



مجلة فصلية محكمة تصدرها كلية
التربية للعلوم الإنسانية - جامعة كركوك



مجلة جامعة كركوك للدراسات الإنسانية

آذار 2025 - المجلد 20 - العدد الأول - الجزء الأول

مجلة جامعة كركوك للدراسات الإنسانية

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مجلة فصلية صادرة من
كلية التربية للعلوم الإنسانية
جامعة كركوك

issn 1992 - 1179

العنوان البريدي
العراق / كركوك / جامعة كركوك
صندوق البريد: 2281 والرمز البريدي: 52001



مَجَلَّةُ جَامِعَةِ كَرْكُوكَ لِلدِّرَاسَاتِ الْإِنْسَانِيَّةِ

آذار المجلد 20 - العدد الاول - الجزء الاول

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آذار 2025



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مقدمة

يشرفني أن أقدم لكم هذه المقدمة التي تسلط الضوء على الدور الحيوي والمهم للبحوث التي يقدمها الباحثون للمجلة، والتي تسهم بشكل فاعل في تعزيز وتطوير مجالات الدراسات الإنسانية. إن المجلة تهدف إلى توفير منصة علمية رائدة لنشر الأعمال الأكاديمية التي تتناول قضايا حيوية في مختلف فروع العلوم الإنسانية، بما في ذلك الفلسفة، وعلم الاجتماع، والأنثروبولوجيا، وعلم النفس، واللغة، والتاريخ، والفنون، وغيرها.

إن الأبحاث المقدمة للمجلة ليست مجرد نتائج لدراسات علمية، بل هي محطات فكرية تعكس تطور المفاهيم والنظريات في هذه المجالات. تعمل هذه الدراسات على طرح حلول للمشاكل المعاصرة، وفهم الظواهر الإنسانية في سياقاتها المختلفة، كما تساهم في تقديم رؤى جديدة لتطوير المجتمع وتعزيز الوعي الثقافي والعلمي.

إن الدور الكبير لهذه البحوث لا يتوقف عند نشر المعرفة فقط، بل يتعداه إلى تحفيز التفكير النقدي والإبداعي، ودعم الجهود الأكاديمية في بناء قاعدة معرفية متينة تُسهم في تحريك عجلة التغيير والتطور في المجتمعات الإنسانية. ولذلك، فإننا نعتبر هذه البحوث أداة أساسية في تطوير الفكر الإنساني، ودعم المساعي المستمرة لتحسين جودة الحياة البشرية عبر أبعادها المختلفة.

نتطلع في المجلة إلى استقبال مزيد من الدراسات الرصينة التي تثرينا وتوسع آفاقنا العلمية، مؤمنين بأن هذه الإسهامات العلمية هي حجر الزاوية في بناء مستقبل أكثر إشراقاً في مجال الدراسات الإنسانية.

رئيس هيئة التحرير

١. د. مراد إسماعيل احمد

شروط وقواعد النشر في مجلة جامعة كركوك للدراسات الإنسانية

1. تسلم نسخة الكترونية من البحث عبر الموقع (<https://kujhs.uokirkuk.edu.iq>) تحت برنامج Microsoft Word بصيغة doc او بصيغة .dox.
2. يطبع البحث بواسطة الحاسوب بمسافات واحدة بين الأسطر شريطة أن لايزيد عدد صفحاته عن 25 خمس وعشرين صفحة وبواقع (8000 الى 10000) كلمة، ونوع الخط Simplified Arabic بما في ذلك الجداول، مع تنسيق محدد مسافة 1.5، خط بحجم 14، على ورق A4. للبحوث الخاصة باللغة العربية، يكتب البحث بخط (Times New Roman) للغة الإنجليزية و التركية بحجم خط (14) على ورق مقاس (A4). اما بالنسبة اللغة الكوردية فونت كوران Kurdfonts.
3. تقديم سيرة علمية مختصرة للباحث أو الباحثين مرفقة مع البحث وتكون منفصلة.
4. تكتب أسماء الباحثين الثلاثية باللغة العربية والإنجليزية كما تذكر عناوين وظائفهم الحالية ورتبهم العلمية.
5. إقرار من المؤلف يؤكد أن البحث لم يسبق نشره وليس قيد النشر في مجلة أخرى.
6. العناوين الرئيسية والفرعية تستعمل داخل البحث لتقسيم أجزاء البحث حسب أهميتها وبتسلسل منطقي وتشمل العناوين الرئيسية: عنوان البحث، الملخص، الكلمات الدالة، المقدمة، إجراءات البحث، الشرح، الاستنتاج، المراجع.
7. يرفق مع البحث ملخص باللغة العربية وباللغة الإنجليزية على أن لا تزيد كلمات الملخص عن (250) كلمة.
8. تكتب بعد الملخص الكلمات الدالة للبحث.
9. تطبع الجداول والأشكال والخرائط داخل المتن وترقم حسب ورودها في البحث وتزود بعناوين ويشار إلى كل منها بالتسلسل.
10. يجوز نشر البحث إذا كان مستقلاً من أطروحة أو رسالة دكتوراه أو ماجستير، بشرط ألا تكون هذه الرسائل منشورة أو مقبولة للنشر، ويجب الإشارة إلى هذا في الصحيفة الأولى وقائمة المراجع، والإفصاح عن ذلك في الإقرار والتعهد.

