert Fagles's *The Three Theban Plays: Antigone, Oedipus the King, Oedipus at Colonus* and David R. Slavitt's *The Theban Plays of Sophocles*. Unless it is otherwise mentioned, the translations used here are from Fagles.

² Even though Oedipus was "reinvented [...] as the universal son" (Weineck 2044, 45) in the twentieth century, it should not be forgotten that the first time we meet Oedipus in *Oedipus the King*, he is already a father who has children of his own. Also, for the entirety of *Antigone* and *Oedipus at Colonus*, and for most of *Oedipus the King*, he is a father. It is only for a short time at the end of *Oedipus the King* –when the truth is found– that he becomes the child.

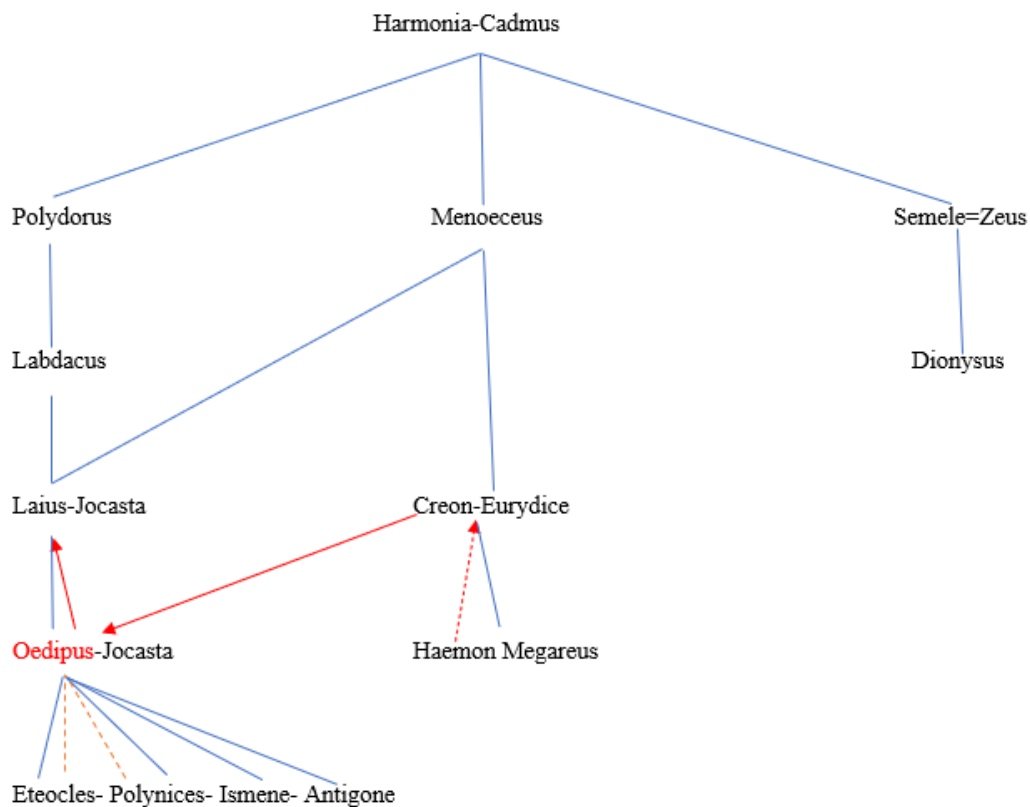


Figure 3 Patricide in the house of Cadmus³

Besides Oedipus killing Laius, Haemon tries to kill Creon; Creon (as a citizen and child of Thebes) orders Oedipus's (who is seen as the father of the city) banishment, which results in his death; and Eteocles and Polynices are accused by Oedipus to have participated in the events that ultimately brought about the end of Oedipus.

To understand the cause of these patricides and why they occur in the plays, one must inspect the influence of patriarchy on the plays and the type of patriarchal system depicted within them.

Ancient Greece is known to be a land of patriarchy in its metaphysical and mundane realms. In the supernatural realm, the most powerful gods— Uranus, Chronos, and Zeus— were all males. In the mundane realm, as Katz writes, the Greeks, "under the influence of the neighboring peoples of Asia Minor, inaugurated the exclusion of women from the public sphere and their confinement to the home and to the company of female friends" (Katz 1992,

³ Inspired by Fagles's "Genealogy of the House of Cadmus according to Sophocles" (Fagles 425). The red arrows and the red name show patricides, and the dotted red arrows show attempted patricides.

72). Citing Friedrich Jacobs's *Beitrage zur Geschichte des weiblichen Geschlechtes*, Katz writes that the general scholarly view of women in ancient Greece was that "women were (1) regarded with contempt, (2) secluded, (3) uneducated (with the exception of the hetairas), and (4) unfree and unequal" (Katz 1992, 74) to men. Mercer also shows that the "ancient philosophers (Plato and Aristotle) and medical theorists (Hippocrates and Galen) [believed that] female bodies are imperfect or 'mutilated' compared to male bodies [and, therefore, women are] morally inferior to men" (Mercer 183). She believes this thought process "rendered men superior to women and justified the need for women to subjugate themselves to their procreative powers and to the wisdom of their superiors" (ibid).

The Greek Drama was also affected by the patriarchal ideologies of the time, and one can see these principles on multiple levels in *The Three Theban Plays* of Sophocles.

The first indication of patriarchy one can note in the plays is the scarcity of women characters. For example, in *Oedipus the King*, all characters are men (Oedipus, the priest, Creon, Tiresias, the first and second messengers, and the shepherd), and except for Jocasta, we do not see any other women⁴. Furthermore, Jocasta's first appearance happens almost halfway into the play, in line 708⁵.

While women are scarce in the plays, those few who can be found are almost always less important than their male counterparts. When people come to Oedipus at the beginning of *Oedipus the King* to explain the city's problems, the priest mentions men, boys, the old and the young, and even himself, but not women (Sophocles 160). His only reference to women in these lines is limited to "Women die in labor" (ibid). However, this sole mention of women has a curious location in the sentence. When the priest explains the plague that has befallen the city, he says: "Thebes is dying. A blight on the fresh crops and the rich pastures, cattle sicken and die, and the women die in labor"⁶ (ibid). He puts women at the end of the line; first is the crops and pastures, then the cattle, and the third is the women.

⁴ As Slavitt writes in his translation of the plays, Antigone and Ismene's roles are "Silent Roles" (Slavitt 59). They do not have any dialogue in the play, and their presence is no different from their absence.

⁵ It might be argued that even if Jocasta is the only woman in the play, she is a queen, hence an important character. However, we can see her lack of power and, even to some extent, agency when Creon and Oedipus are talking about her, and Creon says: "And you rule the land with her, with equal power?" To which Oedipus answers: "She receives from me whatever she desires" (Sophocles 192). This clearly shows the imbalance of power and the lack of the equality of power Creon talks about. Not only does Jocasta not have any equal rights, but it seems that she does not even enjoy any subjectivity, as all she needs should be given to her by Oedipus.

⁶ Slavitt also holds to this order of wording: "The buds are blighted and do not ripen to fruit, the cattle are blighted too, and our women birth dead babies" (Slavitt 61)

The second indication of patriarchy one can note in the plays is that women's opinions are not important to anyone. They do not have the right to voice their mind even when something is directly affecting their lives. For example, as Oedipus mentions in *Oedipus at Colonus*, Jocasta does not have a say in her marriage to Oedipus, and the marriage is even against her wishes. However, Thebes still decides to marry her to Oedipus (Sophocles 352). Jocasta's lack of importance can be seen throughout their marriage, too, and it is especially bold when Jocasta tries to stop Oedipus from searching for Laius's killer.

"Jocasta: Oh no, listen to me, I beg you, don't do this.

Oedipus: Listen to you? No more. I must know it all, must see the truth at last.

Jocasta: No, please— for your sake—I want the best for you!

Oedipus: Your best is more than I can bear.

Jocasta: You're doomed— may you never fathom who you are!

Oedipus: To a servant. Hurry, fetch me the herdsman, now! Leave her to glory in her royal birth.

Jocasta: Aieeeee—man of agony— that is the only name I have for you, that, no other—ever, ever, ever!" (Sophocles 222-223)

One can see this imbalance between men and women in *Antigone*, too. In *Antigone*, Antigone "drops out half-way through and leaves us to do our best with Creon, Haemon, and their fortunes" (Kitto 125). Kitto agrees that it is inevitable that Antigone should be hidden from the eyes because she is imprisoned as a part of the play's plot. However, he also argues that "it is not inevitable that so little should be said in the Exodus about her, that her lover's corpse but not hers is brought back, that Creon should at such length lament his own fate" (126). Kitto aptly elaborates that the reason behind this treatment of Antigone is that her standing in the play is secondary to Creon's.

"The difficulty that we feel arises from our regarding Antigone as the chief character. [...] Antigone makes no sense until we realize that there is not one central character but two, and that of the two, the significant one to Sophocles was always Creon" (ibid)⁷.

It is important to note that the woman regarded as less significant in *Antigone* (i.e., Antigone) is the play's protagonist and the woman whose name is on the play itself.

The third indication of patriarchy one can note in the plays is the strict hierarchy between the males of the plays, which is evident in the relationship between Creon and Oedipus. While Creon also has kingly blood in him (as he is Cadmus's grandson) and is the regent of Thebes before Oedipus becomes the king, he still obeys every command of Oedipus. In their

⁷ Interestingly, Kitto also treats Antigone the same way Sophocles treats her. In his chapter on Antigone in his book, he talks more about Creon than about Antigone. He even calls the play "primarily the tragedy of Creon" (Kitto 128).

case, the reversal of the positions is another proof of this point. As long as Oedipus is the head of patriarchy, he can do as he wishes. However, as soon as he abdicates and Creon becomes the regent once again, he banishes Oedipus.

Creon's patriarchal rule also exists throughout *Oedipus at Colonus* and *Antigone*. In *Antigone*, we see that almost everyone is against Creon, and he "meets resistance from a series of opponents—Antigone's contemptuous defiance, the rational, political advice of his son Haemon, the imperious summons to the obedience of the gods' spokesman, Tiresias" (Fagles 41). However, he remains stubborn, and no one in the city can change anything. Creon is, of course, "forced at last to recognize the strength of those social and religious imperatives that Antigone believes" (Fagles 42) because he is not the absolute head of the patriarchal society, and that position is filled with the gods.

The hierarchy between the men of *The Three Theban Plays* can be seen through how Tiresias is treated, too. When Oedipus (as the king) talks to Tiresias (as a simple man, not a prophet), we can see that he treats him as inferior. Tiresias is telling the truth, but Oedipus gets angry, insults the old man, and even accuses him of treason (Sophocles 180-181).

Tiresias, however, is not just a simple man. He is a prophet, the voice of gods, and the voice of gods plays a crucial role in the plot of *Oedipus the King*. The entire tragic cycle begins when "An oracle came to Laius one fine day [...] and it declared that doom would strike him down at the hands of a son" (Sophocles 201). The voice of the gods makes Laius abandon his child, which consequently results in the act of patricide. Later, the voice also pushes the events of the play to unfold for a second time.

"And so,
unknown to mother and father I set out for Delphi,
and the god Apollo spurned me, sent me away
denied the facts I came for,
but first he flashed before my eyes a future
great with pain, terror, disaster—I can hear him cry,
"You are fated to couple with your mother, you will bring
a breed of children into the light no man can bear to see—
you will kill your father, the one who gave you life!" (Sophocles 205)

When Oedipus hears the prophecy, he runs away from Corinth to prevent it from happening (ibid). Unfortunately, this act pushes his fate forward and fulfills the prophecy. He meets Laius on a crossroad, and in a quarrel over who should pass the road first, he kills Laius, whom he does not know is his father. The oracle then has a new prophecy: the unredressed murder of Laius is the reason for the plague. Now, Oedipus, as the king, must find the culprit

to save his city. Thus, he is once again pushed towards fulfilling the prophecy. Hence, one can see that Tiresias, the prophet, and his voice, which comes from the gods (the patriarchs), have immense power over Oedipus and his city. In other words, Oedipus, as a patriarch, is powerless in front of the higher-ranking patriarchs.

The fourth indication of patriarchy one can note in the plays is the duality of standards in the patriarchal regime of Greek mythology. Many gods of the pantheon have already committed the same actions as Oedipus. For example, Zeus has intercourse with Rhea, his mother (Meisner 134), and even impregnates his grandmother Gaia (Nonnus § 10.193). He also sleeps with his sister Demeter, and they give birth to Persephone (Mercatante and Dow 300). Adding to all this, he almost slays Cronus and banishes him to Tartarus for eternity (Mercatante and Dow 1060).

Moreover, whatever Zeus does is intentional, but whatever Oedipus does is unintentional, as what he does is what the gods want him to do. Oedipus never intends to kill Laius or marry Jocasta; it is the gods' will, and this can be seen in *Oedipus at Colonus* when Oedipus tries to absolve himself entirely from the crimes by saying:

"She was my mother, yes, she bore me—
oh the horror—I knew nothing, she knew nothing!—
and once she'd borne me then she bore me children,
her disgrace. But at least I know one thing:
you slander her and me of your own free will,
but I made her my bride against my will,
I repeat this to the world against my will. No,
I'll not be branded guilty, not in that marriage,
not in the murder of my father, all those crimes
you heap on me relentlessly, harrowing my heart.
One thing, answer me just one thing. If,
here and now, a man strode up to kill you,
you, you self-righteous—what would you do?
Investigate whether the murderer were your father
or deal with him straight off? Well I know,
as you love your life, you'd pay the killer back,
not hunt around for justification. Well that,
that was the murderous pass I came to,
and gods led me on" (Sophocles 345)

This lack of will to commit the crime is important because, as Fagles, in his introduction to *Oedipus at Colonus* and Dodds in "On Misunderstanding the '*Oedipus Rex*,'" writes, the Greek people of the time would have absolved Oedipus due to his lack of intent.

"Once again, we must look at the play through Greek eyes. The doctrine that nothing matters except the agent's intention is a peculiarity of Christian and especially of post-Kantian thought. It is true that the Athenian law courts took account of intention: they

distinguished as ours do between murder and accidental homicide or homicide committed in the course of self-defence. If Oedipus had been tried before an Athenian court he would have been acquitted of murdering his father" (Dodds 43)⁸.

Vellacott even goes as far as condemning the gods themselves, declaring that they are responsible for the events that are transpiring in Oedipus's life. She writes, "What is more disturbing, [is that] the story appears to show two crimes of the most heinous and polluting kind [that are] actually brought about by divine guidance—a circumstance which can only be regarded as a direct blow at the concept of a coherent world in which Zeus upholds a moral standard" (Vellacott 138). The dual standard of the patriarchal system does not see any punishment for the gods who are the heads of the patriarchy. However, when a human commits the same crimes, he becomes, as Oedipus says, "stained to the core of his existence" (Sophocles 352).

Fatherhood in The Three Theban Plays

We saw that the world of ancient Greece (and its drama) was a world of patriarchy. However, how does the patriarchy of *The Three Theban Plays* affect its fatherhood?

Taking the chronological order of the plot of the plays into consideration, *Oedipus the King* is first, *Oedipus at Colonus* is second, and *Antigone* is the third play (Fagles 27). Adhering to the chronological order of the plays, the first father that should be studied is Laius.

As one of the prominent fathers of the plays, Laius has a significant role in the plot. It is Laius who abandons Oedipus to die; it is the unredressed murder of Laius that brings the plague to Thebes, and it is this plague that unveils the murder mystery, revealing Oedipus as the culprit. Despite all these, however, Laius is never present as a living person in any of the three plays. One cannot find much specific information about Laius in the second and third plays, and even in the first play, where we read about him, he is already dead and forgotten before the events of the play even start, as Weineck also points out:

"For the most part, he is simply the ("the") father and dead by his son's hand, invisible and beyond both analysis and blame [...] Always-already offstage, it appeared as if he did not need to be imagined, as if "hearsay" could tell us all we needed to know" (Weineck 2014, 35).

⁸ Also, Wallace, in "*Oedipus at Colonus: The Hero in His Collective Context*," writes: "Speaking in his own defense as to why he should not leave, he contrasts his external guilt to his internal innocence: he acted unknowingly in murdering his father and marrying his mother. [...] In addition to ignorance, as Winnington-Ingram points out, Oedipus uses the principle of retaliation in defending his action against Laius: his father struck the first blow. His argument is "reasonable enough in law, in recognized Greek morality, and in common sense" (Wallace 41-42).

In *Oedipus the King*, when Creon returns from his trip and wants to give his report to Oedipus, we encounter a curious dialogue.

"Creon:

Very well,
I will tell you what I heard from the god.
Apollo commands us—he was quite clear—
"Drive the corruption from the land,
don't harbor it any longer, past all cure,
don't nurse it in your soil—root it out!"

Oedipus:

How can we cleanse ourselves—what rites?
What's the source of the trouble?

Creon:

Banish the man, or pay back blood with blood.
Murder sets the plague-storm on the city.

Oedipus:

Whose murder?
Whose fate does Apollo bring to light?

Creon:

Our leader,
my lord, was once a man named Laius,
before you came and put us straight on course.

Oedipus:

I know—
or so I've heard. I never saw the man myself"⁹ (Sophocles 164).

Ironically, our knowledge of Laius is like this excerpt from the play. We "have heard" of him rather than really knowing him. Even though Laius was an important figure who was present in many texts at the time of the classics, many of those texts are now lost to us (Weineck 2014, 33-34). We can only know him through the incomplete information we can find about him in Plato's *Laws*, fragments from *Theban Tragedies* of Aeschylus, Sophocles's three Theban plays, Euripides's *Phoenician Women*, and a few other texts (see Jebb 1976; Ziegler and Stettheimer 1979; Donaldson and Dynes 1992; Grote 2009; Weineck 2014). The entire description Smith gives about Laius is just a short paragraph:

"A son of Labdacus, and father of Oedipus. After his father's death he was placed under the guardianship of Lycus, and on the death of the latter, Laius was obliged to take refuge with Pelops in Peloponnesus. But when Amphion and Zethus, the murderers of Lycus, who had usurped his throne, had lost their lives, Laius returned

⁹ Jebb explains why Laius is forgotten so quickly, and nobody tries to avenge him. "The Thebans vainly endeavoured to find some clue to the murder of Laius. But, soon after his death, their attention was distracted by a new trouble. The goddess Hera—hostile to Thebes as the city of her rival Semele—sent the Sphinx to afflict it,—a monster with the face of a maiden and the body of a winged lion; who sat on a hill near Thebes [...] and chanted a riddle. 'What is the creature which is two-footed, three-footed, and four-footed; and weakest when it has most feet?' Every failure to find the answer cost the Thebans a life. Hope was deserting them; even the seer Teiresias had no help to give; when the wandering stranger, Oedipus, arrived. He solved the enigma by the word man: the Sphinx hurled herself from a rock; and the grateful Thebans gave the vacant throne to their deliverer as a free gift" (Jebb xiii).

to Thebes, and ascended the throne of his father. He married Jocaste (Homer calls her Epicaste), and became by her the father of Oedipus, by whom he was slain without being known to him. His body was buried by Damasistratus, king of Plataeae. (Herod, v. 59 ; Pans. ix. 5. § 2 ; Apollod. iii. 5. § 5, &c. ; Diod. v. 64 ; comp.Oedipus.)" (Smith I, 713)

We might not have much information about who Laius was, and as we see in Smith's description, most of the little information we find about him is somehow related to his family (like whose son, father, or husband he is) and not Laius himself. We can, however, learn a little about his fatherhood by reading *Oedipus the King*. We first know that Laius is the biological father of Oedipus. Still, he never takes responsibility for the boy and has no role in nurturing him. After this, we learn that he is not a good father because he probably abandoned his son in the mountains to perish. I used the words "probably" because there is a lack of certainty about the person who did it. Jocasta condemns Laius as the culprit of the event, as she says: "My son— he wasn't three days old, and the boy's father fastened his ankles, had a henchman fling him away on a barren, trackless mountain" (Sophocles 200). However, this might not be an honest bit of information she is giving, as later in the play, it is explicitly pointed out that Jocasta, not Laius, gives the baby Oedipus to the shepherd to kill it.

"Oedipus: My wife— She gave it [the baby Oedipus] to you?
Shepherd: Yes, yes, my king.
Oedipus: Why, what for?
Shepherd: To kill it." (Sophocles 231).

There is, however, also a problem with the credibility of the shepherd as he first says bandits (plural) killed Laius, but later on, he changes his words and tells Oedipus that it was just one man who killed him (Norwood 1960; Goodhart 1978, and Chase 1979). We cannot know whether the shepherd or Jocasta is telling the truth. However, it is rather hard to believe that Jocasta has enough autonomy to do as she sees fit (without Laius's knowledge or orders) in a society with such patriarchal levels as we saw previously.

Even if it is Jocasta who does it, it should not be forgotten that Laius never accepts the child in the three days before they abandon him. The children of ancient Greece would only have an identity if they were named, and they could only be named if the father accepted them as his own, and even then, there was a naming ceremony. The father would first show his acceptance by holding the baby boy in his hand or ordering the baby girl to be fed. Then he would name the child (Dugdale 427-430). However, Laius never does this to Oedipus; the child is nameless when left in the mountains to die. This point becomes evident when we consider the origin of Oedipus's name. The name "Oedipus," which translates to "swollen

foot" (Rokem 263), can only be attributed to him if he is initially without a name and receives this appellation after his feet are wounded with the pin.

Furthermore, there is also a hidden cruelty in pinning the boys' feet with an iron nail. Laius "added precaution of piercing the infant's feet, thereby making his death more certain by rendering him unattractive for adoption through physical deformity" (Dugdale 430). When Dugdale writes that Laius takes the added precaution of piercing the child's feet to reduce its chances of survival, he refers to the point that "exposure of physically deformed infant was required by law" (Dugdale, footnote 23, 430). Laius wants to ensure that anyone else who might find the child would also leave him to perish.

Laius's fatherhood can be marked with cruelty toward his child, but Oedipus is not always unlucky with his parents. In contrast to the scene at Thebes, we have "Corinth, where Polybus takes the infant into his hands and welcomes him into his oikos" (Dugdale 430) and gives the boy his name (*ibid*). In *Oedipus the King*, we can also see that even though Oedipus is not their biological son, Polybus and his wife raise him as their own. They do not tell him that he is not theirs either.

"My father was Polybus, king of Corinth.
My mother, a Dorian, Merope. And I was held
the prince of the realm among the people there,
till something struck me out of nowhere,
something strange . . . worth remarking perhaps,
hardly worth the anxiety I gave it.
Some man at a banquet who had drunk too much
shouted out—he was far gone, mind you—
that I am not my father's son. Fighting words!
I barely restrained myself that day
but early the next I went to mother and father,
questioned them closely, and they were enraged
at the accusation and the fool who let it fly.
So as for my parents I was satisfied,
but still this thing kept gnawing at me,
the slander spread—I had to make my move" (Sophocles 205).

Once Oedipus hears the prophecy about himself, he abandons Polybus and never sees the man again because he is afraid that he might kill Polybus, who he thinks is his father. However, Polybus still holds him as his own son, and because of this, the people of Corinth want him to be the king after Polybus dies (Sophocles 212). Polybus, the second father of the plays, is a far better father than Laius could ever be, and Oedipus himself confesses that Polybus is a great father (Sophocles 206).

The third important father of *The Three Theban Plays* is Creon. He is the father of his biological son, Haemon, and the father figure of Oedipus's children after him, as Oedipus entrusts him with this role at the end of *Oedipus the King*: "Oh Creon, you are the only father they have now" (Sophocles 249). Creon's fatherhood in *Antigone* is tragic. It shows the tension between a father's role as the ruler and his responsibilities as a parent, his failure to find a connection and balance between his roles, and the loss of his family that ensues.

After Oedipus's sons, Eteocles and Polyneices, fight over succession and die at each other's hands, Creon declares Polyneices a traitor (as he has brought foreign force to the city for this battle) and refuses to allow his burial. Antigone defies his orders and performs the burial rites for his dead brother. For this disobedience, Creon condemns her of treason, too, sentencing her to be buried alive in a cave. Haemon, Creon's son and Antigone's fiancé, then comes to him to mediate between the two. The result of their conversation is proof of Creon's being stuck in a paternal conflict. While he is Haemon's father (and Antigone's protector and father figure), he cannot absolve Antigone because his responsibility as the regent of the realm dictates that he must hold the order within Thebes, too.

Creon believes that pardoning Antigone results in anarchy (Sophocles 94), and he should be even more objective and show less lenience when it is his niece who has committed the crime. He believes a king who cannot control his own house would not be able to control his kingdom either. "Why, if I bring up my own kin to be rebels, think what I'd suffer from the world at large" (ibid).

Another flaw of his fatherhood is that Creon is fundamentally an authoritative father who believes only in the absolute obedience of the child. Creon's imposing characteristic can clearly be seen in his treatment of Haemon when he says to his son: "Are you coming now, raving against your father? Or do you love me, no matter what I do," or "Fine, Haemon. That's how you ought to feel within your heart, subordinate to your father's will in every way" (Sophocles 93). Furthermore, when Haemon tries to reason with him and save Antigone, Creon ignores his son's pleas for his bride and does not hear the voice of reason in Haemon's argument because he cannot accept being lectured and "schooled by a boy his age" (Sophocles 96). Creon's exaggerated pride and inflexibility result in Antigone's suicide, which starts a series of events that destroy what is left of Creon's family. Haemon kills himself after Antigone, and when the news of his death reaches his mother, she also commits suicide.

The last and maybe the most important father in the Theban plays is Oedipus himself. When we first see Oedipus in Sophocles's play, he is at least three types of father. First, he is the father of his city (Weineck 2014, 51), and we can see this in the play's first words when Oedipus addresses the people of his city as "My children" (also the same in Jebb's and Slavitt's translations). As these words are not to his own children but to the people of his city, he is expressing his position as the social father of his people¹⁰. Second, he is the biological father of Ismene, Antigone, Eteocles, and Polyneices. Third, his position as the husband of Jocasta makes him a (social) father of himself. All three types of his fatherhood, however, are flawed.

First, his fatherhood over his people is flawed. 'Knowledge'¹¹ is one of the most important parts of Oedipus's responsibility as a father of the city. The people have made him their king (father) because of his knowledge. The priest calls Oedipus the "best of men" because he answers the sphinx's riddle, freeing the people from her (Sophocles 161). Also, when quarreling with Tiresias, Oedipus tells him that he has acquired the kingdom because of his intelligence and knowledge (Sophocles 181). However, contrary to the general belief of the scholars (see Jebb's introduction to Oedipus) and the people of Thebes, Oedipus is not generally knowledgeable. When the sphinx asks Oedipus, "What is that which has one voice and yet becomes four-footed and two-footed and three-footed?" (Braddock 46), he is able to answer: "A man—for as a babe he goes on four limbs, as an adult he goes on two, and as an old man, he gets a third support from a staff" (ibid) just because of his fate and because this is a very specific question to him. Because of the pins in his feet from childhood, he has been called 'swollen foot' his entire life. Oedipus has always been tangled with the question of the feet; therefore, he knows the answer (Weineck 2014, 49).

Other than this 'particular knowledge,' one can even say Oedipus is generally an ignorant man. When Oedipus comes to his people at the beginning of the play, he says, "Why are you here? [...] Our city reeks with the smoke of burning incense, rings with cries for the Healer and wailing for the dead" (Sophocles 159). He starts his dialogue by stating the people's pain, trying to show he knows about it. Still, his question, "Why are you here?" also shows his lack of knowledge about what is happening in his city. Oedipus can see enough to know

¹⁰ Oedipus calls the people of the city his children on multiple occasions, and the people of the city also see themselves as his children, too. For example, on pages 159 and 162, he calls the people "my children," and on page 161, the priest calls the people of the city Oedipus's children. The term appears "16 times throughout the play, not counting related verbs and participles" (Weineck 2014, 52-53)

¹¹ See Hegel 1968 and Weineck 2014 for more information on the importance of knowledge in *Oedipus the King*.

something is wrong, but he cannot see **what** is wrong, and this problem exists throughout the play. The leader of the crowd who has come to inform him of the plague then answers: "Look around you, see with your own eyes" (Sophocles 160), indicating Oedipus's lack of knowledge about his city (not just as a king, but also as a father of the city too.)

