

## **Fictionalisation of Terrorism in Great Britain in Chris Cleave's *Incendiary***

**Ezoulé Miézan Isaac KANGAH**  
**Université Allassane Ouattara**

### **ABSTRACT**

Terrorism today is a very important concern which draws the attention of the world community. This phenomenon is perceived as an anti-structure because it destroys social bonds and undermines the sense of community and causes accordingly physical trauma as well as emotional one. Its negative impacts on victims are depicted by Chris Cleave in his novel titled *Incendiary* with using narratological literary tools which permit the readers to throw light on the real events that happened in the new stadium of the Gunners.

**Key words:** Terrorism, Physical trauma, Emotional trauma, narratological tools.

### **RESUME**

Le terrorisme est aujourd'hui une question fondamentale qui attire l'attention de toute la planète terre. Ce phénomène est perçu comme une gangrène qui désarticule les familles qui restent à jamais marquées. Il est la cause des traumatismes tant physique que psychologique. Chris Cleave, dans son roman intitulé *Incendiary*, en dépeint les impacts négatifs en utilisant les outils littéraires narratologiques qui permettent aux lecteurs de se faire une idée claire des événements réels qui se sont déroulés dans le nouveau stade des Gunners.

**Mots clés :** Terrorisme, Traumatisme physique, Traumatisme psychologique, outils littéraires narratologiques.

## Introduction

This paper intends to highlight the narrative process of the depiction of terrorist events in Chris Cleave's *Incendiary*. Naturally, the psychoanalytic dimension is not to be underestimated.

Chris Cleave's epistolary novel titled *Incendiary*<sup>1</sup>, published in July 7th, 2005 deals with a series of coordinated bomb attacks in the new stadium of the Gunners during a football match between Arsenal and Chelsea. In this series of terrorist's attacks, a working class West End woman lost her husband, a policeman and their four-year old son. To express her anger and raw outrage at the murder of her family, she writes an open letter to the world's most wanted terrorist called Osama Bin Ladin. Chris Cleave's fiction also highlights the visible impacts of terrorism on the protagonist's family that are the death of her husband and her single son. Hence her family disintegration, proving that terrorism can indeed affect people psychologically.

Terrorism in Britain is not only the concern of experimental science; it is a topical issue for many scholars all over the world. David Robin, a Research Fellow in Philosophy at Oxford University and Co-Director of the Oxford Institute for the Norms and Ethics of War in Chris Miller's article entitled 'War on Terror'<sup>2</sup> defines terrorism as a form of human sacrifice. It treats human not as ends in themselves but as means to a political goal" (P. 1). By the same token Jeff Mc Mahan, a professor of Moral Philosophy at the University of Oxford agrees entirely on the same article with David Rodin when defining "acts of terrorism" as intentional efforts to kill or seriously harm innocent people as a means of affecting other members of a group with which the immediate victims are identified (P. 16). As far as Richard T. Schaefer, a professor of Sociology at Vincent De Paul University is concerned, terrorism is defined in his *Encyclopedia of Race, Ethnicity and Society*<sup>3</sup> as the "illegimate" use of violence by targeting "innocent" people for political objectives. From the above quotations, it clearly comes out that terrorism demands striking terror either by kidnapping, hijacking, sexual assault and especially bomb attacks to reach a political goal. It is generally considered as unjustifiable use of violence against innocent victims.

As far as Chris Cleave is concerned, he is persuaded that using the narrative process to depict these dramatic events happened in Britain is the appropriate way to inform the people about the social realities. Hence, we are inclined to wonder how far the narrative process can help better grasp the sequence of events. Furthermore, terrorism being a social reality, what impacts can it have on the British society in terms of both physical and psychological trauma?

To answer the above questions, this work is conducted following two main parts. The first one throws light on the narrative process of the depiction of the terrorist events in Britain. In this part, fictional forms of terrorism and fictional methods and targets of terrorists are portrayed. The second part mainly examines on the basis of a psychoanalytic vision, the impacts of terrorism upon the British society. It includes the narration by the author of the two forms of trauma: physical and psychological.

<sup>1</sup>Chris Cleave. *Incendiary*. Random House, Chatto and Windus, London, 2005. From this page on, *Incendiary* will stand for (*Inc.*) and further references to this novel will appear in the body of the work followed by the page number of the quotation.

<sup>2</sup>Chris Miller. "War on Terror", Oxford Amnesty Lectures: Manchester University Press, 2009.

<sup>3</sup>Richard T. Schaefer. *Encyclopedia of Race, Ethnicity and Society*, Volume3, SAGE Publication, INC 2008, p. 1297.