11. يلتزم الباحث بدفع النفقات المالية المترتبة على إجراءات التقويم في حال طلبه سحب البحث ورغبته عدم متابعة إجراءات النشر.
12. يمنح الباحث مدة أقصاها ثلاثة أشهر لإجراء التعديلات على بحثه إن وجدت ومن حق المجلة بعد ذلك إلغاء الملف البحثي تلقائياً في حال تجاوز المدة المذكورة أعلاه.
13. التوثيق (قائمة المراجع)
 - أ. يُشترط اتباع أسلوب الكتابة وفقاً لمعايير APA النسخة السابعة (الجمعية الأمريكية لعلم النفس)، ويجب الالتزام بالدقة في الاستشهادات وتنسيق القائمة المرجعية وفقاً لهذه المعايير، لضمان الوضوح والتناسق في تقديم البيانات والمعلومات العلمية.
 - ب. يشار إلى المراجع في المتن بالاسم الأخير للمؤلف وسنة النشر والصحيفة، مثال: علي عبد عباس العزاوي (العزاوي، 2008: 214) أو (العزاوي، 2008).
 - ت. يجوز في بحوث علوم القرآن والتأريخ الإسلامي توثيق المراجع من خلال تهميش المراجع باستعمال الأرقام المتسلسلة بين قوسين هكذا (1) ، (2) ، (3) وتبين في آخر البحث تفاصيل المراجع حسب تسلسلها وتوضع قبل قائمة المصادر والمراجع.
 - ث. توثق المصادر والمراجع في قائمة واحدة في نهاية البحث وترتب هجائياً حسب الاسم الأخير للمؤلف مثل:
(اسم العائلة، الاسم الأول للمؤلف، (سنة النشر)، عنوان الكتاب، رقم الطبعة، مدينة النشر، در النشر)، مثال:
شحادة ، نعمان 2011، التحليل الإحصائي في الجغرافية والعلوم الاجتماعية، عمان - الأردن، دار صفاء للنشر والتوزيع.
 - ج. أما الدوريات: فيبدأ بذكر الاسم الأخير للمؤلف، ثم بقية الاسم كاملاً، ثم توضع سنة النشر بين حاصرتين. ثم عنوان البحث. ثم اسم المجلة غامق، ثم مكان صدورها، ثم رقم المجلد، ثم رقم العدد، ثم أرقام الصفحات.
14. يستشهد الباحث ببحثين على الأقل منشورين في مجلة جامعة كركوك للدراسات الإنسانية
15. عمل استلال للبحث في مركز الحاسبة الصادر من رئاسة الجامعة.

16. على الباحث دفع أجور النشر البالغة: (100.000) مائة ألف دينار عراقي وإذا زاد عدد الصفحات عن (25) خمس وعشرين صحيفة فسوف يتم استيفاء الأجر بواقع (5.000) خمسة آلاف دينار لكل صفحة.

17. تجري هيئة تحرير المجلة التقييم الأولي للبحث، ثم يُعرض على محكمين من ذوي الخبرة العلمية في مجال التخصص، وتلتزم المجلة بإخطار الباحث بالقرار النهائي بشأن الموافقة على النشر من عدمها على أن يلتزم الباحث بإجراء التعديلات التي قد يطلبها المحكمون من أجل إجازة البحث أو الدراسة للنشر في المجلة.

18. ترسل البحوث وجميع المراسلات المتعلقة بالمجلة الى موقع المجلة.

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Kirkuk University Journal of Humanities Studies

مَجَلَّةُ جَامِعَةِ كَرْكُوكَ لِلدِّرَاسَاتِ الْإِنْسَانِيَّةِ

<https://kujhs.uokirkuk.edu.iq>

10.32894/1992-1179.2025. 20.01.01.28



Date of research received 5/2/2025, Revise date 24/2/2025 and accepted date 4/3/2025
A World Without a King: Political Anarchy and the Fragmentation of Mid-

World in Stephen King's *The Dark Tower* Series

Taib Abdulrahman Abdullah

Prof. Dr. Zanyar Faiq Saeed

Abstract

Despite the series' significance as Stephen King's magnum opus, *The Dark Tower* series has received limited scholarly attention, particularly regarding its political and social implications. This paper examines the theme of anarchy in Stephen King's *The Dark Tower* series, focusing on the consequences of the collapse of central authority in Mid-World. This study explores how in the absence of a centralised authority political instability spreads, allowing factionalism, violence, and war to thrive. The theoretical section outlines various perspectives on the adversaries of anarchy while the analytical section applies these perspectives to *The Dark Tower* series. Key historical events in the series, such as the fall of Arthur Eld and the dissolution of the Affiliation, are analysed to illustrate the breakdown of order and the rise of warring factions. Ultimately, the research concludes that *The Dark Tower* series portrays anarchy as a destabilising force, and the series reinforces the notion that the absence of centralised authority leads to chaos and political disorder.

Keywords: Stephen King, *The Dark Tower* Series, Anarchy, Factionalism, Disorder, War.

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الملخص

على الرغم من أهمية المسلسل باعتباره أعظم ما أبدع ستيفن كينغ، إلا أن سلسلة البرج المظلم لم تحظ باهتمام علمي واسع النطاق، خاصة فيما يتعلق بآثارها السياسية والاجتماعية. تتناول هذه الورقة موضوع الفوضى في سلسلة برج الظلام لستيفن كينغ، مع التركيز على عواقب انهيار السلطة المركزية في العالم الأوسط. بالاعتماد على مفهوم الفوضى، تستكشف هذه الدراسة كيف ينتشر عدم الاستقرار السياسي في غياب سلطة مركزية، مما يسمح بازدهار الفصائل والعنف والحرب. يعرض القسم النظري وجهات نظر مختلفة حول الفوضى، خاصة من منتقديها، بينما يطبق القسم التحليلي هذه وجهات النظر على سلسلة برج الظلام. يتم تحليل الأحداث التاريخية الرئيسية في السلسلة، مثل سقوط آرثر إلد وتفكك الانتساب، لتوضيح انهيار النظام وصعود الفصائل المتحاربة. في النهاية، يخلص البحث إلى أن مسلسل البرج المظلم يصور الفوضى كقوة مزعزة للاستقرار، ويعزز المسلسل فكرة أن غياب السلطة المركزية يؤدي إلى الفوضى والاضطراب السياسي.

الكلمات المفتاحية: ستيفن كينغ، سلسلة برج المظلم، الفوضى، الفصائل، الفوضى، الحرب

1.1 Introduction:

Fantasy, especially dark fantasy, has gained popularity among writers worldwide after the Second World War. Among these works of fantasy is Stephen King's *The Dark Tower* series. The series is considered as King's magnum opus which connects most of his other novels in a multiverse. Despite its importance, the series has not received extensive scholarly examination. This series is selected for analysis in this study due to its exploration of important contemporary issues, one of them being the exploration of a world in which there is the absence of a centralised authority. After the destruction of most of Mid-World due to advancement in technology and a nuclear war, the political status of Mid-World disintegrated, and centralised authorities disappeared. This paper examines how anarchy spreads in the series, and how the anarchic state of

¹ طالب دكتوراه/ جامعة السليمانية/ كلية اللغات/ قسم اللغة الانجليزية.