There is, however, another problem here, too. As the king and the father of the city, it is Oedipus's responsibility to know all this and try to solve the problems before they become so unbearable for the people that they have to come to tell him. He has failed in this matter. However, the irony of the situation is that the reason for all these problems that are hurting his people is Oedipus himself, as his killing of Laius has brought the curse. So, here, the father of the city, Oedipus, besides not assuming the responsibility that is primarily his, is also the reason the people are hurting¹².

Oedipus's second fatherhood is the one over his biological children. This fatherhood of his, however, is no better than his fatherhood over his people, if not more catastrophic. Not only is he not a good father to his sons, but he is also the reason for their deaths, as it is his curse that seals their tragic fates. Fagles explains the dynamic behind this curse as follows:

"[Oedipus] had cursed them for their ingratitude even before he was expelled from Thebes. In the old epic poem that dealt with these events the curse was provoked by actions on the part of the sons which seem trivial by comparison with their terrible consequences—they gave him the haunch of the roast instead of the choice cut from the shoulder, for example. But Sophocles makes no reference to these traditional details: he leaves us to attribute Oedipus' fatal curse to his anger at the sons' indifference to his fate; later, face-to-face with Polynices, he will even charge him with responsibility for his father's lamentable condition" (Fagles 263-4).

Oedipus says that his "lamentable condition" is because his sons abandoned him, and this is why he is cursing them. However, his treatment of his sons seems to be extremely unfair. At the end of *Oedipus the King*, he says: "About my children, Creon, the boys at least, don't burden yourself. They're men, wherever they go, they'll find the means to live" (Sophocles 247). As a father, he does not take any responsibility toward his sons; however, he condemns them for doing the same thing he did – not taking their responsibilities towards him seriously. Hypothetically, if his boys are "men" and can take care of them, Oedipus is also a man who can take care of himself.

¹² This is not just happening with Oedipus as the king. It is the same with Laius and his forefathers until Cadmus. Jeb writes of "a curse [that ran] through the whole history of the house [of Cadmus]." (viii) While there are not many sources about the reason behind the curse, it might have been because of Cadmus killing the dragon, which was the son of Ares (Smith 1:524). If this is the reason, then the curse on the family of Cadmus has patriarchal implications. While the dragon has killed Cadmus's men and his act is a kind of self-defense, his entire line is cursed, just because what he did is against a god's wishes, who is standing absolutely above Cadmus in the patriarchal order.

Third, Oedipus can be counted as a father of himself, as the chorus of the play also calls him "son and father both" (Sophocles 234). Weineck writes: "Oedipus is both Jocasta's son and husband, hence, in the structure of nuclear kinship, indeed in the position of his own begetter" (Weineck 2014, 54). While biological fatherhood finds its meaning in its relation to the mother, social fatherhood is sometimes even more dependent on the mother. The social father (in this context) is the man who has married the mother. Therefore, here, Oedipus becomes the father, his own father, because he is married to the mother, Jocasta.¹³

The point that patriarchy has never managed to define fatherhood as an independent entity is one of the shortcomings of patriarchy. However, there exists another shortcoming of patriarchy that becomes evident here. Though fatherhood is defined in relation to the mother, sonhood is also defined (at least partially) in relation to the mother. While social rules and norms define the father as a man who is married to the mother (and it should not be forgotten that a man's fatherhood could always be under a question mark), the child's relationship with the mother is as clear as day. No one can deny the point that a person is the mother of a child because the process of childbirth makes it a tangible fact. Therefore, sonhood has a more solid position than the fatherhood. If Oedipus was the father before (as he is married to Jocasta and the social rules know the man who is married to the mother as the father), the moment the truth is revealed, he becomes the son.



Figure 4 The moment of change

As soon as Oedipus realizes he is the son of Jocasta, the familial structure breaks, and everything changes. Now, we have a man who has two identities.

"Fathering your children within your mother means to be in two places at once; it means to defy the logic of succession that governs father-son relationships and the transfer of power along those lines. To be your children's oldest brother is to be your own heir, your own successor" (Weineck 2014, 55).

Oedipus, however, cannot simultaneously be father and son because his two relationships with Jocasta (husband and son) do not have equal importance and social weight. The moment

¹³ It is interesting to note that the other familial relationships of the play are also defined based on their relation to the mother. For example, while Ismene and Antigone are Oedipus's children, he calls them his "sisters" too. "Oh my children—my sisters!" (Sophocles 302) "My sisters, yes, their father's sisters!" (Sophocles 316)

the secret is revealed, Oedipus becomes the son because biological motherhood always stands over social fatherhood.

Nevertheless, whatever Oedipus, as the father, has decided or done cannot be deleted because he is now the son. Oedipus, the son, will be hunted by the decisions Oedipus, the father, has made. For example, it is Oedipus, the father, who decides to find the truth about the murder of Laius, and it is Oedipus, the father, who relentlessly continues in his quest. However, it is Oedipus, the son, who should be punished by exile.

It is, however, important to note that it is not through the father's free will that Oedipus, the child, is now being punished. As shown previously, Oedipus is neither aware of Jocasta's identity as his mother when he sleeps with her, nor is he aware of the fact that Laius is his father when he kills him. It is through the will of higher patriarchs (the gods, especially Ares) that Oedipus is doing whatever he does. Oedipus, the father, has minimum agency in his actions. However, this does not make his fatherhood any less catastrophic or make his punishment any less severe. Oedipus, the child, still blinds Oedipus, the father, in *Oedipus the King* as a form of punishment for what the father has done.

Patricide in The Three Theban Plays

As shown in the chart on the first pages of this chapter, six out of the nine men in the line of Cadmus were related to patricide, either by committing it (intentionally or unintentionally) or being its victim. The simplified chart below shows the three fathers who have faced patricide in the Theban plays of Sophocles: Laius, Creon, and Oedipus.

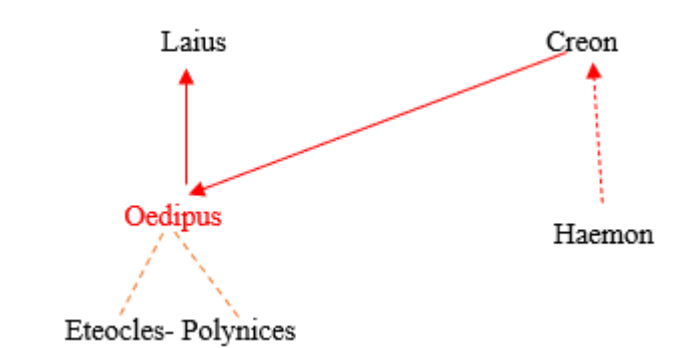


Figure 5 Men of the line of Cadmus

Considering the chronological order of the plots of Sophocles's Theban plays, Laius is the first father who meets a tragic end at his child's hand. In order to study this patricide, it is crucial to have an overview of the chain of events that led to the moment of patricide in *Oedipus the King*:

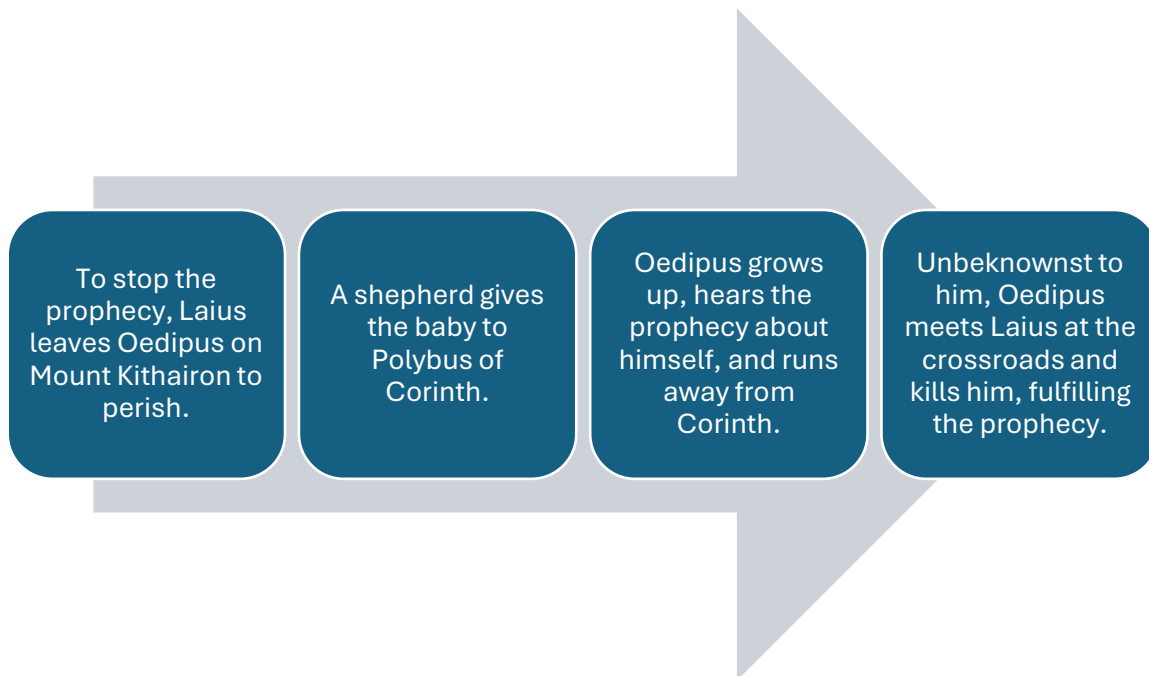


Figure 6 Chain of events that led to Laius's patricide

Looking at this diagram, one might face a fundamental question. 'Why is Laius leaving a newborn baby in the mountains in the first place?' The most commonly assumed answer to this question is that the oracle foretold Laius's death at the hands of his son. While the prophecy provides the correct path to uncovering the reason, this answer falls short of being the best response to the question because it does not incorporate as complete a version of the prophecy as we can find¹⁴.

We hear about the prophecy in two places in *Oedipus the King*. First, Jocasta says: "An oracle came to Laius one fine day (I won't say from Apollo himself but his underlings his priests), and it declared that doom would strike him down at the hands of a son, our son, to be born of our own flesh and blood" (Sophocles 201). The first time we hear it, the prophecy states that Oedipus will just kill his father. The second person who speaks about the prophecy is the shepherd, who adds: "They said—he'd kill his parents" (Sophocles 231). Our second

¹⁴ I used the wording "best response" rather than "correct/complete response" because, while the prophecy holds significance in shedding light on the motivations that trigger the series of events, it is impossible to find the complete version of the prophecy, as it has never been said in the Theban plays of Sophocles. However, one can still find some clues about it in the plays, thus the wording "the best response."

piece of information about the prophecy expands it to 'Oedipus would kill his father and mother.' The third time we hear about the prophecy is in *Oedipus at Colonus*. When Creon describes Oedipus, he says, "a father-killer.... worse, a creature so corrupt, exposed as the mate, the unholy husband of his own mother" (Sophocles 343). This makes Oedipus so angry that he voices a rather long defense of himself, in the midst of which he says, "Bloodshed, incest, misery, all your mouth lets fly at me, I have suffered it all, and all against my will! Such was the pleasure of the gods, raging, Perhaps, against our race from ages past" (Sophocles 343). Here, the prophecy is expanded to killing his parents and having an incestual relationship with his mother.

However, this is not the most complete version of the prophecy we can find. To acquire a better understanding of the prophecy, one needs to go further than the Theban plays of Sophocles and look at the *Seven Against Thebes* by Aeschylus¹⁵, too.

"I speak of an old breach
of law, long since begotten,
but bitterly swift to bring
retributive disaster;
and yet it lingered on
to the third generation.
Three times the Lord Apollo
in the midmost Pythian navel,
the prophetic center, spoke:
if Laios were to live
childless, without issue,
then the city would be safe.
But madly overcome
by lust, the body's folly,
despite the speaking god
Laios begot his doom,
the father-slaying son" (Aeschylus 53-54)

Here, besides killing his parents and sleeping with his mother, the prophecy adds that Oedipus will also destroy the city of Thebes. Therefore, the tragic cycle begins not just because the oracle tells Laius that he must choose between his or his son's life, but because he should choose between his life, city, and wife on one side and his son's life on the other. In this sense, Laius has been left in a situation that resembles the paradox of fatherhood even before he becomes a father. He has to choose between his social responsibilities and responsibilities towards the unborn child. Laius, of course, chooses not to have a child at all

¹⁵ This play has an essential connection to Sophocles's Theban plays. Fagles, in his introduction to *The Three Theban Plays*, writes that it inspired Sophocles in writing his Theban plays, and Torrance calls Sophocles a successor of Aeschylus in this sense (Torrance 10) (See also Segal 1981; Garvie's introduction to Choephoroi 1988; Knox 1998).

and tries his best not to impregnate Jocasta. This, however, is patriarchal suppression on multiple levels. First, he is denied the freedom to have a child. Second, as Weineck writes, Laius should suppress "his sexual desire" (Weineck 2014, 42) because the safest way of not having a baby is not having sex. Third, he is made to "choose when paternity and paternal government emerge as mutually exclusive. To beget an heir, as heroic kings are expected to do in order to ensure the continuity of the city and its rule, would destroy the city instead" (ibid).

Laius abstains from siring a child for some time, but one night, he gets drunk and impregnates Jocasta. If the prophecy had previously made Laius's situation similar to the paradox of fatherhood, as soon as Oedipus is born, Laius is left inside a real paradox of fatherhood. His social responsibilities dictate that he has to kill his son. His fatherhood responsibilities dictate that he has to save his son. However, if he lets his son live, his city will fall, and if he wants his city to live, he should kill his son. In the end, Laius chooses his city over his child, a choice that seems logical, as the lives of many are more important than the lives of one—however, this choice of his results in the end of everything.

"In any case, Laius, again very much unlike Abraham, loses: his son and his fatherhood, his life, the city. Choosing the welfare of the city over the welfare of his child surely must be read as a sacrifice to the political— but like so many of Greece's filicidal offerings (and in stark contrast to Roman political myth), the sacrifice fails. The city does not survive but disintegrates after Oedipus curses his sons Polyneices and Eteocles to die in fratricidal bloodshed" (Weineck 2014, 44)

Laius's decision results in his death, the incest he tried to prevent, and the destruction of the city he tried to protect. But how guilty is he in the events that are transpiring? After all, one should not forget the importance of fate in *The Three Theban Plays*. Fate and free will have always been among the most important motifs of the play (see Dodds 1966; Jebb 1976; Chase 1979; Fagles 1984; and Slavitt 2007). If it is Laius's fate to abandon his child, and no matter what he did, this would have been his result, could one absolve him from his crimes? After all, it is not what he wants to do but what he is made to do, as it is his fate. The short answer to this question is NO. Vellacott finds Laius guilty of two crimes.

"We do, however, glean from these narratives which Sophocles gives us one detail which makes moral as well as dramatic sense. Laios, after receiving divine warning that if he married locasta his son would kill him, clearly committed two sins: he ignored the warning and married locasta; and then, having begotten a son, he was morally guilty of that son's death; though the formula of exposure on the mountain, being designed to give the infant a one

percent chance of survival, cleared Laios from ritual pollution" (Vellacott 139).

On the first count Vellacott charges him with, Laius can be counted guilty only if he is put to trial in a patriarchal court (as it is only in such court that ignoring the warning of the patriarch could be counted as a crime) and he is morally innocent otherwise. However, Laius is logically and morally guilty of the second charge. While Apollo foresees the death of Laius and the destruction of his city at the hands of Oedipus, Laius does not just have the two choices of killing or being killed. Laius could have kept the child, and everything might have happened differently. We do not see this outcome in the play, but we see that Oedipus runs away from Corinth when he hears the prophecy about himself. He does that to prevent himself from killing his father and sleeping with his mother. Therefore, as Deleuze and Guattari write: "The problem isn't that of liberty but of escape. The question of the father isn't how to become free in relation to him [...] but how to find a path there where he didn't find any" (10). While patriarchy is to be blamed in the case of Laius and Oedipus, Laius is also at fault. A father needs to assimilate his responsibilities, divide his resources, and find the best plan possible to answer both sides of his responsibilities acceptably— as said in the Fatherhood section of the first chapter. What Laius lacks is the ability to assimilate his two sets of responsibilities, and this results in his death at the hands of Oedipus.

The second case of patricide in the Theban plays of Sophocles is Creon. Amy Story describes Creon as "a 'serious' political realist, [...] ruthless in his adherence to his value system that determines who is "good" and who "bad" in terms of their relation to the state, a state which is his to command absolutely, for better or for worse" (Story 171). This aptly describes the character traits of Creon across all three Theban plays. In *Oedipus the King* and *Oedipus at Colonus*, we see that all that is important for Creon is the state, without caring who the ruler of the said state is. When Oedipus is the ruler, Creon listens to every order of his, trying to be the most loyal of subjects even in the face of unfair accusations. When Eteocles is the ruler, he tries to lure Oedipus back to Thebes with lies or force, without caring for morality. In *Antigone*, when he becomes the ruler, although the state is still important to him, his rule also becomes important. While he is the man who says: "Why, if I bring up my own kin to be rebels, think what I'd suffer from the world at large" (Sophocles 94), he is also the man who says: "Am I to rule this land for others—or myself?" (Sophocles 97). Once he becomes the king, his loyalty is divided between the state and himself, probably more towards the latter.

Creon's loyalty towards the state and himself has turned him blind to his son's wishes and needs. When the chorus announces Haemon's entrance in *Antigone*, it says: "Here's Haemon now, the last of your sons. Does he come in tears for his bride, his doomed bride" (Sophocles 92). The chorus can see the purpose of Haemon's visit, but Creon chooses not to see it and asks the boy to be loyal to him and love him, no matter what he does. (Sophocles 93)

Haemon first declares his loyalty to his father, but after that, he defends Antigone, and his defense and counsel to the king are so compelling that even the leader of the chorus acknowledges their wisdom, telling Creon, "You'll do well, my lord [...] to learn from him" (Sophocles 96). However, Creon does not accept it. Haemon then goes as far as threatening Creon with his own life, but the father still prioritizes his social responsibilities and his own whims over his responsibilities towards his child, ordering his men to bury Antigone alive in a cave outside Thebes.

Creon does not change his mind for anyone until Tiresias, the voice of gods who have higher power than Creon in the patriarchal system, warns him of the outcome of his judgment. This time, unlike when Haemon asks him to help Antigone, Creon orders his men to free the girl immediately, as persisting on his verdict is now "fighting a losing battle" (Sophocles 117).

It is, however, already too late, as Antigone has committed suicide in the cave. Upon encountering the lifeless body of his beloved, Haemon is momentarily maddened and attempts to kill his father.

"When Creon saw him, he gave a deep sob,
He ran in, shouting, crying out to him,
"Oh my child—what have you done? What seized you,
What insanity? What disaster drove you mad?
Come out, my son! I beg you on my knees!"
But the boy gave him a wild burning glance,
Spat on his face, not a word in reply,
He drew his sword—his father rushed out,
Running as Haemon lunged and missed!—
And then, doomed, desperate with himself,
Suddenly leaning his full weight on the blade,
He buried his body, halfway to the hilt." (Sophocles 122)

Just like Laius, Creon cannot build a connection between his two sets of responsibilities, which, in consequence, results in Haemon's attempted patricide. The difference, however, is that Laius cannot make the connection because the entire city is at risk, but Creon does not build this connection because his commitment to the state is unwavering.

Oedipus is the last father of *The Three Theban Plays*, who becomes a victim of patricide. His case differs from the others because, as previously shown, Oedipus is three types of fathers and, therefore, is prone to three patricides.

First, as we saw earlier, Oedipus, as the king, is counted as a social father of the people of Thebes. Creon is also a part of the people of Thebes and, therefore, one of Oedipus's children. Hence, his act of removing Oedipus from his position in *Oedipus the King* by saying to Oedipus: "Still the king, the master of all things? No more: here your power ends" (Sophocles 250) and then exiling him (which results in his death) can be seen as patricide.

The reason for this patricide is also straightforward. Creon can always threaten Oedipus's position for two reasons. First, because he is from the line of Cadmus¹⁶, and second, he becomes the regent of Thebes after Laius dies. Oedipus already knows this, too, which can be seen from his treatment of Creon. It is Oedipus himself who sends Creon to Delphi to ask the gods what they should do (Sophocles 162), and later, it is also Oedipus who sends him to bring Tiresias over. But when Tiresias talks against Oedipus, Oedipus rages and asks Tiresias: "Is this conspiracy his [Creon] or yours?" (Sophocles 181) Oedipus accuses Creon of trying to steal his crown (Sophocles 182), fights with Creon, and no matter what Creon says, keeps his "crude, mindless stubbornness" (Sophocles 190) against him. Oedipus's problem with Creon stems from his fear of losing his patriarch's position. In this sense, Oedipus prioritizes his responsibilities to himself over his responsibilities to Creon and does not try to find the balance between the two.

The second patricide, which probably cannot be seen in any other work of literature, is the act of patricide Oedipus commits by blinding and trying to send himself into exile¹⁷. As we have seen in the fatherhood section of this chapter, the moment Oedipus realizes he is the son of Jocasta, the societal and familial order is destroyed, and the balance that once existed between his two identities is no more. Oedipus (the child) starts condemning everything Oedipus (the father) did within the temporal period he was the father. When Oedipus, the

¹⁶ While Oedipus is also a son of the line of Cadmus, he does not know this fact until almost the end of the play.

¹⁷ "Oedipus: What can I ever see?

What love, what call of the heart
can touch my ears with joy? Nothing, friends.
Take me away, far, far from Thebes,
quickly, cast me away, my friends—
this great murderous ruin, this man cursed to heaven,
the man the deathless gods hate most of all!" (Sophocles 241)

child, realizes the truth, he is so ashamed and angry that he blinds Oedipus, the father, with Jocasta's brooch.

"He rips off her brooches, the long gold pins holding her robes—and lifting them high, looking straight up into the points, he digs them down the sockets of his eyes, crying, "You, you'll see no more the pain I suffered, all the pain I caused! Too long you looked on the ones you never should have seen, blind to the ones you longed to see, to know! Blind from this hour on! Blind in the darkness—blind!" His voice like a dirge, rising, over and over raising the pins, raking them down his eyes. And at each stroke blood spurts from the roots, splashing his beard, a swirl of it, nerves and clots—black hail of blood pulsing, gushing down" (Sophocles 237, bold added)

Oedipus is unable to build a connection between his responsibilities for three reasons. First is the dichotomic relationship between his responsibilities. Second is the point that both father and son are one person. And third is that Oedipus has never been given the option to build this bridge between his responsibilities, as the prophecy has already ordained most of what is happening to him. Oedipus himself recognizes his lack of agency, as he says:

"Come, tell me: if, by an oracle of the gods, some doom were hanging over my father's head that he should die at the hands of his own son, how, with any justice, could you blame me?" (ibid)

Our last encounter with patricide is the one Oedipus accuses his sons of committing. The word "accuse" is used here because the sons never try to kill Oedipus actively or passively. However, Oedipus still sees them responsible for his exile, which results in his death.

"For want of one small word from those two princes, I was rooted out, a beggar, an outcast, fugitive forever" (Sophocles 309).

This, however, seems to be baseless accusations. In *Oedipus the King*, it is Oedipus himself who asks to be exiled, and in *Oedipus at Colonus*, we learn that it is Creon who accepts to punish him with exile. Then why does Oedipus see his sons as the culprits? As shown in the previous excerpt, the son's only mistake is their inability to prevent this punishment, but Oedipus still holds them accountable for his exile.

There are two viewpoints on this question. Easterling and Wallace write that Oedipus finds them guilty because they have not fulfilled their filial responsibility.

"One must remember the peculiar sanctity attached by the Greeks to the duties of children towards their parents: it was laid down by law that a man's children must

support him in his old age, and Polynices had therefore committed a very grave offence which in Greek eyes deserved grave punishment" (Easterling 1).

The second view, shared by Knox and Rosenmeyer, sees it as a process of 'heroization' of Oedipus. Rosenmeyer explains that this is a necessary evil that helps Oedipus absolve himself of the crime.

"One of the conditions upon which he will gain heroic eternity is that he be cleansed of the curse which had hounded him as a man. His only chance of casting off his taint outright is to pass it on to someone else: that is the meaning of his joining with the Erinyes. And since the curse is one that has infested the house, the most likely quarter for depositing it is his sons. That is the terrible truth of the sanctification of Oedipus: Oedipus can become a hero only after cursing his sons. The bliss of Athens rests upon the misery of Thebes; one generation can be happy only at the cost of injuring another; and so that the gods may be strong, men have to shoulder the divine imperfections" (Rosenmeyer 107).

To decide which view is more accurate, one needs to look at *Oedipus at Colonus*. The reasoning Oedipus brings for his cursing his sons is like a process that advances each time he talks about them. The first time he mentions it, he says:

"Sons to their father, they did nothing.
I'd see that the one who holds the scepter now
would not last long, nor would the outcast
ever return again! When I, their own father
was drummed off native ground, disgraced,
they didn't lift a finger, didn't defend me, no,
they just looked on, they watched me driven from home,
they heard the heralds cry my sentence—exile!
[...]
and my own sons who could have swept to the rescue,
sons to their father, they did nothing, they refused!" (Sophocles 309)

At the beginning of this process, Oedipus sees his son's crime as passive, stating that their mistake was that they did not prevent his exile. As the process advances, Oedipus goes a step further, giving the boys some agency in the crime: "But your two brothers turn their backs on their own fathers, for the throne, for scepter" (Sophocles 310). The third time Oedipus talks about their crime, he talks as if it was the boys who have done it all: "Here, look at me, rooted out of my country by my sons, my own flesh and blood. My doom is never to return again" (Sophocles 321). Finally, when Oedipus talks about it the last time, he directly condemns Polynices, saying that everything that happened to him was due to his sons, and had it not been for his daughters, he would have died a long time ago.

"You, degenerate—
you when you held the throne and scepter
your blood brother now holds in Thebes,
you drove me into exile, your own father!

You stripped me of my city, you put on my back
 these rags you weep to see, now, only now
 you've sunk to the same depths of pain as I.
 Well, you can keep your tears—but I,
 I must suffer this so long as I'm alive:
 you are the one I must remember—
 you destroyed my life! You made me brother
 to this, this misery—you rooted me out—
 thanks to you I wander, a vagabond, abandoned,
 begging my daily bread from strangers through the world.
 And if these two girls had not been born to nurse me,
 I'd be good as dead" (Sophocles 364)

Therefore, Easterling and Wallace's viewpoint could not be correct here because if it was related to the filial responsibilities that were dictated by law, then Oedipus would have outright condemned the boys and not gone through this process.

While it could be counted as an unconventional patricide (as the children have never tried to commit it¹⁸, and it is mostly the psychological side effect of the long years of exile on Oedipus (Rosenmeyer 97)), it should not be forgotten that even if the boys had actually done everything Oedipus is accusing them of doing, there is a reason for that. The boys do not have the power to save their father due to the duality of standards that exists in the patriarchal system.

As we saw earlier, due to committing patricide and incest, Oedipus is tainted, and he can contaminate whatever he touches.

"I haven't come to mock you, Oedipus,
 or to criticize your former failings.
Turning to the guards.
 You there,
 have you lost all respect for human feelings?
 At least revere the Sun, the holy fire
 that keeps us all alive. Never expose a thing
 of guilt and holy dread so great it appalls
 the earth, the rain from heaven, the light of day!
 Get him into the halls—quickly as you can" (Sophocles 245)

This also shows the primary factor behind Oedipus's decision to condemn himself to exile. Rosenmeyer also elaborates on this scene, identifying this moral stain as the driving force behind Oedipus's exile.