## I. THE NARRATIVE PROCESS OF DEPICTION

To allow his readers to better grasp the sequence of events of the terrorist mass attack in Great Britain, Chris Cleave, while going through fiction in *Incendiary* portrays literary representation of terrorism and the methods and targets of the terrorists. This narrative process aims to inform people about social realities thereby demonstrating that terrorism is a social reality.

### I.1. Fictional Portrayal of Terrorism in the Novel

According to Kaufman Linda in *Epistolary Histories: Letters, Fiction, Culture*<sup>4</sup>: "The lines between fiction and reality are assumed by including morsels of information that seem to be about real". Simply to mean that an epistolary novel is not written at random; it is inspired by reality in society. Chris Cleave's *Incendiary* entirely copes with this principle in so far as it is about social reality. In fact, this novel has been inspired by a massive terrorist attack in Madrid in 2004 and also by events in the United States where both towers of the World Trade Centre collapsed. During that terrorist attack, the total casualties were immediately in the thousands; the world was suddenly being confronted with the most devastating act of terrorism ever seen in the history of the world. "This situation was more real than real; too real to be real"<sup>5</sup>. There is no denying that the interaction between fiction and non-fiction has been put on the agenda by many novelists. Among these novelists dealing with fiction and non-fiction, one can notice Chris Cleave through his *Incendiary* in which terrorism can be described through a narratological perspective.

Narratology then appears as a theory and systematic study of narrative, and especially the study of the structural, formal and temporal elements of narrative and the relationship between them.<sup>6</sup>

In this perspective, narratology provides necessary tools for good understanding of literary productions. Thus, the narrator uses narrative and literary techniques to tell the story. This narratological approach calls upon the reading of Chris Cleave's *Incendiary* as a dialectic approach between terrorists and the narrator of the novel. Chris Cleave exposes terrorism in his epistolary novel and points out to what extent terrorists are committed to jeopardize the whole British society. This fact is well perceived in *Incendiary* where the actions in the fiction are narrated by the main protagonist. In fact, this main protagonist who depicts events occurring in the novel is also said to be the unknown narrator. In so doing, any reader of *Incendiary* is going to see that the portrayal of events is concerned with social reality. The woman, who may be an active participant in the story, or a mere observer or witness, materialises physically the events in the novel as it is underlined by the following utterances:

I was just counting. I was thinking nothing much. I was watching the telly. The flog fade into a big dirty ball of smoke and orange flame boiling up where the East stand used to be. The keeper was flat on his face he wasn't moving. The flames rolled over him. Van Persie was still looking where his shot had gone. He followed the ball with his eyes. The ball flew back towards him and bounced right beside him and so did a man's arm. (...) The other players had their arms up to cover their heads because half the Gunners fan club was falling down around them in bits. There were feet and halves of

<sup>4</sup> Kaufman Linda. *Epistolary Histories: Letters, Fiction, Culture*, Paperback, Gilroy University of Maryland, July 29, 2000, p. 205.

<sup>5</sup> Joseba, Zulaiba and William Douglas. *Terror and Taboo: The Follies, Fables, and Faces of Terrorism*, London: Routledge, 1996, p. 16.

<sup>6</sup> Julian Wolfreys, Ruth Robbins et al. *Key Concepts in Literary Theory*, Second Edition, Edinburgh University Press, 2006, p. 205.

faces and big lumps of stuff in Arsenal shirts with long ropes spilling behind them like strings of sausages I suppose it was guts. I looked out at the street. It was still very sunny and quiet out there. (*Inc. 41*)

Through this narration, the main character by using "I" is recognized as the story-teller who knows more than any other person in the novel. The first-person narrator, also called homodiegetic narrator is known as someone who through his/her writings talks about himself/herself by using "I", "we", "mine", "us", "my", "our" to elucidate his/her eye-witness, that is to say his/her testimony about things he/she has seen and experienced. From a narratological reading, the woman who stands in the novel as the homodiegetic narrator might also be viewed as the internal focaliser simply because of the predominant use of the first personal pronoun "I" that she uses in her argumentation. For sake of clarity, the narrator says, "I was counting", "I was thinking", "I was watching the telly" (*Inc41*).

These different utterances show that she is speaking of herself, what she had lived through. As for Gerard Genette "The homodiegetic narrator is present as a character in the story he tells"<sup>7</sup>. In the light of the above quotation, it clearly comes out that the woman has really lived through the events which occurred at the stadium that day. Through the depiction of this scene, the story-teller gives the clues to the readers of Chris Cleave's *Incendiary* to explore the whole British society as the real target of these wrongdoers by means of a mass killing estimated to 1003 dead (*Inc. 54*).

