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The En(Counter) of a Deeper Darkness: Ian McEwan's *Saturday*

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ABSTRACT

Drawing on the horror and dark side of knowledge, which is in discrete complicity with the rational and powerful bases of power–the present article focuses on Ian McEwan's novel Saturday (2005). The paper attempts to draw analogies between the two set of characters Apollonian and Dionysian embodied in Henry Perowne and Baxter respectively. Perowne represents Western privilege and Baxter stands for the evil outsider. The absolute stable order of Perowne's existence is challenged when he is involved in a car crash with a young man named Baxter who experiences violent mood swings as a symptom of Huntington's disease. Saturday too, like most Ian McEwan's novels engenders a tension between the two poles of human thought: doubt and faith, rational and intuitive, out of which this paper attempts to explore another facet of this dichotomy in the Nietzschean terminology of Apollonian and Dionysian spirit. By setting the novel in a single day in London, after 9/11 and during preparations for war in Iraq, McEwan affirms a constructivist theory of knowledge in literature where individuals and collectives (including novelists) participate in making up meaningful presents and liveable futures(a combination of two extremes of Apollonian and Dionysian).

Keywords: Nietzsche; McEwan; Saturday; Perowne; Baxter

INTRODUCTION

The climax scene of Ian McEwan's *Saturday* is a recall to Nietzschean way of understanding the world with respect to his Apollonian and Dionysian ouvre. The family members of a neurosurgeon Henry Perowne are saved by a poetical recitation of their poetess daughter, Daisy. Her recitation of the poem 'Dover Beach' is like rays of a rising sun penetrating the heart of Baxter hitherto soiled by dark clouds of violence and terror. The elation of Baxter is in a way pointing to Zarathustra's dictum: "Man is a rope, suspended between animal and Overman,— a rope over an abyss"(*The Portable Nietzsche*, 1955, p.140). Baxter's epiphany was this rope of human acceptance. On the other hand, Perowne's world-view is entirely antagonistic, whose interest is to have "to have the world reinvented; he wants it explained" (*Saturday*, 2009, 67). The same explanation he expects of Baxter's elation. It does not seem to be in Perowne's repertoire of skills to imaginatively empathise with others, evident by his lack of passion for fiction, addressed as an "irredeemable materialist" (p. 135) by his daughter Daisy. This is also later evident from Perowne's self-interrogation, when he says: "Could it happen, it is within the bounds of the real, that a mere poem of Daisy's could precipitate a mood swing?"(p. 230) Perowne serves in large parts as an exemplum of Western mind-set with strong belief in continuation of rational progress, to which Baxter is an irrational outsider. Nietzsche's deep respect and appreciation for these non-rational faculties of human beings, faculties such as instinct, intuitions and deep seated desires, (as evident in Baxter) is espoused through Zarathustra's words : ": *"Body am I, and soul"—thus speaks the child. … But the awakened and knowing say: body am I entirely, and nothing else; and soul is only a word for something about the body"(The Portable Nietzsche,* p.146*).* These emanations from the darker

regions of the soul were as important to Nietzsche as the work of the intellect, and fully experiencing something like music was nothing less in his eyes than the discoveries of science or the rational mind. This spirit also resonates in his first major work *The Birth of Tragedy*, where he foregrounds a theory of art that emphasises the importance of intoxication and dreams in the production of art, while downgrading the role of sober reason and rational calculation.

The purpose of this essay is to explore the two dichotomies of Apollonian and Dionysian urges in Baxter and Perowne. Through such a re-enforcement runs the risk of landing in the oft discussed negotiation of the two cultures of science and humanity (Snow, 2012). Susan Green (2010, p.58) analyses *Saturday* on interdisciplinary lines, expanding on the complementary roles of science and the arts in our efforts to understand the mind. Similarly, critics like Liza Sunshine (2010) see *Saturday* in the genre of contemporary nueronovels. She analyses *Saturday* as a two way conversion between the cognitive sciences and humanities. Frank Kelleter (2007) on the other hand, contradicting her view-point goes as far as to warn the dangers of such interdisciplinary efforts resulting in subsuming humanities into the powerful regime of science. Such approaches explore how Ian McEwan employs the antagonism of the natural sciences and literature in the course of his novel and how he represents them. While Tammy Amiel Houser (2011) believes the novel to resonate with "Emmanuel Levinas's ethics of Otherness, with its emphasis on the self as infinitely responsible toward the ever-strange and incomprehensible Other" (p. 129). That is to say McEwan demonstrates a concern with what Levinas would call an exigency to understand one's humanity through the humanity of others. By the end of the novel, the protagonist Henry Perowne begins to comprehend the importance of imaginative empathy and considers the humanism of the criminal Baxter.