¹⁸ A strange side of Oedipus condemning his children for doing what they have never done is the son accepting a crime he is not guilty of. When Polynices comes to his father and manages to see him after much effort, he says: "I am the worst man alive, I swear it" (Sophocles 360) because he sees himself guilty. When Rosenmeyer describes this scene, she writes, "When Polynices enters, we are impressed with the earnestness of his repentance. He is filled with remorse" (Rosenmeyer 107).

"His curse, or rather the curse upon him, had made him unclean, and the taint infecting him was ready to spread to the land with which he had long identified himself. There was only one solution: exile. Death would be of little avail, for his corpse would continue to endanger those whose task it was to cast him beyond the borders" (Rosenmeyer 93).

The boys, therefore, could not have helped him even if they wanted to because it was against the patriarchal decree that rendered Oedipus impure and unholy.

The situation here is like the "Horseman in the Sky" (where the patriarchal society pushes the son towards killing the father), but with the difference that here, the patriarchal system is preventing the son from saving the father. Nevertheless, the important point in all these is that it is the patriarchal system and its flawed ideologies that result in patricide.

Had it not been for the patriarchal system, the entire chain of events of the play would not have even begun, let alone the occurrences of all these patricides/attempted patricides. Laius would have never abandoned his son. Oedipus would have never killed his father and slept with his mother. Creon would have never become the king, and Haemon would have never tried to kill him. Lastly, Oedipus would have never been condemned to exile, and he would have never accused his sons of patricide.

Chapter III: Killing Fathers with Lightsabers: *Star Wars* and Patricide

"VADER: No. I am your father.

LUKE: No. No. That's not true! That's impossible!

VADER: Search your feelings. You know it to be true" (*The Empire Strikes Back*).

Star Wars is a futuristic movie in which space travels at the speed of light; lightsabers, droids, laser guns, and Death Stars are just normal things. It is not, however, happening in the future. The very first words of the first movie of the series, *A New Hope*, are: "A long time ago, in a galaxy far, far, away..." The entire story of *Star Wars*, be it the Skywalker Saga or the spin-offs of the primary storyline, is happening in the past and not the future. *Star Wars* is not, however, just happening in the past. It brings many ideas of the past back to our time, too.

The first section of this chapter endeavors to show this return of the ancient ideologies, especially the depth of the patriarchal values in the movies, which logically should not have existed in a galaxy with such technological capabilities. I use the word "logically" because, considering the advancement of women's rights movements in our time, it is only reasonable to believe that by the time we reach *Star Wars* levels of technological progress, we should have let go of the patriarchal structures of society. I shall, therefore, first show how deep the state of patriarchy runs in the *Star Wars* movies.

In the second section of this chapter², I will study fatherhood's context in the patriarchal society of *Star Wars*, trying to find the loose foundations over which *Star Wars*' fatherhood is built. Hearing "I am your father" could be shocking to anyone who has never known their father. However, when Darth Vader says this to Luke Skywalker, it is not just shocking to the boy. It is one of the most shocking and confusing claims of fatherhood in the history of popular culture. At the time of the movie's premiere, the shock was so great that no one "was certain that Vader was telling the truth" (Taliaferro and Beck 117). However, no one could deny Vader's claim, either. The way that Luke reacts with horror only affirms to the viewer that, within his heart, Luke knows Vader is telling the truth.

The last section of this chapter analyzes the relationship between patriarchy and patricide. The patriarchal galaxy of *Star Wars* is filled with death, murder, or attempted murder of so

many fathers at the hands of their children. The diagram below gives a comprehensive view of some of the patricide cases in the movies.

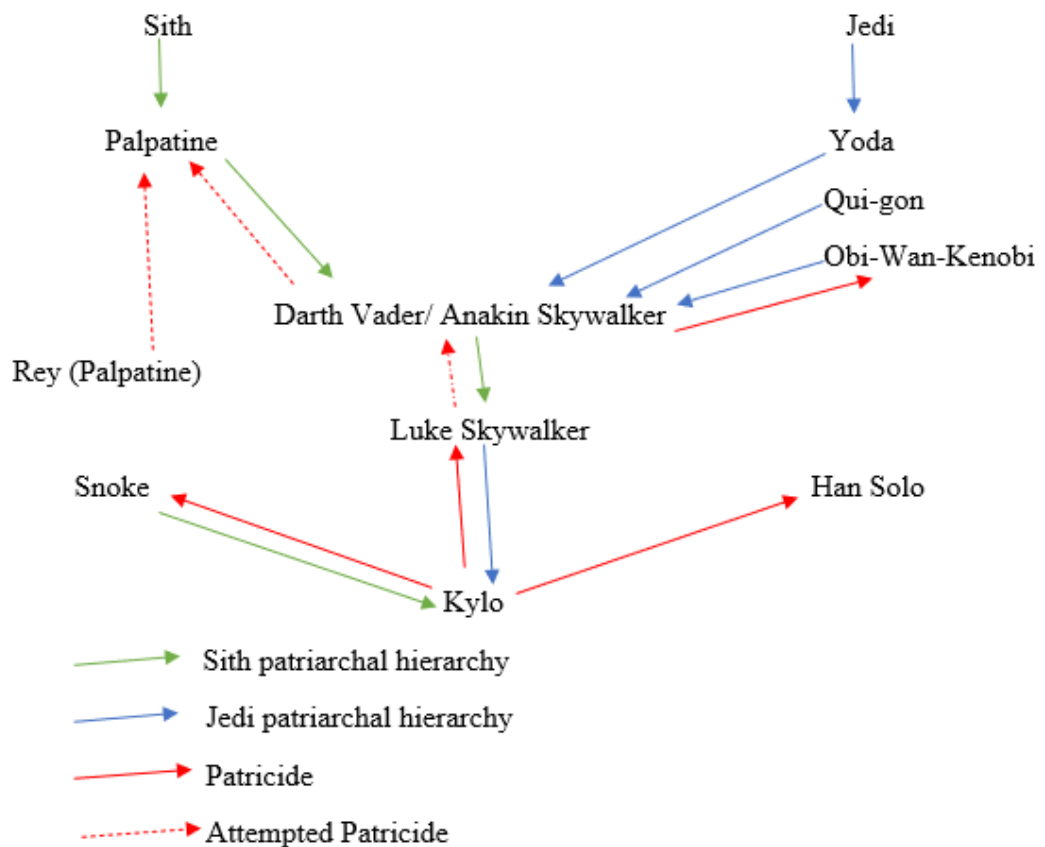


Figure 7 Patriarchal relationships and patricides in the Skywalker Saga

Darth Vader, Obi-Wan Kenobi, Han Solo, Palpatine, Snoko, and Luke Skywalker are just a few victims of patricide, and this is just in the Skywalker bloodline of the movies. This section studies all these patricide cases and shows how the patriarchal regime of *Star Wars* pushes the fathers towards becoming its victims and the children toward committing patricide.

Return of the Patriarchy

"Rebel[ling] against the cultural critique of the earlier films" (Biggsby 386), George Lucas and his *Star Wars* "fundamentally changed Hollywood filmmaking at the aesthetic and narrative level [...]" (Biggsby 387). Lucas upgraded, developed, and modernized the outdated special effects of the 1950s, which his peers were still using, and brought them to a never-before-

seen height (Bigsby 388). Lucas managed to display a futuristic world that his viewers had never seen or heard of before.

However, not all the changes he brought were towards new viewpoints or new understandings, and some of the philosophies Lucas used in his movies were repetitions of the old ones. In terms of morality, "*Star Wars* was permeated by countercultural values, it embraced regressive values as well" (Biskind 117), "in terms of the industry, [Lukas] merely returned the business toward the production of big-budget, mass audience blockbusters" (Bigsby 387) and, in terms of plot, he returned everything to a much older time. Winkler writes that *Star Wars* served as substitutes for the Roman films in Hollywood after they were canceled because of the failure of *Cleopatra* in 1963 and *The Fall of the Roman Empire* in 1964 (272), but Lincoln Geraghty believes Lucas returned the plot to a time as old as Western civilization.

"[...] *Star Wars* not only take[s] historical facts and make[s] compelling stories from them, [...] [it] also use[s] culturally inherited myths and symbols synonymous with the very roots of western civilization" (Geraghty 191).

Rubino goes further and says that the movies have used ideas that have been with us from "the very beginnings of human history" (1). As a classic's scholar, he expands on the idea that the movies are soaked in the heroic traditions of ancient Greece and brings four reasons for his statement:

- "Heroes with troubled and doubtful parentage and no place to settle down. Everyone who watched the early films, before the appearance of the prequels, can remember the shock at the discovery that the evil Darth Vader is Luke Skywalker's father.
- Teachers with mysterious powers. *Star Wars* fans all remember Yoda, the lovable Jedi master who tutors Luke on a remote planet.
- Immense journeys that come to represent whole lifetimes. Think of Luke's long journey in time and space, and the laborious journey of his father, which is depicted in all six films.
- The eternal struggle of goodness and light against disorder and darkness - but not against violence. This is such an obvious feature" (ibid).

Another thing Lucas wanted to do, as he mentioned to his biographer Dale Pollock in *Skywalking: The Life and Films of George Lucas*, was to "make a kids' film that would strengthen contemporary mythology and introduce a kind of basic morality" (144). He believed everybody was "forgetting to tell the kids, 'hey, this is right and this is wrong'" (ibid), and he "wanted to present positive values to the audience [...] [as he believed] [t]here was no moral anchor" (143) in the society. However, he did not manage to do this. Furthermore, the plots of the movies are not very innovative and are also full of clichés.

"Lucas's film skips back across the Hollywood Renaissance and the social turbulence of the 1960s to classical Hollywood itself. *Star Wars*(sic) is based on the films of Lucas's youth, from an America which saw itself as morally just and able to believe in its heroes. Thus, simplistic movie serials (Flash Gordon and Buck Rogers, in particular) are emphasized, and the morally ambiguous Hollywood films (1956's *The Searchers*(sic)) that it references are stripped of their content and used merely for plot points: the first turning point of *The Searchers*, when Martin discovers his aunt massacred, is replicated when Luke discovers his aunt and uncle massacred" (Bigsby 386-387).

Ironically, and I use the word "ironically" because against Lucas's intentions— which were introducing "a kind of basic morality" and teaching the children to have a better understanding of good and evil— his return to the basic ideas of the older times was not a discriminating one in which he would just choose the good principles and let go of the bad ones. Lucas did bring the old ideologies back, but he indiscriminately brought the good and the bad back and even enforced some of the worst ones. For example, he did not manage to change the unfair sociopolitical system to a better one. As Ellis writes in "New World, Old Habits: Patriarchal Ideology in *Star Wars: A New Hope*," *Star Wars*'s primary social and cultural assumptions are very similar to those seen in the twentieth and twenty-first-century planet Earth. The predominant ideas of *Star Wars* can be compared with the values of the "white middle-class" American male of the 1950s, which were xenophobia, "sexism, racism, and the promotion of patriarchal cultures" (Ellis 135).

"Although *Star Wars* presents a dozen alien races, it assumes pre-eminence of humans. Both the Empire and the rebels are led by humans; most of the aliens are relegated to the "freak show" of the spacefarers' bar. Even Chewbacca, the one alien among the small group of heroes, is shown as Han Solo's sidekick. In this film, man is the measure of all things" (Lev 34).

None of the movie's many different races/species entirely accept one another, and they are almost always at war with each other. Even if it is a time of peace, a time of the intergalactic Senate, there are still wars in one part of the galaxy or another. Most of the important characters are white Caucasian males, and Lando Calrissian, who is one of the rare Black persons in the entire *Star Wars*, is shown to betray the movie's heroes, who are his close friends.¹

The flaws of the movies, however, are most obvious in terms of gender differences and representation. In regard to gender equality, not only has Lucas's work not solved the problems in these areas but also worked in favor of patriarchal ideologies. It is a widely known fact that most of the superheroes and heroes of Hollywood movies were (and still are)

¹ He is depicted as an even worse person in the *Han Solo* movie.

males, but *Star Wars* moves a step further and makes almost all its characters male.² *Star Wars* movies are "characterized by an absence of women and sexuality" (Lev 34).

As Frankel writes, *Star Wars* is a "single-gender galaxy" (29), and more than anything, maybe what makes *Star Wars*, especially *A New Hope*, a uniquely patriarchal movie is that in its vast, vast galaxy, where humans have even managed to reach the far ends of space and meet angels (*Phantom Menace*), one can rarely find any women. While Frankel writes that Princess Leia is "the only prominent female character of *A New Hope*" (5), one should note that she is not just the "only prominent" female in the movie; she is basically the only woman in the movie who has any dialogue in *A New Hope*. From the first seconds of the movie until its last, in total, there are six females, four of whom are just shown for a few seconds and "serve as background or to present an exotic (and perhaps once or twice, erotic) presence" (Wetmore 148) (cited from Frankel 32). The first of the two remaining women is Princess Leia, a classic damsel in distress, an overpowered princess who is taken captive in the first five minutes of the movie. She is later freed by the male heroes and given to one of them as a prize. The other female character is Aunt Beru, Luke's aunt, who is a housewife. We first see her at the bottom of a hole, like a slave to be sold, and then we only see her in the kitchen. Her dialogues in the movie do not exceed seventy-six words (counted from the original screenplay and the movie), and some of these words are: "Luke? Luke! Come to dinner," or from the depth of the pit she is standing in, like a device that is responsible of reminding its owner about the shopping list: "Luke, tell Owen that if he gets a translator to be sure it speaks Bocce." She is then suddenly killed, and even her body is desecrated and burnt, making Luke more resolute about leaving the planet and starting his journey/vengeance. Aunt Beru's function in the movie is to move the plot forward, and she has no meaningful dialogue, actions, or character development. Besides Beru, Leia, and the other four women, who are just shown for a few seconds, even the cities and planets are empty of females in *A New Hope*. Lucas has just completely deleted women and females from his film.

This treatment of women is also visible in all other *Star Wars* movies. *The Empire Strikes Back* "has just one female speaking role other than Leia. Brigitte Kahn as Toryn Farr is a rebel desk-watcher at the Hoth base who just says, 'Stand by, Ion Control. Fire,' and nothing else" (Frankel 32). Looking at the *Return of the Jedi's* (third movie) cast, one can clearly see the small proportion of female actors to male actors.

² This made me check the closing credit of "*A New Hope*" for female names, and the proportion is almost the same there, too. Women's names are incredibly scarce in the closing credits.

The same treatment of females also happens in the second trilogy of the *Star Wars* saga. Here, Princess Leia gives her spot to Princess Padme Amidala,³ and no other female (human or creature) except her has any significant role or dialogue.

Harrison extensively studies the amount of time females are shown on the screen in each of the *Star Wars* movies. As Harrison shows, women are present in just 15% of *A New Hope*, and this percentage is counted with the females of all species of creatures in the movie, i.e., the two humans and the four exotic background creatures. In the subsequent films, the screen time of females in the *Star Wars* universe is 22% in *Empire Strikes Back*, 23% in *Return of the Jedi*, 20% in *Phantom Menace*, 18% in *Attack of the Clones*, and 17% in *Revenge of the Sith* (Harrison 2018). The percentage of females' screen timing in any of the first six movies of the series does not exceed 23%. This trend did not stop in the later installments of the saga either. Although the screen time of females is significantly raised after Disney bought Lucas Films, still in *The Rogue One: A Star Wars Story* (which is a spin-off of the main plot-line and is the first movie of the series that has a female protagonist), the screen time of females does not exceed 35% of the whole movie (Harrison 2018) – and this number is not just the screen time of Jyn Erso, the protagonist of the film. This is the cumulative screen time of all female characters in the movie. The irony here is that the protagonist of the movie is a female character, yet the screen time of the women (the protagonist and all other women) was reduced to the extent that one can see women in just 35% of the movie.

Lucas and his created universe, however, do not stop at almost erasing females from the galaxy. These percentages of screen time do not mean, as I have already mentioned, that the females who are shown in the movies have done anything that has changed the fate of the galaxy for the better, or had an important role, or had any role at all. Some of these females, as Wetmore mentioned, are there to give a sense of exoticism and even eroticism (148), and the rest are simply slaves (a fate that also befalls Princess Leia when she becomes an Arabian Nights style bikini-wearing slave in *The Return of the Jedi*.)

Women still exist to fill gaps in the plot and are used as objects of desire for males, even younger ones, like how Anakin sees Padme when they first meet.⁴ In the second trilogy,

³ It could also be worth noting that both these women are princesses, and the treatment they receive is what princesses receive in the *Star Wars* galaxy. One can see how terribly the other women are treated in the case of Shmi Skywalker.

however, another specific role has been added for women. Women are instruments of reproduction (See the "Warrior Queen Turned Romance Heroine" chapter of Frankel's book for more information on how the patriarchal system of *Star Wars* sees women as instruments of reproduction). The word "instrument" is used deliberately because of the way women and their pregnancies are treated in the movies. For example, in *The Phantom Menace*, Shmi is a slave on the planet Tatooine, and as we see in the movie, there is no apparent father for the child, there is no sexual encounter involved, and Shmi herself does not know how she was impregnated either⁵. Shmi gets pregnant without her knowing, will, or even having sexual intercourse.

Padme Amidala is also used as an incubator. Padme dies in childbirth. However, as Frankel aptly points out in her "Warrior Queen Turned Romance Heroine" chapter, there is no reason for this death, except that the plot simply has nothing more for her to do. "Her sudden death emphasizes that her main story purpose beyond motivating Anakin was to birth the hero twins of the next films" (Frankel 103). She seems so worthless that when she is killed off in the story, no one sees the need for a sensible reason for her death.

"MEDICAL DROID: Medically, she is completely healthy. For reasons we can't explain, we are losing her.

OBI-WAN: She's dying?

MEDICAL DROID: We don't know why. She has lost the will to live. We need to operate quickly if we are to save the babies.

BAIL ORGANA: Babies?!

MEDICAL DROID: She's carrying twins." (*Revenge of the Sith*)

As Frankel writes about this excerpt, the medical droid shares a piece of information about Padme's body which even shocks Padme herself (103). However, how is that possible? Frankel explains that Padme has not visited an obstetrician or any other doctor about her pregnancy, and it is evident that she does not know that she is carrying twins (*ibid*).

Frankel explains that Padme's pregnancy should have been a question of great concern for her (95) as Anakin had a prophetic dream about her dying in childbirth (*Revenge of the Sith*). She knows that his dreams are true as he had seen his mother being tortured and killed in his

⁴ Anakin is fascinated by her beauty and describes her as an angel. Later, he participates in the dangerous pod-racings to win her heart. (*The Phantom Menace*).

⁵ Anakin is born because Darth Sidious (Palpatine) wants to experiment with life forms and expand his knowledge. In the *Vader* comic series, which is based on Lucas's concept, Volume 2 Issue 25, it is revealed that Darth Sidious creates Anakin Skywalker, AKA Darth Vader, via Midi-chlorian manipulations. Shmi, the child's mother, has no say in this, as she has never even met Darth Sidious. She is an objectified being in the movie and is just used as an incubator who gives birth to the child and later dies once her mission of nurturing the boy is over.

dream, and she died precisely the same way as he had foreseen in *Attack of the Clones*. Padme, however, does not care about his dream, and trying to calm Anakin down, she says: "It's just a dream, honey" (*Revenge of the Sith*). She does not take any further actions about her health, like meeting a doctor about her pregnancy. As Frankel writes, she does not see a doctor because there is no doctor who specializes in the female body in the *Star Wars* galaxy. "All this makes it clear that the entire realm of female-centric medicine doesn't exist" (Frankel 103). Jeong also expands on this lack of doctors who specialize in female medicine as follows:

"Prenatal visits never happen in Episode III, not even offscreen. Despite Anakin's spiraling paranoia about Padme's health, doctors or hospitals are bizarrely never mentioned. And the evidence [having twins, but not knowing about it] says that Padme never got an ultrasound.

When she confronts Anakin towards the end of the movie—shortly before giving birth—she refers to "our child," rather than "our children". It doesn't make sense for her to be hiding the ball here, she's making one last emotional appeal to the father of her children, to try to bring him back to the light side. Rather, Padme simply doesn't know that she's about to give birth to twins" (Jeong 2017).

The patriarchy of *Star Wars* can be scrutinized with another glass, too. While women are scarce and insignificant in the entire galaxy, the most important jobs are also done by white males. The entirety of Sith Lords consists of men, and the Jedi council's heads are also all males, except for just one female (*Phantom Menace*). The rule of the men is nearly absolute, and even in the few planets of the system where women are supposedly the heads of the state, their power is superficial, and the real authorities of society are still males.

Besides the insignificance of women, the patriarchy of *Star Wars* is also highly hierarchical. As Frankel mentions, when Princess Leia, a member of the intergalactic Senate, a princess, and an extremely force-sensitive person, is captured by the Sith Lord, Darth Vader, none of her mantles are worth anything, and she has no power in front of the powerful Lord Vader because she is a woman. She "introduces and invokes the power of her position [...] to protect herself, while also claiming protection from the massive patriarchal government, shielding herself from the brutal men by summoning a higher level of patriarchy" (Frankel 6). Leia has to invoke the power of males who stand above Vader in the patriarchal hierarchy in order to save herself.

One can also notice many patriarchal clichés in the very first few minutes of *A New Hope*. Every *Star Wars* movie starts *in medias res*, with a roll-up that slowly crawls into the stars,

informing the viewer about the exact location where the movie is starting. It is also in this roll-up that the first hints about the plot are given.

"It is a period of civil war. Rebel spaceships, striking from a hidden base, have won their first victory against the evil Galactic Empire.

During the battle, Rebel spies managed to steal secret plans to the Empire's ultimate weapon, the Death Star, an armored space station with enough power to destroy an entire planet.

Pursued by the Empire's sinister agents, Princess Leia races home aboard her starship, custodian of the stolen plans that can save her people and restore freedom to the galaxy..." (*A New Hope*).

Considering the first thirty-eight seconds of the movie were spent showing the 20th Century Fox's logo, Lucas Films' logo, and *Star Wars* logo, it took even less than a minute (only fifty-seven seconds) to show the conceptual standpoint of the movie with this roll-up. As Pianka writes, "At its core, the first *Star Wars* film is a classic tale about a hero rescuing a princess from an evildoer's "castle." In that sense, the film immediately portrays women on a lower plane than men; they require rescuing since they cannot rescue themselves" (Pianka 37-38). Princess Leia "is a mere onlooker [...] there to witness the glory of the males and pay tribute to it" (Cavelos 308).

In the roll-up, we also see that the damsel is a part of the rebellion and is connected to the spies. Even though The Empire is an "evil galactic" one, instead of using wording like 'freedom fighter,'⁶ the princess is called a "rebel" who works with the spies, connoting a negative sense to the viewer. What increases this negative feeling in the audience is the peculiar name of the princess. Leia, an old biblical name from Genesis 29:1-30⁷, means "tired, exhausted, fatigued" (*Morfix Hebrew-English Dictionary*). Her name is, of course, very suitable for her character. She is a powerless female character whom Lucas uses to start his narrative: "Leia kicked off the plot by hiding the plan in R2-D2 and sending him to Tatooine even as the enemy captured her" (Frankel 5). Once Leia does her role of being captured by The Empire's forces, we do not see her for a very long time, almost until nearly the end of the movie.

Besides this role of starting the plot and moving it forward, the women of *Star Wars* are also used as scapegoats who are almost blamed for everything that goes wrong in the

⁶ Meaning: "a person who takes part in a resistance movement against an oppressive political or social establishment" (Merriam-Webster). According to Webster, this noun was first used in 1910 with this meaning.

⁷ In the Old Testament, Leah is described as: "Leah had weak eyes, but Rachel had a lovely figure and was beautiful" (Genesis 29:17).

movies⁸. For example, when the audience first sees Obi-Wan in *A New Hope*, they see a kind-looking old man who helps the movie's hero. This old man has been in retirement for a very long time and does not have a long time to live. Nevertheless, even for the death of this old man, Lucas uses a woman as a scapegoat. Leia's incompetence in her only job in the entire movie – which is a courier job to deliver the plans of the Death Star to the rebel base – and her capture at the hands of Darth Vader is the reason this old man gets entangled with the dangerous people and sacrifices himself to save his friends.

"The almost ritualistic import of the scene is accentuated by the stained glass impress of the walls, Kenobi's hooded monastic robe, and the laser swords clashing like shafts of lightning. The shifting point of view, the camera angles, and the religious leitmotif in the background stress the emotional intensity of the scene. This mood is reinforced in the close-up of Ben's face. There is a mystical peacefulness in his eyes, etched sharply in the close-up, right after he decides to let himself be killed so that Luke, Han Solo, and Leia can escape from the Death Star. His Christ-like action is imbued with immortality as his spirit lives on to guide the "rebels" to a victory over the satanic Darth Vader and the Galactic Empire" (Hassan 101).

Obi-Wan Kenobi is compared to Christ because of his actions. Of course, in the later movies, it is shown that his actions are far from sincere, but at that point in the first movie, this is unknown to the viewer. The only information the viewer has at this point is that Obi-Wan sacrifices himself to save the heroes who are going to save the galaxy.

Amidala, the female protagonist of the second trilogy, is also treated in the same way. Like Leia, Amidala is again used as a scapegoat for all of the evil that befell the world. As Frankel writes, as the second trilogy's plot unfolds, we see that Amidala is just a pawn in the grand scheme of Darth Sidious. The attack on her home planet is used as a means to reach a point where other senators vote for "No confidence" against the Supreme Chancellor Valorum, and Palpatine, Darth Sidious in disguise, uses Amidala as a tool to reach his goal, which is becoming the new Supreme Chancellor. By doing exactly as she is told and falling for the trap Palpatine has set for her, Amidala ends the republic. Like Eve's sin, which damned humanity, Amidala's incompetence and naïveté ended an era of peace that was a thousand years long (Frankel 54).

Star Wars and Fatherhood

⁸ This treatment of women is not just happening in the original movies; it can also be seen even after Lucas Films was sold to Disney.

Anakin to Obi-Wan: "You're the closest thing I have to a father... I love you" (*Attack of the Clones*).

Shmi to Qui-Gon: "There was no father, that I know of...I carried him, I gave him birth...I can't explain what happened. Can you help him?" (*The Phantom Menace*)

Uncle Owen to Luke: "He won't. I don't think he exists anymore. He died about the same time as your father" (*A New Hope*).

"VADER: If you only knew the power of the dark side. Obi-Wan never told you what happened to your father.

LUKE: He told me enough! It was you who killed him.

VADER: No. I am your father" (*Empire Strikes Back*).

Even though there are all-powerful, nearly omnipotent fathers in the *Star Wars* galaxy who can resurrect the dead and kill powerful entities, the fathers of *Star Wars* are still part of a duality of genderism that requires both sexes to manage reproduction. Even in the case of Darth Sidious, who is considered the most powerful⁹ dark lord of all time, there is still the need for a female to reproduce.

Zoja writes, "unlike motherhood, fatherhood cannot be linked to a pattern of physical acts, and it cannot be constructed by extending and perfecting the facts of biology, or by dressing them in socially acceptable forms" (19). However, in the case of Anakin's birth, fatherhood gets more tangled than it already is. Here, there is no such thing as the physical basis for fatherhood. Even in the case of more than one sexual partner, usually, the mother knows who the father of the child is, or at least she can have an educated guess. But Shmi never even knows how she got pregnant, as she says to Qui-Gon, "there was no father, that I know of... I carried him, I gave him birth... I can't explain what happened" (*The Phantom Menace*). This situation, however, is not entirely outside what Aristotle sees as fatherhood. This is a kind of fatherhood in which the father has provided the child with the "sentient soul," as Peck writes in his introduction to the *Generation of Animals* (xi-xiii).