The first point to note is that the events are perceived through the eyes of the narrator. She might go further when telling once more the story as follow:

I got kicked around stamped on something terrible. I felt things break inside me but. I kept on crawling. My elbows got torn ragged and I couldn't breathe. It hurt so bad but I didn't care. I was going to find my boy. The ground started to get slippery under me. I was inside the stadium now. I could tell because the noise of car alarms was fading. All I could hear was shouts and police radios and people screaming. I was very weak. I know there was stuff burst inside me because I looked under my T-shirt and my tummy was swelling up from the inside. I tried to stand but I fell over straight away. The ground was so wet and slippery and I was so messed up. I thought if I tried to crawl upwards I might get to dry ground. I found these steps and I started to go up them and this wet sticky stuff was running down and then I smelled it and I puked and pucked. I was crawling to find my boy up a waterfall of blood and now it had my puke in it too (*Inc.50*).

The narrator tells the story as if she is the one who sees and gives the perspectives from which the story is told. Through this action, the reader of Chris Cleave's *Incendiary* is inclined to accept this story as the truth. In other words, the reason for the author's choice to use the internal focalisation through the woman is to present the story the way it happens. In so doing, the narrative process might influence the way the reader perceives the story. In this section, one can see the predominant use of the first personal pronoun in general and peculiarly all the elements which give evidence to the use of internal focaliser. Here are some examples: "I got kicked around", "I got down my hands", "I felt things break inside me". "I kept on crawling", "I couldn't breathe", "I was going to find", "I could tell because the noise", "to get slippery under me", "I was inside", "I tried to stand", "I was so messed up", "I was crawling to find my boy" (*Inc.50*). Thanks to the precedent

<sup>7</sup> Gerard Genette. *Narrative Discourse*, Basil Blackwell, 1972, p. 245.

elements quoted, we deduce that the protagonist- narrator of *Incendiary* has really lived through the events.

A better interesting quotation taking into account the events in the fiction may be found in a section where the story- teller portrays the atrocities related to that massive terrorist attack:

There has been something inside me but there was nothing. I thought about my husband and my boy in their Arsenal shirts and I looked back at the telly. The smoke was everywhere now. The picture had gone almost dark it was like night had fallen on the stadium. The crowd was bursting onto the pitch. They were running in all directions. It was a total panic under this rain of blood and chunks. The crowd couldn't see where they were going with all the dark and the blood. They didn't have a chance. Lots of them fell and the ones that were still running ran over them. (*Inc.* 42)

Apart from the homodiegetic narration perceived in the novel, one can also notice the presence of the heterodiegetic narration or external focalisation which is characterised by the use of the third- person narrator. In this case, the viewpoint is outside the character depicted, so that we are told only things which are external or observable. As example, we have the significant use of "he", "she", "it", and "they". A vivid illustration of these elements includes the following extracts: "the smoke was everywhere", "they were running", "they didn't have a chance", "he shone a light", and "she was dead" (*Inc.* 51-54). The external narrator then might convince the readership that the terrorists have one goal to reach, which is to bring about a great number of innocent victims in Britain. The unnamed heterodiegetic narrator and the terrorist assault in the fiction might be presented as the key elements in a story. As Aristotle identifies 'character' and 'action' as the essential elements in a story, and says that character must be revealed through action, which is to say through aspects of the plot.<sup>8</sup>

To sum- up, it is important to emphasise that the use of the narratological tools such as the internal and external focalisation, the distance and the narration permits to throw light on the fictionalisation of terrorism in Chris Cleave's novel. The second aspect of this narrative process is how the terrorists' methods and targets are depicted.

### **I.2. Narration of the Terrorists' Methods and Targets.**

Chris Cleave's novel opens with a grief caused by a fictional massive terrorist attack in London. To reach their sinister goal, they make use of some methods in order to seriously harm the British citizens.

The omniscient narrator of the novel tells in vivid images what happened that day at the new stadium of the Gunners where these cruel persons, also called terrorists who can be considered as who fear neither God nor man, use some sinister methods to express once more their cruelty. In this perspective, the woman who stands in the novel as the main protagonist is recognized as a semi-god narrator. She is unknown and unlocated through the story. Indeed, she is invested with a godly power of depiction which permits her to make a clear description of characters as if she were an active participant in the story. Even if she is outside the story, she may also be intrusive and interfere with the story by throwing comments and remarks to any reader of Chris Cleave's *Incendiary*. This sort of depiction is remarkable through the description of terrorist's methods in the novel as follow:

---

<sup>8</sup> Aristotle. *Poetics*, Chicago: University of Chicago Press, 1998, p. 21.