The first segment of the essay deals with the initial encounter between Perowne and Baxter, following which is an analysis of the deterministic attitude, prejudices and the bourgeois gaze of Perowne. The second segment of the essay deals with a comparative study of Perowne and Baxter under the aegis of rationality and its limits, while the final segment problematizes the domain of psychological diseases like Huntington's disease, categorised un-medically as the genetic 'other'.

APOLLONIAN AND DIONYSIAN DUALITY

Most of the readings of *Saturday* premise along a separate or collaborative lanes of science and literature however reading of the text from the Apollonian and Dionysian duality have never been attempted. The two primary characters of the novel embody the shades of good and evil which makes it pertinent to investigate then on the lines of Nietzsche's contention that "We shall have gained much for the science of aesthetics once we perceive …that the continuous development of art is bound up with the Apollonian and Dionysian duality" (*Basic Writings of Nietzsche*, 1968, p.56).

The existence and adequacy of 'Apollonian' and 'Dionysian' is the vital condition for the thriving of all craftsmanship, and getting a handle on of these two drives is a precondition for understanding the idea of masterful creation. The two drives are named after the Greek divine beings Apollo and Dionysus, the sun god and the lord of wine separately. What Nietzsche calls Apollonian, on the one hand, is the intensity of dreams—visionary might for light, magnificence, and tranquil harmony. The chief instances of the workmanship motivated by such dreams are the old style figures of Olympian divine beings, the agreeable sculptures of Zeus, Apollo, Athena, Poseidon, etc. Piet Mondrian's reasonable conceptual creations, in any case, could be depicted as Apollonian also, or Sergei Prokofiev's little Classical Symphony.

What Nietzsche calls 'Dionysian', on the other hand, is the intensity of inebriated frenzy which is commonly experienced in happy exhibitions of music, or in wild and abundant moving. The jazz of Dizzy Gillespie is a model, artistic creation encapsulating expressionism or sonnets by Walt Whitman and Arthur Rimbaud.

According to Nietzsche, the world as we recognise it by the sense is just a phenomenon. Behind this phenomenon there is a hidden reality which the normal human sense and experience cannot recognise. He associates these two facets of reality with two gods: Zeus' sons Dionysus and Apollo. While Apollo is the god of appearances (among other things), Dionysus stands for reality that lies behind appearances. Apollo represents the form of things, like a sculptor god that chisels things out for us. Through this god things appear to human beings. This god also stands for Schopenhauer's 'principium individuations' or the individuation principle. Apollo helps us see individual things. These individual things work as barriers that prevent human beings from achieving unity. Dionysus is without form where "the most savage natural instincts were unleashed" (*Basic Writings of Nietzsche*, p. 62). Dionysus helps them go beyond their reality of appearances into another transcendent reality. Nietzsche believed this Dionysian chaotic free spirit promoting innovation and creativity to be indispensable for a thriving society. The ecstasy that follows helps dissolve the individual self. It helps us see the underlying reality without barriers. It brings mankind closer to each other in what he termed the primal unity. It intensifies a sense of community and belonging. The Silenus wisdom shows the horrific nature of existence as exemplified by the suffering of numerous Greek gods from Oedipus and Orestes to Prometheus. How existence is to be endured, Nietzsche wonders:

> How else could this so sensitive people, so vehement in its desires, so singularly qualified for sufferings have endured existence, if it had not been exhibited to them in their gods, surrounded with a higher glory? The same impulse which calls art into being, as the complement and consummation of existence, seducing to a continuation of life, caused also the Olympian world to rise, in which the Hellenic "will" held up before itself a transfiguring mirror (*Basic Writings of Nietzsche*, p.65-66).