⁹ Just a few examples of Darth Sidious's power: he is so proficient at foreseeing the future that he is able to plan for nearly any contingency. He had even seen Vader's betrayal and was ready for it. He had planned everything from the beginning to possess Kylo's young body. (*The Rise of Skywalker*) Also, his Force lightning is one of the most powerful and lethal weapons in the world. The maximum potential of his power is shown when he unleashes a huge wave of lightning, which destroys Resistance's entire armada. (*The Rise of Skywalker*)

Darth Sidious, even without having intercourse with Shmi, or having passed on his sperm to her, has provided her with the "sentient soul." Sidious's fatherhood leaves the boundary of a simple act of reproduction for the sake of sexuality. The absence of sexuality or sperm is precisely what makes it unnatural; however, it is the absence of these two that makes it what Zoja calls "a radical and permanent departure from the norms of purely animal life" (19). This fatherhood enters into a greater context of society, one which has the power, social status, and survival of the fittest as its norms.

The fatherhood of *Star Wars* is very close to Hobbes's thesis or a societal contract in which the father has absolute power. Even "The disposing of the successor is always left to the judgment and will of the present possessor" (*Leviathan* 178). The possessor in *Star Wars* is always the father; he has the child's life, death, and existence at his mercy. According to Hobbes, the father's dominion over his child is acquired in two ways: by generation and by conquest (*Leviathan* 181). The Hobbesian father of *Star Wars* begets the child through the generation, and then being a male (thus having a higher rank than the mother in the hierarchy of the universe by default), he easily conquers the mother in the dominion over the child. Palpatine is the most powerful patriarch of the entire galaxy, and his fatherhood over his son is an absolute, despotic one. It is more of a tyrannical contract (in which Palpatine holds Anakin's life in his hands) than an affectionate relationship that should exist between a father and child.

However, one point about the fatherhood of *Star Wars* that remained vague until recently was the question: why would Sidious need a son in the first place? Or, in other words, how could his fatherhood be justified? As mentioned in the previous footnote, Palpatine needs to take over a good body in the future. In *The Rise of Skywalker*, we see that he already knew Vader would stand against him and even try to kill him before the events of the primary trilogy unfolded. Vader, nevertheless, is a necessary evil whose existence is needed to advance Palpatine's plans. Palpatine, among other reasons, knows that he will not be as powerful as he used to be once he has successfully reincarnated, and therefore, he needs to possess a body, which he builds through Anakin and his line. The fatherhood of *Star Wars* is despotic, but it is like that because the patriarchal background of society has rendered it so.

In the previous section of this chapter, I showed the depths of the patriarchal ideologies in *Star Wars* society and how women are treated in its galaxy. However, this state of patriarchy has not just affected the position of women in society. It also shaped the situation of men.

Patriarchy brings a duality of responsibilities for men, and in such a degree of patriarchy that we see in *Star Wars*, the dualities between a males' duties are even more than what they usually are in a normal patriarchal system. Maybe precisely because of this, the fathers of *Star Wars* can never assimilate their sets of responsibilities. Palpatine abandons his child after birth; Vader does the same, and even Han Solo does the same.

In many cases of fatherhood in this galaxy, there is no "will" to be a father. Fatherhood of the *Star Wars* cannot fall under the fatherhood Zoja explains and cannot "[...] be seen as a continuous activity [...] [which] lies in something more than the simple act of procreation. What makes a man a father has far more to do with assuming an enduring role that accompanies the growth of his child" (Zoja 19). Fathers of *Star Wars* provide the bare minimum of fatherhood, the sperm or at least manipulation of the ovum, but other than that, they rarely even give any importance to the most basic context of fatherhood, the family, let alone assuming a role in the growth of their children.

This, however, is not the limit of the catastrophic fatherhood of *Star Wars*. As Charles Taliaferro and Annika Beck show in their chapter in *The Ultimate Star Wars and Philosophy*, something is seriously wrong with *Star Wars'* fatherhood:

"With the benefit of hindsight, observing the peculiar, dramatic moment when Vader declares his paternity, there's a painful portrait of how fatherhood can go wrong. Fatherly love should be evident in caring for the health and good of one's children, seeking to safeguard them from harm and to encourage their integrity. However, Vader promises his son's survival only on the condition that Luke will serve his own monstrous, tyrannical master" (117).

In a June 2005 interview with Rolling Stone, George Lucas explained the origins of the name Darth Vader.

"Darth" is a variation of dark. And "Vader" is a variation of father. So it's basically Dark Father. All the names have history, but sometimes I make mistakes – Luke was originally going to be called Luke Starkiller, but then I realized that wasn't appropriate for the character. It was appropriate for Anakin, but not his son. I said, "Wait, we can't weigh this down too much – he's the one that redeems him" (Rolling Stone, 2 June 2005, 2:55).

"Dark Father Starkiller" is a well-deserved name for the tall, overpowering male character of the main trilogy who wears completely black attire and could be one of the main symbols of patriarchy and its power in the *Star Wars* galaxy. However, why would a father be called "Dark Father"?

Our first encounter with the Dark Father is when he attacks Princess Leia's ship and captures her to get the stolen plans back. He then tortures her in a way that one of his

commanders tells him: "She'll die before she tells you anything" (*A New Hope*). Later in the movie, we see Darth Vader is still torturing Leia. When he enters her cell, he sarcastically says: "And, now Your Highness, we will discuss the location of your hidden Rebel base." We then see a torture robot with a huge needle going towards Leia. The movie's original script describes this scene as follows:

"The torture robot gives off a steady beeping sound as it approaches Princess Leia and extends one of its mechanical arms bearing a large hypodermic needle. The door slides shut, and the long cell block hallway appears peaceful. The muffled screams of the Rebel princess are barely heard" (*A New Hope*).

On the other hand, we also have Luke, Leia's twin, growing up with some of his relatives on Tatooine. Luke's difficult situation in Tatooine is because his father abandoned him at birth. In the later movie, *Empire Strikes Back*, we also see Vader mutilating Luke's right hand.

Darth Vader does not recognize his children, horribly tortures his daughter, and maims his son's hand. Just considering these points, Vader could be counted as one of the most terrible fathers in the *Star Wars* galaxy. Nevertheless, one point should not be forgotten: Darth Vader's childhood. Vader, in this sense, stands in the opposite direction of Oedipus. While Oedipus is seen as the universal son, and his fatherhood is forgotten, Darth Vader is always seen as a father, and his childhood is forgotten. The first episode of the *Star Wars* series premiered in 1977, but it was not chronologically the first episode. The one that premiered in 1977 had "Episode IV" in its title, making it the fourth episode of the series, and the first (chronologically) episode of the series was *The Phantom Menace*, which premiered in 1999. The context of fatherhood starts in the father's childhood, as all fathers had once been children. Darth Vader is not only not an exception in this circle, but also is one of the best examples of the relationship between the contexts of patriarchy, fatherhood, and patricide. Darth Vader was once the innocent Anakin Skywalker who would put his life in danger to save strangers, but he turned into such a monster that even his son wants to kill him in a few years' time.

In the second trilogy of *Star Wars*, especially in *Attack of the Clones* and *Revenge of the Sith*, we see Anakin's pure love toward his mother, Shmi, and later toward his wife, Padme, and it is this pure love that results in his "disastrous obsession" (Taliaferro and Beck 118). This love and obsession results in killing innocent people, destroying lives, and even annihilating planets. However, this obsession with protecting his loved ones is not entirely Anakin's fault. As Taliaferro and Beck explain, Anakin's conflict between loving and letting go of the people he loves can be traced back to his childhood and is based on the patriarchal nature of the

galaxy in which he has grown up. In other words, the monstrosity, which is called Darth Vader and is haunting the entire galaxy, would have never been created if it were not for patriarchy. Patriarchy affected Anakin's life in different ways.

Due to the patriarchal nature of the *Star Wars* galaxy, Palpatine gets to freely advance his experimentations on Midichlorian, which results in Anakin growing up without a father.

"One advantage to this [(not having a father)] is that he has his mother's undivided love and devotion, which he'd otherwise have to share with a human father. But it may be precisely because of this that Anakin develops his compulsive tendencies. That is, he doesn't have to share his mother's love, and so he doesn't learn how to feel anger or grief in the course of emulating a good father in a healthy family" (ibid).

The double standards of the patriarchal system in treating men and women also further pushed Anakin toward the dark side. In *The Phantom Menace*, when Qui-Gon realizes that Anakin is extremely force-sensitive, he brings the boy to the Jedi headquarters. He does everything in his power to protect the boy, and even in the last moments before his death, he makes his padawan promise that he will take care of the boy. However, the patriarchal system's behavior toward his mother, who has no benefit for them and is a slave, is entirely different. Not only do they not protect her, but they will not even free her so that she can at least have a life of her own. "I will come back and free you, Mom" is the last thing Anakin tells his mother in *The Phantom Menace* as she sends him to follow his dreams.

Unfortunately, when Anakin finally finds the opportunity to see his mother, it is at the last moments of her life, dying after months of being tortured by the Tusken Raiders. As Taliaferro and Beck write in the "'Like My Father before Me': Loss and Redemption of Fatherhood in *Star Wars*" chapter of their book, Anakin is afraid of losing her from the moment he leaves her. Yoda also realizes this as soon as he meets the boy. While examining Anakin to see if he could become a Jedi, Yoda says: "Afraid to lose her...I think." As the Grand Master of the Jedi, Yoda is not showing any sympathy for the boy. Even after Anakin has visions of his mother's death, Yoda does not do anything and just tells the boy that he should not be afraid, for "Fear is the path to the dark side... fear leads to anger... anger leads to hate... hate leads to suffering" (*The Phantom Menace*). However, after all these, Anakin's prophetic dreams come true, and the raiders kill his mother, which is his first nudge towards the dark side and becoming Darth Vader. He murders every single one of the Tusken Raiders after they kill his mother, and then, for the first time, he starts to think about joining the Sith, who have the knowledge to resurrect the dead.

"Anakin's [...] love for his mother [...] become[s] the driving force that leads him into an increasingly damaged, vain sense of himself and his duty, exemplified in his exchange with Padme upon his return: "I will be the most powerful Jedi ever. I promise you. I will even learn to stop people from dying" (Taliaferro and Beck 120).

Ultimately, it seems that whatever Anakin/Darth Vader is doing is to revive his mother and save (later revive) his wife, Padme. What changes Anakin and turns him into the Dark Father Starkiller is the patriarchal system of the galaxy he is living in.

Star Wars and Patricide

As seen in the patricide diagram at the beginning of this chapter, many fathers of *Star Wars* were killed at their children's hands.

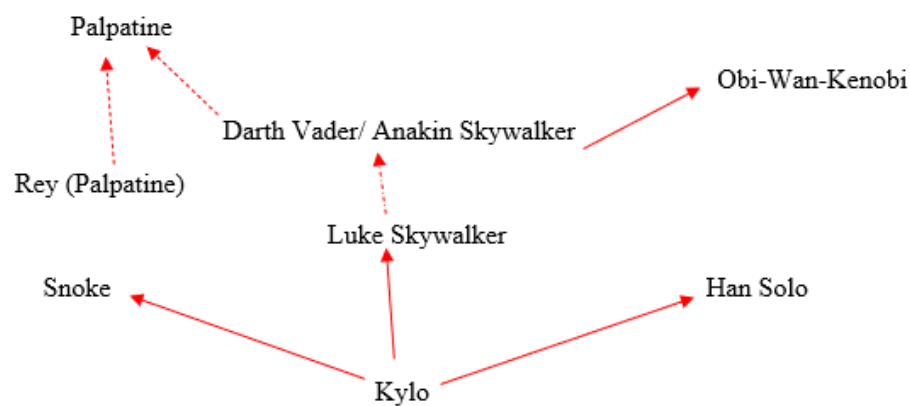


Figure 8 Patricides in the Skywalker Saga

Anakin Skywalker, the main protagonist of the second trilogy, is a good starting point for understanding the dynamics between these fathers and sons and the reasons behind these cases of patricide. There are a few reasons for choosing him. First, we have seen him in the roles of both father and son. Second, he was affected by patriarchy as a child and later, as an adult, enforced it. Lastly, Anakin has both committed patricide and been a victim of it.

After Anakin is banned from seeing his mother, he attaches himself to Qui-Gon as a father figure and shifts all his attention toward him. However, Qui-Gon's time with Anakin is cut very short as Darth Maul kills him. We do not see anything about Maul's relation with Palpatine's plan. We do not see whether Palpatine kills Qui-Gon to prevent Anakin from having a good father figure (as we later see how formidable Palpatine's foreknowing powers are) or if it is just a coincidence. However, we see Anakin losing his one chance of having a sympathetic father.

Anakin's need for a father figure is then turned toward Obi-Wan Kenobi, who starts taking care of the boy. Anakin sees him as his father and confesses: "You're the closest thing I have to a father... I love you" (*Attack of the Clone*).

Obi-Wan, however, is a father of patriarchy who is stuck between his responsibilities towards the patriarchal system and his child. In *The Phantom Menace*, Obi-Wan is Yoda's supporter, as he tells Qui-Gon, "The boy is dangerous...they all [the Jedi council] sense it. Why can't you?" Even though, due to Qui-Gon's orders, Obi-Wan stops troubling Anakin and even starts taking care of him for a few years, it should not be forgotten that he is the one who maims Anakin's hands and feet and leaves him to die on the shore of a lava river. His hostile behavior towards Anakin becomes even worse after Anakin is turned into Darth Vader. Obi-Wan sends Anakin's son to hunt him down. Not only does he intentionally avoid telling Luke about Darth Vader being his father, but he also tells the boy that Vader has killed his father. In doing so, Obi-Wan hopes to see the boy do his bidding and murder his father without any protest.

Luke and Anakin's first encounter does not yield any obvious winner. Neither Luke kills Darth Vader, nor does Vader kill Luke. The only result it yields is that Luke finds out Anakin is his father. When Luke returns to Obi-Wan, demanding answers from him, Obi-Wan just says "Your father was seduced by the dark side of the Force. He ceased to be Anakin Skywalker and became Darth Vader" (*Return of the Jedi*). Now that Luke knows the truth, Obi-Wan cannot continue lying to him, and therefore, at the end of his dialogue, he adds: "So what I have told you was true... **from a certain point of view**" (*Return of the Jedi*) (Bold added). Luke's anger about his "certain point of view," however, makes Obi-Wan accept the blame for what he did to Anakin: "If I was wrong in what I did, it certainly wouldn't have been for the first time. You see, what happened to your father was my fault" (*Return of the Jedi*). He, at last, starts to explain what happened between them, but he does not remain entirely honest even then. He begins by explaining why Anakin's existence threatened his patriarchal seat, and we realize why he was arguing against Qui-Gon's taking Anakin as his student. "When I first knew him, your father was already a great pilot. But I was amazed how strongly the Force was with him." Obi-Wan starts with praise, telling Luke that Anakin "was [...] a great pilot." But Anakin is not just "a great pilot"; he is extraordinary, the best, at least among humans! As we see in *The Phantom Menace*, not only is Anakin participating in the drag races—which no other human could participate in as it was simply impossible to survive

with human's slow reactions— but he is also winning them all. Obi-Wan then says he is amazed by Anakin's strength, which is also not the truth¹⁰.

After this, Obi-Wan, who has one of the most important roles in the making of the monstrosity called Darth Vader (as seen in the other movies of the series), decides the fate of Anakin by telling his son: "the good man who was your father was destroyed." These words, however, are part of another scheme of Obi-Wan, in which he is again pushing Luke towards killing his father.

Even in the last scene, when he is fighting Anakin in a lightsaber duel, he is still scheming against Anakin. When he says, "You can't win, Darth. If you strike me down, I shall become more powerful than you can possibly imagine" (*A New Hope*), while the viewer might not understand his meaning immediately, everything clears when Anakin kills him.

"The old Jedi Knight looks over his shoulder at Luke, lifts his sword from Vader's then watches his opponent with a serene look on his face" (*A New Hope* Screenplay).

This seems to be Obi-Wan's last trick before his death, which is to push Luke toward killing his father. Even in his last moments, he thinks about how to fulfill his social responsibilities as a Jedi, which are killing Darth Vader and destroying the Sith order, and he totally forgets his responsibilities as a father.

Obi-Wan's problem with Anakin is, therefore, twofold. First, as a Jedi and the protector of the Universe, he must stand against Anakin, who has become a Sith Lord. The responsibility the patriarchal regime imposes on Obi-Wan is to kill all Sith, while his fatherhood responsibilities dictate that he should take care of Anakin. Second, as the one who has the highest level of Midi-chlorian concentration in history, Anakin is a threat to Obi-Wan's patriarchal seat. Obi-Wan never makes the connection between his two sets of responsibilities and always chooses his social responsibilities and his responsibilities towards himself over his fatherhood responsibilities.

Anakin, however, is not a better father than Obi-Wan, or his real father, Palpatine. Palpatine has left Vader without assuming any responsibilities, and Vader leaves Luke the same way. At the very end of *Return of the Jedi*, Luke Skywalker, who is now a mighty Jedi, wins in a lightsaber duel against Darth Vader the same way Dart Vader had won over him in

¹⁰ We clearly see Obi-Wan's jealousy towards Anakin in the *Attack of the Clone* when Anakin jumps off their flying vehicle and falls precisely on the assassin's vehicle. Obi-Wan's reaction to this extraordinary feat of Anakin is, "I hate it when he does that!" (*Attack of the Clone*)

The Empire Strikes Back; Luke even maims Vader's right hand in the duel. Then, putting his sword beneath his father's throat, he faces a dilemma.

The patriarchal system of the galaxy they live in turns an innocent boy into the monstrosity called Darth Vader. Anakin does not assume any of the roles a father should have in a child's life. He simply chooses to assume his other sets of responsibilities— finding a way to resurrect his mother and wife— over his fatherhood responsibilities. All of this brings us to this moment when Luke stands over him with a lightsaber in his hand, and the tip of his sword is aimed at Vader's throat. Even if it was a hallucination, Luke had already killed Vader once in the cave on planet Dagobah, and in reality, he had fought him many times. Then why is he suddenly indecisive when he has the chance to actually kill his father? The reason is that Vader has changed and is finally assuming and accepting his fatherhood responsibilities.

As Taliaferro and Beck write, we see the first changes in Vader's fatherhood behavioral patterns (towards better) in *The Empire Strikes Back*, where Darth Sidious calls Luke "a new enemy," and Vader protects the boy by saying, "he's just a boy," trying to change the emperor's mind. The emperor, however, is unmoved. Vader then employs another method to persuade him, introducing the idea that the "just a boy" could be a "powerful ally" (Taliaferro and Beck 122-123). Until this juncture, Vader could not choose between his sets of responsibilities in the patriarchal system. However, he is now starting to build a connection between his role as a father and his role as an entity in the body of patriarchy. Also, "with this proposition, Vader satisfies his own cognitive dissonance; by bringing Luke over to the dark side, he will save the boy (as he couldn't save Padme) and also increase his own power" (Taliaferro and Beck 123).

The father and son encounter each other and fight. Even though the duel between the father and the son begins at the emperor's behest, it is obvious that Vader is not willing to kill the boy. He even shouts, "You are unwise to lower your weapon," informing Luke about his imminent attack. It becomes evident to Luke that, somehow, the monstrosity of a father is trying his best not to kill him.

"LUKE: Your thoughts betray you, father. I feel the good in you...the conflict.

VADER: There is no conflict.

LUKE: You couldn't bring yourself to kill me before, and I don't believe you'll destroy me now.

Vader: You underestimate the power of the dark side. If you will not fight, then you will meet your destiny" (*The Return of the Jedi*).

Vader is not trying to kill the boy, for if that was his intention, he would not have warned him or told him, "If you will not fight, then you will meet your destiny." It would have been much easier to finish off an opponent without warning them. Their battle finishes with Vader's loss of a hand, falling into the same situation that Luke was once in, thus making the circle complete by making the future father (Luke) just like the present father (Darth Vader). "Luke looks at his father's mechanical hand, then to his own mechanical, black-gloved hand, and realizes how much he is becoming like his father" (*The Return of the Jedi* screenplay).

Anakin's incapability to kill Luke and his sway towards the light enrages the emperor, who then starts torturing Luke with lightning, resulting in Luke's cries for help from his father.

"Although it would not have seemed possible, the outpouring of bolts from the Emperor's fingers actually increases in intensity, the sound screaming through the room. Luke's body writhes in pain.

Vader grabs the Emperor from behind, fighting for control of the robed figure despite the Dark Lord's weakened body and gravely weakened arm. The Emperor struggles in his embrace, his bolt-shooting hands now lifted high, away from Luke. Now the white lightning arcs back to strike at Vader. He stumbles with his load as the sparks rain off his helmet and flow down over his black cape. He holds his evil master high over his head and walks to the edge of the abyss at the central core of the throne room. With one final burst of his once awesome strength, Darth Vader hurls the Emperor's body into the bottomless shaft" (*The Return of the Jedi* screenplay).

"This is Vader's redemption and an act of true fatherhood" (Taliaferro and Beck 124). Here, at last, the Dark Father builds the connection between his two sets of responsibilities and finds the balance between his social and fatherhood duties. Nevertheless, in doing so, he commits patricide (though unsuccessfully) and throws Darth Sidious (who never managed to build this connection with Anakin) down the reactor shaft.

The line of bad fathers in *Star Wars*, however, does not end with Anakin, as Luke's fatherhood proves to be as bad as his father's, if not worse. In some aspects, Luke's fatherhood is somehow very close to Laius's fatherhood. When Laius hears the prophecy about Oedipus (that he will kill his father, marry his mother, and destroy the city), he does not give the boy any chance to redeem himself. He simply banishes the boy to the mountains to die. When Luke has a prophetic dream in which Ben (AKA Kylo Ren) turns to the dark side and destroys the Jedi Order, the same thing happens between them, and he tries to kill Ben before the boy has even done anything wrong.

"LUKE: And I became a legend. For many years, there was balance.... and then I saw Ben. My nephew with that mighty Skywalker blood. And in my hubris, I thought I could train him, I could pass on my strengths. Han was Han about it, but Leia trusted me with her son. I took him, and a dozen students, and began a training temple. By the time I realized I was no match for the darkness rising in him, it was too late.

REY: What happened?

LUKE: I went to confront him. And he turned on me. Ben, no! He must have thought I was dead. When I came to, the temple was burning. He had vanished with a handful of my students. And slaughtered the rest. Leia blamed Snoke, but it was me. I failed. Because I was Luke Skywalker. Jedi master. A legend" (*The Last Jedi*).

Luke forgoes his fatherhood responsibilities towards his son(figure) because of his social responsibilities. After all, as the last Jedi of the galaxy, he must do anything in his power to prevent the dark side of the Force from acquiring power. Luke's attempt to kill Ben and his subsequent murder at the hands of Ben are directly related to the patriarchal regime they are living in. As we see in *The Rise of Skywalker*, everything that is happening in the Skywalker saga section of *Star Wars* is related to Palpatine (the head of the patriarchal regime) and his plans.

Another victim of patricide in *Star Wars* is Han Solo. When the Galactic peace treaty is signed, Snoke starts seducing Ben. He manages to turn Ben to the dark side, and Ben changes his name from Ben Solo to Kylo Ren as a symbol of his change. Han Solo, however, does not do anything about it. He abandons his son and returns to his shipyard, starting his cargo smuggling again. Han, in this sense, has chosen his responsibilities towards himself over his duties towards his child. This goes so far that Leia has to plead with him to do anything about their son.

"Han: We lost our son... Forever.

Leia: No, Han. It was Snoke. He seduced our son to the dark side, but we can still save him. Me. You.

Han: If Luke couldn't reach him, how could I?

Leia: Luke is a Jedi. You're his father" (*The Force Awakens*).

When the father and son meet at last, we see that the destructive relationship between them is due to the primary abandonment of Han and the terrible fatherhood of Luke. When Ben is found to be force-sensitive, Han leaves him to Luke's care. But Luke's terrible decision—based on his prophetic dream— pushes the boy towards the dark side. Ben is a grown-up, but he is still afraid and in pain, as we see in the scene where he kills Han.

"Ben: I'm being torn apart. I want to be free of this pain. And I know what I have to do, but I don't know if I have the strength to do it. Will you help me?" (*The Force Awakens*)

Snoke is also another father(figure) who is killed by Ben. Snoke was a Strand-Cast (genetic clone) of Darth Sidious, who was designed and built by the Sith Eternal Cult, who were zealous followers of Darth Sidious. As we see in *The Rise of Skywalker* episode, the Strand-Casts' primary mission was finding a way to restore Palpatine's body. Rey and Ben are a dyad of the Force that could "restore the one true emperor" (*The Rise of Skywalker*). It is not, therefore, hard to understand that Snoke (as a clone of Darth Sidious) only cares about further advancing the goals of his real body and does not care about the boy at all. When Ben says, "I'm being torn apart" in *The Force Awakens*, he talks about the pressures that the patriarchal society (in this case, Snoke as the patriarch) has put on him. Han's shortcomings as a father are evident as he prioritizes his societal obligations over his own child. However, that is not the only reason for the patricide. As shown in the first chapter, the patriarchal society also imposes a distinct set of expectations upon the child. In the case of Han Solo, patricide is a consequence of the father's refusal to embrace his duties as a father and the son's willingness to assume his own responsibilities.

Patriarchy and patricide, as Stanistreet et al. write, have a direct relationship with each other, and this is also clearly shown in *Star Wars*. Due to the exceptionally high level of patriarchy in *Star Wars*, almost all fathers of *Star Wars* are affected by the responsibilities the patriarchal regime gives them. Qui-Gon goes against the Jedi council to save the boy. Obi-Wan goes against the boy because of the Jedi council. Anakin Skywalker is left between finding a way to resurrect his dead wife and mother and taking care of his children. Luke is under the pressure of his responsibilities as the last Jedi. Snoke must abide by Palpatine's rule and follow his main body commands. In this highly patriarchal universe of *Star Wars*, it is only logical that patricide occurrences are so significant in numbers.

Section 3: Children and Patricide

Chapter IV: The Innocence of the Monsters: Patricides of *Blade Runner* and *Frankenstein*

It can be unanimously accepted that patricides are commonly seen as monsters; after all, they have killed their own fathers. Then how will the generally accepted monsters be looked upon when they commit patricide? Are these monsters committing patricide because of their monstrosity, or have they become patricides because they were left with no other option? Would Roy Batty of *Blade Runner* and the creature of *Frankenstein* choose another path, if they had one available?

We see the ending of Roy's four-year lifespan in one of the last scenes of the movie. Probably the act of patricide and, most assuredly, the last scene of *Blade Runner* is happening on December 31st, 2019. When Bryant talks about Roy, he says: "Incept date: 2016," and, as the story of *Blade Runner* is happening in 2019, Roy's death (automatic end of the four-year lifespan) could only mean that he was born on January 1st, 2016. Roy does not attack his father in 2016, 2017, 2018, or even at the beginning of 2019. He comes back to Earth just before his time is almost finished.

The same pattern can be seen in *Frankenstein*. The creature does not attack his father when he is abandoned at birth. He does not attack Victor when his life gets really tough, either. Furthermore, his attacks on his father are not due to anger or other negative feelings. He is just lonely and does not have a proper moral education (probably because Frankenstein abandons it at birth). He wants his father to go through the same loneliness he is going through. Of course, he has a reason for this. He wants Victor to create a partner for him so that his endless loneliness is finally over.

In this chapter, I will study *Blade Runner* and *Frankenstein*, focusing more on the children than the fathers. I will study the patriarchy in the worlds of these works and examine whether the monstrosity of these creatures made them patricides, or whether the patriarchal society pushed them towards killing their fathers. I will also look at the fatherhood of Frankenstein and Tyrell. Their fatherhood is important here because they are two of the very few fathers of literature who have managed to give birth to a new life without a mother. In this sense, they break the boundary between motherhood and fatherhood. I want to see how successful they are in doing so and whether the patriarchal society accepts this or not.