They reckoned what happened was that 11 of your men got into the ground with bombs under their Arsenal shirts. They had season tickets for seats in the East stand. When Van Persie took his shot on the volley everyone in the East stand jumped up. The real Arsenal fans were shouting YES! but your men were shouting ALLAH AKBAR. The police played the TV pictures back by frame so they could read their lips. Your men pulled the triggers on their bombs. 6 of them were wearing fragmentation bombs and the other 5 were wearing incendiaries. It had never been done before the experts said they were the most terrible suicide bombs ever used in the history of the world. (*Inc.55*)

Although what leads to the action of narratives are characters, and therefore is most commonly analysed, other aspects of a narrative, Mieke Bal claims must be examined before that of character, namely that of the focaliser "who sees", and the narrator, "who speaks". In *Incendiary*, the narrator tells the story from the position in which she is. Although fiercely criticising Gerard Genette at many levels, Bal gives due credit for his recognition, at least, of the need for a theory in narratology which makes the distinction between the function of "seeing" and "speaking". Focused on focalisation, the story-teller can be classified in terms of his/her absence or presence in the narrative. When in the narrative, we notice a "person" who is absent from or invisible in the story, Bal argues that the narrator is "heterodiegetic". On the other hand, if the narrator is someone who is present in the story, he claims, the narrator is "homodiegetic". In this case, the focalisation is internal and we have here a character focalizer<sup>9</sup>. As for him, the narrator in this case may say "more than any of the characters know" or "only what a given character knows", depending on the degree of presence.<sup>10</sup> This clarification puts an end to the debate between speaking and seeing and restricts itself to the notion of the narrator as "the one who speaks". The narrator then is the person who is considered as "the one who tells", the one who is doing the narration. He/she is the only person who tells, he/ she is the person who gives the perspective from which the story is seen.

In *Incendiary*, the focaliser by giving the perspective from which the story is seen portrays the terrorists' new strategies to blast once more the British society:

This is going to be so hard for you to hear, he said. If we'd acted to stop May Day then the terrorists would have known something was up. They'd have changed everything. All their people. All their places. Everything. We'd have lost all inside into what they were planning. And we couldn't let that happen. The stakes are too high. We know the May Day cell are planning another attack. A hundred times worse than May Day. (*Inc. 187*)

What this passage seems to highlight is the complete devotion of the terrorists to their deadly work. Their determination and their activism show that terrorists do not have the intention to give up but rather amplify their actions in London.

## II. THE IMPACTS OF TERRORISM UPON BRITISH SOCIETY

In this part, we shall put into light, mainly how it is fictionalised, the impacts of terrorism upon the whole British community in terms of both physical and emotional trauma. Indeed, both forms of trauma, physical as well as psychological are always caused by incidents which are able to

<sup>9</sup>Focalizer' is the spelling employed by Mieke Bal. We prefer using the more standard spelling "focalizer" or "focaliser" throughout the work.

<sup>10</sup>Mieke Bal. *Narratology: Introduction to the Theory of Narratology*, 2nd Edition, University of Toronto Press, 1999, p. 155.

set off a psychological disorder or physical disruption of the component of our body such as wounds and amputations.

### II.1. Physical Trauma

Trauma is a topical issue for many psychoanalysts. Among them one can notice Cathy Caruth who argues that trauma can be regarded as "a bodily or mental injury usually caused by external agent"<sup>11</sup>. In addition to that, she says in the same book that:

Traumatic events are extraordinary, not because they occur rarely, but rather because they overwhelm the ordinary human adaptations to life. Unlike commonplace misfortunes, traumatic events generally involve threats to life or bodily integrity, or a close personal encounter with violence or death. They confront human beings with the extremities of helplessness and terror, and evoke the response of catastrophe. The common denominator of trauma is a feeling of intense fear, helplessness, loss of control, and threat of annihilation<sup>12</sup>.