However, the Greeks never surrendered their affection forever and their glorification and festivity of presence despite such sceptical frightening reality. They figured out how to beat their cynicism through workmanship and excellence. Reality without craftsmanship uncovers the insignificance of the universe of appearances. Appropriately, Nietzsche's superhuman (*Ubermensch*) is loaded up with Dionysian bliss and pride in his own masterfulness. Craftsmanship consequently encourages us to make an importance of presence. The craftsman is esteemed, based on his capacity to show inventive potencies of the Apollonian and Dionysian parts of disaster. The craftsman assumes a critical job in permitting the watcher to consider life to be supported as just a tasteful marvel. Hence, Nietzsche associates among craftsmanship and living, as a statement of nature of human soul which could change the self along aesthetic lines. Hence, we intend to employ this discourse in Ian McEwan's novel *Saturday.*

Saturday is another symbolic variation of Ian McEwan's notion of the indispensability of temperance and the importance of balance between two extremes: Dionysian and Apollonian elements and the balanced tension between the two in creating art – where Perowne is the active voice and Baxter is the passive eye. The novel *Saturday* focuses on a day in the life a London neurosurgeon, happy father to two loving, well-adjusted grown children; husband to a successful, accomplished lawyer; in possession of an elegant London mansion; blessed with vigorous, squash-playing buddies and competent colleagues who marvel at his expertise. The day-long preparations on a Saturday for a family gathering at evening turns upside down when the neurosurgeon's family is held at knifepoint by Baxter, a volatile thug with a

degenerative brain disease. Baxter has an epiphanic experience, who is exhilarated by a single line of a poem recited by the nuerosurgeon's daughter Daisy. Finally, Perowne and his son work together to disarm the intruder and toss him down the stairs.

Formerly, Perowne (as a doctor) diagnoses Baxter as stuck in a narrative generated by his genetic makeup: "*It is written*, spelled out in fragile proteins" (p. 218) that the man's bodily movements and feelings will become increasingly disordered until he loses all motor and cognitive integration. After the car accident, when Perowne and the impaired man are together on a silent street, the neurosurgeon's eye makes out Baxter's "chorea"—a medical term for jerky, unregulated movements—and notes that "there's no obvious intellectual deterioration yet—the emotions go first" (p. 218). Huntington's disease results from a deformity or defect in a solitary gene, which causes the "signature of so many neurodegenerative diseases—the swift transition from one mood to another, without awareness or memory, or understanding of how it seems to others" (p. 99). The character's miscoded string of genetic material assumes gigantic significance in the novel's plot, for the debilitated man is neurologically prepared to lash out at the rich specialist who slammed his vehicle and his fierceness incites a noxious visit later in the day to Perowne's home in Fitzroy Square.

In their initial encounter over their damaged vehicles, Perowne recognises and manages Baxter's aggression. Perowne offers an alternative narrative in an effort to redirect the man's "spooky uncontrollable emotions" (p. 279). Drawing on his neurological knowledge, the surgeon makes a few quick declarative statements: "Your father had it. Now you've got it, too" (p. 97) to arrest his attacker's attention. Perowne pulls Baxter into the doctor and patient relationship by asking him questions about his symptoms and disclosing to him that his illness is incurable. The proffered account diverts the man's unsteady outrage into a "transitional phase of perplexity or sorrow" (p. 101-02), offering enough time for Perowne to escape to his car and drive away.

Baxter's disintegrating mind makes visible that disease or injury can disrupt the network rooted in the delicate neurological structures that mediate one's actions and beliefs, causing the most simple of human accomplishments (like identifying a bright object in the sky, to not killing a stranger who scratches your car) to become fraught and even impossible. Baxter who being a part of dead and terror driven society is the victim of a cycle in which people support or engage in terrorism to alleviate existential anxiety and thereby eventually discover this nervousness exacerbated in the wake of the brutality they make or assent. The loop is closed when this exacerbated anxiety compels them to reaffirm their help of, or cooperation in, psychological militant violence. Specifically, such violent propensities on part of Baxter needs to be addressed in terms of mitigating existential anxiety and providing a compelling counter-narrative.