² جامعة السليمانية/ كلية اللغات/ قسم اللغة الإنجليزية.

Mid-World is characterised by the collapse of centralised authorities and the rise of conflicting factions with divergent interests. The warring factions also exacerbate the anarchic state, and violence and war arise as the manifestations of anarchy.

The paper is divided into two main sections: the theoretical and the analytical sections. In the theoretical section, the concept of anarchy is explained from the viewpoints of its adversaries. Different perspectives are presented regarding the concept, and the contrary, but complementary, perspectives are combined to present an explanation that encompasses various aspects of the concept of anarchy. In the analytical section, Stephen King's *The Dark Tower* series is analysed to show the emergence of anarchy and the breakdown of order in the series. This section draws on the concept of anarchy, particularly from the perspective of the adversaries, including Thomas Hobbes, Edmund Burke, James Madison, G. Lowes Dickenson, Russell Kirk, and Robert Nozick. It examines key historical events in the series, such as the loss of Arthur Eld and the fall of the Affiliation, which signify the collapse of centralised authority and the onset of widespread disorder. Additionally, it explores the rise of factionalism and its detrimental effects on Mid-World; emphasising how anarchy manifests through violence and war. The research concludes that *The Dark Tower* series presents a negative view on anarchy and considers the absence of a centralised authority as one of the sources for political disorder and social instability.

1.2 Anarchy: The Absence of a Centralised Authority

In sociopolitical studies, anarchy is a concept that is widely discussed, advocated, as well as criticised. This section focuses on the critics of anarchy specifically. According to Merriam Webster dictionary, "anarchy" is defined as "a state of lawlessness or political disorder due to the absence of governmental authority", "denial of any authority or established order", and "absence of

order”. “Anarchism”, on the other hand, is defined as “a political theory holding all forms of governmental authority to be unnecessary and undesirable and advocating a society based on voluntary cooperation and free association of individuals and groups”. Further, it is explained that the term anarchy was borrowed from the Greek word “*ánarchos*”, which means “lack of a leader” or “lawlessness”. In sociopolitical studies, however, several theorists have contributed to the development of the concept, each with their own perspectives on how society could function without traditional forms of governance.

Several critics present negative views about anarchism, and they often base their criticism on concerns related to social stability and potential for chaos in the absence of a centralised government or authority. Thomas Hobbes presents a pessimistic view of human nature in *Leviathan* (1651); he argues for a strong, centralised government to regulate and maintain order and prevent “the natural condition” of human beings which is characterised by conflict and chaos (85, 95-96). He argues that individuals voluntarily come together to form social contract and establish a sovereign ruler to prevent chaos and protect social order (66-67). Hobbes believes that without a centralised authority to enforce law, life would be “solitary, poor, nasty, brutish, and short” (84).

Edmund Burke also expresses his skepticism about the potential success of a society without an established authority or institution. He criticises the French Revolution and its radical ideas and warns against the dangers of overthrowing traditional hierarchies too quickly. Burke argues that the French Revolution led to anarchy by dismantling traditional institutions and the Church without providing any adequate replacements, which resulted in a state of confusion and lack of order (39-40). Burke advocates for a form of ordered liberty and stability that is rooted in traditional established customs and institutions (26, 35). He views the anarchy that was created by the French Revolution as a threat to societal cohesion and order (9), and he emphasises the

importance of respecting traditional institutions and prefers gradual change (26-27).

Besides Burke, James Madison, one of the founding fathers of the United States, also expresses reservations about the dangers of anarchy and governmental instability in *The Federalist Papers* (1788), especially in Federalist No. 10 and No. 51. Madison argues that anarchy and instability are consequences of uncontrolled factionalism in a republic (No. 10 50). He emphasises the importance of the existence of a large republic to control the effects of factions and prevent anarchy (No. 10 53). Madison also highlights the importance of balance within a government by proposing a system of separation of powers and creating distinct branches in the government to create balance and prevent anarchy or the concentration of authority (No. 51 121-22).

G. Lowes Dickinson's use of the term anarchy is less related to political philosophy or the state of the absence of a government; he rather uses the term to refer to the disorderly and chaotic state in international relations during the years culminating with the First World War. Dickinson uses the word anarchy to describe disorder and the lack of a cohesive international system in Europe before the First World War, and, according to him, this lack of unified system led to imbalance and war in Europe. Dickinson pairs anarchy with destruction and juxtaposes both terms with "law and reconstruction" (*European* 6). He thinks that anarchy was the cause of perpetual war in Europe, including the First World War (*European* 80). Dickinson does not even hold Germany accountable for the wars waged in Europe; he rather states that "The real culprit [is] the European anarchy" (*European* 101). Dickinson views violence and war as the manifestations of anarchy on an international scale (*War* 95) and argues that the anarchic armament of states will inevitably produce war and eliminate friendship on an international level (*International* 36, 112, 333).

Russell Kirk's emphasis on the need for a stable and ordered society also aligns with the negative view of anarchism which regards anarchy as having a potential for disruption and instability. In his discussion, Kirk criticises ideologies that prioritise abstract notions of equality and individual autonomy over established traditions and authorities (55, 94). He subscribes to Burke's skepticism regarding abolishing established institutions (57). He acknowledges the danger of unchecked liberty and the necessity of the existence of a limited government to interfere into individuals' lives to maintain order and prevent anarchy (66, 312). Michael Oakeshott, in his essay "Rationalism in Politics", also agrees with Burke and Kirk by criticising those who advocate for pure Rationalism in politics and call for the freedom of thought from "obligation to any authority save the authority of 'reason'" (1). Oakeshott also argues against achieving a utopian society through radical reforms. He thinks that "the politics of perfection" is a disruptive attempt which potentially leads to disorder or anarchy (5-6). He emphasises the importance of tradition, continuity, and organic growth in society, and he opposes radical changes which, he believes, can lead to a chaotic and anarchic state (22-23).