Two main conditions make an event traumatic: the nature of the event itself and what the event represents for the victims. It can be physical as well as emotional too. To better understand it, let's refer to Rosenbloom in her *Life After Trauma* when she says:

Trauma can affect the whole person, including changes in body, mind, emotions, and behaviour. But each person's specific reactions depend on the particulars of the event and the person's unique self and history. Your emotional makeup, personal history, social relationships, previous coping strategies, age at the time of the trauma, and the availability of support before, during, and following the traumatic experience- all these factors help to shape the meaning of the event for you. The particulars of the event, such as the degree of violence or the element of surprise, also shape your reactions.<sup>13</sup>

In regard to physical reactions, let's note down that trauma could affect the physical functioning of the victim. That would induce changes of his organ's reactions. This reality is well observed in Chris Cleave's *Incendiary* through the injuries and disabilities caused by the terrorist attack. In the course of this attack, all people in Britain have suffered a lot physical injuries. To better illustrate this assertion, we refer to this passage quoted in the novel: "I went up steps and down steps with dead and bits of bodies laying all over them. The bodies were like islands in a river with the blood all pulled up in sticky clots on their uphill sides" (*Inc.* 50).

"Bodies", "blood", and else are words used to portray the "injuries" of human flesh. They are used to narrate the physical mutilations of the victims of terrorism. In Cleave's novel, the physical trauma discourse is a real construction. Throughout the fictional work, one can notice the significant physical impact of that assault on the victims. The following quotations are a perfect illustration of this: "The one in the Arsenal shirt was burned very bad you could see the bone showing through his arm", "the one in the Chelsea shirt had mostly lost an ear it was hanging off the side of his head upside down" (*Inc.* 51). Through the above clues given by the narrator of the fiction, any reader of Cleave's *Incendiary* can give clear evidence that this terrorist attack in London has brought about a severe physical impact in Britain in terms of mass killing.

---

<sup>11</sup> Cathy Caruth. *Trauma, Explorations of Memory*, Baltimore: John Hopkins University Press, 1995, p. 11.

<sup>12</sup> *Idem*.

<sup>13</sup> Dena Rosenbloom et al. *Life after Trauma*. Second Edition, London: The Guilford Press, 2010, p. 13.

What is also important to add is the use of some poignant expressions such as "burned very bad", "mostly lost an ear". Here, Cleave, through the protagonist-narrator of the novel tries to show us to what extent this blast has been traumatic in terms of physical one. By pointing out some damaged organs of the body in this attack such as "ear" "eyes", the story teller focuses on the chronic dislocation of body parts. With the loss of these important parts of the body, the readers of *Incendiary* are acquainted with the expression of body fragmentation in the novel. These disabilities related to terrorism in the fiction show that nothing else can be worse than body disability.

The devastating conditions of the British people in this novel which finally result into depersonalisation, begins to unfold to its real extent when the narrator relates the massive killing of Londoners as follow: "I couldn't count the days all I could count was the bodies. THE NUMBER OF CONFIRMED DEAD FROM THE MAY DAY ATTACK HAS RISEN TO 966 they said on the radio. WITH DOZENS MORE STILL MISSING OR IN CRITICAL CONDITION (*Inc.* 53).

What is striking in this quotation is the form of writing. Indeed, the woman decides to refer to this style of writing not at random for she longs to entice the reader's attention upon the heavy report of this terrorist attack in 2005 in Britain. Through this sad report, she intends to draw the attention of Osama Bin Ladin, the perpetrator in order to ascertain his killing of innocent victims who went there to entertain themselves. In this perspective, she also calls to the British authorities to take some measures of security in order to warn another terrorist attack and its intervention in such a situation. This is the reason why Prince William himself came in the rescues of victims while providing medical care to them. And through the account, the author shows how the authorities, aware of the critical conditions of victims, call for the intervention of health services. Following this logic, it is obvious that victims manifest pains and these pains can't be cured anywhere else apart from the hospital, hence the need of "ambulance".

The hospital porters said that after the first ambulances started to arrive they had to borrow rubber boots from the operating block. They would swing open the ambulance doors and the blood would be an inch deep on the floor. They said some of the things that arrived on the ambulance stretchers didn't really look like anything. (*Inc.*56)

Another relevant element in this work is the recourse to NHS<sup>14</sup> in order to provide a better medical care to the victims. "It shows that the NHS is fully equipped for the 21<sup>st</sup> century" (*Inc.*58). This action implies the great implication of the British government in the medical treatment of victims, proving that, all the nation is united in horror.

The depiction of the traumatic atmosphere prevailing during the terrorist attack has led to ascertain to what extent the whole British nation has been physically terrified. This is justified by some shocking expressions such as "injuries", "blood", "burn very hard" which manifest physical trauma. In the coming lines of this article, we'll discover to what extent the victims of that terrorist attack have deeply suffered from psychological trauma.