The novel *Saturday* with an aging man, increasingly conservative doctor - averse to narrative fiction and a bit too self-satisfied- provides a compelling alternative to this assured mind. In the final scenes of *Saturday*, various shades of Perowne (for instance the exuberant cook, loving parent, skilled neurosurgeon) are on display to be a witness to Baxter's transformation. Together they give a model of aptitude extending the elements in one's basket of narrative and emotional knowledge of story and enthusiastic information. Mindfulness is dispersed when Perowne's little girl Daisy gladly presents him with the original copy verification of her assortment of poems, "she moves closer to him to see her book through his eyes. He sees it through her, and tries to imagine the thrill" (p. 209). McEwan sets his investigation of the organic human affinity for story in an increased political setting that depended on inquiries of truth and approval. Is the master war account—that reflects on Saddam Hussein's administration and his mass demolition—valid?

Perhaps employing fiction as his discursive site of enquiry, McEwan foreshadows "the rigorous technical level of scientific treatises (with the enormous edifice of classifications, sub-classifications, specifications, and nosographic Byzantinism) and the reality to which these treatises refer: the mental patient…" (Basaglia, 1985, p. 43). He entrusts his readers advanced in literary history the task of upgrading Perowne's interpretation, to analyse the poem as symbolic of the contemporary moment where, countries lacking "certitude," like England (and the U.S.) are "swept with confused alarms of struggle and flight, / Where ignorant armies clash by night"(*Norton Anthology,* 2018, 1146).

Saturday undermines the deterministic conception of reason and science in light of political, economic and ecological insecurity and irrationality in today's post-9/11 world. Like Auschwitz in mid-twentieth century, 9/11 is one of the paradigmatic big stories of the twenty-first century following the terrorist attacks of September 11, 2001. McEwan has maintained a sustained interest in the 'big-story' of 9/11. However, while reviewing the novel John Banville (2005) is in awe as to how "a connoisseur of catastrophe" like McEwan would "take on the role of bedtime storyteller to our own time of 'crisis and boredom'"?(p. 12).

The novel's action takes place on February 15, 2003 (opening against the looming background of September 9/11 attacks) the date on which millions of people in cities worldwide gathered to protest the post-9/11 march to war in Iraq. Although the neurosurgeon does not participate in the march, yet he slows down his car steering through the traffic and watches the London's massive anti-war rally. Despite the underlying idea of terrorism, chaos and destruction the novel is also about how on a daily basis things usually go right. The novel beautifully juxtaposes optimism with surprises and dangers. The protagonist reflects that history itself is predominantly marked by progress, though the "young lecturers" at his daughter's college "like to dramatise modern life as a sequence of calamities" (p.78); it "wouldn't be cool or professional to count the eradication of smallpox as part of the modern condition" (p. 78). McEwan explicitly tempers the wisdom of science by the insights of narrative. Henry Perowne may spend his workdays diagnosing and treating brain injuries, but at home he is prompted by "his literate, too literate daughter, Daisy" (p. 7) to read novels and biographies. Most of the critical studies on *Saturday* depict the duality as a chain of fiascos, but it assumes also as if they are hinting at McEwan's previous works. McEwan terminates this chain in the climactic home attack when Baxter holds the family prisoner and compels Perowne's daughter, Daisy to strip. So, what was till now the central foci- scientific proclivities and the scrupulous descriptions of cerebral disorders and surgeries - now turns the reader's attention to a bodily experience extending beyond the brain. Baxter's heart gets overwhelmed by a single phrase of a poem. This climatic scene prompts a larger question to scholars interested in the relationship of the sciences of the mind and narrative poetics. Ian McEwan picks up this thread, focusing on the dichotomy between science and literature.