Perhaps one of the most renowned critics of anarchism is Robert Nozick. Nozick explores anarchy, the state, individual rights, justice, and the legitimate functions of government. Although Nozick engages with libertarian ideas that challenge the authority of the government and the scope of its intervention into individuals' lives, he criticises pure anarchism and labels it as insufficient for protecting individuals' rights and properties. He defines Locke's state-of-nature as the "best anarchic situation" where individuals encounter inconveniences caused by transgressors (5, 10-11). Nozick seriously disagrees with the anarchists' claim that the existence of government is a violation of the individuals' rights, and, hence, it is immoral (xi, 6). He proposes a "minimal state" or the "night watchman state" whose primary role is to protect

individuals' rights, enforce law, and prevent various forms of aggression by providing "protective services" (26-27, 52). He explains that individual efforts to provide protection in the society—the "invisible-hand process"—eventually leads to the formation of a state, and this process is repeated throughout history (130-31). Nozick also introduces "the entitlement theory" of justice and argues that individuals have the right to protect their belongings as long as they acquire them through legal means and in accordance with the principle of justice; this theory further advocates for the existence of the minimal state through which individuals can protect their rights and belongings (150-51). Thus, for Nozick, the reality of the state of the individuals in the society and their interactions with one another make the implementation of anarchy difficult. Furthermore, he questions the feasibility of maintaining social order without any form of government intervention.

Therefore, it becomes clear that the adversaries of anarchy and anarchism present their criticism by highlighting concerns about the potential challenges of implementing anarchism. They are particularly concerned with maintaining social order, preventing disruption of social and political stability, and difficulties of applying abstract notions as workable rules to govern the individuals in society. To find a middle ground between totalitarianism and anarchy, Kirk and Nozick propose limited intervention of the government into the private lives of the individuals to eliminate the social and political inconveniences which are caused by the transgressors in society. The arguments of the adversaries of anarchism contribute to the ongoing debate about the consequences of rejecting traditional forms of governance in favour of anarchism. Their discussions underscore the complexities of human interactions and governance and the dangers of the emergence of chaos and disorder in the absence of a centralised authority.

1.3 The Fall of the Affiliation and the Reign of Anarchy

The widespread destruction and war triggered by unchecked technological advancements lay the foundation for the anarchy that permeates *The Dark Tower* series. In Burger's view, technology and the devastation caused by it in *The Dark Tower* series impacts the political and social stability of Mid-World (58). The anarchic state in the series is intricately tied to the fall of unity and order which are symbolised by the historical figure of Arthur Eld. As the symbol of order and unity in Mid-World, Arthur Eld's death marks a critical turning point which leads to the formation of the Affiliation, an attempt to preserve the stability he once represented. However, the forces of evil, represented by John Farson's men, dismantle the Affiliation, and they unleash widespread disorder and destruction. The collapse of the Affiliation signals the onset of anarchy in the series, and the political state of Mid-World is further exacerbated by factionalism and conflicting groups. Once again, war and violence become the manifestations of this anarchic state further destabilising the society. This pervasive anarchy not only fuels the ongoing conflicts but also creates a fertile ground for the emergence of deviant behaviours.

According to the legends in the series, Arthur Eld lived approximately seven hundred years (or thirty generations) prior to Roland's birth. After the cataclysmic war, the historical Arthur Eld rose to power. He became the guardian of the Dark Tower and unified the warring factions of Mid-World (Vincent, *Companion* 306). During Arthur Eld's reign, the unified Mid-World was known as the Kingdom of All-World (Furth 617). Arthur Eld in *The Dark Tower* series and King Arthur in *Le Morte Darthur* share striking similarities in their symbolic roles as embodiments of unity, order, and goodness (Vincent, *Companion* 10-11). Both figures are legendary leaders whose reigns are characterised by the pursuit of a noble quest: Arthur Eld's quest centres around the protection of the Dark Tower and the preservation of Mid-World's unity and order, and King Arthur's quest involves the establishment of a just and unified

realm through the pursuit of the Holy Grail. King Arthur promises his people to be a “true kyng” who values justice. He quickly responds to the complaints that are made to him regarding the “grete wronges that [have been] done syn the dethe of Kyng Uther [King Arthur’s father]”. Furthermore, he establishes stability and order in “alle the countryes aboute London”, and he overcomes the rebels of Wales who threaten the stability of his Kingdom (Malory 11). In a similar fashion, Arthur Eld’s reign is credited with bringing about a period of relative unity and reconstruction in Mid-World (Furth 139-40). Arthur Eld’s name is frequently mentioned in association with “straight law” and order. (*W* 103). In the stories and tapestries of Mid-World, Arthur Eld is frequently portrayed as a heroic figure. When Mia enters her dream-version of Castle Discordia, she observes a screen in the banqueting hall depicting Arthur Eld holding his sword high and riding his horse through a swamp with three of his “knight-gunslingers.” Around his neck is the slain “Saita, the great snake,” which is a symbol of evil. The screen shows Arthur Eld’s “successful quest” to eliminate evil and restore order and goodness (*V* 373).

After Arthur Eld’s death, the Kingdom of All-World becomes fragmented. To preserve the remaining unity and order, the Affiliation—which is “a network of political and military alliances” among the baronies of Mid-World—is formed (Furth 18). The In-World barony of New Canaan is the Affiliation’s seat of activities. However, nearly half a century before Roland is born, civil war erupts in the baronies of Garlan and Porla, and the war continues for a hundred years causing the Affiliation to destabilise. John Farson, who is one of the harriers (assaulters) from the baronies of Garlan and Desoy, gains power in the lands west of New Canaan. His followers ironically call him “the Good Man”, and he obtains some of the weapons of the Great Old Ones and uses it to overthrow the Affiliation and eliminate the gunslingers (*III* 341; Furth 618). According to Roland, Farson was initially a bandit who later ascended to the

rank of general; however, his behaviour unequivocally demonstrates his role as an agent of destruction and an anarchist (*III* 341). In Cressia, a barony west of Gilead, Farson surrounds himself with the young boys who failed to be gunslingers, and he provides them with “guns” and “plans” against the Affiliation. Thus, he transforms Cressia and other neighbouring baronies into “anarchic kingdoms” (*W* 36). After leaving Cressia, Farson burns its capital, Indrie, and massacres its inhabitants “in the hundreds” for their affinity with the Affiliation. Then, he impales the skulls of the barony governor, the mayor, and the high sheriff on the town’s entrance wall as a gruesome display of his power (*IV* 213). He is a deviant and an anarchist who—in Russel Kirk’s words—hides his thefts and murders under the abstract notions of “democracy” and “equality” while seeking to overthrow established order. Farson’s actions are aimed at dismantling the Affiliation, which serves as an extension of Arthur Eld’s reign (*IV* 195; Wiater et al. 5).