---

<sup>14</sup>"National Health Service" is one of the components of British Welfare State. It aims at providing effective and appropriate treatment and care when necessary, while making the best use of the available resources. It offers all forms of medical treatment to all members of the community, without regard to their needs or to any insurance qualification. This definition is extracted from Peter Bromhead's *Life in Modern Britain*. Langenscheidt- Longman, 1974, p. 4.



## II.2. Psychological Trauma

The psychological dimension of trauma in Chris Cleave's *Incendiary* appears as a result of the terrorist incident as developed in a Freudian approach to psychoanalysis, which offers a variety of concepts for a thorough comprehension of literary works. Indeed, the fictional work offers many elements characterising the psychological dimension of trauma on British society, caused by the traumatic events. Many psychoanalysts try to give definitions to what is known as traumatic event; among them is Herbert:

A traumatic event is one that is unusual and unexpected and that causes deep distress to a person. It could be fire, an accident, a robbery or burglary, an attack, or being a witness to a death. It could be large-scale, such as a major disaster involving many people. It could be a personal event involving you, your friends and family.<sup>15</sup>

The devastating conditions of the British community in Chris Cleave's *Incendiary* begin to unfold really when the narrator relates the murder of a great number of persons. Her narration even automatically unveils a subsequent discomfort undergone by this community. The following quotation provides a very moving atmosphere demonstrating what prevails in the preceding lines:

I nearly lost sight of him crossing Westminster Bridge there were so many people. Everyone was using the bridge because the Tube was still out after the bomb scare. It always takes London Underground hours to get all the trains back to their proper sidings and all the buskers back in their right places at the bottom of the escalators singing ENGLAND'S HEART IS BLEEDING. (*Inc.* 181)

Cleave, by stressing that "ENGLAND'S HEART IS BLEEDING" in capital letters intends to underline the emotional death of the British society since they are suffering psychologically due to the death of their beloved relatives. According to the *Concise Oxford English Dictionary*, 11<sup>th</sup> Edition, "heart" is a hollow muscular organ that pumps the blood through the circulatory system by rhythmic contraction and dilation.<sup>16</sup>

The use of this expression, "HEART IS BLEEDING", maybe the allegory of suffering, pain and ache. Heart is the central innermost, or vital part of something. Being so, the heart remains the most important organ which keeps human beings alive. Human organ invested in the quotation above shows that the whole British community suffers the depths of the traumatic events. More precisely, the sudden death due to that terrorist attack has severely afflicted them in terms of trauma. The current analysis depicts the subsequent dysfunctional psychological statuses following the traumatic event in order to grasp the depths of the victims' wounds. And this emotional wound in some community leads inevitably into a deep depression. According to the WHO<sup>17</sup>:

Depression will be the second most frequent illness in Western countries in 2020. Depressive illness is even now the leading cause of disability in the whole world in terms of the number of people afflicted: Around 300 million individuals are suffering from severe depression. 50% of the depressed patients (...) will chronify.

---

<sup>15</sup>Herbert, C. *Understanding Your Reactions to Trauma: A Guide for Survivors of Trauma and Their Families*, Blue Stallion Publications, 2002, p. 1.

<sup>16</sup> Catherine Soanes and Stevenson Angus. *Concise Oxford English Dictionary 11th Edition*, Oxford University Press, 2004.

<sup>17</sup> World Health Organization is an international organisation that aims to fight and control disease. Quoted in *Oxford Advanced Learner's Dictionary*, 7<sup>th</sup> Edition, p. 1680.

Around 20 % do not show positive effects from medication. One third of the patients with medication suffer from a recurrence of the depression within one year: 75% within 5 years. Similarly high is recurrence after any form of short-term psychotherapy, of both psychodynamic and cognitive behavioural.<sup>18</sup>

Many sequences help underlying the notion of depression in the novel. For sake of clarity, the narrator relates things as follow: "London was still like a horrible memory", "It was like we all became animals again", "how can I not think about it? Please tell me how I can stop thinking about anything else not for one second it's horrible horrible horrible" (*Inc* 67-117; 73).