Blade Runner

"But the leader of the replicants, Roy Batty, refuses the symbolic castration which is necessary to enter the symbolic order; he refuses, that is, to be smaller, less powerful than the father. Roy commits the Oedipal crime. He kills his father; and the Oedipal topos of blindness recurs, reversed. Roy thus seals his (lack of) destiny, denying himself resolution and salvation" (Bruno 71).

Blade Runner, a 1982 movie by Ridley Scott, is a futuristic film about a series of events in 2019. In the movie, the world has undergone a huge change. Humans have colonized Mars and other planets. Cars can fly. Cities are filled with massive buildings with hundreds of floors. In short, life in 2019 was not the same as what viewers saw around them in 1982.

While humanity seems to have advanced in some aspects, not everything has developed for the better. Many things have worsened. Cities are light-less and lifeless. The ever-raining sky is always dark or, at best, gray. The buildings could not have been more of a replication of each other. "The city of *Blade Runner* is not the ultramodern, but the postmodern city. It is not an orderly layout of skyscrapers and ultracomfortable, hypermechanized interiors. Rather, it creates an aesthetic of decay, exposing the dark side of technology, the process of disintegration" (Bruno 63). However, it is not just the lifeless's situation that has gone for the worse. Most of the natural species of the Earth are already extinct and have been brought back from the dead through genetic science and manipulation.

Genetics and gene manipulation are the source of power in *Blade Runner*, and Tyrell and his company have become the overlords of the entire planet through their mastery of Genetic engineering. Tyrell Corps is the company that has developed replicants, which are human-like androids.

Replicants are better than humans in almost all aspects. They can lift hundreds of kilos of weight, work for an extended period under radiation, and are way more intelligent than humans – Roy Batty, a replicant and the main "villain" of the movie checkmates Tyrel (the most intelligent man alive) in seconds. In short, they are more powerful, agile, resilient, and smarter than normal humans. Replicants' only flaw, however, is their longevity. They can

only live for four years, and this is a preventive measure Tyrell devised to prevent them from becoming overlords of humans.

Replicants are also not allowed to live on Earth. They are basically a labor force that works in the space. If they break this law and come back to Earth, a special police force called Blade Runner (acting as law enforcer, judge, and executioner simultaneously) "retires" (a less savage word for kill) them.

With these preventive measures shown in the movie's first minutes, the audience might incorrectly assume that replicants are horrendous villains who have done something terrible to humans.

While the replicants are primarily shown as the movie's antagonists, who must be hunted and killed by Blade Runners, one cannot be sure about their nature. While Roy is seen as the movie's main antagonist, some readings of *Blade Runner* see him as a Christ-like figure. "Roy's pierced hand signals more than his kinship with Deckard. It also figures his connection with the crucified Christ, the anthropos fallen. Like Christ, Roy enjoys intimations of immortality but also suffers fatal lacerations on the edges of matter" (Wilson 38). Peter Lev goes further and sees the replicants as angels:

"But the replicants are also angels fallen to Earth; human-like beings with their own histories, needs, emotions, and morality. The link to angels is made explicit by a near-quote from William Blake uttered by Roy Batty (Rutger Hauer), leader of the replicants: "Fiery the Angels fell, while thunder roared around their shores, burning with the fires of Orc" (Lev 33).

Replicants have not done anything yet, but two preventive measures have been set to limit them as much as possible. In this sense, *Blade Runner* also copies Laius's mistake, which is also happening in *Star Wars*. Laius tries to kill Oedipus, Luke tries to kill Ben, and Tyrell and his regime put the replicants into exile (and will kill them if they come back) before any of these children have really done anything wrong.

However, are the replicants truly monsters from whom we must protect ourselves? Or are they poor beings who should be given the viewer's sympathy? Tiitsman does not see them as monsters, and her argument does not seem to be wrong. "In the opening prologue, the audience is told that the replicants are beings created, enslaved, and then murdered. The script of the prologue points to the injustice of this system in multiple ways, creating an immediate link of sympathy for the replicants" (Tiitsman 33).

The movie's intro states that everything started "[a]fter a bloody mutiny by a NEXUS 6 combat team in an Off-world colony" (*Blade Runner*). The introduction, however, does not state why the mutiny happened. Wilson tries to explain the reasons by analyzing Roy Batty's character. "Roy, a Nexus 6, [...] is keenly aware of his slave status and monstrously rebels against the dictates of Tyrell. On the other hand, he is conscious of his superiority over human beings and proves a model for miraculous elegance" (Wilson 33). While Wilson is correct in his analysis, he is not comprehensive. Yes, Roy is a slave, but not just a slave of Tyrell's corporation and his dictatorship. He is also a slave of time, and his fate was already decided even before he came to be. All Nexus 6 replicants have very short lives, which is why Roy and his group of replicants come to Earth.

Replicants are not monsters. In fact, except for their physical and mental superiority, replicants are not very different from humans. They even have almost the same emotions as humans. While the "Voight-Kampff" test is designed to find replicants based on their emotional responses, it does not mean that their emotions differ from those of humans. The difference between replicants and humans is that they never have the time to mature their feelings. In his article, Peter Lev explains how replicants are not simply cyborgs or "toys" and why their emotions are exaggerated. "[T]hey are limited by a built-in four-year lifespan. Because of the short lifespan, replicants can be childlike at one moment, adult and philosophical the next" (Lev 34). The replicants have adult bodies, but they only live for four years. Because of this short lifespan, they might have more sensitive characteristics, just like children, and children's emotions are more intense than adults.

Being like humans and having human-like emotions mean that not only are the replicants of *Blade Runner* not monsters but also, they are as human-like as possible. While Bryant says that the Nexus 6 replicants "were designed to copy human beings in every way except their emotions" (*Blade Runner*), Tyrell shows the incorrectness of his claim by saying to Deckard, "[m]ore human than human' is our motto" (ibid). What Tyrell and his team are searching for can be seen in their motto and throughout the movie. Batty and his team enjoy friendship and have ambitions, rage, regret, sadness, kindness, love, and even lust. We do not see all of Leon's "precious photos" (*Blade Runner*) for which he returns to his hotel room, taking the risk that costs him his life. However, the one we see, which Deckard also uses to find the replicants, is the photo of naked Roy sitting in the bathtub. The rays of light that are shining on him highlight his nakedness, giving the image an erotic and artistic sense. We do not see

any sexual interaction between Leon and Roy, but we see how important even a hidden love is for Leon. The replicants, therefore, are not different from humans.

Yaszek argues that it is not the difference between humans and replicants that is important, but the other way around. "If *Blade Runner's* cyborgs are problematic figures, it is not simply because they reverse the traditional hierarchical distinction between technological and biological narratives of reproduction and identity, but because they emphasize the similarities rather than differences between the two" (Yaszek 58).

This similarity between humans and replicants exists in at least two layers. On the narrative level, we see that Tyrell is proud of the public's inability to distinguish between the human and the replicant. The second layer is happening in the spectator's mind. One cannot distinguish between a human and a cyborg unless one is told that a specific character is a replicant.

"Any achieved identification is destabilized as the film progresses; indeed, the very distance between these two categories is called into question. The climactic scene of the film takes place on the roof between Deckard and the replicant Roy. Now that Deckard has finally caught up to Roy, Roy announces that he will kill Deckard—the chase reverses itself as Deckard scrambles through a deserted building to escape his prey. Just as Deckard is about to plummet to his death, Roy saves him. The flip-flopping of hunter and hunted brings the tension of identification to a head—the spectator of this scene on the roof is unsure whom to cheer on" (Tiitsman 34).

Then, if the replicants are as human as humans, or at least more human than monsters, it should not have been their inherent monstrosity that resulted in their acts of patricide.

But now, who is the monster here? Is it Deckard? Deckard cannot be the monster here, either. Even though he is a Blade Runner, he did not choose this job, and he is even in a worse situation than the replicants. Wilson describes Deckard and his situation as follows:

"Caught between Tyrell, seemingly a human unhindered by fate, and Roy, ostensibly an automaton who cannot enjoy freedom, is Deckard. Deckard for much of the film is an "everyman," standing for those in the audience trapped between determinism and liberation. His name recalls Descartes, who argued that men and women are machines and souls at the same time" (Wilson 33).

Deckard is retired and does not wish to take on the responsibilities of Blade Runner anymore. This is evident from the first few minutes of the movie. He is arrested and brought to the police station. Then, he is forced to take on the case of the fugitive replicants. Even though "*Blade Runner* project[s] a future of oppressive institutions" (Lev 34), it is doubtful that a former human Blade Runner can be arrested because he declines to hunt replicants. There is a

problem with Deckard, which can be seen through different signs in the movie. Deckard is more similar to the replicants than normal humans.

When Leon is trying to kill Deckard, and they talk about Leon's philosophy of life, Deckard agrees with Leon's mentality. When Rachel, who is also a replicant, kills Leon and her hands are shaking after the murder, Deckard says: "Shakes? Me too. I get them bad" (*Blade Runner*), and later, when he "retires" replicants, he does get the shakes, showing he was not just consoling Rachel. When Rachel asks him, "[y]ou know, that Voight-Kampff test of yours...did you ever take that test yourself?" (ibid), the camera shakes like Deckard's entire world is shaking, which is very curious as the camera does not shake in other scenes of the movie. We do not hear any answer from Deckard, and when Rachel comes to find him, he is surprisingly asleep, as if there is a huge secret here that should not be revealed.

Memories and dreams are significant in *Blade Runner*, as they are one of the main differences between humans and replicants. Replicants dream differently from humans. Their dreams are implanted by their human overlords. When Deckard falls asleep by his piano, he dreams of a unicorn. At the movie's end, when Deckard and Rachel are running away, and Deckard steps on a unicorn origami, another sign shows up. Gaff (another Blade Runner) leaves significant origami wherever he goes, and this unicorn origami has a significant implication here. Gaff could have access to Deckard's dreams – as Deckard had access to Rachel's dreams and memories – because Deckard's memories and dreams were implanted too. "Gaffs (sic) tinfoil unicorn origami, Scott elsewhere explains, visually links up with [Deckard's] previous vision of seeing a unicorn. [...] Gaffs (sic) message there is, 'Listen, pal, I know your innermost thoughts. Therefore, you're a replicant. How else would I know this?'" (Gerblinger 26)

One cannot say whether Deckard is a replicant for sure, but one cannot deny all the evidence that shows he is a replicant, either. This is not, however, just true about the audience. On a subliminal level, even Deckard probably does not know what he is, and the few times Rachel asks him, he can never freely express his humanity as if he has his own doubts. Therefore, Deckard is not the monster either. If anything, he is just a pitiable man who is a pawn in the greater game.

Tiitsman defines the "chaotic confusion of boundaries" (33) between humans and replicants as the real monstrosity in *Blade Runner* and continues that "[i]n such an appreciation of chaos, the role of a patriarchal omnipotent creator must shift into the matrix

of disorder or risk His own extinction" (ibid). However, what Tiitsman says about the shift in the role of the patriarchal creator might not be correct. In *Blade Runner's* patriarchal system, there are no two options— one of which could save the patriarch and the other doom him. Helping Roy (and any Nexus 6 replicant who is more powerful and intelligent than the patriarch) in this situation is not only entering the "matrix of disorder," but also the loss of everything Tyrell and the system are standing for. Tyrell is not helping Roy, not because he does not have the knowledge and power, but because he does not have the will to do so. While the replicants are the reason for Tyrell Corporation's power, they could also be the reason for its downfall. This is why replicants were exiled from Earth, and the Blade Runner squad was built to "retire" any replicant who reaches Earth in the first place.

Gerblinger writes: "The governing body of Blade Runner's social universe, represented by the Tyrell Corporation (in charge not only of manufacturing androids, but of emigration to the New World and the commercial enterprises that either enable or disable one's means to re-settle), thus controls human self-perception to a repressive degree" (Gerblinger 21). However, it should not be forgotten that it is not just manufacturing the replicants or immigration to the other planets that enable Tyrell Corporation to become the most powerful entity in the *Blade Runner* world. Tyrell Corporation is also the inventor and the administrator of the so-called "Voight-Kampff" test. Gerblinger also sees the Voight-Kampff test as one of the primary arms of Tyrell Corporation that enables it to hold power and hegemony.

"This controlling force in *Blade Runner* imposes its politics by way of a rhetoric of nature, and a subsidiary economic determinism intended to suppress both autonomous consciousness in labouring machines and independent critical thinking in their human counterparts. First, though, this imperialism is made possible by the authentication that comes with the act of production. As Marx and Engels proposed, production raises those who produce above that which they produce. In the case of *Blade Runner*, a similar logic ensures that the status quo not only remains anthropocentric but that it can also be manipulated to distinguish between origins, cultures, and, here, genetic codings. Scott's film retains the novels' (sic) system of establishing the difference between human and replicant: the Voigt-Kampff empathy test" (ibid).

The "Voight-Kampff" test is the only way for the Blade Runner to distinguish replicants from humans. When a subject is under the test, a Blade Runner looks directly into their eyes through special machines (which have powerful magnifying glasses). They find out whether the subject is a replicant or human through the "[f]luctuation of the pupil [...] [and] Involuntary dilation of the iris" (*Blade Runner*). The problem with this test is that the Blade Runner is given the authority to shoot on sight. This means there is no genetic examination,

trial, or court before executing a subject whom a Blade Runner (who might or might not be a human, as seen in Deckard's case) has distinguished as a replicant. The "fluctuation of pupil" seems to be a very arbitrary reason to shoot someone. This, however, gets more complicated when we see Hannibal Chew (one of the few people who are close to Tyrell) is specifically engineering eyes. This could bring about the argument that the fluctuations of the iris might not be completely "involuntary" or that the subjects that are killed are not always replicants.

Tiitsman is close to the truth by calling the "chaotic confusion of boundaries" the "monstrosity." The monstrosity, however, is the entity that has built this confusion in the first place and is now thriving in it: the patriarchal regime.

The universe of *Blade Runner* is highly patriarchal, and the previously mentioned points are not the only proof of this fact. The absolute heads of the state are men, and all the financial means are theirs, too. Besides this, the treatment of women in *Blade Runner* is another indicator of the high level of patriarchy in the movie. This can be clearly seen in the scene where Bryant and Deckard talk about the fugitive replicants.

Bryant: [about Leon] "Ammunition loader on intergalactic runs. He can lift 400-pound atomic loads all day and night. [...] Nexus 6. Roy Batty. Incept date: 2016. Combat model. Optimum self-sufficiency. Probably the leader. This is Zhora. She's trained for an Off-world kick murder squad. Talk about Beauty and the Beast. She's both. The fourth skin-job is Pris, a basic pleasure model" (*Blade Runner*).

The two male replicants are praised for their power and intelligence, but everything changes when it comes to women. Zhora's model is not explained, but one can assume her model should be related to combatant replicants, as she is part of a "murder squad." Roy is also a "combat model," meaning his ultimate goal is to murder, too. However, he is described as having "optimum self-sufficiency," while Zhora is just good for the "[o]ff-world kick murder squad." While Roy is the leader, Zhora is the "beauty and the beast."

When we meet Zhora in the movie, she is working at "Taffey Lewis," an exotic pleasure house. She is going to perform on the scene, but we do not see her performance. However, her performance should be far from anything simply erotic and is more of a perverse act, as the announcer says:

"Taffey Lewis presents Miss Salome and the snake. Watch her take the pleasure from the serpent..." (ibid).

When we see her fight with Deckard, we realize that she is a great fighter, and if it had not been for Deckard being equipped with a gun, she could have easily overpowered and killed him. The question that remains unanswered in the movie is: Why should such a powerful

person be working at Taffy Lewis? Were there no other jobs for her to do? None of the other replicants are assuming jobs¹, and even if they needed the financial remuneration of a job, why should Zhora be the one working, and why this kind of bizarre job?

Besides Zhora, we also have Rachel. When Deckard meets Tyrell, and Tyrell wants to see the Voight-Kampff test firsthand, he uses Rachel as a Guinea pig. Even though she is standing right beside them, Deckard and Tyrell talk about and decide for Rachel like she does not exist. Then, we see her taking the test like a toy with no subjectivity.

Later, when Rachel meets Deckard in his apartment, she seems to need to prove she is a human to Deckard. "You think I am a Replicant, don't you? Look. It's me with my mother." Says Rachel, showing a photo of her younger self with her mother. Deckard shatters her dream by 'man-explaining' the "truth" to her, revealing that her memories are implanted and not real. As soon as he does that, Rachel starts crying, and Deckard, who is taken aback, says: "Okay. Bad joke. I made a bad joke. You're not a Replicant," (ibid) like a grown-up talking to a child.

Even in their sex scene, Rachel has no subjectivity at all. As we see in the movie, their conversation before the sex scene is:

"Deckard: Now you kiss me.
 Rachel: I can't rely on my...
 Deckard: Say, "Kiss me."
 Rachel: Kiss me.
 Deckard: [say] I want you.
 Rachel: I want you.
 Deckard: Again.
 Rachel: I want you" (*Blade Runner*).

Deckard is not talking to Rachel in a teasing manner, and his tone shows that he is simply ordering her to do and say as he wishes. Also, Rachel is obviously confused. Even though she makes a fragile attempt to gain her subjectivity by saying, "I can't rely on my...", Deckard does not allow her to finish her sentence. One can think of many words that could have been the last word of her incomplete sentence, but the most important/related ones here could be "memory" and "feelings." Even though she is not sure about what she wants, Deckard forces himself on her.

The patriarchal world of *Blade Runner* also follows the hierarchy of men over men. Even though we do not know why Deckard does not want to be a Blade Runner at the movie's beginning, we see the reason when he "retires" Zhora. His hands are shaking hard, and he

¹ In case of Leon, he was trying to infiltrate Tyrell corporation and was not really working.

seems to be having a seizure, clearly showing that not only does he not enjoy his profession but also hates it. However, in front of the larger body of patriarchy, Deckard has no other option but to shoulder the responsibility that the patriarchal system imposes on him. Deckard's arrest at the Chinese man's stall is because of his low position in the hierarchy of the patriarchal order of society. Two cops forcefully escort him to meet Captain Bryant, and Bryant also reminds Deckard of his low position in the patriarchal system.

"Bryant: Stop right where you are. You know the score, pal?... If you're not cop, you're little people.

Deckard: No choice, huh?

Bryant: No choice, pal" (*Blade Runner*).

The society of *Blade Runner* is patriarchal to the point of totalitarianism. Like *Star Wars*, where humankind has highly advanced technology, the universe of *Blade Runner* is also filled with cutting-edge technology. However, here again, not only does the advancement of technology not help the uprooting of patriarchy, but it works in favor of patriarchy, providing it with extra tools for becoming more powerful. As Gerblinger writes:

"In the context of *Blade Runner* we might say that by creating androids, the Tyrell Corporation has assimilated human diversity, and, with it, the possibility of social upheaval, into replications of human obedience. In a world and a reality seemingly without natural environments, this creation assures that the process by history is replaced by a contrived progress of nature, and, in turn, that only the natural (the human) can contain a history. This is the crux of human self-repression and android oppression in the film" (Gerblinger 22).

Having a similar patriarchal regime is not the only point of resemblance between *Blade Runner* and *Star Wars*. Like *Star Wars*, *Blade Runner* also has multiple patricide cases. While Tyrell is counted as the father of the replicants, and his being killed by Roy is the only patricide that is normally seen, he is not the only father who is killed by his children.

The fatherhood of *Blade Runner* is divided, at least, between three fathers, and there are three cases of patricide here.

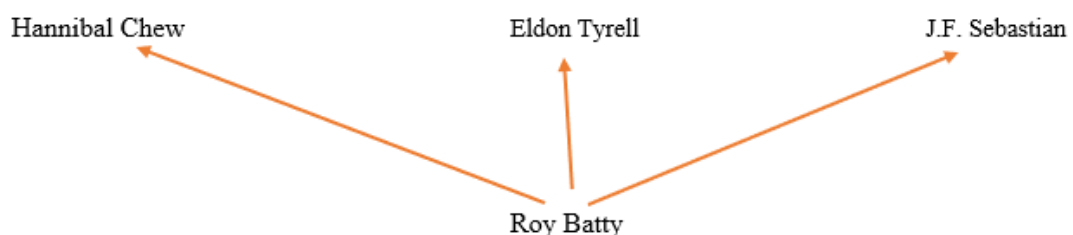


Figure 9 Patricides in *Blade Runner*

Leon and Roy first meet Hannibal when the old man is developing artificial eyes in his subzero laboratory. They barge into the lab and tear Hannibal's coat off, torturing him with the cold to get their answers. What Roy and Leon want from Hannibal is the same as what they will later ask from Tyrell. "The Nexus-6 refugees contact him in a vain attempt to extend their life span" (Beal 61). Hannibal goes through different feelings as this happens. He is shocked at first, then flustered, and then angered. Everything changes when he realizes that Roy and Leon are Nexus 6 replicants. "You Nexus, huh? I design your eyes..." Hannibal says with a rather tender look, just like a father who has seen his child. Hannibal takes pride in his ability to design the eyes of the Nexus 6 models, and the way he looks at his two torturers is affectionate, but he is not able to reciprocate his "children's" needs. This is not because he is unwilling but because he is unable. The head of the patriarchal system has withheld this information from him. As Hannibal puts it, the person who "knows everything" is just Tyrell. Hannibal dies, not because he does not want to assimilate his two sets of responsibilities but because the patriarchal system of *Blade Runner* never even gave him a chance. The only helpful information he provides is that the way to reach Tyrell is through J. F. Sebastian.

J. F. Sebastian is the genetic designer of the Nexus 6 models. He is one of the few people who have direct access to Tyrell, and this is because of the game of chess they are playing. Sebastian is one of the most intelligent people on the planet, but not as bright as Tyrell because he has only managed to checkmate Tyrell once and lost all the other times they played chess. Even though he has the privilege of seeing the patriarch and playing chess with him, in front of the patriarch, he is just a "little guy," as Hannibal describes him. Like Hannibal, the fate of the children they are making is not important for Sebastian either. They mass-produce children in millions, but that is the end of their responsibilities towards those children.

In the screenplay written by Fancher, Sebastian is described as follows:

"SEBASTIAN'S face is almost young, but something has gone too far, too fast. Premature old age has made his bones brittle and his coordination slow. The house may be dark but there's a light on in it. Sebastian is a closet genius." J.F. Sebastian suffers from progeria (Methuselah Syndrome), which makes him age much faster than ordinary people and, therefore, has a shorter lifespan than the average human. It is not explicitly stated in the movie whether his condition is an inspiration for him/Tyrell to code replicants in a way that they would die after just four years or not. However, this is a point that Roy uses to get closer to him, and Sebastian's own words are also suggestive as he says: "Sebastian: [...] There's some of me in you!" (*Blade Runner*).

Here, Batty and Pris ask this second father for help, to which Sebastian answers: "I don't know much about biomechanics Roy, I wish I did, but you're out of my league" (ibid). Again, the father cannot grant the child's wish because it is against the patriarchal regime's interests.

Sebastian, however, takes Roy to Tyrell, enabling him to meet his creator at last. Batty asks Tyrell for help, but Tyrell brings up many reasons to convince Roy why he cannot help him. Here, we can see how smart and learned Roy is in biotechnology because, for every scientific thesis Tyrell brings, Roy finds an antithesis. The conversation continues, but as the screenplay explains, "Tyrell doesn't notice the subtle flicker of suspicion on Batty's face... like maybe Batty's not buying all this." Roy might not be sure whether Tyrell is telling the truth or not, but we, as the viewers, can guess that he is most probably lying.

"Tyrell: You were made as well as we could make you.

Batty: But not to last.

Tyrell: The light that burns twice as bright burns half as long. And you have burned so very, very brightly, Roy. Look at you. You're the prodigal son" (*Blade Runner*).

Roy and other Nexus 6 replicants were not built the best way that they could be built. With Rachel as an example, we can see Tyrell is able to build Nexus 6 models that could live longer. Then why doesn't Tyrell help Roy and save his life?

When Sebastian brings Roy into Tyrell's apartment, Tyrell is not just shocked; We can vividly see the fright in his eyes and face, too. Tyrell knows that the only outcome of this meeting is his death, and that is why he is afraid. But he is more afraid of disarming the preventive measure in Roy than death (as we see, he'd rather die than extend Roy's lifespan.) The message instilled in the viewer throughout the movie is that replicants should not be able to overpower their human overlords. This is the reason for the two preventive measures: a very limited lifespan and the Blade Runner squad. A Nexus 6 who can live as long as a human is not just a threat to Tyrell as an individual; it also threatens the position of patriarch and the entire patriarchal system. Tyrell, therefore, chooses his social responsibilities and ignores his responsibilities towards Roy, which, in consequence, results in his death at the hands of Roy.

Frankenstein; or, The Modern Prometheus

Lussier and Gowan believe that, in some sense, the plot of *Blade Runner* resembles the story of *Frankenstein; or, The Modern Prometheus*.

"The clash at the root of this plot between creatures returning to their creator to petition for intervention to improve their existential state resembles Mary Shelley's

Frankenstein; or, The Modern Prometheus, in which the creature created and abandoned by Victor Frankenstein kills those most loved by him, then pleads with him for a mate to end his isolation, and is hunted in turn by the scientist across the barren wastes of the arctic" (Lussier and Gowan 165).

This return to the creator is not the only resemblance of *Blade Runner* to *Frankenstein*. Hustis writes that *Frankenstein* is a "masculinist narrative of patriarchal authority and (in)justice" (845), and Hodges argues that the story of *Frankenstein* is not only a patriarchal story but also a patriarchal story on a syntactic level.

"Several modern theorists have looked at the narrative conventions of the novel and located there a grammar which works to create a seemingly natural sequence of events and a powerful sense of closure as a way of securing masculine identity and speech, of making male dominance seem inevitable" (Hodges 155-156).

Frankenstein is an epistolary novel that narrates its story through the letters of Captain Robert Walton to his sister, Margaret Walton Saville. The reader's first encounter with the novel's characters is with a brother, who is adventuring, and a sister, who is sitting at home, having a life devoid of any excitement- except the letters that she receives from her brother. The first point we see in the correspondence- which is one-sided as it is only the brother who is sending letters, and we do not see the sister's answers- is a farsighted brother who is proving his dogmatic sister wrong by telling her that the travels which she "regarded with such evil forebodings" (Shelly 10) has encountered no problems, and he has safely arrived in St. Petersburg. Margaret's role, however, never exceeds her passive status of sitting at her home, as we never get to see even a letter from her.

Margaret is not the only woman who is hidden in the story. Shelly has deleted the woman from most of the scenes. As Hodges notes:

"[I]ike the monster, woman in a patriarchal society is defined as an absence, an enigma, mystery, or crime, or she is allowed to be a presence only so that she can be defined as a lack, a mutilated body that must be repressed to enable men to join the symbolic order and maintain their mastery" (Hodges 162).

The women of *Frankenstein* are almost always, as Hodges writes, absent. Even those we encounter are there just for a short time. Justine is accused of murder and sentenced to death. Elizabeth is killed off by the monster. We never get to know Robert and Margaret's mother. Elizabeth's mother passes away during childbirth. Carolina Beaufort, Victor's mother, dies due to sickness. Lastly, Victor's creature does not have a mother to begin with.

Furthermore, the few women who can be found in *Frankenstein* do not enjoy elaborate characterizations. The tiny bit of information one gets about them almost always pushes the reader towards reaching an irony. When Victor is describing his mother, he says: "[b]ut

Caroline Beaufort possessed a mind of an uncommon mould; and her courage rose to support her in her adversity" (Shelly 30). Through this sentence, one finds out about some of Caroline's great characteristics: she has a rare personality and is a courageous woman. When one reads this section (after reading how Caroline's father has already failed to succeed in business), one imagines that Caroline will put her rare personality and courage to use and succeed in her endeavors. However, when one reads how Victor continues his narrative, one finds the irony. Victor continues: "She procured plain work; she plaited straw; and by various means contrived to earn a pittance scarcely sufficient to support life" (ibid). With her "mind of uncommon mould" and "her courage" Caroline only manages to find "plain work," which is plaiting straw. While not an easy job, it is highly doubtful that one needs the characteristics Victor is talking about to manage to plait straw. A woman with a "mind of uncommon mould" can, at best, plait straw, but her son, who has the same characteristics, can create life and make the creature.