Each new chapter of the novel forces the reader to engage in the tussle between science and humanities which affect the human consciousness. Rachel Holland (2017) writes about the purview of Ian McEwan's novels where "Science is presented … as the discourse of objectivity, enjoying largely unproblematic access to the workings of the material universe, and the reality that science describes is seen to underlie the models of realism utilised in each text" (p. 387). To counter this objective perception, we find "a particular type of mind-set, embodied by religious extremists, the broadly postmodern humanities, and climate change deniers, all of whom are seen to represent, and be in thrall to, an excessive focus on the subjective world" (p. 387). While the novel demonstrates the potentially tragic results of hasty judgements, its increasing self-reflexivity invites the readers to question their own calm bourgeois stance. The novel's persistent focus on expertise and professional accomplishment

has led reviewers to ponder over the novel's bourgeois ethos, which centred on the wealthy physician Henry Perowne and his family and his status-quo.

Therefore, it becomes pertinent to probe into how McEwan takes the route to human consciousness through his psychologically obsessed characters, as a foil to the route taken by rational and empirical neuroscientists, science journalists and judicial embodiments. This moral code accepts the burden of reason, and the fragility of happiness in modern time, pointing to our psychological pathologies and contradictions in moral conscience. How he moves beyond the concrete terrain of body in pain to rough meadows of obsessives in the name of nuerocognitive disorders. Many of Ian McEwan novels combine eventful-mostly macabre narratives with an explicit address to undermine the terrain of irrational, psychotic and Dionysian characters. Likewise, in *Saturday* we have a pragmatic, professional reductionist Perowne, who is a 48-year-old nuerosurgeon. So through the character of a blessed fortunate man McEwan attempts to sketch a confident doctor who has full say in scientific progress. The opening lines of the novel depicts Perowne's certainty and confidence in the process of waking up. The character's sentient body is already moving; it feels "easy… pleasurable… strong," but "it's not clear to him when exactly he became conscious" (p. 5). Something has affected Perowne, arousing him before the alarm clock, prompting a muscular response and causing him to approach the window. Motion, feeling, and consciousness explicates the evolutionary emergence of complex human reasoning, and explains that at the outset was feeling, however toward the start of feeling was activity or action (Damasio, 2006). This emergence is recapitulated in Perowne's waking up. Right from the beginning, McEwan's narrative depicts the fine details of perception, especially the mind's astonishing ability to feel its way into the world and negotiate the uncertainties of salience and scale. Perowne affirms an objective relationship to the events he is witnessing—an "unredeemable materialist," he reverently believes that "a result, a consequence, exists separately in the world, independent of himself, known to others, awaiting his discovery" (p. 21). This also accounts for Perowne's Apollonian and reductionist behaviour to coerce every facet according to tenets of reason and rationality. Later the novel in detail dramatises how even a minor accident involves the creative coordination of fact and feeling. In his response to a collision, Perowne recognises the emergence of "a peculiarly modern emotion—the motorist's rectitude, spot-welding a passion for justice to the thrill of hatred, in the service of which various worn phrases tumble through his thoughts, revitalised, cleansed of cliché: just pulled out, no signal, stupid bastard, didn't even look, what's his mirror for, fucking *bastard*" (p. 83). A minor accident in his car brings him into a confrontation with a small-time gangster, Baxter. Baxter stands in stark opposition to Perowne's charmed life. "Functioning as Perowne's antagonist, Baxter is a hot-headed youngster, short, stocky, and suffering from "persistent tremors"(p. 88) in his hands, greatly differing in physique from the tall mature Perowne, whose surgeon hands are known for their stability and precision"(Amiel-Houser, 2011, p.135). This appears thematically, and is explained in much detail covering considerable number of pages depicting with technical precision of medical terminology. At a number of levels, *Saturday* takes up this challenge of bringing the medical *narrative*, and extending it like a map before the readers. For instance, Perowne recalls drilling through a patient's skull to remove a tumour: "it lay exposed, the tentorium—the tent—a pale delicate structure of beauty, like the little whirl of a veiled dancer, where the dura is gathered and parted again. Below it lay the cerebellum" (p. 13). Moreover, the narrative is focalised through Perowne's consciousness, academically trained to read bodily signs, which through decades of experience diagnosing pathologies of the brain through physical unsteadiness combined with disorderly thinking. Moreover, because his mother suffers from Alzheimer's disease, Perowne worries about his genetic predisposition to dementia and continually marks his own cognitive processes and lapses: "He's a dreamer