The depiction of the psychological conditions following the dreadful events justifies how far the inhabitants are deeply traumatised as it can be seen through the repetition of the word "horrible horrible horrible". This is the reason which leads the psychoanalyst Gabriele Schwab to assert that:

(...) the trauma experienced after catastrophic losses, such as the violent death of a loved one, annihilates a shared sense of time and forecloses proper mourning. Victims fall into melancholia that embraces death-in life. Where there is no grave, one cannot mourn properly; one remains forever tied to a loss that never becomes real. Violent histories generate psychic Deformations passed on from generation to generation across the divide of victims and perpetrators.<sup>19</sup>

What the above quotation seems to highlight is the psychological conditions following the traumatising events they have lived through. In fact, the author uses this term to show how deep all the British inhabitants are afflicted. As we can see, "A NATION UNITED IN HORROR" (*Inc*.77). It is therefore necessary to resort to some Freudian psychoanalytical concepts to understand how the terrorist attack within the British citizens' psyche generates mental disorders. Indeed, this situation is a never ceasing attempt of the Londoners to get rid of their painful memories that always resurface. To elucidate the readers, the narrator reveals an unforgettable event in their mind as follow; "London burned WITH INCREDIBLE NOISE AND FURY is what the monument has written on it" (*Inc*. 82).

All in all, to encapsulate this part we can retain that both physical and psychological trauma are perceptible in the fictional work of Chris Cleave. It comes out that terrorism is really disastrous, cruel and dehumanising since the victims become physically and emotionally wounded forever. All these elements explicitly unveil the idea that terrorism constitutes a real tragedy for human being.

<sup>18</sup> Quoted in Marianne Leuzinger Bohleber's "Depression and Trauma"- a Transgenerational Psychoanalytical Perspective, Keynote Paper given at the First IPA Asian Congress in Peking, October, 22, 2010, p. 2.

<sup>19</sup> Gabriele Schwab, *Haunting Legacies: Violent Histories and Transgenerational Trauma*, Columbia University Press, New York, 2010, p. 22.

## Conclusion

Most scholars agree that terrorism constitutes a serious threat for international security and stability. Yet, our contribution to the study of Chris Cleave's *Incendiary* is to explore how terrorism can be devastating for human being whatever literary techniques are used.

Building on what precedes the use of the two theoretical approaches that are narratology and psychoanalysis in this research work has permitted to assess how terrorism is perceived in the novel as well as its physical and psychological impacts on victims.

Thus, in the framework of narratological reading, this work ascertains the narrative process of depiction of terrorism in the novel. To do so, it has permitted to provide to any reader of *Incendiary* some pertinent details related to the terrorist attack by throwing light on the way they operate, their strategies implemented as well as their targets.

Furthermore, the dysfunctional psychological statuses of victims have been explored through a Freudian psychoanalytical perspective. The focus on victims' memories and the failure of human psyche to keep the repressed painful memories are the sources of recurrent nightmares, leading to sleep disturbances.

Under the above framework, Chris Cleave's *Incendiary* might function as a novel which raises its readerships' awareness on the impacts of this phenomenon upon the mankind. Recent terrorist attacks in Europe include the mass killing of the journalists of Charlie Hebdo. This attack was perpetrated by two Muslim brothers Cherif and Said Kouachi on January 7<sup>th</sup> 2015.<sup>20</sup> Apart from it, another attack takes into account the suicide bombing around the stadium of Paris, causing the death of about 130 innocent victims on November 13, 2015<sup>21</sup> by the terrorist organisation called Islamic State. Cleave through the woman intends to warn the mankind on the dangers of terrorism due to the misunderstanding between these two cultures.

## Works Cited

### I. Corpus

1. Cleave, Chris. *Incendiary*. Random House, Chatto and Windus. London, 2015.

### II. – Secondary Sources

2. Aristotle. *Poetics*. Chicago: University of Chicago Press. 1998.
3. Bal. Mieke. *Narratology: Introduction to the Theory of Narrative*. 2<sup>nd</sup> Edition, University of Toronto Press, 1999.
4. Caruth, Cathy. *Trauma: Explorations in Memory*, Baltimore: John Hopkins University Press, 1995.
5. Genette, Gerard. *Figure III*, Paris, Seuil, 1972.
6. Herbert, C. *Understanding Your Reactions to Trauma: A Guide for Survivors of Trauma and Their Families*, Blue Stallion Publications. 2002.
7. Leuzinger, Marianne-Bohleber. "Depression and Trauma- a Transgenerational Psychoanalytical Perspective", Keynote Paper given at the First IPA Asian Congress in Peking, October, 22, 2010, p.2.
8. Linda, Kaufman. *Epistolary Histories: Letters, Fiction, Culture*, Paperback, Gilroy, University of Maryland, July 29, 2000.