The story of Carolina's marriage is, to some extent, similar to this. When Alphonse finds the daughter and father, it is right after the father dies.

"This last blow overcame her; and she knelt by Beaufort's coffin, weeping bitterly, when my father entered the chamber. He came like a protecting spirit to the poor girl, who committed herself to his care, and after the interment of his friend he conducted her to Geneva, and placed her under the protection of a relation" (Shelly 30).

Alphonse is shown as a good friend to Beaufort (as he takes care of his child) and a great protector of Carolina, just like a second father. But then, in a surprising turn of events, the rest of the paragraph says: "[t]wo years after this event Caroline became his wife" (ibid). Since Alphonse was her father's friend, it could mean he was probably the same age as her father, if not older.

We can see the second woman who is treated this way when Victor describes Elizabeth. When he says, "[s]he was docile and good tempered, yet gay and playful" (Shelly 31), one thinks it is all about complimenting her, but the rest of his sentence is "as a summer insect." When he continues with his description, we read: "[w]hile I admired her understanding and fancy, I loved to tend on her, as I should on a favourite animal" (ibid).

The women of *Frankenstein* are like pawns at the hands of men, and this is clearly seen in the case of Safie and how her father uses her for his own interests.

"The Turk quickly perceived the impression that his daughter had made on the heart of Felix, and endeavoured to secure him more entirely in his interests by the promise

of her hand in marriage,so soon as he should be conveyed to a place of safety" (Shelley 114).

The question of dowry in *Frankenstein* is also fascinatingly compatible with what Lerner writes about dowry in a patriarchal system. Once Elizabeth's mother passes away, her husband returns the child (who is a girl) and his wife's dowry back to the brother– the same way Lerner explains in her *The Creation of Patriarchy* (108).

"It is my wish," he said, "that you should consider her as your own daughter, and educate her thus. Her mother's fortune is secured to her, the documents of which I will commit to your keeping. Reflect upon this proposition; and decide whether you would prefer educating your niece yourself to her being brought up by a stepmother" (Shelley 31).

One can also see the other characteristics of a patriarchal society, such as xenophobia and inequality between males in *Frankenstein*. There is no non-European who plays an important role in the story. The non-Europeans are depicted as bums who live in terrible situations, or traitors with deep schemes. One is Safie, the daughter of an enslaved Christian Arab and a Turkish merchant, who is learning the language and speech from the De Lacey family. In this sense, she could be compared with the monster, who is also learning language and speech. Safie's father, who is called "the Turk" and not by his name, uses his own daughter as a pawn, therefore betraying both his daughter and Felix (who is his savior) at the same time. When Victor describes the monster, he uses words like "yellow skin," and "lustrous black" hair (Shelley 50). Malchow points out that it is possible to compare Victor's description and treatment of the creature with how Black people were described/treated in contemporary novels/life (Malchow 90).

"A reading of this text which attempts to draw out an embedded racial message must begin where racism itself begins, with physiognomy. The monster, it will be seen, is not merely a grotesque, a too-roughly cobbled together simulacrum of a man. He is, first, larger and more powerful than his maker, and, secondly, dark and sinister in appearance. This suggests the standard description of the black man in both the literature of the West Indies and that of West African exploration" (Malchow 102).

Also, the way non-patriarch men are treated could be worth mentioning. When we read Robert's letters to his sister, we realize that his "education was neglected" (Shelley 12), and right after this, we read that his "father's dying injunction had forbidden [...] [his] uncle to allow [...] [Robert] to embark in a sea-faring life" (ibid). Robert Walton has not been given a chance to study or partake in adventures just because it was the patriarch's wish. In this regard, at least until he becomes the patriarch himself, his position does not really differ from his sister's. It is only after he becomes the head of his family, hence the patriarch, that he is allowed to undertake what he really likes to do, which, in his case, is using his inheritance to

become a captain. Besides Robert, Henry is also robbed of the chance to study at the university level just because his father does not believe in higher education, as "his favourite theory [was] that learning was superfluous in the commerce of ordinary life" (Shelly 38).

Robert's and Henry's fathers are not the only types of fathers in *Frankenstein*. There are good fathers and bad fathers, responsible and irresponsible fathers. On one side, we have fathers who have no idea they have responsibilities towards their children and abandon them the first chance they find— Victor being this kind of father. On the other hand, we have fathers who are well informed of the kind of responsibility fatherhood would bring them.

"I am by birth a Genevese; and my family is one of the most distinguished of that republic. My ancestors had been for many years counsellors and syndics; and my father had filled several public situations with honour and reputation. He was respected by all who knew him for his integrity and indefatigable attention to public business. He passed his younger days perpetually occupied by the affairs of his country; and it was not until the decline of life that he thought of marrying, and bestowing on the state sons who might carry his virtues and his name down to posterity.[...]

When my father became a husband and a parent, he found his time so occupied by the duties of his new situation, that he relinquished many of his public employments, and devoted himself to the education of his children" (Shelly 29-30).

Alphonse clearly knows about his two sets of responsibilities and their dichotomic relationship. He makes a clear distinction between the two, and when he realizes the dichotomy of responsibilities the patriarchal regime is imposing on him is getting more than he can handle, he lets go of some of them². Besides this, he is a kind father who never gets angry at Victor. Even when Victor neglects his family and life, Alphonse is patient enough to say nothing. His gentleness as a father is to the point that Victor confesses to Walton: "[m]y father made no reproach in his letters; and only took notice of my silence by inquiring into my occupations more particularly than before" (Shelly 48-49).

Contrary to Alphonse and his fatherhood, Victor is a highly irresponsible father. He abandons his son as soon as he is born and literally runs away from his fatherhood responsibilities.

"[B]y the dim and yellow light of the moon, as it forced its way through the window-shutters, I beheld the wretch—the miserable monster whom I had created. He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his

² Alphonse does not fuse his two sets of responsibilities, but because he has given up his social ones (and not the ones towards his children), he does not fall under the threat of patricide. The reason he manages to hold his position in the family and escape the paradoxes of fatherhood is that he enjoys the accumulation of wealth and power his "ancestors" have provided him, enabling him to provide for the family and leave an inheritance.

cheeks. He might have spoken, but I did not hear; one hand was stretched out, seemingly to detain me, but I escaped, and rushed down stairs. I took refuge in the court-yard belonging to the house which I inhabited; where I remained during the rest of the night, walking up and down in the greatest agitation, listening attentively, catching and fearing each sound as if it were to announce the approach of the demoniacal corpse to which I had so miserably given life" (Shelly 51).

Moreover, when Clerval asks him why he seems so exhausted, he simply says: "I have lately been so deeply engaged in one occupation, that I have not allowed myself sufficient rest, as you see: but I hope, I sincerely hope, that all these employments are now at an end, and that I am at length free" (Shelly 53). He does not care about the child and his needs at all and is happy to have nothing to do with it anymore. However, that is not the extent of his catastrophic fatherhood. When Walton saves Victor near the North Pole, the man has been hunting his own son for many months, wanting to kill the boy. A hunt that Victor describes as follows:

"Cold, want, and fatigue, were the least pains which I was destined to endure; I was cursed by some devil, and carried about with me my eternal hell; yet still a spirit of good followed and directed my steps, and, when I most murmured, would suddenly extricate me from seemingly insurmountable difficulties. Sometimes, when nature, overcome by hunger, sunk under the exhaustion, a repast was prepared for me in the desert, that restored and inspirited me. The fare was indeed coarse, such as the peasants of the country ate; but I may not doubt that it was set there by the spirits that I had invoked to aid me" (Shelly 191).

Writing about the above excerpt, Oates describes the flaws of Victor's fatherhood by comparing how the creature is treating him and how he treats the creature.

"Surely one of the secrets of *Frankenstein*, which helps to account for its abiding appeal, is the demon's patient, unquestioning, utterly faithful, and utterly human love for his irresponsible creator

When Frankenstein is tracking the demon into the Arctic regions, for instance, it is clearly the demon who is helping him in his search, and even leaving food for him; but Frankenstein is so blind-in fact so comically blind-he believes that "spirits" are responsible" (Oats 545).

In this sense, Victor could be counted as a symbol of an irresponsible father. Levine writes that Victor's irresponsibility toward his child results in all the evil that the creature performs. "[T]o make him face his responsibilities, his own creation must make those actions more and more inescapable. Frankenstein does not see his creation a second time until after it has killed his brother" (Levine 24). Foht also believes that it is Victor's mistake in fatherhood that starts every unfortunate event that happens to him.

"The idea that Frankenstein should have loved and cared for his creation does have a certain plausibility to it. From the creature's account of his early life, where we learn of how he was mistreated by humanity, and the eloquent indictment he makes of his

creator for deserting and betraying him, it is easy for readers to blame Frankenstein for abandoning his creation, and to see that abandonment as the cause of the creature's evil. If Frankenstein had stayed and cared for his creature, on this reading, the horrible catastrophes that befall him and his family could have been averted" (Foht 84).

What the creature does is morally incorrect, but one cannot deny that he is pushed towards taking those options. Had he had any other choice, he would have taken it, and this is very clear because, at the end of the book and in his last words with Captain Walton, we see his remorsefulness.

"But soon," he cried, with sad and solemn enthusiasm, "I shall die, and what I now feel be no longer felt. Soon these burning miseries will be extinct. I shall ascend my funeral pile triumphantly, and exult in the agony of the torturing flames. The light of that conflagration will fade away; my ashes will be swept into the sea by the winds. My spirit will sleep in peace; or if it thinks, it will not surely think thus. Farewell"" (Shelly 213).

In this sense, the creature of *Frankenstein* is different from Roy Batty of *Blade Runner*. Batty kills Tyrell, Chu, and Sebastian without any sense of remorse³. He always had the idea of murder as his first option. The creature, however, never wants to choose the option of murdering his father. It even tries to reason with his stubborn father: "[y]ou are in the wrong," replied the fiend; "and, instead of threatening, I am content to reason with you. I am malicious because I am miserable; am I not shunned and hated by all mankind?" (Shelly 134) Unfortunately, the creature is not able to sway Victor's mind, and the tragic cycle comes to a close.

Coda: Deletion of Mothers in Frankenstein and Blade Runner

"But Earth comes first not because the goddesses had some ancient priority over the (male) gods; rather, as the Greeks themselves understood the story, it seemed more natural to imagine a female conceiving and giving birth to something than a male. Motherhood conveyed certain privileges and some limited powers, but in all the myths it is assumed that the universe will be controlled by the (male) gods. What, then, are the powers of the goddesses? The first, and in many ways most sinister, is the ability to conceive without male intervention. This power, even in a world dominated by male gods, can be used for destructive or retaliatory purposes" (Lefkowitz 586).

³ Of course, this could also be seen as the patriarchal regime's fault. As Bryant said, Roy is built to kill, meaning he was never supposed to feel remorse for his actions.

As seen in the first chapter, fatherhood is not a stand-alone phenomenon and needs motherhood to acquire meaning. However, *Blade Runner* and *Frankenstein*, as works of fiction, have managed to delete mothers from their stories. Two questions may come up. First, how is fatherhood defined now that mothers are deleted? Second, to what extent are Tyrell and Victor successful in deleting the mothers?

Looking at *Frankenstein* and *Blade Runner* from a wider panorama and considering that they delete the mothers from the equilibrium, one can see that these works show an inherent fallacy in the epistemology, logic, and concepts of patriarchy.

Victor and Tyrell are generally seen as the fathers of the creature/replicants because of the duality of gender in patriarchy. In the patriarchal dualism of genders, mothers are female, and fathers are males⁴. Thus, based on patriarchal concepts, Tyrell and Victor are the "fathers." However, this notion can be questioned. While fatherhood is defined through motherhood, motherhood is defined through giving birth⁵ and creating life – as some of its most basic tenets (Rich 12). Therefore, the fact that Frankenstein and Tyrell have created new life would also mean that they could be counted as mothers, too. Then what is happening in *Frankenstein/Blade Runner*? Taking the patriarchal concepts as a touchstone, do we have males who have given birth and are fathers, or, looking at motherhood concepts, do we have males who have given birth and are, therefore, mothers?

When the lucidity of the dual-genderism of patriarchy is questioned, the patriarchal system falls into a problem. As one of its tenets, fatherhood must attach to motherhood in order to find meaning. This is obviously a shortcoming of patriarchy. Even if the patriarchal father manages to emancipate himself from this shortcoming by giving birth, he falls into a situation of neither being a mother nor a father, which is an even bigger shortcoming of the system. What is more important than the patriarchal system's need for the lucidity of the duality of genders is its need to reduce a mother's authority – which could even be counted as the reason for the existence of this dual-genderism in the first place. Previously, that which has given life was counted as the mother (and female). However, the patriarchal regime cannot accept calling Victor and Tyrell mothers because it would not be patriarchal anymore and would

⁴ As Gottfried writes, "the concept of patriarchy impoverishes analysis of gender and class" (451). One of the reasons for the necessity of the lucidity of the dualism of gendering for patriarchy is that it draws a distinct line between the oppressor and the oppressed.

⁵ Even in the case of a woman adopting a child and not giving birth to the baby herself, it should not be forgotten that another woman has given birth to the child.

turn to matriarchy⁶. This is an unsolvable flaw of patriarchy. With all the inequality, harm, and torture it brought women and non-patriarch males, it can never free its most basic tenet (fatherhood) from those it oppresses. *Frankenstein* and *Blade Runner* show us that even at its highest, patriarchy is a flawed system that cannot even make its own logic seem reasonable.

Even though Tyrell, Chu, Sebastian, and Victor have created a new life (outside their bodies) and therefore have taken the place of the mother, they are (however) still counted as fathers and killed at the hands of their children as a result of their failure to make the connection between their social and fatherhood responsibilities. This brings us to our second question: to what extent were these works successful in deleting mothers?

While one might think these works were able to delete the power of the mother completely, Lehman points out that, unlike our previous belief, the "[r]ecent scholarship has come to see *Frankenstein* as a "birth myth" or 'fantasmagoria of the nursery'" (49). He argues that "[i]n *Victor Frankenstein*, Mary Shelley created a male who yearned for the existential security of elemental procreative power" (50). Victor Frankenstein yearns for the ability to surpass the "matripotency"⁷ or the "supremacy of motherhood" (Oyèwùmí 2). Victor's intense desire to create a new life form is seen through his negligence of his family, his personal life, and even food consumption and sleep, in order to allocate as much time as he can to his project of 'giving birth' and, at last, "with such infinite pains and care [...] and] endeavour" (Shelly 50) he manages to create the life form.

Victor, of course, has a reason for all this hardship. His thoughts before creating the creature show his wish to differentiate himself from all other fathers. "A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me. **No father** could claim the gratitude of his child so completely as I should deserve theirs" (Shelly 47, Bold added). Frankenstein is working hard to reach the position no father has reached before him. Furthermore, as Marder writes, the novel also supports him on a narrative level by deleting the mothers.

⁶ Or at least it would make the definition of so many concepts confusing, which is again problematic for the patriarchal regime.

⁷ Oyèwùmí defines matripotency as "the powers, spiritual and otherwise, deriving from Ìyá's [mother] procreative role. Its efficacy is most pronounced when Ìyá is considered in relation to their birth children. The matripotent ethos expresses the seniority system in that Ìyá is the venerated senior over the children. Since all humans have an Ìyá, we are all born of an Ìyá, no one is greater, older or more senior to Ìyá in society" (Oyèwùmí 52).

"*Frankenstein* can be read as the attempt to "forget" the mother's legacy entirely, to circumvent the necessity of passing through the mother in order to give birth and to be born.

The most striking feature of *Frankenstein* is that it attempts to conceive of an entirely immaculate conception, one in which there is no place for the mother or her body" (Marder 68).

However, neither Victor nor Tyrell can reach the position they want. While Victor and Tyrell might have gone further than any father in the patriarchal regime, some problems still show they have not completely emancipated themselves from the need for a mother. *Blade Runner* needs at least three fathers to build a child, and *Frankenstein* needs a father who works so hard that he is nearing death. With all these, however, the motherless products are still defective in both cases. The creature of Frankenstein, as Victor also confesses, is horrifying. He also becomes his father's worst nightmare, torturing and killing him. *Blade Runner's* deletion of the mother resulted in a cultural and historical void in the existence of the replicants.

Technology helps Victor and Tyrell delete the mother as an entity, but it does not manage to delete the significance, importance, and effect of motherhood. This is visible in both works. In *Frankenstein*, the creature does not have any moral and emotional anchor. In *Blade Runner*, children who do not have mothers do not have human identities because besides providing the child's physical existence, motherhood also gives the child the origin and history needed to create an authentic human being. The movie shows this through the "Voight-Kampff" test. The fluctuations of the iris, which are signs of emotional turmoil, happen because the replicants do not have this history and origin⁸. Bruno explains this role of the mother as follows:

"In this tension [...] the figure of the mother becomes a breaking point in the text. Replicants can be unmasked by a psychological test which reveals their emotional responses dissimilar to those of humans. *Blade Runner* begins with such a test as it is being administered to Leon, a replicant who is trying to hide his identity. Leon succeeds up to a certain point, but there arises a question which he cannot handle. Asked to name all the good things that come to his mind thinking about his mother, Leon explodes, "My mother, I'll tell you about my mother," and kills the inquirer. The mother is necessary to the claiming of a history, to the affirmation of an identity over time. Unmasked by the same test, Rachel goes to her inquirer, Deckard, to convince him, or herself rather, that she is not a replicant. Her argument is a photograph, a photograph of a mother and daughter. "Look, this is me, with my mother." That photograph represents the trace of an origin and thus a personal identity, the proof of having existed and therefore of having the right to exist" (Bruno 71).

⁸ Of course, this is with the prerequisite that the Voight-Kampff test is designed only to distinguish the replicants and not as an apparatus of the patriarchal regime to kill whomever it wishes with the excuse that they are replicants.

This is an additional flaw of patriarchy. Even after deleting the mother from the equation, the patriarchal regime cannot reach emancipation from motherhood because the end product will be flawed.

Victor might also be well aware that only a mother's existence makes normal children possible. When the creature tells him, "You must create a female for me, with whom I can live in the interchange of those sympathies necessary for my being. This you alone can do; and I demand it of you as a right which you must not refuse" (Shelly 134) we see that he is afraid. From chapter ten of the novel to chapter sixteen (six out of twenty-three chapters), the creature talks about his world experiences. One might not be wrong to say that the purpose of all his narration is to show his creator how lonely and in need of a companion he is. The creature never mentions his sexual needs or the thought of procreating. However, Victor is thinking about the danger of a female creature with the power to procreate. A "race of devils would be propagated upon the earth" (Shelly 154). Even after creating a new life, Victor is afraid of creating a female just because it can give birth. This might have been why he created a male creature in the first place and not a female. He knows that what could actually give rise to the race of monsters is the female, not the male creature, who might even be more intelligent than Victor himself⁹.

⁹ I believe that the creature is more intelligent than his creator because his scheming powers are far better than Victor's. This can be seen in the fact that the creature is always one step ahead of Victor.

Section 4: Patriarchy or a Father's Choices?

‘Chapter V: The Female-patriarchs

In the previous chapters, we saw that patriarchy is not beneficial – as much as it is commonly thought – to the general population of men¹, as statistically, only a small population of men are patriarchs, and the rest are ordinary men under the patriarchs. We similarly saw that, in some cases, patriarchy could also be harmful to the patriarch, as it puts him under the threat of patricide². At the end of the previous chapter, the power and importance of women/mothers were mentioned, and it was shown that patriarchy, with all of its deep roots, could only take away a part of this power. It could not delete motherhood completely to achieve autonomy.

In this chapter, I will study female-patriarchs³, or women who managed to acquire the position of patriarch. While it is hard to find female-patriarchs within our long history of patriarchy (as a female head of the system is basically against the logic of patriarchy), we can still discover some women who managed to acquire this position in our myth, religion, and even popular culture. One example of these women, and a well-known one at that, can be found in *Snow White*.⁴

¹ I shall again emphasize that this is not in comparison to how patriarchy treats females, transgender people, or children. I am simply stating that patriarchy harms males, too.

² Also, as Henry Summer Maine writes, for the patriarchal system, it is only essential that its foundational unit – the family – has a representative (who is the patriarch). However, the individual who takes the role of the patriarch is not as important. As mentioned in the fatherhood chapter, Maine uses the death of a patriarch as an example to show the lack of importance of a patriarch (as an individual) in patriarchy. "Let us consider for a moment, the effect which would be produced by the death of such a representative. In the eye of the law, in the view of the civil magistrate, the demise of the domestic authority would be a perfectly immaterial event. The person representing the collective body of the family and primarily responsible to municipal jurisdiction would bear a different name; and that would be all" (184).

³ I will not call these women matriarchs or pseudo-patriarchs; I use the word female-patriarch for them. While a system in which women are the rulers is counted as a matriarchy, the women in this study could not be counted as matriarchs. These women have just replaced the male ruler, and there are no other female rulers before or after them. A system could be counted as a matriarchal one only when many women, or subsequent generations of women, have the right/power to be the matriarchs, or heads of society. As Thomas writes, a single instance of a female ruler is not counted as a matriarchy. "This does not mean that women necessarily rule outright but, rather, that the right to rule lies in their hands" (173). Thomas has "expanded the definition of matriarchy to include three other aspects of societal organization [(as signs of a matriarchal society)], namely the economic, social and religious institutions of the culture. A matriarchal society can be defined as one in which women enjoy recognizable economic, social and religious privileges which, in sum, give them greater authority than men" (ibid). Based on Thomas's argument, these women cannot be counted as matriarchs. I do not wish to use the word pseudo-patriarch here either. Besides its derogatory connotation, it does not provide sufficient pragmatic meaning. I'll use female-patriarchs because the females under scrutiny managed to become the heads of their societies, and their power at the time of their reign was the same as their male counterparts.

⁴ Another example of female-patriarchs could be found in Enûma Eliš (see Appendix II), and another one is the story of Athalia (from the Bible's "2 Kings 8:16–11:16" and "2 Chronicles 22:10–23:15," and *Athaliah: A Tragedy*, the 1691 play by the French playwright Jean Racine.)

The study of female-patriarchs is done for two reasons. First is that finding female-patriarchs in systems that are primarily patriarchal shows the lack of importance of patriarchs (as individuals) to the patriarchal system. How could the individuality of patriarchs (who are supposed to be male) be important to the patriarchal system when they can be replaced with women as the heads of the system? This suggests that the person is not as important as the position itself.

Second, one can examine how the patriarchal system affected these women and whether the same dynamic observed in the previous chapters can be seen here or not. In other words, here, we will see whether patriarchy also pushes these female-patriarchs toward becoming victims of patricide or not. Studying female-patriarchs in the context of patriarchy is rather important because it can further prove the hypothesis that patricide (in these exceptional cases, matricide⁵) is happening due to the patriarchy. Previously, it has been shown that the duality of responsibilities the patriarchal system imposes on the father is one of the main reasons for patricide. By studying female-patriarchs' patricide cases, we delete fathers (as a variable) from the patricide equilibrium, hence changing it to:

$$\text{Female-patriarchs} + \text{Patriarchy} = \text{Patricide}$$

In this case, our fixed variable will be the patriarchy itself. If mothers who have acquired the position of the patriarch are also killed because of patriarchy, then we can affirm that patricide happens due to the flaws of patriarchy, and the individual actions and decisions of the father are not as important a reason as patriarchy itself in the occurrences of patricide.

Snow White

The queen of *Snow White* is a victim of patricide. However, when Barzilai gives a summary of the fairy tale in her work, she writes: "[i]n the familiar version collated and edited by Jakob and Wilhelm Grimm, a young girl flees from the murderous intentions of her wicked stepmother, finds shelter with the seven dwarfs, undergoes three trials or temptations, succumbs to the poison apple, and is rescued from her death-sleep by a charming prince" (515). Like many other, newer versions of the folktale, such as Disney's 1937 *Snow White and the Seven Dwarfs*, Barzilai also overlooks the original ending of the story Jakob and Wilhelm Grimm wrote.

⁵ I will be calling these murders patricides. Even though the victims of these murders are mothers, they are mothers who have acquired the position of the father and the patriarch. As I am studying the effects of the patriarchy on their position, and not on themselves, I will not be using the word matricide.

"When she [the queen] heard this, she was horrified and became so afraid, so very afraid that she didn't know what to do. However, her jealousy drove her so much that she wanted to be seen at the wedding. When she arrived, she saw that Little Snow White was the bride. Iron slippers were then heated over a fire. The queen had to put them on and dance in them, and her feet were miserably burned, but she had to keep dancing in them until she danced herself to death" (Grimm and Grimm, 2014, 178).

While a peculiar method of execution, the fact remains that the queen is tortured and then killed. Using Gilbert and Gubar's book as the foundation of her work, Bacchilega points to patriarchy as the source of the problems between Snow White and her stepmother, resulting in this matricide.

"The "angel-woman" and the "monster-woman" then are ideas about women, which have been author(iz)ed by a male voice: in the case of "Little Snow White" that voice is the mirror, the looking glass which defines the very identity of Snow White ("the fairest of all") and her stepmother (the ex-"fairest of all") and the nature of their relationship (rivalry). On the surface of this glass the only possible female images seem to be Snow White, whose beautiful and inspiring selflessness is a translation of her death as an object d'art in the glass coffin, and the evil Queen, whose threatening and "unnatural" craftiness must be punished with death because it is an expression of her physicality and her assertive creative energy" " (Bacchilega 3).

While patriarchy is the reason behind the rivalry that results in the murder of the stepmother, the mirror is not the embodiment of patriarchy. It is correct that it is the mirror that tells the queen about Snow White's beauty, and the Grimm's version reads: "so antwortete **er**: "Frau Königin, Ihr seid die Schönste hier, Aber Schneewittchen ist tausendmal schöner als Ihr" (Grimm and Grimm, 1980, 270) (Bold added). This "er" meaning "him," however, is not the voice and embodiment of patriarchy in the story. English does not consider any gender for the "mirror," and its pronoun is "it," however, the mirror is a masculine noun in German: "Der Spiegl." Thus, one can see the reason behind Bacchilega's mistake in considering the mirror as the voice of patriarchy. However, her point of view is also incorrect on a pragmatic level. The original text of the Grimm brothers shows the status of the mirror in front of the queen:

"Spieglein, Spieglein an der Wand,
Wer ist die Schönste im ganzen Land ?"
so antwortete der Spiegel:
"Frau Königin, Ihr seid die Schönste im Land"" (Grimm and Grimm, 1980, 269).

The suffix "-lein" added to the "Spiegel" here usually expresses affection toward smaller things⁶. Also, the mirror answers to the queen -- a single individual — with a plural pronoun and verb: "Frau Königin, Ihr seid." This shows the mirror's respect towards the queen. If the

⁶ Cambridge Wörterbuch define -lein as „zur Verkleinerung verwendet“ and gives these two examples: “ein kleines Büchlein“ and “meine lieben Kind(er)lein“

mirror were the voice of patriarchy, it would not need to be respectful toward the queen, or serve her, and could order her around instead.

Another mistake that Bacchilega makes is that she does not make a distinction between patriarch and patriarchy. This can be seen when she writes about the lack of subjectivity on the part of the head of the patriarchy, the king. "Snow White appears to be born out of her mother's wish, without any intervention on the King's part, but actually her very birth as a character is an instance of mirroring the image of woman that her mother has internalized" (Bacchilega 4). Her argument is understandable, as the king of *Snow White* has a nearly passive role, as seen in the original story of the Brothers Grimm and almost all other versions of the folktale.