sometimes. Like a car-radio traffic alert, a shadowy mental narrative can break in" (p. 22) to this thoughts. The novels drive to indemnity is structural as well as thematic. Firstly, at the thematic level it attends to the ways in which the self-sentiment of being alive is importantly double: suspended the between body's materiality and the capacities of the mind. The novelist establishes Perowne as the equivalent of a narrative tremor: *who is* watchful for signs of neurological damage and continuously reflecting on the workings of his own mind and moods and the one who gets intrigued by the importance that others (his daughter in particular) vest in stories. In other words, what his daughter echoes: "people can't live without stories" (p. 69). Presenting the novel through the nuerobiological conscience of Perowne, McEwan offers a peep into the consciousness of the human mind. McEwan further problematises the "novel's seeming commitment to Enlightenment ideals of scientific progress and rational explanation" (*Root*, 2011, p. 60) by moving 'beyond the bounds of real' (p. 221) to sketch the poetic exhilaration of Baxter. The basic aim is also to raise questions on the epistemological and psychological front, as to how much one can know each other through experience and knowledge of mind and consciousness.

At the centre of the book's narrative one observes the two parallel perspectives of science and literature, which are knit in close filial ties. Bonded by love and compassion, they hold different views based on the lacunae of science and literature on war, Iraq invasion and Islamophobia. Researchers propose that the war on terror has instilled a wave of nationalism in post 9/11 America, which started to target the East as dark, bleak and fatal. Such a response created an inclusive/exclusive discourse in a multicultural country like America giving birth to the concept of Islamophobia. The resulting doubt and dread of Muslims got manifested in fictional trauma narratives. Moreover, new developments in this field were analysed by scholars like Zabihzadeh, Ruzy Suliza Hashim, and Raihanah M.M (2017) in terms of psychological trauma in select fiction of post 9/11. Such studies recall the Foucauldian theory of power that stigmatizes and isolates a particular section as abnormal and other. Hence in efforts of realising the other, let alone the counter Muslim Revert narrative, studies have analysed how the post 9/11 'American Gaze'(Ahmed, Raihanah M.M. and Ruzy Suliza Hashim (2017) still persists even after the passing of a decade and more. Even in the novel *Saturday*, Elizabeth Kowaleski Wallace(2007) argues that "McEwan's novel continually glances at a multicultural and cosmopolitan society with which it resists engagement"(p.467). All these viewpoints meet in a tragic encounter at the end of the day which was planned for family re-union. This clash of world views across continents, culture, constructed binaries, finally ending in Baxter's transition from 'aggression to bliss' (Amiel-Houser, 2011, p.137) in the climatic recitation of Dover Beach abounds the novel with an enriching connotation of art and medicinal science.

Perowne with his 'medical' trick to end "…in fifteen minutes; three years' misery, of sharp, stabbing pain …" (p. 9) enters Baxter's head, armed with his medical experience, however he fails to understand him. The concern with the difficulties of knowing one-self and others is dominant theme in *Saturday.* McEwan has often asserted that "showing the possibility of what it is like to be someone else"(Kellaway, 2001, p.1) is the primary aim of fiction , as it inspires our sympathy for other individuals thus making us more mindful of the fact that "other people are as alive as you are" (Kellaway, 2001, p.1).

Saturday is not simply an over-view of post 9/11 'condition of England' (Ross, 2008, p.75) but investigates "…the complex relation between knowing and not knowing…" (*Unclaimed Experience*, 2016, p. 3) and rejoicing in the ambiguity and play of words that literature offers: "…at the specific point where knowing and not knowing intersect" (*Unclaimed Experience*, 2016, p. 3) with each other. The idea of probing the relation between knowing and not knowing takes the shape of transformation and powerful healing novel. The