As Farson gains more supporters and consolidates power, the Affiliation—and by extension, stability and order—becomes increasingly vulnerable. As a young gunslinger, Roland has a “pervasive sense” that the “darkness and anarchy” which are propagated by Farson are heading towards Gilead, the headquarters of the Affiliation (*W* 39). Fran Lengyll, the president of the Horsemen’s Association and a supporter of Farson, tries to cover his alliance with Farson and also acknowledges the Affiliation’s vulnerability when speaking with Roland. He cunningly suggests that the people of Hambry must take precautions to prevent the complete collapse of order and law. He remarks, “Our job is to hold the hay out of the furnace as well as we can, as long as we can” (*IV* 262). In this metaphor, Lengyll likens the stability and order of Mid-World to “hay” and the anarchist movement led by Farson’s men to a “furnace” that can easily devour the hay. He underscores the fragility of stability and order in a world encroached by anarchy. Although Lengyll does not align with the

cause of the Affiliation, his metaphor appropriately captures the condition of the Affiliation after the outbreak of the civil war.

As the power of the Affiliation declines, the politics of Mid-World becomes dominated by mistrust and self-interest. Cuthbert Allgood, a member of the original Ka-tet, observes that politics have become “an evil which has caused many a fellow to be hung while he’s still young and pretty” (*IV* 250). Cuthbert’s statement reflects the destructive nature of this new political reality where the collapse of the central authority fosters an environment in which chaos, treachery, and brutality prevail. In this “evil” political reality the sense of goodness is lost, and individuals are primarily driven by their personal interests. For instance, the majority of the miners of Mejis exhibit a lack of loyalty, and they “change sides as easily as the wind changes direction”. Thus, they easily join Farson’s army after the weakening of the Affiliation without any regard for the moral implications of their actions (*IV* 357). Lengyll also believes in the same philosophy and prefers self-interest to loyalty and goodness. When he advises Roland, he clearly states his political philosophy and says, “[S]tick with the winners in this world. And know how the wind blows, so ye can tell when it changes direction” (*IV* 634). Lengyll’s emphasis on recognising “how the wind blows” and “changes direction” reveals a worldview in which fixed moral codes have lost their values and are replaced by opportunism and self-interest. In addition, Hax’s support for Farson and his attempt to poison the children of Taunton may have been driven by a philosophy similar to that of Lengyll (*I* 116-17). Indeed, Hax is formally accused by his executioner, Charles Champignon, of “capital murder and sedition,” which encompasses his support for an anarchist and his efforts to undermine the political authority in Gilead (*I* 127).

The already destabilised Affiliation ultimately confronts Farson’s forces in a climactic conflict known as the Battle of Jericho Hill. Farson’s men are led by Grissom, while Roland assumes leadership of the remnants of the

Affiliation's army. This battle echoes the Battle of Jericho in the Old Testament, where the Israelites destroy the walls of Jericho and take the city (*Bible*, Jos. 6.1-27). However, unlike the biblical narrative which represents the triumph of divine righteousness and order, the Battle of Jericho Hill culminates in the defeat of the Affiliation. In this battle, Farson's men are portrayed as "barbarians with the blue faces" who bring destruction and chaos (*V* 410). Roland's original Ka-tet is vastly outnumbered and annihilated, with Roland narrowly escaping death. Jamie DeCurry and Cuthbert Allgood are killed, while Alain Johns is accidentally shot by Roland and Cuthbert the night before the final battle (*V* 169-70). The accidental fratricide of Cuthbert by his own comrades in the darkness of night signifies the dissolution of any remaining cohesion that could uphold order and stability. This battle symbolises the end of stability, unity, and centralised authority in the series, ushering in an era of widespread anarchy.

Following the fall of the Affiliation and the onset of anarchy, Arthur Eld's representations on the tapestries shift dramatically. When Mia is about to be taken to Fedic through a door in the Dixie Pig to give birth to Mordred, she sees the "mural of the knights and their ladies" on the wall. The painting depicts Arthur Eld sitting at the head of a table, his wife (Rowena) at his right hand, and his knights surrounding the table (*VI* 371). However, in the tapestry, Arthur Eld is holding a "baby's leg", and Rowena's toast is filled with blood (*VI* 372). In the final volume of the series, Callahan also sees the same tapestry in the Dixie Pig, and he thinks that it depicts "a cannibals' communion" (*VII* 10). Furthermore, When Roland sees this tapestry, he describes it as a "blasphemous parody of Eld's Last Fellowship" (*VII* 26). He implies that Arthur Eld's Last Fellowship resembles the biblical Last Supper of Jesus Christ in sacredness³, and both events should remain unblemished. However, the depiction of Arthur

³ See gospel of St. Mathew 26: 17-30.

Eld in the mural is a clear desecration. This gruesome depiction reflects the political and moral degradation of Mid-World in the wake of the Affiliation's collapse. It suggests that the values once upheld by figures like Arthur Eld have been distorted and hollowed out in Mid-World. This shift reflects the altered political and moral circumstances of Mid-World where valour, gallantry, order, and unity have been replaced by paganism, violence, disorder, and factionalism.

This political and moral decline is further illustrated in another oil painting displayed on the wall of the kitchen in Fedic. The painting shows Llamrei—Arthur Eld's "snow-white horse"—lying dead beneath Mordred's left foot. Upon seeing the painting, Roland explains that Llamrei "was the sigul [symbol] of all In-World" (*VII* 549), and he remarks, "Thanks to John Farson, the Crimson King's men won the In-World long ago" (*VII* 550). The painting illustrates the triumph of evil/disorder over goodness/order more vividly than the previous tapestry. The image of "snow-white" Llamrei lying dead under Mordred's foot serves a clear metaphor for the collapse of purity, unity, and moral and political ideals of Mid-World after the fall of the Affiliation. Roland's reference to Farson directly after he witnesses the dead horse implies that he holds Farson responsible for the fall of goodness/order and the spread of evil/disorder.