<sup>20</sup> In [http:// www. Cnn.com/ World/ Shooting- at Charlie-Hebdo](http://www.Cnn.com/World/Shooting-at-Charlie-Hebdo) (Consulted on 25 June. 2016)

<sup>21</sup> In [http://www.theguardian.com/world/live/ 2015/nov/ 15/paris-attacker-named-investigation](http://www.theguardian.com/world/live/2015/nov/15/paris-attacker-named-investigation) (consulted on 25 June, 2016).

9. Miller, Chris. 'War on Terror', Oxford Amnesty Lectures: Manchester University Press, 2009, pp 9-16.
10. Rosenbloom, Dena et al. *Life after Trauma*, Second Edition. London: The Guilford Press, 2010.
11. Schaefer, T. Richard, *Encyclopedia of Race, Ethnicity and Society*, Volume 1, SAGE Publication, INC 2008.
12. Schwab, Gabriele. *Haunting Legacies: Violent Histories and Transgenerational Trauma*. Columbia Press, New York, 2010.
13. Soanes, Catherine, and Angus Stevenson. *Concise Oxford English Dictionary*, Eleventh Ed. Oxford UP, 2004.
14. Wolfreys, Julian, Ruth Robbins et al. *Key Concepts in Literary Theory*. Edinburgh: Edinburgh UP, 2006.
15. Zulaiba, Joseba and William Douglass. *Terror and Taboo: The Follies, Fables, and Faces of Terrorism*, London: Routledge, 1996.

### III. – Web Sources

16. "Paris Attack: Police hunt dangerous Suspects and Brothers of Isis Attacker as it happened" web.22 November 2015. In <http://www.theguardian.com/world/live/2015/paris-attackers-named-investigation>. (Consulted May 15, 2016).
17. "Terror in Paris" web.22 November 2015. <http://www.cnn.com/Specials/World/Shooting-at-Charlie-Hebdo>.

Additional chapters survey terrorist databases and provide a guide to available resources on terrorism in libraries and on the Internet. It also includes the most comprehensive World Directory of Extremist, Terrorist and other Organizations associated with Guerrilla Warfare, Political Violence, Protest and Organized- and Cyber-Crime. What is the utility of trying to identify such differences? and. What is the best way to approach classification? Typologies have been repeatedly discussed in the literature on terrorism but have, on the whole, been neglected concerns for most counter-terrorist practitioners. Here, an attempt will be made to survey the past and present state of knowledge with regard to typologies of terrorism and, to a lesser extent, other forms of political violence. Since the 2000s, most terrorist incidents in Britain have been linked to Islamic extremism. Since 1970, there have been at least 3,395 terrorist-related deaths in the UK, the highest in western Europe.[2] The vast majority of the deaths were linked to the Northern Ireland conflict and happened in Northern Ireland.[2] In mainland Great Britain, there were 430 terrorist-related deaths between 1971 and 2001. 1,834 people were arrested in the UK from September 2001 to December 2009 in connection with terrorism, of which 422 were charged with terrorism-related offences and 237 were convicted.[5]. YouTube Encyclopedic. 1/2. The British government sent troops to Northern Ireland after the IRA began to use violence. The IRA targeted the troops with bombs and shootings. They attempted to assassinate the UK Prime Minister, Margaret Thatcher, and her cabinet in Brighton in 1984. Five people were killed and 31 people injured, whilst Thatcher escaped injury. In June 1996, an IRA bomb exploded in the Arndale Shopping Centre in Manchester injuring 212 people. Great Britain, Chris Cleave, while going through fiction in *Incendiary* portrays literary representation of terrorism and the methods and targets of the terrorists. This narrative process aims to inform people about social realities thereby demonstrating that terrorism is a social reality. Chris Cleave's *Incendiary* entirely copes with this principle in so far as it is about social reality. In fact, this novel has been inspired by a massive terrorist attack in Madrid in 2004 and also by events in the United States where both towers of the World Trade Centre collapsed. During that terrorist attack, the total casualties were immediately in the thousands; the world was suddenly being confronted with the most devastating act of terrorism ever seen in the history of the world. Terrorism has most commonly become identified, however, with individuals or groups attempting to destabilize or overthrow existing political institutions. Terrorism has been used by one or both sides in anticolonial conflicts (Ireland and the United Kingdom). Modern terrorism differs from that of the past because its victims are frequently innocent civilians who are picked at random or who merely happen into terrorist situations. Many groups of terrorists in Europe hark back to the anarchists of the 19th century in their isolation from the political mainstream and the unrealistic nature of their goals. Lacking a base of popular support, extremists substitute violent acts for legitimate political activities: Such acts include kidnappings, assassinations, skyjackings, bombings, and hijackings.