novel beautifully demonstrates the power of literature in capturing the moral intertwine of personal life and historical context: in other words, to shatter the bold conviction of Perowne regarding literature as "insufficient imagination, a dereliction of duty, a childish version of the difficulties and wonders of the real, of the demanding re-enactment of the plausible" (p. 68). At the end of the novel, one of the dark terror-full 'wonders of the real' (p. 68) move beyond the 'bounds of the real' (p. 221), with the recitation of the poem Dover Beach. The effect of literature on human mind is explicitly visible through Baxter's behaviour. He remains awestruck by the impact of the poetic line and eventually surrenders which saves Perowne's family. Commenting on the impact that Victorian literature has Molly Clark Hillard (2008) remarks the 'interest in Victorian material and literary culture' is not a 'nostalgic longing for…past', but 'characterised by shared "counter–Enlightenment attitudes" including an irreverence for the perceived boundaries of literature and science, a merging of realist and fantastic genre' (p. 183). Along this vein, the novel can also be read as a character-sketch of an 'alert'(p. 5) and 'inexplicably elated'(p. 5) nuerosurgeon, Perowne whose preference for verifiable fact keeps him immune to the pleasures of art and literature, in particular fiction. For scientists like Perowne "…reason being a powerful tool, was irresistible, the only way out; …." (p. 35) He espouses this view against the back-drop of an enormous peace march which is under way to protest the impending invasion of Saddam Hussein's Iraq. Plagued by global terror- " Despite the troops mustering in the Gulf, or the tanks out at Heathrow on Thursday, the storming of the Finsbury Park mosque, the reports of terror cells around the country, and Bin Laden's promise on Tape of 'martyrdom attacks on London.."(p. 35), Perowne holds the 'optimistic' trope of 'reason' to turn down the above as 'aberrations'. But in actuality, when his cosy personal sphere with optimistic closed-room ideologies confront a part of the political turmoil outside, in the persona of Baxter – things do not work according to Perowne's ideology.

Continuing with his medical profession, he evaluates Baxter in terms of chromosomal deficiency and pathological symptoms. In other words, he diagnoses Baxter's illness as a medical issue provoked by biological and genetic determinism not as a problem faced by Baxter. This was central to Perowne's practice and experience as a nuerosurgeon whose improbable long fingers 'bulging with bone and sinew at the knuckles' (p. 22) cured patients at first consultation. Bent only on enjoying less interpretations and discussions, a lover of precision and decision, his work '…shape[s] his every hour; it's the tide, the lunar cycle of his life... (p. 25).' He applies the same mechanised approach on Baxter as well, whose 'persistent tremors' (p. 87) help him to discern in him the fatal signs of 'Huntington's disease' (p. 96). Hence, his psychiatric diagnoses assumes a 'categorical value' in which they connotate 'a labelling, a stigmatisation'- solely focusing on the diagnosis per se of the patient and not his problem, in terms of an un-deniable reality. (Basaglia, 1985, p. 42).

HUNTINGTON'S DISEASE DUMPED AS A DIONYSIAN SATYR IN THE PERSONA OF BAXTER

The novel there is a play of Nietzschean dichotomies of Apollonian and Dionysian characters. McEwan's use of perspective would more accurately be described as Nietzschean i.e. shifting from one character to the next in order to question the moral limitations of their finite points of view. The novel is thus filled with echoes and contrasts in which McEwan compares one interpretation of an event to another, for instance, the difference of opinion with reference to Iraq Invasion of America between Henry Perowne and Daisy. While another example could be the difference between Perowne's father-in-law and Perowne's family on the upbringing of Daisy on literary lines. Moreover, Ian McEwan subtle use of third person narrative also alerts

the reader that the objectivity of the narrative voice is deeply susceptible. Likewise, considering the limits of empathy the unilateral approach of Perowne when he approached Baxter during the car-accident attacking his sensitive organ, explains the exegesis of Huntington's disease to his patient at one go.