After the central authority is weakened by Farson's men, factionalism and disorder dominate Mid-World. Various groups and individuals, driven by self-interest, begin to vie for power, and they further fragment the already destabilised Mid-World. This factionalism in the series echoes James Madison's warnings against factionalism in *The Federalist Papers* (1788). In Mid-World, the absence of a cohesive governing force following the Affiliation's downfall allows these factions to thrive; this results in a widespread political conflict and social disintegration. The notable factions that emerge in Mid-World are the Big Coffin Hunters of Mejis, the harriers near River Whye and the town of Debaria,

and the Grays and the Pubes of Lud. These groups contribute to the ongoing instability and conflict that plague Mid-World. They oppose the White, which represents the force of good (Frost 79). In the political landscape of Mid-World, the White can be likened to faith in religion, and it symbolises “wholeness and unity” (Furth 321). Following Lengyll’s philosophy of self-interest, the factions of Mid-World align with the Crimson King and are often associated with the Red. The Red, in this context, symbolises the forces of evil, chaos, and destruction (Furth 86).

The Big Coffin Hunters are a faction of harriers who are operating in Hambry and predominate over the barony of Mejis. The group is composed of three principal members: Eldred Jonas, Ray Depape, and Clay Reynolds. They are the supporters of Farson, and the group’s name derives from “the blue coffin-shaped tattoos” located on the “webbing” between their right thumbs and forefingers (Furth 32; *IV* 203). Although the Big Coffin Hunters are described as being “full of gunslinger tricks”, they differ fundamentally from gunslingers in that they oppose the Affiliation and any force allied with the White (*IV* 227). The leader of the group, Eldred Jonas, is a failed gunslinger who was exiled to the west by Fardo, Cort’s father (*IV* 233). According to Furth, Jonas’s alliance with Farson’s men stems from a deep-seated resentment developed after his exile (33). Despite being one of the few armed men who are supposed to protect the locals and the barony, Depape and Reynolds always wear a “sullen look” and appear to hate their job as protectors. They possess the look of someone “who would pick a fight on no account at all”. They are ready to end their days by killing someone in the Travellers’ Rest (the local inn of Hambry) and send “some new widow’s husband” home in a wagon (*IV* 283). Although Biedermann identifies the coffin as a symbol of prudence, representing one of the virtues (369), in the context of the Big Coffin Hunters, the blue coffin-tattoo serves as a private symbol signifying death and destruction. This symbol is

reflected in the Big Coffin Hunters' actions which stand in opposition to the gunslingers' and contribute to the destruction and chaos that characterise Mejis (Magistrale, *King* 40).

The Big Coffin Hunters—and Latigo's force that joins them in their confrontation against the original Ka-tet—lack the unity, affection, and bond present among the members of the Ka-tet. Under pressure from the Ka-tet, Farson's followers are consumed by selfishness and disregard any sense of sacrifice. For instance, when Latigo's men are trapped in Eyebolt Canyon, Latigo exemplifies this selfishness by killing one of his young fighters. He forcibly grabs and dismounts the young man from his horse and crushes his head "on a jutting chunk of rock" to seize the horse and escape the encroaching fire (*IV* 796-97). Despite their numerical advantage, with a ratio of forty to three, the lack of cohesion and solidarity among Latigo's men instills fear in Jonas and his followers before their confrontation with the Ka-tet in Eyebolt Canyon. When Hash Renfrew expresses surprise at Jonas' fear of the Ka-tet, Jonas responds by stating, ". . . [Y]ou're too stupid to know who they are or what they're capable of" (*IV* 702). Jonas's comment indirectly highlights the bond, unity, and spirit of sacrifice that distinguish the Ka-tet members from Farson's followers, who are deficient in these qualities.

Furthermore, when Eldred Jonas encounters Roland at the Sheriff's Office in Hambry, he deliberately portrays himself—and, by implication, his group—as a venomous "scorpion" whose sole aim is "to win" in all his endeavours (*IV* 484). In his discussion on the symbolism of the scorpion, James Hall indirectly refers to the New Testament, where Jesus Christ states, "Behold, I give unto you power to tread on serpents and scorpions, and over all the power of the enemy: and nothing shall by any means hurt you" (*Bible*, Lu. 10.19). Drawing on this Biblical verse, Hall concludes that scorpions and snakes are "agents of Satan" and, therefore, symbols of evil (42). Similarly, Biedermann

identifies the scorpion as a symbol of “deadly menace” and associates it with “destruction” (301). Jonas’ description of himself and his group as scorpions suggests that they embody the qualities implied by the scorpion symbol, i.e., being evil and destructive.

The destructive nature of Jonas’s faction is clearly evident in their actions. Upon gaining supporters in Mejis, the Big Coffin Hunters swiftly usurp authority from Sheriff Avery and control the barony with force and violence. Sheriff Avery, the representative of government, hopes to give “a fair impression of being in charge of things”. However, when he sees Lengyll with a “machine-gun slung over one shoulder”, he feels nervous and lets them take command (*IV* 630). Later, he ascertains that the Big Coffin Hunters are “beyond his authority” (*IV* 304). The mayor of Hambry, Hart Thorin, is also intimidated by the Big Coffin Hunters, and their impending threat is symbolically represented in his dream. During the events leading to the final confrontation between the Big Coffin hunters and the Ka-tet members, Hart Thorin dreams of a pink-eyed bird that is hovering above his barony:

Shortly before five o’clock, Mayor Thorin woke from a terrible dream. In it, a bird with pink eyes had been cruising slowly back and forth above the Barony. Wherever its shadow fell, the grass turned yellow, the leaves fell shocked from the trees, and the crops died. The shadow was turning his green and pleasant Barony into a waste land. *It may be my Barony, but it’s my bird, too*, he thought just before awakening, huddled into a shuddery ball on one side of his bed. *My bird, I brought it here, I let it out of its cage.* (*IV* 627).

The bird with “pink eyes” symbolises the Big Coffin Hunters who have infiltrated Hambry and are gradually destabilising it. The bird’s shadow—causing the grass to yellow, leaves to fall, and the crops to wither—serves as a metaphor for the corrupting influence of the Big Coffin Hunters over the Barony. As their presence spreads, it brings decay and destruction, transforming

what was once a “green and pleasant Barony” into a “waste land.” The “pink eyes” of this demonic bird correspond to Maerlyn’s Grapefruit in the series, which, as Furth explains, represents “baser emotions,” particularly possessive, cruel “sexual energy” devoid of genuine affection (Furth 205). In his discussion on colour symbolism, J. E. Cirlot also concurs with Furth and states that pink is “the colour of the flesh” and “sensuality” (54). This symbolism underscores Hart Thorin’s preoccupation with sexuality and neglecting his political duties. His anxiety arises from his awareness of his own failure as a government official to protect his Barony from the malign influence of the Big Coffin Hunters. The description of the bird as “his bird” suggests Hart Thorin’s recognition of his own complicity in the chaos that is unfolding. He admits to having “brought it here” and “let it out of its cage”, implying that the preoccupation with his sexual attraction to Susan led to a neglect of his official responsibilities, thereby facilitating the rise of the Big Coffin Hunters to power.