"Es war einmal mitten im Winter, und die Schneeflocken fielen wie Federn vom Himmel herab. Da saß eine Königin an einem Fenster, das einen Rahmen von schwarzem Ebenholz hatte, und nähte. Und wie sie so nähte und nach dem Schnee aufblickte, stach sie sich mit der Nadel in den Finger, und es fielen drei Tropfen Blut in den Schnee. Und weil das Rote im weißen Schnee so schön aussah, dachte sie bei sich: Hätt' ich ein Kind, so weiß wie Schnee, so rot wie Blut und so schwarz wie das Holz an dem Rahmen! Bald darauf bekam sie ein Töchterlein, das war so weiß wie Schnee, so rot wie Blut und so schwarzhaarig wie Ebenholz und ward darum Schneewittchen (Schneeweißchen) genannt. Und wie das Kind geboren war, starb die Königin. Über ein Jahr nahm sich der König eine andere Gemahlin" (Grimm and Grimm, 1980, 269).

There is no mention of the king in the entire story except this. However, the absence of the king does not mean he has no acting roles, and the queen's presence does not mean the social system of *Snow White* is matriarchal. The title of the first "Königin" (Snow White's biological mother) is given to her because she has married the king, and the second woman becomes the "Königin" because "Über ein Jahr nahm sich der König eine andere Gemahlin."

Nevertheless, *Snow White* takes place within the structure of patriarchy, and Bacchilega is correct to write that the rivalry between the two women is a sign and proof of that patriarchy. Abate even categorizes all the women of *Snow White* into the oppressed group and puts both Snow White and the queen in the same cluster. She writes that they "are not separate and distinct characters but rather competing forms of female identity imposed on women by patriarchal Western culture" (Abate 183).

The "female identity imposed on women by patriarchal Western culture" that Abate talks about shows itself as "beauty" in *Snow White*. A woman's worth, in *Snow White*, is decided by her beauty, and if a queen wants to be the head of that society, she should be the most

beautiful. The feminine beauty ideal⁷ thus becomes the woman's most important asset in *Snow White*. “Es war eine schöne Frau, aber sie war stolz und übermütig und konnte nicht leiden, daß sie an Schönheit von jemand sollte übertroffen werden“ (Grimm and Grimm, 1980, 269). The three adjectives the Grimm brothers use are "schön," "stolz," and "übermütig." Except for the "beauty," the other two adjectives have negative connotations, and it is rather doubtful that the king has fallen in love with her for those two adjectives. The only good thing about her that can help her attain the position of a queen is her beauty. The queen of *Snow White* must be the most beautiful to keep her power and status.

Fox explains that the feminine beauty ideal "guarantees to those women who comply with its demands safe passage in the world" (Fox 816). Moreover, Barzilai demonstrates the effect of a woman's beauty on her safety in her "Reading 'Snow White': The Mother's Story."

"That Snow White is the story's dreamer is born out by the fact that all the male figures come under the spell of her incomparable beauty. Thus, "because of her beauty the huntsman took pity on her and said: 'All right, you poor child. Run away.' " Later, " 'Heavens above!' [the dwarfs] cried. 'Heavens above! What a beautiful child!' They were so delighted they didn't wake her but let her go on sleeping in the little bed" (Barzilai 524).

This safety that her beauty brings her can also be seen in *Snow White and the Huntsman* when the raiders attack the (present) queen's hometown in her memories. When the witch (probably the queen's mother) is casting a spell on her to save her life, she says: "your beauty is all that can save you, Ravenna. This spell makes your beauty your power and protection." Zipes further explains why this beauty is vital to the queen and what will happen when she loses the competition to Snow White.

"In the case of "Snow White," it is clear that the new queen will want to have her own progeny, that she must maintain her status in her family and in the realm as the most beautiful woman, and that she will "naturally" seek to eliminate her competition. Snow White is dangerous competition, not only because her presence devalues the older queen's status, but because she foreshadows what will happen to the queen in a patriarchal society when she will no longer be beautiful and fertile" (Zipes 135).

The feminine beauty ideal thus becomes vital for the women who live in the patriarchal society of *Snow White*. However, at the same time, it robs them of their subjectivity and personal growth—in any other aspect but beauty— and makes them "dependent on men's resources" (Baker-Sperry and Grauerholz 712). In this sense, the feminine beauty ideal is "an oppressive, patriarchal practice that objectifies, devalues, and subordinates women" (Baker-Sperry and Grauerholz 711).

⁷ Baker-Sperry and Grauerholz describe the feminine beauty ideal as “the socially constructed notion that physical attractiveness is one of women's most important assets, and something all women should strive to achieve and maintain” (711).

In a patriarchal society where nothing besides beauty can add to a woman's value, the queen's actions seem to find a logical basis. While extremely cruel and harsh, what the queen is doing is to keep all that is important to her (and maybe even her life) safe. Her end, a consequence of her actions, is not a farfetched outcome either. Zipes sees this as the survival of the fittest and then asks, "why should the queen be punished for doing what comes natural?" (Zipes 136) He brings up two reasons as the answer to his question.

"One reason, of course, is that she did not comply with the moral code of her times. It is not right to attempt to murder your stepdaughter just because she threatens you. Another reason is that the moral code is predicated on male hegemony and thus ruthlessly punishes women who actively pursue their self-interests" (ibid).

Zipes's first reason, however, could not be justified easily. Even within the moral code of patriarchy, it is doubtful that killing your stepdaughter is deemed a horrible act only when you are a woman. Attempting to murder your stepdaughter is horrible, no matter the gender of the murderer. Therefore, the queen's outcome would seem logical (even if she was a male) because it is not about complying with the moral codes of her times, or her gender, but the awfulness of the act itself. Zipes's second point, however, could be very much near the truth. The argument that states "moral code is predicated on male hegemony" is correct, but Zipes seems to have overlooked a critical point in the second section of his reasoning. The queen of *Snow White*, even though a female, is at the head of the system and the ruling authority of at least her realm. There is no higher authority in her realm that is able to punish her⁸. She might not have been punished because she pursued her self-interest in a patriarchal society. However, like all other patriarchs, this female-patriarch is also bound by patriarchal rule. Even at the head of the system, she is still a part of the patriarchal order, not its owner, and thus has to experience the paradox of patriarchy.

She has to be the most beautiful to keep her status. Therefore, her first set of responsibilities is towards herself (as an individual), and her second set of responsibilities is towards Snow White as her stepdaughter. The problem is that the queen is not simply left between choosing one set of responsibilities or another. She cannot make a compromise and build a logical bridge between her two sets of responsibilities even if she wants to because if

⁸ Once the king confers the position of the queen to Snow White's stepmother, we no longer see him in the Grimm's version. Besides that, it is not the king who punishes the queen, but it is the prince and Snow White herself who do it. It is also noteworthy that it is only when the queen leaves her kingdom to go to Snow White's ceremony (which robs her of the female-patriarch position she has in her lands) that she is killed. In *Snow White and the Huntsmen*, the queen has already killed the king and is ruling in his stead. The queen is, therefore, without a doubt, the head of the patriarchal system (at least) in her lands.

she lets Snow White live, her entire existence will be threatened. The paradox of the patriarchy has pushed the queen of *Snow White* to either kill Snow White or be killed by her.

The Queen of *Snow White* and Tiamat (as shown in Appendix II) are two women who manage to acquire the position of patriarch. While they have a normal life before becoming female-patriarchs, everything changes when they acquire this power. As soon as they take the position of the patriarch, they fall into the paradox of patriarchy.

There is, however, a slight difference between a normal patriarch's paradox of patriarchy and a female-patriarch's. As seen in the first chapter, Zoja explains that the way we understand fatherhood and motherhood is a side-effect of the patriarchal system, and therefore our expectations of the two are different.

"If a mother submits to an act of humiliation, the reactions of her child may well be negative. But our literature contains no reports of her having been rejected in the way Freud rejected his father. There's not much chance her child will declare, "You're not a real mother." A father, however, who accepts an offense quite easily risks hearing his child accuse him of not behaving like a father" (Zoja 2).

Motherhood and fatherhood are both defined by patriarchy, and we saw that if a mother acquires a patriarch's position, she will inherit the hardships of the patriarch, too. However, would becoming the female-patriarch absolve her from her duties as a mother? The examples clearly show that it does not. This, however, has another side too, as the queen of *Snow White* cannot even attempt to build this connection because on one side is her own life and existence, and on the other side is Snow White's. These women's cases can be described as 'stuck between the paradoxes of patriarchy without being given an opportunity to fight it.' The fact that remains in all of these cases is that, no matter who (man or woman) is the head of the patriarchal system, they will fall into the paradoxes of patriarchy (which is an unsolvable flaw of patriarchy), and their end might be being killed at the hands of their children.

Conclusion

"You know, you can always understand the son by the story of his father. Take Rupert Murdoch. He was a kid in Australia whose father ran a big newspaper and he used to take his son to see it. Or Ted Turner was involved with a father that was basically a salesman of billboard ads, and out of his interest in his father, he went on. So the story of the father is always embedded in the son. If you're interested in the subject, you read one of the earliest Persian books called *Shanna Hamma* (sic), the story of kings. And it's all about the fathers and the sons of the first kings of Persia. And the son never betrays the father, the father always betrays the son" (Francis Ford Coppola).

Looking at the father and child relationship, Weineck begins her book *The Tragedy of Fatherhood, King Laius and the Politics of Paternity in the West* by writing:

"The male voice of the last century has been the voice of the son, speaking to and about the father in tones of anger and regret, rebellion and longing, contempt, condemnation, guilt, fear, and, at times, love" (Weineck 2014, 1).

She then writes that the father, all fathers, have fallen silent, and the "modern father can only remain "the" father as long as he is silent during the construction of his image, the filial *Vorstellung* out of which the paternal voice echoes in all its distortions" (2). She even claims that "modern writing is the domain of the son" (3), and fathers have lost the power they once held.

But how could anything become the domain of the child? Or become the father's domain, for all that matters? The father was once also a child, and all children are born as *tabula rasa*. Then how can the child, who is a *tabula rasa* (and does not have any predisposition or precognition), construct the father's image? Or, looking at it from another angle, how can the father (the child who is already grown) construct an image (of how the father should be) that is wholly his and not influenced by the society he is living in? Therefore, something should exist before both the father and the child that assigns the domain that Weineck is talking about to either of them. Something that builds the definition and image of fatherhood, influences the father's decisions, and, at the same time, shapes any child's expectations from their father. Something that, as Coppola says, makes the father "always betray [...] the son." There is something before all this, and certainly before the act of patricide.

Zoja, also aware of this fact, writes that "the father-child relationship is much more highly conditioned [(than the mother-child relationship)] by the other relationships in the

surrounding environment [...] From the very beginning, it's a part of society" (2). The father-child relationship can never be as pure as the mother-child relationship, as it is always happening within a society (even if it is a small society of just the mother, father, and child) and is affected by that society.

Marsiglio (1995), Hobson (2002), Bruzzi (2005), Galasiński (2013), Weineck (2014), Podnieks (2016), and Johansson and Andreasson (2017) also agree with Zoja, but they go even further than him. They do not see fatherhood as just "a part of society" but believe it is more of a social construct than a biological fact. This is because the biological fatherhood of any man could always be under a question mark, as the coitus happens more than nine months before the child's birth. A father's fatherhood is like a Schrödinger's cat situation in which he may or may not be a child's father.

This, however, is a massive flaw of patriarchy that needs to be solved. After all, how can a father's position, which comprises an essential component of the patriarchal system¹, be under constant doubt? To solve this problem, the patriarchal society has tried to draw a map and a genealogy to validate fatherhood, and this is done through social contracts and marriage.

"As long as motherhood appears as the uncontested or even uncontestable parental relation, fatherhood again and again staked its claims by detour, often through the maternal body. Aristotle began his discussion of human associations by foregrounding the relation between male and female rather than the one between parent and child, and while his biology works hard to give an empirical foundation to the superiority of fathering over mothering, fatherhood in the political realm is ultimately established not via sperm but via marriage.

In monandrous marriage, a rather long-lived cultural ideal probably for that very reason, the tension between paternal bios and paternal nomos is laid to rest, and the sexual and the cultural father are, at least by design, one and the same. While some rituals—such as the ceremonial "picking up" with which a Roman father acknowledged his children—mark the difference between the two, there is a long legal tradition—still widely in effect in Western countries today in various modified forms—that declares a mother's husband to be the father of her children, regardless of biological circumstances" (Weineck 2014, 108).

Of course, this gives rise to an irony. When fatherhood is getting farther away from the sperm, which is a biological fact, and attaching itself to social contracts, it is losing its concrete basis and gaining an abstract one. Nevertheless, the more important point here is asking the question: how can the child construct the image of the father, or how can a father

¹ While fatherhood is an element of the family, it is not just an element like any other. It is also the bridge that connects the family to the patriarchal society, and it is the role that enforces the patriarchal laws within the smallest building block of the patriarchal society. (Rotunda, 1985; LaRossa, 1988; Spaas, 1998; Zoja, 2001; Hobson, 2002; Bruzzi, 2005; Muravyeva and Toivo, 2018).

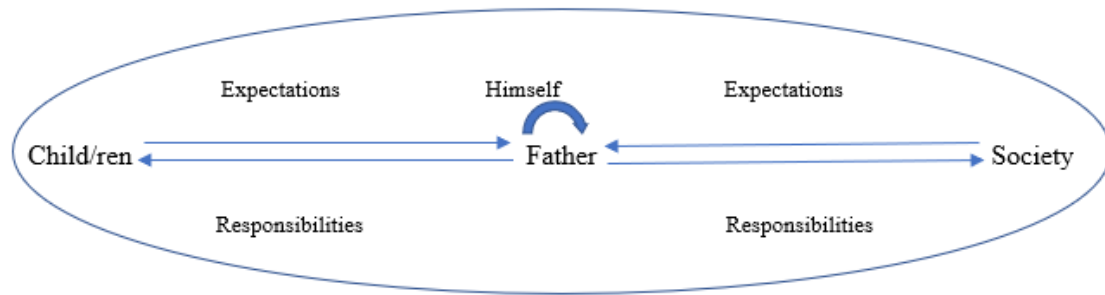
build an image of himself when even the father's claim to a child and his definition of fatherhood are dictated by patriarchy?

This question at the end of this dissertation is more rhetorical than real, as it has already been answered in the dissertation. Neither the father nor the child cannot! This is because there is almost nothing about a father that is not affected by the patriarchal regime. Then, if a father cannot build an independent image of his own (that is not influenced by patriarchy) and cannot even claim his own fatherhood with 100% certainty, how important is he to the patriarchal system? Is he really important enough to be synonymous with the patriarch?

Again, the answer is no. There is a significant difference between a father and a patriarch. At most, fatherhood could only be one of the less important prerequisites of becoming a patriarch.² At the end of the patriarchy section of the first chapter, patriarchy was redefined as "a social organization marked by the hierarchical supremacy of the patriarchs (mostly men) at the societal level, the legal dependence of wives and children, the reckoning of descent in the line, and the existence of inheritance." This definition can also provide us with the other prerequisites of becoming a patriarch. The patriarch should be the first child, should not have a father/grandfather (who still holds the position of the patriarch), should have subjects over whom he can rule, and should have an inheritance through which he can keep his subjects under his power. But how many men fulfill these prerequisites? Definitely not all of them, and most probably not even most of them (See "Patriarchy after Filmer and Hobbes").

While not all men enjoy the privileges a patriarch has in a patriarchal society, the patriarchal regime has given both patriarchs and fathers responsibilities. Besides, it has also given the children some predispositions about how a father should act towards them. Furthermore, it should not be forgotten that a father is a human with his own whims, wishes, and wants (which could, of course, be influenced by the patriarchal regime). The diagram below summarizes all these points.

² I named fatherhood as "one of the less important" prerequisites of becoming a patriarch because as we have seen in the fifth chapter, the position of patriarch could be filled with anyone, even mothers. Being a father was one of the important prerequisites of becoming a patriarch at the time of ancient Rome when only paterfamilias were the patriarchs.



A patriarchal father must undertake all these responsibilities simultaneously and establish a delicate balance between them. The problem, however, begins when some of these responsibilities and expectations oppose each other, or in other words, have a dichotomous relationship with each other. For example, a child who wishes their father to spend a rather extensive portion of his time with them every day might be disappointed because the social responsibilities of a father dictate that he should spend a considerable amount of time working outside the house. Of course, these opposite responsibilities are not always as simple as this example. For instance, one can look at Laius and his responsibilities, which have a trichotomous relationship with each other. As a father, Laius must take care of his son, Oedipus. As a man, Laius should abandon the baby to prevent Oedipus from murdering him and marrying his wife. As the king of Thebes, Laius must kill his son because Oedipus will destroy his city. The previous example, however, was chosen because it clearly shows another side of the disruption patriarchy causes in the father-child relationship. A father who spends much of his day outside the house to undertake social responsibilities cannot be a key figure in his child's life. As Lewis and O'Brien write, "While a father may be 'head' of his family, simultaneously he is constrained from being a central character within it" (Lewis and O'Brien 6).

Therefore, not only the father of patriarchy does not enjoy as exalted a position in the patriarchal system as it might be thought and is a marginal character within the family, but he also must undertake responsibilities that could sometimes be totally in opposition to each other. This is how patricide comes to be and why it is so frequent in our culture and literature. When a father cannot assimilate his two sets of responsibilities, build a connection between them, and undertake them simultaneously (whether due to his individual flaws or the impossibility of making the connection because of the opposite nature of these responsibilities), he must face the consequences. If he lets go of his social responsibilities to take care of his child, the patriarchal society will cast him out. If he forgoes his fatherhood

responsibilities in favor of his societal ones, he will have conflicts with his child, which could go as far as disowning the father or patricide at the highest level. One of the most significant flaws of patriarchy, therefore, is the point that patriarchy as a system is one of the main reasons, if not the most important one, behind patricide.

One last story of patricide to summarize all these points. The Rome, shown in Ridley Scott's *Gladiator*, is deeply patriarchal. This can be seen from the very first minutes of the movie when the emperor tells his daughter:

"Marcus:
If only you had been born a man... What a Caesar you would have made.
Lucilla:
Father.
Marcus:
You would have been strong. I wonder, would you have been just?
Lucilla:
I would have been what you taught me to be. (*Gladiator*)"

Marcus Aurelius, the emperor of Rome, is dying. As a man who has been Caesar for twenty-five years, he only had four years of peace and was fighting for the rest of his time (*Gladiator*). Now, his wish is to know what will happen after he dies. How will people see him after his death, and how will the country for which he toiled so hard will be governed? His main concerns are his legacy and his people.

"Marcus:
I am dying, Maximus. When a man sees his end, he wants to know there was some purpose to his life. How will the world speak my name in years to come? Will I be known as the philosopher? The warrior? The Tyrant? Or will I be the emperor who gave Rome back her true self?
There is one more duty that I ask of you before you go home.
Maximus:
What would you have me do, Caesar?
Marcus:
I want you to become the protector of Rome after I die. I will empower you to one end alone. To give power back to the people of Rome and end the corruption that has crippled it. Would you accept this great honor that I've offered you?
Maximus:
With all my heart, no.
Marcus:
Maximus, that is why it must be you.
Maximus:
But surely a prefect, a senator, somebody who knows the city, who understands her politics.
Marcus:
But you have not been corrupted by her politics.
Maximus:
And Commodus?
Marcus:

Commodus is not a moral man. You have known that since you were young. Commodus cannot rule. He must not rule. You are the son that I should have had" (*Gladiator*).

With this information, our previous diagram then changes to:

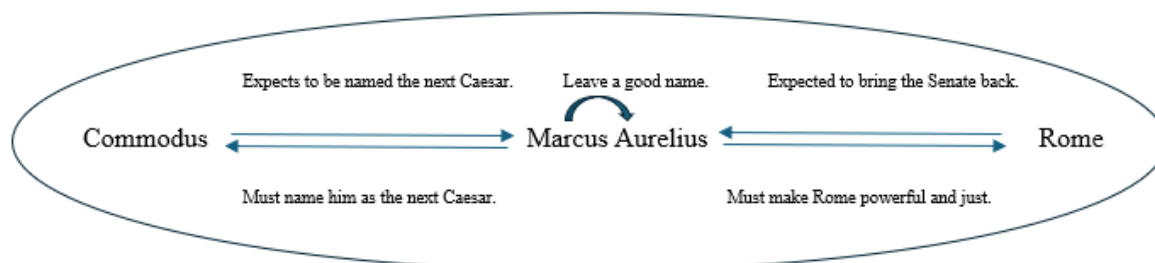


Figure 10 Fatherhood responsibilities in *Gladiator*

The diagram shows Marcus Aurelius's responsibilities towards his society and his son and the expectations his son and his society have of him. As a father, Marcus must provide an inheritance for his son. As an emperor, he must take the same inheritance away from his son so his people could have a better life – Rome wants to be a republic again, which is the people's wish. Furthermore, Marcus Aurelius has his own whims, wishes, and wants because, in the end, he is also a human being. He wants to leave a good name.³

This brings about a duality of responsibilities for Marcus Aurelius. Like all other fathers, Marcus, who is also the emperor and holds the highest position in his society, is stuck in the paradox of fatherhood. In the end, he chooses his social responsibilities over his responsibilities towards his son – a choice he has often made⁴. This time, however, his choice has severe consequences for him, as Commodus kills him.

In the course of this study, I worked on patricide and why our literature and popular culture are filled with its instances. In particular, I studied the connection between patriarchy and patricide, finding out that the dynamic factors and sociocultural structures of the patriarchal regime are the main reasons behind the occurrences of patricide. I demonstrated

³ One can see this through his words: "I am dying, Maximus. When a man sees his end, he wants to know there was some purpose to his life. How will the world speak my name in years to come? Will I be known as the philosopher? The warrior? The Tyrant? Or will I be the emperor who gave Rome back her true self?" (*Gladiator*)

⁴ "Commodus: I searched the faces of the gods for ways to please you, to make you proud. One kind word, one full hug, where you pressed me to your chest and held me tight, would have been like the sun on my heart for 1,000 years. What is it in me you hate so much?"

Marcus: Commodus.

Commodus: All I've ever wanted was to live up to you, Caesar. Father.

Marcus: Commodus, your faults as a son is my failure as a father. Come.

Commodus: Father. I would butcher the whole world, if you would only have loved me! (*Gladiator*)."

that patriarchy, as the dominant ideology of our society—for as long as probably history itself—has shaped and defined some of the fundamental concepts of humanity, such as fatherhood. I showed the two main ways patriarchy affected fatherhood: first, defining fatherhood for the fathers and assigning dichotomous responsibilities to them, and second, defining a set of expectations a child should have from their father. I showed that these dichotomous responsibilities and the children's expectations from the father (that are primarily defined by the patriarchal regime) give rise to patricide.

The main hypothesis of patricide this dissertation built in its first chapter stated that patriarchy is the main cause of patricide, which can be shown as:

$$\text{Fatherhood} + \text{Patriarchy} = \text{Patricide}$$

The accuracy of the hypothesis was verified in two ways. First, the effect of patriarchy on patricide was checked by studying multiple works of literature and popular culture that had patricide cases in them (chapters two to four). Through these chapters, it was seen that patriarchy pushes fathers toward becoming victims of patricide and pushes children toward becoming its perpetrators. Second, one of the variables of the equation was changed, turning the hypothesis into “Female-patriarch + Patriarchy = Patricide.” The logic behind this change was the point that if we replace fathers and still get the same result, we can verify our hypothesis and make sure that it is patriarchy that makes patricide occur. This was done in the fifth chapter, and we saw that by changing “fathers” with “female-patriarchs” we will still reach the same result (i.e., patricide), thus verifying our hypothesis and making sure that the main reason behind patricide is patriarchy, not fathers (as individuals) or their actions.

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Appendix I

List of Patricide in Literature and Culture

Table 1- Patricide in Movies

1	In “The Children” episode of <i>Games of Thrones</i> , Tyrion Lannister kills his father.
2	In “The Last Laugh” episode of <i>Gotham</i> , Jerome kills his father.
3	In “The Man Behind the Curtain” episode of <i>Lost</i> , Ben kills his father, Roger.
4	In <i>A Simple Favor</i> , Faith and Hope kill their father.
5	In <i>Another Thin Man</i> , Lois kills her father.
6	In <i>Blade Runner</i> , Roy Batty kills his father.
7	In <i>Children of the Corn</i> , Eli kills his father.
8	In <i>Dante's Inferno: An Animated Epic</i> , Dante kills his father in the depths of hell.
9	In <i>Die Another Day</i> , Colonel Sun-Tan kills his father
10	In <i>Fire Down Below</i> , Earl kills his father.
11	In <i>Frailty</i> , Fenton kills his father.
12	In <i>Friday the 13th Part VII: The New Blood</i> , Tina Shepard kills her father.
13	In <i>Fullmetal Alchemist Brotherhood</i> , Envy’s life goal is to kill his father.
14	In <i>Germany, Year Zero</i> , Edmund kills his father, Mr. Köhler.
15	In <i>Gladiator</i> , Commodus kills his father.
16	In <i>Grandmother's House</i> , David kills his father.
17	In <i>Green Lantern</i> , Hector kills his father, Robert.
18	In <i>Guardians of the Galaxy Vol. 2</i> , Star-Lord kills his father.
19	In <i>Hand of Death Part 25: Jackson's Back</i> , Jakson kills his father.
20	In <i>Harry Potter and the Goblet of Fire</i> , Barty Crouch Jr. kills his father, Barty Crouch Sr.
21	In <i>Harry Potter and the Goblet of Fire</i> , it is shown that Lord Voldemort kills his father.
22	In <i>Harry Potter and the Half-Blood Prince</i> , Snape kills his father figure, Dumbledore.
23	In <i>Hawk the Slayer</i> , Voltan kills his father.
24	In <i>Hellboy II: The Golden Army</i> , Nuada kills his father.
25	In <i>Hideaway</i> , Jeremy kills his father, Dr. Nyebern.
26	In <i>Holly Oaks</i> , Cheryl Bardy kills her father.
27	In <i>Horrible Bosses 2</i> , Rex Hanson kills his father.
28	In <i>It</i> , Bowers kills his father.
29	In <i>Joji</i> , Joji kills his father, Kuttappan.
30	In <i>Lizzie</i> , Lizzie kills her father, Andrew.
31	In <i>Look Away</i> , Maria kills her father, Sean.
32	In <i>Mary Shelley's Frankenstein</i> , Frankenstein’s creature Kills his father.
33	In <i>Midsommar</i> , Terri kills her father.
34	In <i>Mudbound</i> , Jamie kills his father, Pappy
35	In <i>My Super Psycho Sweet 16: Part 2</i> , Skye kills her father.
36	In <i>Naruto</i> , Itachi Uchiha kills his father.
37	In <i>Natural Born Killers</i> , Mallory kills her father.
38	In <i>Nightmare</i> , George kills his father.
39	In <i>Oedipus Rex (1957)</i> , Oedipus kills his father.
40	In <i>Oedipus Rex (1968)</i> , Oedipus kills his father.