Notwithstanding his point of view, McEwan additionally echoes Nietzsche's contention in *On the Genealogy of Morals (1887)* that the Christian thoughts of wrongdoing and absolution are displayed on the mental exchange between the bankrupt and indebted person. Sin isn't only an offense against God; it is an obligation that, under the old Law of Moses, must be reimbursed. The best interpretation of the Lord's Prayer, which begs God to "excuse us our obligations," catches conveniently financial matters of blame. The issue for mankind gets one of being identical: what can it do to repay God for the transgression of the Fall? Or on the other hand, on account of the novel, what can Perowne do to amend the impacts of his self-important end with respect to Baxter's sickness? Nietzsche expresses: "Guilt before *God:* this thought becomes an instrument of torture to Him. […] In this psychical cruelty there resides a madness of the will which is absolutely unexampled: the *will* of man to find himself guilty and reprehensible to a degree that can never be atoned for…" (p .93).

Perowne's consciousness driven by hereditary and organic determinism, instead of evaluating the character of Baxter in terms of social, economic and cultural factors, regards the latter's conduct in terms of genetic problems. Besides class-consciousness, for Perowne who "…wants it explained" (p. 66) - he explains it for Baxter too. He reduces him to his medical condition, thinking of him in terms of chromosomal deficiency and pathological symptoms. His scientific terminology, limits Baxter's disease to 'tremors', 'stem-cell implantation', 'RNA interference', 'loss of balance', 'depression' etc. Yet all these connotations to know Baxter from the inside only adds to Perowne's failure to truly know or understand what goes on inside his opponent's head. Amiel-Houser(2011) rightly points out that:

> Baxter's character comes to pose an impenetrable barrier: it is neither open to Perowne's national knowledge nor to an aesthetic literary rendition, only to a sketchy, external, and mainly visual description. Nevertheless, Baxter's enigmatic individuality is revealed as having the power to set into motion the ethical awakening of the subject, making Perowne respond to its cry for help. (p. 132)

This way the novelist gives his readers a chance, through the ambiguous poetics doors of the recited poem to enter Baxter's consciousness, hitherto filtered in terms of Perowne's consciousness. This reduction gains prominence in the climatic recitation of the seminal poem 'Dover Beach'. This way in *Saturday*, literature in the form a poetic literary device plays on ambiguity. Narrated in present tense the text never specifies the poem as such, and none of the character ever acknowledge Arnold's poem. McEwan equals all placing them on two different group of 'ignorant armies' who 'clash by night' on the 'naked shingles' (p. 231) of a female spectacle, Daisy. An observable twist is the parallel drawn between the two opposing characters: Baxter and Perowne who are joined for a moment in their shared lack of knowledge. The glaring difference between the two is re-established only at the end of the recitation, in their completely different responses. With a reasonable question in his mind, "Could it happen, is it within the bounds of the real, that a mere poem of Daisy's could precipitate a mood swing?" (p. 230) - Perowne deciphers the audible words as "unusually meditative, mellifluous, and wilfully archaic" (p. 230). His bourgeois gaze, used in resorting to scientific knowledge to shield him from the threat of other, is of course indicative of his own concerns rather than those of Baxter's. As Ross (2008) rightly points out, "Perowne's musings betoken no genuine fellow feeling" (p.89). Daisy's reading combined with Perowne's subjectivity offer possible recourses to Perowne's subjectivity but it gets lost in objective appropriations as to pathological documents for challenging Baxter and other concerns as to the father of his pregnant child.

Whereas for Baxter -"It's beautiful. And you wrote it. […] It make me think about where I grew up" (p. 232). Here lies the key to ambiguity which is firmly maintained by the poem. Distanced by ages and continent, a poem of all ages and times saves one family and purges one soul out of aggression.

CONCLUSION

Nietzsche, in drawing the limits of science's explanatory power is of the view that logical and scientific clarifications at their best are valid, yet they lose their reality when joined by a request that everything can be clarified deductively. The only things that remain outside the scope of logical clarification are people and their different forms of articulation, including thought, behaviour and conduct.

This questioning of historical and scientific records is not confined blatantly to the discipline of psychological medicine or psychiatry as such, it applies to all other domains too. What theorists are trying to stress is to engage positively with such disconnected range of discursive practices, as presented to us since ages. For this, the present age demands a genuine collaboration and reflection on the possibilities for a cross-disciplinary theoretical discourse, for e.g. Apollonian and Dionysian interplay in the above paper.

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