In fact, Jonas’s men do not merely intimidate the government officials; they actively eliminate them and blame the crime on the Ka-tet members. Hart Thorin and his chancellor, Kimba Rimer, are both assassinated by the Big Coffin Hunters. Clay Reynolds stabs Rimer in the chest and pins him to his bed like “a bug” who has been irritating them politically (*IV* 626). Similarly, Hart Thorin is murdered by Roy Depape shortly after he dreams of the pink-eyed bird. Depape slits the mayor’s throat and gouges out his eyes—and act symbolising the mayor’s inability to perceive the true threat posed by Jonas’s faction. As Hart Thorin lies dying, Depape leaves one of Cuthbert’s possessions—a rook’s skull—on the mayor’s lap to frame the Ka-tet for the murder of both the mayor and his chancellor (*IV* 628-29). Consequently, the Ka-tet members are arrested in Hambry on charges of “treason and murder” (*IV* 633). Later, the Big Coffin Hunters manipulate the mob against the Ka-tet to rally more supporters for John Farson’s cause and further disturb the stability of

the Affiliation (*IV* 665-67). By leveraging these false accusations and tarnishing the Ka-tet's reputation in Hambry, Jonas's men manage to replace the revered leader of the mob (Arthur Eld or his gunslinger descendants) with John Farson, who embodies factionalism, disorder, and destruction (*IV* 748). This manipulation culminates in the burning of Susan, who is condemned as a supporter of the Ka-tet and Roland's lover (*IV* 807-08).

Besides the Big Coffin Hunters, there are also other factions that permeate Mid-World. The harriers have become advocates of destruction and chaos in the absence of a centralised authority (McAleer 96). Bix, the ferryman of River Whye, expresses his distress regarding the harriers near the river. He complains that the harriers do not even respond positively to altruistic actions by Bix and might "burn [his] ferry for good measure once they [get] to t'other side [of the river]" (*W* 10). Furthermore, Deputy Strother informs Roland and Jamie about the danger of the harriers near the towns of Debaria and Beelie Stockade. He tells them that Beelie Stockade was raided in the past by the harriers and became a "militia outpost" and a hub for the harriers' activities (*W* 102). Sheriff Hugh Peavy of Debaria recounts to Roland that his town was subjected to frequent attacks by a group of harriers in the past. The group was called Crow's Gang since it was led by Allan Crow, who was known as Pa Crow. This faction engaged in robbery and plunder, with its "main business" being "kidnapping for ransom." Their actions were endorsed by John Farson, as they contributed to the broader wave of destruction and anarchy initiated by Farson's rebellion (*W* 56, 58). Sheriff Peavy visualises Allan Crow moving "as the devil" (*W* 60), highlighting the speed and ruthlessness of his actions. He notes that safety had been an inherent aspect of the town before the onset of anarchy; however, the rise of Crow's faction eradicated this sense of security and spread terror and disorder throughout the region (*W* 59).

In addition to spreading terror and disorder, the factions of Mid-World also foster conflict and animosity among the individuals. On their way towards the city of Lud, the Ka-tet encounter two “old factions” which “carry on the vestige of an old conflict”: the Grays and the Pubes (*IV* xxviii). The Grays are a faction of harriers who are led by David Quick, and they are “the sworn enemies” of the Pubes. They wear yellow headscarves and live in the mazes below the eastern side of Lud. They deceive the Pubes into sacrificing humans to appease the ghosts inside the machines of Lud by playing “god-drums” from the city’s loudspeakers (Furth 160). The Pubes, however, wear blue headscarves and live aboveground in Lud. They were the original defenders of the city before it fell under siege by the Grays (Furth 250). These factions, especially the Grays, are not organised military units under the command of a central leader; rather, they consist of “the raggle-taggle remnants of the outlaw bands” who roam the city and display an indiscriminate readiness to kill any passerby or members of other factions (*III* 345). Actually, Eddie thinks of these two factions as degenerated “tribes of bloodthirsty cannibals” who have undergone a collective regression (*III* 336). Rather than coexist peacefully, these two factions remain in a state of continuous conflict, and this results in a fragile and unstable political situation within the city. Their relentless struggle for dominance ultimately causes both groups to lose control of the city, which instead falls under the subtle influence of Blaine and its technological system.

Following the collapse of the Affiliation and the subsequent rise of factionalism, anarchy in Mid-World is predominantly manifested through war, destruction, and the disintegration of unity and order. The baronies of Mid-World experience instability and destruction as a result. This mirrors G. Lowes Dickinson’s conception of anarchy as a disorderly state rather than simply the absence of government. Similar to Dickinson’s view of international relations before World War I—where the lack of a cohesive system led to violence and

destruction—the anarchic environment in Mid-World fosters destruction and a continual breakdown of order. The first violent manifestations of anarchy in *The Dark Tower* series begin with the targeted assassinations of key leaders, whose deaths signal the collapse of stability and order they once upheld. With the onset of Farson’s rebellion against the Affiliation, attempts to assassinate political leaders of Mid-World start. Steven Deschain, Roland’s father and the emerging leader of Gilead, is assassinated by an unidentified assailant who stabs him with a knife treated with “potent poison” (Furth 133; *IV* 823). This leads to the loss of balance in Gilead and leaves Roland alone in a world which is heading towards violence and disorder. Much like Steven Deschain of Mid-World, John F. Kennedy of the Keystone Earth⁴ is similarly referred to as “America’s last gunslinger” whose assassination led to chaos and instability in the 1960s America (*VI* 219). When Susannah is mentally imprisoned, Odetta Holmes—her destructive alter ego—expresses her satisfaction and declares the death of the gunslingers as the precursor to the fall of the Dark Tower and the rise of the state of Discordia, i.e., complete chaos and anarchy (*VI* 222).