41	In <i>Oedipus the King</i> , Oedipus kills his father.
42	In <i>One Piece</i> , Donquixote Doflamingo kills his father.
43	In <i>One Piece</i> , Sanji is very close to killing his father.
44	In <i>Out of the Blue</i> , Cebe kills her father.
45	In <i>Outcast</i> , Prince Shing kills his father.
46	In <i>Pearl</i> , Pearl kills her father.
47	In <i>Pusher 2</i> , Tonny kills her father.
48	In <i>Red Riding Hood</i> , Valerie kills her father.
49	In <i>Rings</i> , Samara kills her father, Galen.
50	In <i>Shazam!</i> , Sivana kills his father.
51	In <i>Shrew's Nest</i> , Montse kills her father.
52	In <i>Sinister</i> , Ashley Oswalt kills her father.
53	In <i>Smallville</i> , Lex Luthor kills his father.
54	In <i>Smallville</i> , Lionel Luthor is killed for a second time in an alternate universe.
55	In <i>Specter</i> , Oberhauser kills his father.
56	In <i>Star Wars: Episode IV – A New Hope</i> , Anakin Skywalker kills his father figure, Obi-Wan Kenobi.
57	In <i>Star Wars: Return of the Jedi</i> , Anakin Skywalker attempts to kill his father, Darth Sidious.
58	In <i>Star Wars: The Force Awakens</i> , Kylo Ren kills his biological father, Han Solo.
59	In <i>Star Wars: The Force Awakens</i> , Kylo Ren kills his father figure, Snoke.
60	In <i>Star Wars: The Rise of Skywalker</i> , Rey kills her grandfather, Darth Sidious.
61	In <i>Striking Distance</i> , Jimmy kills his father, Nick.
62	In <i>Supernatural</i> , Balthazar tells Sam that he must commit patricide for his soul to survive.
63	In <i>Sweet Sixteen</i> , Tricia kills her father.
64	In <i>Tales from Earthsea</i> , Arren kills his father.
65	In <i>Tales of Halloween</i> , Timothy kills his father.
66	In <i>Terminal</i> , Annie and Bonnie kill their father.
67	In the "Shadows in the Glass" episode of <i>Daredevil</i> , Wilson Fisk kills his father.
68	In the "AKA Ladies Night" episode of <i>Jessica Jones</i> , Hope kills her father.
69	In the "Aon Rud Persanta" episode of <i>Sons of Anarchy</i> , Jax Teller kills his stepfather.
70	In the "Home" episode of <i>Game of Thrones</i> , Ramsy "Snow" Bolton kills his father.
71	In the "Scott Tenorman Must Die" episode of <i>South Park</i> , Eric Cartman kills his father.
72	In the "Swan Song" episode of <i>Once Upon a Time</i> , Kilian kills his father.
73	In the "The Princess and the Queen" episode of <i>House of the Dragon</i> , Larys kills his father.
74	In the "The Thing You Love Most" episode of <i>Once Upon a Time</i> , Regina kills her father.
75	In the "Tom Connolly" episode of <i>The Blacklist</i> , Masha Rostova kills her father.
76	In the "Welcome to the Alternate Economy" of <i>Fargo</i> , Patrick kills his father.
77	In the "What Kate Did" episode of <i>Lost</i> , Kate Austen kills her stepfather.
78	In the "Zuko Alone" episode of <i>Avatar: The Last Airbender</i> , Zuko kills his father.
79	In <i>The Blacklist</i> , Masha Rostova kills her father.
80	In <i>The Girl with the Dragon Tattoo</i> , Harriet kills her father, Gottfried.
81	In <i>The Hills Have Eyes</i> , Jupiter kills his father, Fred.
82	In <i>The Horror of Frankenstein</i> , Victor kills his father.

83	In <i>The Kid</i> , Rio kills his father.
84	In <i>The Last Jedi</i> , Kylo Ren kills his father figure, Luke Skywalker.
85	In <i>The Many Saints of Newark</i> , Dickie kills his father.
86	In <i>The Mummy</i> , Ahmanet kills her father.
87	In <i>The Paperboy</i> , Johnny kills his father.
88	In <i>The Scorpion King</i> , Takmet kills his father.
89	In <i>The Third Secret</i> , Catherine kills her father, Leo.
90	In <i>The Transporter</i> , Lai kills her father.
91	In <i>The Uninvited</i> , Anna tries to kill her father, Steven.
92	In <i>The Wolfman</i> , Lawrence kills his father.
93	In <i>The Woman in the House Across the Street from the Girl in the Window</i> , Emma kills her father.
94	In <i>The World Is Not Enough</i> , Elektra kills her father.
95	In <i>Thor</i> , Loki tries to kill his father, Odin.
96	In <i>Thor: Ragnarok</i> , Hela kills Odin.
97	In <i>Thor: Ragnarok</i> , Loki is trying to kill his father.
98	In <i>Uncharted</i> , Santiago kills his father.
99	In <i>We Are What We Are</i> , Rose and Iris kill their father.
100	In <i>We Need to Talk About Kevin</i> , Kevin kills his father.
101	In <i>Wynonna Earp</i> , Wynonna kills her father.
102	In <i>X-Men Origins: Wolverine</i> , James Howlett (Wolverine) kills his father.

Table 2 - Patricide in Comic Books

1	In <i>Batman</i> , Helena Bertinelli helps in killing her father.
2	In <i>Batman</i> , the villain Husk kills his father.
3	In <i>Hulk</i> , Bruce Banner kills his father.
4	In <i>Superboy Prime</i> , Superboy-Prime kills his father.
5	In <i>The Punisher Max</i> , Nicky Cavella kills his father.
6	In <i>The Punisher Max</i> , the head of the slavers kills his father.
7	In <i>The Walking Dead</i> , Carl Grimes kills his father.
8	In <i>Thor</i> , Loki attempts to kill Odin.
9	In <i>Thorgal</i> , Thorgal kills his father.
10	In <i>The X-Men</i> , Gabriel Summers kills his father.

Table 3- Patricide in Video Games

1	In "Assassin's Creed II," Cesare Borgia kills his father.
2	In "Assassin's Creed III," Connor Kenway kills his father.
3	In "Castlevania: Lords of Shadow 2," Alucard tries to kill his father on multiple occasions.
4	In "Final Fantasy X," Seymour Guado kills his father.
5	In "God of War III," Kratos tries to kill Zeus.
6	In "Hitman: Codename 47," 47 kills his father, Ort-Meyer.
7	In "Silent Hill 2," Angela kills her father.
8	In "Sine Mora," Pytel kills his father.
9	In "Tekken 7," Kazuya kills his father, Heihachi.

10	In "Warcraft III: Reign of Chaos," Arthas Menethil kills his father.
11	In "Wolfenstein II: The New Colossus," Blazkowicz kills his father.
12	In "Bayonetta," Bayonetta tries to kill her father.
13	In "BioShock," Jack kills his father.
14	In "Devil May Cry," Lady kills her father.
15	In "Fire Emblem," Andrey kills his father.
16	In "Mass Effect," Miranda Lawson kills her father.
17	In "Metal Gear Solid V: The Phantom Pain," Psycho Mantis kills his father.
18	In "Resident Evil," Albert Wesker kills his father.
19	In "Soulcalibur," Siegfried Schtauffen kills his father.
20	In "Undead Knights, Sylvia kills her father.
21	In "Yakuza 6: The Song of Life, Yuta tries to kill his father.

Table 4- Patricide in Music

1	In "Janie's Got a Gun," Janie kills her father.
2	In "Millie Pulled a Pistol on Santa/Keepin' the Faith," Millie kills her father.
3	In "The End," the killer kills his father.
4	In "To Keep My Love Alive," Sir Jonathan kills his father.
5	Vastum has an Album called <i>Patricidal Lust</i> .

Table 5- Patricide in Mythology

1	In Aztec mythology, Huitzilopochtli's brother kills their father.
2	In Buddhist tradition, King Bimbisara is killed by his son.
3	In Burmese mythology, Chinthe is killed by his son.
4	In Celtic mythology, Lugh kills his grandfather.
5	In Chinese mythology, the warrior deity Erlang Shen kills those who have committed patricide.
6	In Congo mythology, Shemwindo fears being killed by his son, Mwindo.
7	In English Mythology, Brutus kills his father.
8	In Greek Mythology, Althaemenes kills his father.
9	In Greek mythology, Amphitryon kills his father-in-law.
10	In Greek mythology, Cronus castrates/kills his father, Uranus.
11	In Greek mythology, Cronus devours Poseidon, Hades, Hera, Demeter, and Hestia because he fears being killed at their hands.
12	In Greek mythology, Danaë was imprisoned by his father because the oracle told him her child would kill him.
13	In Greek mythology, Haemon attempts to kill his father, Creon.
14	In Greek mythology, Hercules almost kills his adopted father, Amphitryon.
15	In Greek mythology, Medea helps Jason defeat her father and gain the golden fleece.
16	In Greek mythology, Oedipus kills his father, Laius.
17	In Greek mythology, Pelias is killed by his daughters.
18	In Greek mythology, Telegonus kills his father.
19	In Greek mythology, Zeus devours Metis, for a prophecy says that the child she gives birth to will be more powerful than its father.
20	In Greek mythology, Zeus does not mate with Thetis because a prophecy says her

	child will become more powerful than the father.
21	In Greek mythology, Zeus wins over his father and exiles him into Tartarus.
22	In Greek mythology, Theseus causes the death of his father, Aegeus.
23	In Hindu mythology, Babruvahana kills his father, Arjun.
24	In Inuit mythology, Sedna tries to eat her father.
25	In Irish mythology, Cuchulainn's son attempts to kill him.
26	In Māori mythology, the six children of Rangi and Papa try to kill them.
27	In Mesopotamian mythology, Ea kills his father, Apsu.
28	In Mesopotamian mythology, Hamurnu kills his father.
29	In Mesopotamian mythology, Amagandu kills Harab.
30	In Mesopotamian mythology, Ewe kills Amagandu.
31	In Mesopotamian mythology, successive generations of gods commit patricide in the Dynasty of Dunnum.
32	In Norse mythology, Fafnir murders his father, Hreidmar.
33	In Norse mythology, Fenrir kills his grandfather, Odin.
34	In Norse Mythology, Odin, Vili, and Vé kill their grandfather Ymir.
35	In Norse mythology, Sigurd cuts off the head of his foster father, Regin.
36	In Persian mythology, Zahak kills his father, Merdas.
37	In Roman mythology, Saturn, Caelus, and Jupiter have almost the same story as their Greek counterparts, Cronus, Uranus, and Zeus.
38	In Teutonic mythology, Saturnus is afraid of his son Jupiter, and he flees the heavens to Earth so as not to be killed.
39	In Welsh mythology, King Arthur is mortally wounded by his illegitimate son.

Table 6 - Patricide in Literature

1	In <i>Oedipus Rex</i> , Oedipus kills his father.
2	In <i>Hamlet</i> , Hamlet kills his uncle, who is also his stepfather.
3	In <i>King Lear</i> , Edmund plans to kill his father.
4	In <i>The Brothers Karamazov</i> , Pavel Fyodorovich Smerdyakov kills his father.
5	In <i>Harry Potter and the Goblet of Fire</i> , Barty Crouch Jr. kills his father Barty Crouch Sr.
6	In <i>Harry Potter and the Goblet of Fire</i> , it is shown that Lord Voldemort kills his father.
7	In <i>Harry Potter and the Half-Blood Prince</i> , Snape kills his father figure, Dumbledore.
8	In <i>A Storm of Swords</i> , Tyrion Lannister kills his father.
9	In <i>King Lear</i> , Goneril and Regan's actions result in the death of their father.
10	In "Known But to God and Wilburt Hines," Wilburt kills his father.
11	In "A Horseman in the Sky," Carter Druse kills his father.
12	<i>One of Melmoth the Wanderer's</i> stories contains patricide.
13	In <i>The Playboy of the Western World</i> , Christy attempts to commit patricide.
14	In <i>East of Eden</i> , Cathy Ames kills her father.
15	In <i>We Need to Talk About Kevin</i> , Kevin kills his father.
16	In "The Small Assassin," Lucifer kills his father.
17	In <i>A Storm of Swords</i> , Tyrion kills his father, Tywin.
18	In <i>It</i> , Bowers kills his father.
19	In <i>Kafka on the Shore</i> , Kafka kills his father.

20	In <i>Martyn Pig</i> , Martyn kills his father, William.
21	In <i>Petersburg: A Novel in Eight Chapters</i> , Nikolai must kill his father.
22	In <i>The Girl with the Dragon Tattoo</i> , Harriet kills her father.

Appendix II

Enûma Eliš

In the introduction to his *The Seven Tablets of Creation*, Leonard King attempts to estimate the composition date of *Enûma Eliš* by referencing texts that mention the myth within them. He writes: "in a text of Agum, a Babylonian king who reigned not later than the seventeenth century B.C., we find [...] reference to the legend of Tiamat and her monster-brood" (King, LXXIV). He examines other references to the myth and then concludes his research on the composition date of the myth by declaring that the myth "was composed at a period not later than B.C. 2000" (King, LXXX)¹. *Enûma Eliš*, therefore, might be the oldest (remaining and found to date) text in our history with instances of patricide. This makes it an important case to study, as it demonstrates that the problems with the patriarchal system have existed for a very long time, and patricides that stem from patriarchy are not limited to our current era. However, *Enûma Eliš* does not just retell the story of the patricide of an individual patriarch. *Enûma Eliš* also recounts how Tiamat (the female-patriarch who took her husband's place after his death) is killed by her children.

Harris sees the patricides in *Enûma Eliš* as a conflict of generations and writes that these conflicts stem from generational inequality, meaning that older generations had more power and higher social status than their younger counterparts. "The inequality between young and old is embedded in the very nuances of the Akkadian terms for son and father. Māru (son) is also a form of address to a subordinate, just as abu (father) can be used as an honorific title expressing superordination" (Harris 624). However, in the genealogy of the Mesopotamian pantheon in *Enûma Eliš*, we see that almost every younger generation is more powerful than their forefathers. One by one, generations of gods are born who are rivals² of their fathers or even superior³ to them. This is a point Harris herself also mentions in the same work.

"The generational conflict here [in *Enûma Eliš*] between the young and old gods, is not merely a minor theme but at the heart of the succession struggle. This myth emphasizes paternal (and maternal) hostility toward offspring, challenging the authority and wisdom of the old. Though the old may be wise (for example, Ea, Marduk's father), they are often weak and insecure" (Harris 630).

In the first of the seven clay tablets that form the *Enûma Eliš*⁴, we see that Apsu and Tiamat, both beings of water, are the primeval beings who existed before anything else, including

¹ See also Heidel 14, and Dally 229 for more information on the composition date of the myth.

² "Anu their first-born son rivaled his forefathers" (*Enûma Eliš* 233).

³ "He, Nudimmud, was superior to his forefathers." (*Enûma Eliš* 233).

⁴ Unless otherwise mentioned, the translations of *Enûma Eliš* are from Dally's version.

other gods. They mix together and create the Gods. Tiamat "bore them all" (*Enûma Eliš* 233), and Apsu became "their begetter⁵." (*ibid*)

The children of Apsu and Tiamat gather together and start their mischief. They disturb Tiamat and stir up her belly⁶, annoying Tiamat and Apsu.

"Apsu could not quell their noise
And Tiamat became mute before them;
However grievous their ways, she would indulge them" (*Enûma Eliš* 233).

Apsu and his Vizier Mummu go to Tiamat to start a council and decide what to do against the children. Once they get near Tiamat, Apsu says with a loud voice:

"Their ways have become very grievous to me,
By day I cannot rest, by night I cannot sleep.
I shall abolish their ways and disperse them!
Let peace prevail, so that we can sleep" (*Enûma Eliš* 234).

This makes Tiamat very angry. She opposes Apsu and says that she cannot destroy what she has made herself. Contrary to Tiamat's counsel, Mummu speaks against the other gods and incites Apsu to kill them so that he can rest and sleep.

The word of Apsu and Mummu's assembly reaches the other gods. They become quiet when they hear their father's plan, then sit down silently. Ea masterfully composes an overpowering sleep spell and puts it over Apsu. When Apsu falls asleep, Ea takes Apsu's crown and splendor and puts them on himself. Then he slays Apsu.

Ea and Damkina then give birth to Marduk. Anu, Marduk's grandfather, builds the four winds and gives them to Marduk. The unruly winds stir up Tiamat once again. This time, the other gods cannot rest by day or sleep at night either. They come to Tiamat to complain to her.

"Because they slew Apsu your lover and
You did not go to his side but sat mute,
He has created the four, fearful winds
To stir up your belly on purpose, and we simply
cannot sleep!
Was your lover Apsu not in your heart?
And (Vizier) Mummu who was Captured? No

⁵ Apsu is called Begetter of gods again in Line 29 of the epic: "Then Apsu, the begetter of the great gods." This word is translated as the "begetter" in the other translations of the cuneiform version of *Enûma Eliš*, too. In James Pritchard's *Ancient Near Eastern Texts Relating to the Old Testament*, it is: "Naught but primordial Apsu, their begetter" (66). L.W. King translates it as "And the primeval Apsu, who begat them." Moreover, Heidel, in his *The Babylonian Genesis: The Story of the Creation*, translates it as "Apsu primeval, their begetter" (63). While Apsu was not Marduk's father but his great-grandfather, the word "begetter" means "to procreate as the father" (Merriam-Webster). Therefore, one can see Apsu as the main father figure in the creation myth of Mesopotamia and his death at the hand of Marduk as patricide.

⁶ Everything in *Enûma Eliš* seems to be happening inside Tiamat (*Enûma Eliš* 233).

wonder you sit alone!
 Are you not a mother? You heave restlessly
 But what about us, who cannot rest? Don't you
 Love us?
 Our grip (?) [is slack], (and)our eyes are sunken.
 Remove the yoke of us restless ones, and let us
 sleep!
 Set up a [battle cry] and avenge them!
 Con[quer the enemy] and reduce them to nought" (*Enûma Eliš* 236-237)⁷

The gods are asking for Tiamat's help, a female god and a mother, not one of the male gods, showing she has acquired the position that once belonged to Apsu⁸; hence, she becomes the female-patriarch. Tiamat is "pleased" by how the other gods are asking for her help, and her satisfaction makes her take up arms. She creates an army of horrendous monsters, snakes, and dragons. She also creates Qingu and makes him the general of her army (*Enûma Eliš* 238).⁹

On the other side, Marduk becomes the champion of the younger gods. He is assigned the mission to "[g]o, and cut off the life of Tiamat" (*Enûma Eliš* 251). Tiamat and Marduk meet on the battlefield and fight, and then Marduk kills Tiamat.

"He shot an arrow which pierced her belly,
 Split her down the middle and slit her heart,
 Vanquished her and extinguished her life" (*Enûma Eliš* 253).

Here, both Apsu and Tiamat – the progenitors of all the gods of Mesopotamia and the patriarch and female-patriarch – are killed, but their murder seems like a normal, day-to-day event. Dally's introduction to the creation myth strengthens Main's thesis that the patriarch – as an individual – is not that important to the system:

"Here is no struggle against fate, no mortal heroes, no sense of suspense over the outcome of events. The success of the hero-god Marduk (in the Babylonian version, Assur in the Assyrian version) is a forgone conclusion. None of the good gods is injured or killed; no tears are shed" (Dally 228).

Dally explains these events as if nothing has happened, and nothing really does happen as a result of the death of these two gods. "[A]fter Tiamat's primeval parturition and spawning of

⁷ The parenthesis, brackets, question marks, and exclamation marks exist in the original translation and were not added.

⁸ Another reason for her being the female-patriarch could be that at the end of the epic, we read: "In remembrance (?) of the song of Marduk; Who defeated Tiamat and took kingship" (*Enûma Eliš* 274) (The question mark is from the translation, and was not added). It is not Qingu, Mammu, or even Apsu who owns the kingship, but Tiamat.

⁹ Here, we see the first difference between a patriarch's and a non-patriarch's reactions toward their children. When Apsu (the patriarch) cannot quell them, he tries to kill them. However, Tiamat (the non-patriarch) does not turn hostile to the noisy children when she is just a mother. She does not accept the ways of Apsu either, and even contradicts her husband by saying: "[h]ow could we allow what we ourselves created to perish?" (*Enûma Eliš* 234) Furthermore, she is even "mute" when they slay Apsu. She is highly tolerant of what her children are doing. However, when Tiamat loses her non-patriarch position and becomes a female-patriarch, she changes completely. Now, unlike her non-patriarch self, she takes arms against her children.

monsters, goddesses play no part in creating the civilized world, not even in creating mankind" (Dally 228). Once Marduk kills Qingu, the story of Apsu and Tiamat as patriarchs is finished, and the story of Marduk as patriarch begins.

Jacobson, in his *The Treasures of Darkness: A History of Mesopotamian Religion*, describes these patricides and their reasons as follows:

"The pattern of the parricide theme, which governs both the Apsu and the Tiamat episodes, has a parent provoked beyond endurance by expressions of youthful exuberance - dancing or playing - by his or her offspring. An open conflict of generations follows and ends in parricide, after which the slayer founds his own house upon the body of the dead parent" (186).

Although Jacobson, like Harris, sees the parricide simply as a result of the conflict of generations, there is more to this than meets the eye. While falling out with one's child (due to their exuberance) to the point of killing them, or being killed by them, would seem illogical to us, it is not so within the plot of the story. We do not know the logic or reason behind Apsu's (or other gods') need for silence and rest. However, when Apsu is killed, and other gods go to Tiamat, this "silence" is one of their demands. The gods say: "You heave restlessly [...] But what about us, who cannot rest? Don't you Love us?" (*Enûma Eliš* 236) This is not just because they want Tiamat to take action. They are really suffering from the exuberance of the younger generation of gods, as a few lines before this section of the myth reads: "[t]he gods, unable to rest, had to suffer" (ibid). Providing a quiet atmosphere for other gods to rest – no matter how unreasonable to us – might have been a responsibility of Apsu that his society (the Mesopotamian pantheon) wants him to undertake.¹⁰ When Tiamat becomes the female-patriarch, the same responsibilities are put on her shoulders; responsibilities that turn Tiamat, a patient mother, into an "aggressive and powerful" (Harris 631) woman.

There are also other opinions about why Tiamat changed. For example, Budge and Smith, in *The Babylonian Legends of the Creation and the Fight Between Bell and Dragon*, write that Tiamat gets ready for war to avenge the dead Apsu.

"Tiamat's wrath was roused by Apsu, who had proposed to slay the gods, her children. She took no part in the first struggle of Apsu and Mummu against the gods, and only engaged in active hostilities to avenge Apsu" (Budge and Smith 33).

¹⁰ As shown in the responsibilities chart in the first chapter, it should not be forgotten that a father is an individual himself. He does have whims and wishes of his own, and therefore responsibilities towards himself. In this sense, what Apsu is doing could also be counted as him putting his responsibilities towards himself in front of his responsibilities towards his children.

Like Budge and Smith, Lefkowitz, in her "Mythology: The powers of the primeval goddess" also writes that "Tiamat seeks revenge for the crime [of killing Apsu]" (588). One can see that the reason behind Lefkowitz's and Budge and Smith's argument might be related to this section of the myth:

"Because they slew Apsu your lover and
 You did not go to his side but sat mute,
 He has created the four, fearful winds
 To stir up your belly on purpose, and we simply
 cannot sleep!
 Was your lover Apsu not in your heart?
 And (Vizier) Mummu who was Captured? No
 wonder you sit alone!" (*Enûma Eliš* 236)

However, this cannot be the reason if one looks at the story's plot. When her husband is being killed, Tiamat does not help him, and turns a blind eye to what is happening, just for the sake of her children. She does not help Apsu when he is alive; why should she take arms to avenge him now that he is dead? Besides this, Tiamat seems to have already forgotten Apsu as she is married to Qingu. Tiamat's taking arms, therefore, could not have been to avenge Apsu.

Similarly, it could be argued that whatever Tiamat is doing now is because the rest of the gods are invoking her motherly feelings, and at first glance, this seems to be a logical answer. As we read in the myth, the gods "Plotted evil in their hearts, and They addressed Tiamat their mother" (*Enûma Eliš* 236) to incite her into taking action.

"Are you not a mother? You heave restlessly
 But what about us, who cannot rest? Don't you
 Love us?
 Our grip (?) [is slack], (and)our eyes are sunken.
 Remove the yoke of us restless ones, and let us
 sleep!" (*Enûma Eliš* 236-237)

Jacobson also writes that the author of the remaining tablets was "at some pains to point it up by emphasizing sympathetically the parental character of the victims, particularly the motherliness of Ti'amat" (187). Jacobson explains that when Tiamat "is finally roused to fatal action, it is by appealing to her motherly instincts of protection — not from lack of patience or forbearance on her part—that she is brought around" (ibid). Xiang goes deeper into Tiamat's motherhood and writes that Marduk also only manages to provoke Tiamat by questioning her motherhood.

"Marduk cunningly transforms the conflict between him and the other irritated gods who seek help from Tiamat into a generational conflict between the homogenized "sons" and their homogenized "fathers," accusing Tiamat the mother of not protecting

the sons. Marduk thus abuses Tiamat's previous indulgence of the naughty disturbances in her belly, the first time by the newly born gods who annoyed Apsu and the second time by Marduk himself. These words finally manage to antagonize Tiamat" (Xiang 35).

Therefore, the death of Apsu and the provocations of Tiamat's motherly feelings are the two hypotheses for the changes in Tiamat. However, there are two points about Tiamat's changes that one cannot answer with just these two justifications. First, whatever information the gods give Tiamat to incite her is basically useless. She already knows that Apsu is dead, and the same goes for the information about Anu (the creator of the four winds) and his son Marduk (who owns the four winds) provoking her. The children's unruliness is happening in Tiamat's "belly," and she is already well aware of it as she is heaving restlessly by day and by night. Therefore, this could not have incited Tiamat's motherly feelings. Second, while Apsu is the "begetter" and, therefore, the father of all gods, Tiamat is the other progenitor of all gods. Hence, she can also be counted as Anu and Marduk's mother. She could not have had motherly feelings for just some of her children and hated the others. We can be sure that she also has motherly feelings for Marduk and Anu because she does nothing to them when they are playing, hurting her and the other gods, or even when they kill Apsu. Why does Tiamat then undergo such a drastic change in character? What has happened that Tiamat, who once went mute for the sake of her children and let them kill her husband, is now fighting her own children (Marduk and the other gods on his side)?

The gathering of the gods and their appeals to Tiamat might not be the complete answer, but whatever happens that changes Tiamat should be related to the moment when the gods come to her to complain about the younger generation, as this is the exact moment when she changes. Right before the gods come to her, we read, "[s]he was stirred up, and heaved restlessly day and night" (*Enûma Eliš* 236). She is not, however, taking action in this situation. What changes from when the gods come to her until they leave is Tiamat's position in her society. When they come, she is a mother. Once they leave, she is a female-patriarch. The gods gather and unanimously plead for Tiamat to take the position. Tiamat is the most powerful Mesopotamian deity¹¹, but it is the gods who officially give her the patriarchal position and authority here¹². Tiamat, the mother, and Tiamat, the female-patriarch, are entirely different entities. One is a mother, and the epic stresses that her "motherliness [...]" by

¹¹ Even though Marduk defeats Tiamat, he does so by using lies, manipulation, and schemes. Had he not done this, he would have definitely been killed by her (*Enûma Eliš* 252-253).

¹² This confirmation of the power by other gods seems to be rather important in Mesopotamian mythology. While Marduk is more powerful than his forefathers and could defeat them by strength alone, his condition for fighting Tiamat is that, once he wins, all other gods should accept him as the ruler (*Enûma Eliš* 243-244).

presenting her repeatedly in a sympathetic light" (Jacobson 187), and the other is a female-patriarch with an extra set of responsibilities. It is not that she wants to destroy what she has built herself, but her responsibilities make her do so.

From the moment she becomes the patriarch, she falls under the effects of the paradox of patriarchy. Like Apsu before her, she has to bring the silence for the other gods as her social responsibility dictates it. However, she also has responsibilities towards her children, and this is where her situation becomes tricky. As the progenitor of all gods, both sides of the conflict – Marduk, his parents, and the other gods in his band being one side and all other gods being another – are her children. The paradox of patriarchy, therefore, goes to the extreme in the case of Tiamat, the female-patriarch. No matter which side she chooses, she will abandon her responsibilities toward some of her children. In this sense, one could say that Tiamat is doomed to be killed by her children because whichever side she takes, she has to abandon some of her children.

When Tiamat takes the position of the patriarch, she also acquires all that the patriarchal system gives a patriarch. One of them is the possibility of being the victim of patricide, and this is how she dies.