Sheriff Peavy compares the anarchic state of Mid-World to a ship that “has come loose of its moorings” and lost balance and stability (*W* 55). In such a chaotic environment, individuals are compelled to survive by proving their strength. This idea is exemplified in *The Wind Through the Keyhole* when Tim, the child protagonist, observes the Covenant Man’s basin and notices “bugs eating each other.” Tim realises that the creatures will continue their violent struggle until only the strongest remains (*W* 152). This scene symbolically reflects the brutal survivalist endeavours of the factions in the destabilised, anarchic Mid-World. Furthermore, when the Ka-tet approaches Calla Bryn Sturgis, they are greeted by the remnants of the human skeletons of two ancient

⁴ Keystone Earth (or Keystone World) is the version of the world in which Stephen King lives and writes his books, and the readers (you and I) read them (Furth 494).

warring tribes who seem to have fought over determining “the edge” of their territories (V 82). The warring tribes and factions only leave behind their remnants that hint at the inevitability of war and destruction in the absence of a strong, unifying political authority.

In *The Waste Lands*, Bill and Till Tudbury, the albino twins from the town of River Crossing, recount the civil war led by John Farson, and they emphasise the chaos it unleashed. They describe how Farson’s rebellion brought “anarchy and dissension ahead of them” (III 341). They juxtapose anarchy with conflict, both of which precipitated further war and destruction. The twins also liken Farson’s rebellion to a sunset, and the ensuing anarchy to complete darkness that follows: “[A]narchy had come to this part of the world [the town of River Crossing] as surely as night follows sunset” (III 341). They explain to Roland that in this darkness of anarchy, the once-coherent army of Mid-World fragmented into smaller warring factions that operated “without long-term goals.” These factions eventually devolved into “revolting bands of harriers” who caused the collapse of political and social unity. As a result, trade faltered, travel became not merely inconvenient but dangerous, and communication between baronies ceased entirely (III 342). The formerly unified baronies, once governed by a central authority, were reduced to isolated territories, devoid of economic prosperity and diplomatic cooperation.

Si’s account of the harriers in the town of River Crossing aligns with the twin’s description of the violence and destruction caused by the anarchic state in Mid-World. Si details the devastating impact of the ongoing war in Lud and its surrounding areas, noting that “[c]asual damages to the town[s]” inflicted by the harriers were left unrepaired, as these groups continued their cycle of pillaging, killing, and destroying every town they passed through. Armed with bows and “battle-axes,” they turned their destinations into “killing-zones” (III 343). These “badly organized” bands sharply contrast with the well-organised and

systematic forces of Arthur Eld and the Affiliation, and their disorganisation is reflected in their aggressive and chaotic actions (*III* 344). In fact, the conflicting factions and harriers are often depicted as “looking for a reason to slaughter each other” (*III* 445), and this further emphasises war and destruction as the manifestations of anarchy throughout the series.

The manifestation of anarchy and discord between the factions in Mid-World is epitomised in the Discordia Badlands of End-World, where Castle Discordia stands as a physical representation of anarchy and discord. Castle Discordia is located on the far side of Thunderclap, and, according to Nigel the Butler, it contains 595 doorways leading to different places and times (*Furth* 465). Significantly, some of these doorways lead to historical events marked by the disruption of order and the assassination of political leaders. Susannah recounts her experience in Castle Discordia to Roland, noting two doorways in particular: one leading to Dallas in 1963, where President Kennedy was assassinated, and another to Ford’s Theatre in Washington in 1865, the site of President Lincoln’s assassination (*VII* 538). These symbolic doorways highlight the role of political assassinations as key indicators of the onset and spread of anarchy and discord. The targeted killing of prominent leaders, as illustrated through the assassinations of both Kennedy and Lincoln, serves as an omen of societal instability and destruction. The chaos that ensues following the assassination of political leaders in *The Dark Tower* series is further symbolised within Castle Discordia through the presence of a labyrinth beneath the castle. Susannah describes this labyrinth as a place of confusion, where it is exceedingly “hard to find [the right path] again” (*VII* 539). While the labyrinth is often associated with religious pilgrimage to the Holy Land, as discussed by Biedermann (200), Hall (72), and Cirlot (175), Michael Ferber interprets the symbol as representing “anything impenetrable or inextricable” and as a

metaphor for “wandering off the path of righteousness” into fruitless endeavours that do not lead the quester to their intended goal (103).

Conclusion:

To conclude, the collapse of the Affiliation following the death of Arthur Eld ushers in a period of deep political and social instability in Mid-World, as the central authority disintegrates and gives way to factionalism. The rise of groups such as the Big Coffin Hunters, the Harriers, the Grays, and the Pubes symbolises the fragmentation of unity and the abandonment of order. These factions, driven by self-interest and violence, thrive in the anarchic environment, and they further accelerate the breakdown of societal structures. As war, destruction, and disorder become the primary manifestations of anarchy, Mid-World descends into a state of chaos, where the loss of central leadership and the erosion of communal ties create a vicious cycle of disorder. Ultimately, the anarchy depicted in *The Dark Tower* series is not just a political condition; it is a profound reflection of the disintegration of unity, authority, and moral order in a world descending into deviation and destruction. In the absence of centralised governance, individuals deviate from social norms and rules. Without the structure provided by authority, destructive behaviours proliferate, and these behaviours undermine all efforts to restore order and stability. By portraying the absence of a centralised authority in a negative light, Stephen King’s narrative aligns with the critics of anarchy in sociopolitical studies. The series underscores the idea that the dissolution of governance leads to societal fragmentation, unchecked violence, and the erosion of collective stability. This, in turn, reinforces the argument that centralised authority is essential for maintaining order in the political and social sphere.

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Issued by the College of Education for
Human Sciences, Kirkuk University



Kirkuk University Journal for Humanities Studies

March 2025, Volume 20, Issue 1, Part 1

**A peer-reviewed quarterly journal from the College
of Education for Humanities, University of Kirkuk**

**A quarterly magazine issued by the
College of Education for Human Sciences
Kirkuk University**

issn 1992 - 1179

**Postal address
Iraq/ Kirkuk/ Kirkuk University
P.O. Box: 2281 and Zip Code: 52001**

